ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SCIENCE AND TECHNOLOGY

TEKELI-SISA ARCHITECTURAL PRACTICE FROM THE 1960s TO 2000: CONSTRUCTION OF THE DESIGN ARCHITECT'S PROFESSIONAL ROLE IN MODERN TURKEY

Ph.D. Thesis by
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Department : Architecture

Programme : Architectural Design

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ISTANBUL TEKNİK ÜNİVERSİTESİ ★ FEN BİLİMLERİ ENSTİTÜSÜ

1960'LARDAN 2000'E TEKELİ-SİSA MİMARLIK PRATİĞİ: MODERN TÜRKİYE'DE TASARIM YAPAN MİMARIN PROFESYONEL ROLÜNÜN İNŞASI

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FOREWORD

As Mark Wigley indicates, architecture is always constructed in and against a storm. This Ph.D. is a story of a great journey to explore this reality. I decided to conduct this academic research after my editorial career, began to formulate it at Harvard University and clarified it at Columbia University. Tracing the dual nature of architecture as an art and as a profession, I could finalize my dissertation at the archive of Tekeli-Sisa Architectural Office. In collaboration with Sami Sisa, Doğan Tekeli is not only the pioneer of architectural design practice in modern Turkey but also a real mentor who has opened a new landscape that I will explore throughout my life. I am forever grateful for his guidance and take responsibility for my dissertation being the first Ph.D. investigating Tekeli-Sisa practice.

The historical background of Architectural Record from 1891, the excellent doctoral work conducted by Mary Norman Woods and the first appointment with Suzanne Stephens and Robert Ivy were my starting points. Without texts by Gülsüm Baydar Nalbantoğlu, Aydan Balamir and Esra Akcan, I could not have gained insight into the architecture profession in Turkey and some critical issues. Invaluable resources provided by Mustafa Kemal Abadan, Janet Parks, appointments with Kenneth Frampton and Paul Nakazawa, texts by Reinhold Martin helped sharpen my focus.

My special thanks go to Cüneyt Budak who encouraged me to begin my editorial career. Arman Güran and Yaşar Marulyalı are two great people who encouraged me to begin this Ph.D. I would like to express my deepest thanks to dear Gülru Necipoğlu Kafadar and Zeynep Yürekli Görkay for their priceless support at Harvard University. Suha Özkan drew my attention to the fundamentals of a Ph.D. and I owe thanks to him for his support wherever he was in the world. Without Tansu Küçüköncü, his unlimited support and guidence, my dissertation could not have been completed. I am deeply indebted to him. For his scientific and trustworthy feedback, I would like to thank İlhan Tekeli. Appointments with Bernard Tschumi, Mark Wigley, Robert J. Hillier and my two presentations at MIT motivated me to read more and more. Ted Goodman and his team were very generous in sharing their editorial desks with me throughout our Zeki Sayar Project at the Avery Index of Columbia University. Thanks also to Doğan Hasol and the Building Information Center for their support. I warmly express my special thanks to Metin Dedemen, Gözde and Gamze Dedemen, Tamer Şahin, Şebnem Güdül, Serdar Kaya, Sabiha Yıldız, Esther Chewning, Nancy Ayoub, Selen Akkaya, Yeşim Sungu Eryılmaz, Arda Beşkardeş, Rahilya Geybullayeva, Shoun Lymbery, Keriman Yonca Blum, Joan Eröncel, Aysel Şenol, Özlem Gürkan for their encouragement, motivation and help.

Without the unconditioned support and patience of my mother, Terhan Ekincioğlu and my two sisters, Nihal Dedemen and Seda Ekincioğlu, this dissertation would have been unimaginable and I am deeply grateful to my dear family. I dedicate my Ph.D. to them, beloved memory of my father, Mehmet Ekincioğlu and Emin Halit Onat, the leading professor throughout the architectural education of Tekeli-Sisa.

Finally, Doğan Tekeli and Suzanne Stephens will always be the tenacious beauties of my architectural life. Heartfelt thanks to Boston and New York City.

April 2011

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Architect

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TEKELI-SISA ARCHITECTURAL PRACTICE FROM THE 1960S TO 2000: CONSTRUCTION OF THE DESIGN ARCHITECT'S PROFESSIONAL ROLE IN MODERN TURKEY

SUMMARY

Architecture is a design-centered profession and a design architect operates in a social milieu organized around the market. In addition to individual interests, his or her practice demands close relation among the client, the building sector and other practitioners. It also indicates self-control of behaviour through codes of ethics and a systematic approach. In the meantime, this effort is important for the survival of a design architect's practice in the competitive professional world. Dealing with these issues, this Ph.D. dissertation focused on Tekeli-Sisa architectural practice from the 1960s to 2000. Established by Doğan Tekeli and Sami Sisa in Istanbul in 1954, this leading design-oriented architectural office of the country could accomplished a successful synthesis of their professional roles and creative architectural skills throughout their long careers. Although architectural offices have begun to increase in Turkey since the beginning of the 1950s, most of them could not survive in the private sector. However, Tekeli-Sisa architectural practice is still active with its young partners under the leadership of Doğan Tekeli. Based on this fact, the problem investigated by this Ph.D. dissertation is that Turkish architecture is still far from stimulating an in-depth academic analysis of design practitioners' professional role and a constructive disciplinary debate on this issue. In parallel to this, it should be indicated that there is no preexisting Ph.D. dissertation investigating Tekeli-Sisa architectural practice with respect to the main problem and time period of this academic research. Concerning the increasing influences of the large-scale commissions in the private sector and the demand for clarification of a creative design architect's professional position within this picture, it is time to bring together the academic milieu and the professional world in Turkey.

In light of this problem and argument, the following statements elaborate the objectives of this Ph.D. dissertation:

▪ to draw attention how the design architect's professional role has become clear in Turkey since the end of the 1960s;
▪ to indicate how this architectural community is still far from elaborating a design architect's professional role with respect to the case of the Tekeli-Sisa architectural practice.

As the research strategy and the method of this Ph.D. dissertation, the time period was limited and it was focused on some specific large-scale buildings designed and supervised by Tekeli-Sisa architectural practice for large-scale clients in the private sector. In order to better understand the problem, the period commencing from the end of the 1960s provides a fertile background. With the emerging conditions of the private sector, those years indicate the appearance of a professional spirit in Turkish architecture and its influence on the design practitioner's architectural effort. As opposed to small-scale architectural buildings, these large-scale architectural programs and their distinctive design solutions intensively demand the design architect's professional role. In this way, buildings investigated in this dissertation exemplify how a professional vision has been clarified in Turkey. Pursuing a

chronological order, Chrysler Truck Assembly Plant, Lassa Tyre Factory, a bank and office building complex in Zincirlikuyu, Metrocity Shopping, Office and Residence Complex were investigated. In order to do this, first of all, the publications of this office and texts written by Doğan Tekeli were examined. As secondary textual resources, articles written by academicians, architecture historians and critics about Tekeli-Sisa architectural practice were studied. Then, face to face semi-structured interviews with Doğan Tekeli were conducted. These interviews provided the validity of findings obtained from textual readings and studies on buildings. Finally, it should be implied that the problem of this academic research was investigated from the point of view of the design architect. On the other hand, its findings cannot be generalized for other design-oriented architectural offices in Turkey. This analysis on Tekeli-Sisa architectural practice can be helpful for future studies within the same field and provide some significant clues.

Among these buildings, Chrysler Truck Assembly Plant is the first important large-scale commission of Tekeli-Sisa architectural practice in the private sector. Realized in 1963-1964, this industrial building indicates a new mode of architectural design practice for Tekeli-Sisa. This period is characterized by a new aspect of market under the leadership of the USA after the World War II. This new situation also changed the existing dynamics of the architecture profession in the country. With the growth of the business world and its influence on architectural service, the structure of the professional community became more heteregenous and the competition became more intensified. Rational methods, engineering techniques and a professional culture were important issues for this new and international large-scale client. This new mode of practice consisted of a new kind of contract, a more technical organization with other experts, a new specification with respect to the new type of the client and a professional vision. On the other hand, new economic dynamics began to promote the building sector in the country. In this way, this plant and its architectural solution underline how close relation among the client, the building sector, new engineering solutions and other practitioners became clear in Tekeli-Sisa architectural practice. As a response to the logic of mass production in the automotive sector, the spatial arrangement of the assembly hall and the original structural solution of this plant demanded a collaborative act with other experts in the sector. For instance, twin north light roof system spanning a single bay with regular trusses was an original solution, designed by Tekeli-Sisa and realized with the help of engineers. On the other hand, standardization and modular planning emphasize their systematic approach and a controlled language in the professional world. In conclusion, it can be assumed that Chrysler Truck Assembly Plant manifests not only new dynamics of architectural design practice in the country but also these design practitioners' professional role with the appearance of a new profile of the client.

The second building, Lassa Tyre Factory can be regarded as a further step after Chrysler Truck Assembly Plant. This building was completed in 1977, nominated and shortlisted for the Aga Khan Award in 1983. As Doğan Tekeli points out, they entered into the competitive professional world in a realistic manner with this industrial building. In order to offer a proposal, Sabancı Holding invited national architectural offices at the beginning of the project. Although Tekeli-Sisa did not take place among them, they made contact with the client and obtained this commission with respect to their former successful industrial buildings and professional visions in this field. In other words, this process shows how these two design architects could adapt their practice to the competitive dynamics of the market. On the other hand, the large-scale client's evolving corporate culture and the building sector pushed the design architect's creative skills into a new professional milieu and material conditions. Although some foreign consultants helped with the technical issues of this project, its architectural concept, functional solution, the structural system and

all prefabricated components were designed by Tekeli-Sisa. As one of the biggest industrial buildings of its period, only the production unit of this factory is 70.000 square meters. Using pre-tensioned thin roof plates, prefabricated beams, columns and prefabricated façade panels, it could be possible to cover 400 square meters in a day. In this way, all of this system was constructed in one and half years as a record in Turkey in those years. This building underlines how new aspect of architectural design practice benefited from new opportunities of the building technology. Tekeli-Sisa produced not only one of the most distinguished buildings of modern Turkish architecture but also positioned their design practice in a new organizational capacity related to new economic dynamics, the building sector and construction techniques in the country. Taking all of these facts into account, it can be assumed that Tekeli-Sisa practice reached at a high-level of their professional and architectural skills through this factory.

Unlike their former buildings, the bank and office building complex in Zincirlikuyu, Istanbul shows that Tekeli-Sisa architectural practice have begun to work under the commercial dynamics of the private sector. As different from the inner logic of manufacturing and its influence on architectural space, this new axis is characterized by the speculative expectations of the market and the purpose of profit from a building. Tekeli-Sisa architectural practice had begun to be recognized by different capital groups and stimulated by their financial investments within such a picture. This building complex differentiates itself from former industrial buildings in terms of the client's view on architectural program. Although the general definitions of industrial building programs were stated clearer at the beginning of the design process, the main architectural principles of these blocks were ambiguous. Instead of portraying a dominant architectural figure, they regarded their clients as a participant of the design process, acted as a team player and developed architectural solutions together. The design of the first building began in 1976 and the last block was completed in 1999. Although each block was built for different large-scale clients at different time periods, the general architectural language of this building complex represents an organizational and visual unity. The plans, sections and facades of these blocks show that Tekeli-Sisa architectural practice maintained their systematic perspectives and controlled languages. Using standardized building components and materials, they designed a grammar of modular combinations and could gather three blocks into a unified system. In the meantime, they designed the perimeter structural system for the flexible office space arrangement of the first office block and created a more distinctive aesthetic appearance than surrounding commercial buildings. In conclusion, it can be claimed that they maintained their main principles without being manipulated by a profit-oriented logic.

Finally, Metrocity Shopping, Office and Residence Complex can be seen as another important turning point of Tekeli-Sisa architectural practice. The design and production process of this building complex shows that the design architect's practice has become an integral part of more competitive commercial milieu and global actors. Under these circumstances, design practitioners began to point out their inability to compete effectively in the market and counter attacks on their professional prestiges. The client of this mixed-use building complex is characterized by more intensified speculative goals and investment strategy guided by maximum profit. The process of this project shows that local design practitioners' workforce and its protection against the internationalization of the market became some important topics for these years. On the other hand, one of the critical issues of Metrocity was uncertainty in the process due to the complexity of the architectural program, the client's unclear perspective and the number of participants. For this mixed-use building complex, Tekeli-Sisa architectural practice dealt with a new architectural program bringing together different user groups and the complexity of urban dynamics. Covering 210.000 square meters, the Metrocity Shopping, Office

and Residence Complex consists of a shopping mall, two 27 story residential blocks and one 23 story office block. In order to combine the functional solution and commercial expectations, every component of the architectural program, the needs of users, tenants and visitors, the client's satisfaction would have to fit together. On this basis, the main design intention of this building complex was the combination of different functional requirements, interconnections of blocks and their structural solutions. Without ignoring the commercial reality of this building complex, Tekeli-Sisa architectural practice maintained their clear language as much as possible and avoided the extravagant language of the commercial world. On the other hand, they had to adjust their practice to the demands of a large organization. In this way, the design architect's management and coordination tasks among various groups of participants, a systematic approach have become more important in order to conduct his or her practice. Considering this fact, it seems necessary to reevaluate the design architect's role within the commercial world, its basic requirements and critical issues in Turkey.

In light of all these issues, a literature review on Tekeli-Sisa architectural practice and interviews with Doğan Tekeli revealed that Turkey is still far from a detailed analysis of these practitioners' professional roles in the market, the client's changing profiles, the changing context of the professional service and general characteristics of main participants of architectural design practice. In the meantime, in-depth studies on the different types of design-oriented architectural offices, their current profiles and historical backgrounds can help to recognize the design practitioner's professional role, predict future directions and critical topics in this field. On the other hand, the survival of Tekeli-Sisa architectural practice deserves particular attention in spite of a lack of a professional understanding in Turkish architecture. For Doğan Tekeli and Sami Sisa, architecture is not only a creative occupation but also a design-centered profession. Instead of a stylistic approach or a discourse, their successful design practice is based on a balance between their architectural values and the client's economic expectations, their innovative technical solutions by using advanced building techniques, a selective strategy for client and project type, a distinctive office culture, professional integrity, their work ethic, a systematic approach and a high degree of self-control. Maintaining their architectural values, they did not conduct commercial practice for financial gain. With all of these issues, it can be claimed that Doğan Tekeli and Sami Sisa are two modern pioneers who have redefined the design practitioner's position in Turkey and crystallized his or her professional role. If one considers the compelling dynamics of the professional milieu in today's world, the survival and core principles of this design-oriented architectural office, in spite of many unsuitable conditions, deserve special attention not only in Turkey but also in the international architectural map.

1960'LARDAN 2000'E TEKELİ-SİSA MİMARLIK PRATİĞİ: MODERN TÜRKİYE'DE TASARIM YAPAN MİMARIN PROFESYONEL ROLÜNÜN İNŞASI

ÖZET

Mimarlık tasarım merkezli bir meslektir ve tasarım yapan bir mimar, piyasa etrafında örgütlenen sosyal bir ortamda çalışır. Bireysel ilgilere ek olarak, pratiği işveren, yapı sektörü ve diğer pratisyenler arasında yakın ilişkiyi gerektirir. Bu, etik kodlar yoluyla davranışın kontrolü ve sistematik bir yaklaşıma da işaret eder. Aynı zamanda bu çaba, rekabete açık profesyonel dünyada tasarım yapan bir mimarın pratiğinin yaşaması için önemlidir. Bu konularla ilgili olarak, bu doktora tezi 1960'lardan 2000'e Tekeli-Sisa mimarlık pratiğine odaklanmıştır. Doğan Tekeli ve Sami Sisa tarafından 1954 yılında İstanbul'da kurulan ülkenin bu önde gelen tasarıma odaklı mimarlık bürosu, uzun kariyerleri boyunca profesyonel rolleri ve yaratıcı mimari yeteneklerinin başarılı sentezini başarabilmişlerdir. Türkiye'de mimarlık büroları 1950'lerin başından itibaren artış göstermeye başladıysa da, çoğu özel sektörde yaşamına devam edememiştir. Ancak, Tekeli-Sisa mimarlık pratiği Doğan Tekeli'nin liderliğinde genç ortaklarıyla birlikte hâlâ aktiftir. Buna dayanarak, bu doktora tezi tarafından incelenen problem, Türk mimarlığının hâlâ tasarım pratisyenlerinin profesyonel rolünün derin akademik analizini ve bu konu üzerine yapıcı bir disipliner tartışmayı teşvik etmekten uzak olmasıdır. Buna paralel olarak, bu akademik araştırmanın ana problemi ve zaman dilimini dikkate alarak, Tekeli-Sisa mimarlık pratiğini inceleyen bir doktora tezinin olmadığı da belirtilmelidir. Özel sektörde büyük ölçekli işlerin artan etkisi ve tasarım yapan yaratıcı bir mimarın bu tablo içindeki profesyonel pozisyonunu netleştirmeye dair olan talebi dikkate alarak, Türkiye'de akademik ortam ve profesyonel dünyayı biraraya getirmenin zamanıdır.

Bu problem ve argümanın ışığında, aşağıdaki ifadeler bu doktora tezinin amacını detaylandırmaktadır:

- Tasarım yapan mimarın profesyonel rolünün Türkiye'de 1960'ların sonundan itibaren nasıl netleştiğine dikkat çekmek;
- Tekeli-Sisa mimarlık pratiğinin durumuyla ilgili olarak, bu mimari topluluğun, tasarım yapan bir mimarın profesyonel rolünü detaylandırmaktan hâlâ uzak olduğunu belirtmek.

Bu doktora tezinin araştırma stratejisi ve metodu olarak, zaman dilimi sınırlandırılmıştır ve Tekeli-Sisa mimarlık pratiği tarafından, özel sektörde büyük ölçekli işveren için tasarlanmış ve uygulaması yürütülmüş dört büyük ölçekli yapıya odaklanılmıştır. Problemi daha iyi anlamak için, 1960'ların sonlarından başlayan dönem zengin bir arka plan sağlamaktadır. Özel sektörün gelişmekte olan koşullarıyla birlikte, bu yıllar Türk mimarlığında profesyonel bir ruhun belirişi ve bunun tasarım pratisyeninin mimari çabası üzerindeki etkisine işaret eder. Küçük ölçekli mimari yapılara karşıt olarak, bu büyük ölçekli mimari programlar ve onların kendine özgü tasarım çözümleri, yoğun olarak tasarım yapan mimarın profesyonel rolünü gerektirir. Böylece bu çalışmada incelenen yapılar, Türkiye'de profesyonel bir vizyonun nasıl netleştiğini örneklerler. Kronolojik bir sırayı takip ederek, Chrysler Kamyon Montaj Fabrikası, Lassa Lastik Fabrikası, Zincirlikuyu'da banka ve büro yapı grubu ve Metrocity Alışveriş, Büro ve Konut Grubu incelenmiştir. Bunu yapmak için öncelikle, bu büronun yayınları ve Doğan Tekeli tarafından yazılmış metinler

incelenmiştir. İkincil metin kaynakları olaraksa, Türkiye'deki akademisyenler, mimarlık tarihçileri ve eleştirmenlerin Tekeli-Sisa Mimarlık Ortaklığı hakkındaki yazdıkları metinleri çalışılmıştır. Ardından, Doğan Tekeli ile yüzyüze yarı yapılandırılmış röportajlar yapılmıştır. Bu röportajlar, metinsel okumalar ve yapılar üzerine olan çalışmalardan elde edilen bulguların geçerliliğini desteklemiştir. Son olarak, bu akademik araştırmanın probleminin, tasarım yapan mimarın perspektifinden incelendiği vurgulanmalıdır. Diğer yandan, bulguları Türkiye'deki diğer tasarıma odaklı mimari bürolar için genellenemez. Tekeli-Sisa mimarlık pratiği üzerine olan bu akademik analiz, aynı alan içindeki gelecek çalışmalar için yardımcı olabilir ve bazı anlamlı ipuçları sağlayabilir.

Bu yapılar arasında, Chrysler Kamyon Montaj Fabrikası, Tekeli-Sisa mimarlık pratiğinin özel sektördeki ilk önemli büyük ölçekli işidir. 1963-1964 yıllarında gerçekleştirilen bu endüstri yapısı, Tekeli-Sisa için mimari tasarım pratiğinin yeni bir biçimine işaret eder. Bu dönem, İkinci Dünya Savaşı sonrasında ABD'nin liderliğindeki piyasanın yeni görünümüyle tanımlanır. Bu yeni durum, ülkede mimarlık mesleğinin mevcut dinamiklerini de değiştirmiştir. İş dünyasının büyümesi ve bunun mimari hizmet üzerindeki etkisiyle, profesyonel topluluğun yapısı daha heterojenleşmiş ve rekabet daha yoğun hale gelmiştir. Rasyonel metotlar, mühendislik teknikleri ve profesyonel bir kültür bu yeni ve uluslararası büyük ölçekli işveren için önemli konulardı. Pratiğin bu yeni biçimi, yeni tür bir sözleşme, diğer uzmanlarla birlikte daha teknik bir organizasyon, yeni işveren türü ile ilgili olarak yeni bir şartname ve profesyonel bir vizyondan oluşuyordu. Diğer yandan, yeni ekonomik dinamikler ülkede yapı sektörünü de ilerletmeye başlamıştı. Böylece, bu fabrika ve mimari çözümü, Tekeli-Sisa mimarlık pratiğinde işveren, yapı sektörü, yeni mühendislik çözümleri ve diğer pratisyenler arasındaki yakın ilişkinin nasıl netleştiğinin altını çizer. Otomotiv sektöründeki seri üretim mantığına bir yanıt olarak, fabrikanın montaj holünün mekân düzenlemesi ve özgün strüktür çözümü, sektördeki diğer uzmanlarla birlikte işbirliğine dayalı bir eylemi gerektirmiştir. Örneğin, düzenli kafeslerle tek kolon açıklığını geçen çift şet çatı sistemi özgün bir çözümdür, Tekeli-Sisa tarafından tasarlanmıştır ve mühendislerin yardımıyla gerçekleşmiştir. Diğer yandan, standartlaşma ve modüler planlama, onların profesyonel dünyadaki sistematik yaklaşımını ve kontrollü dillerini vurgular. Sonuç olarak, Chrysler Kamyon Montaj Fabrikası'nın, sadece ülkedeki mimari tasarım pratiğinin yeni dinamiklerini değil, işverenin yeni profilinin görünümüyle birlikte, bu tasarım pratisyeninin profesyonel rolünü de ilan ettiği varsayılabilir.

İkinci yapı, Lassa Lastik Fabrikası, Chrysler Kamyon Montaj Fabrikası'nın ardından bir adım ileri olarak kabul edilebilir. Bu yapı, 1977'de tamamlanmış, 1983'te Ağa Han Ödülü'ne aday gösterilmiş ve finale kalmıştır. Doğan Tekeli'nin işaret ettiği üzere, rekabete açık profesyonel dünyaya gerçek anlamda bu endüstri yapısı ile girmişlerdir. Projenin başında, Sabancı Holding, bir öneri sunmak için ulusal mimarlık bürolarını davet etmiştir. Tekeli-Sisa onların arasında yer almadıysa da, işverenle iletişim kurmuşlar; önceki başarılı endüstri yapıları ve bu alandaki profesyonel vizyonları ile ilgili olarak bu işi almışlardır. Diğer deyişle, bu süreç, bu iki tasarım yapan mimarın, pratiklerini piyasanın rekabete açık dinamiklerine nasıl uyarlayabildiğini gösterir. Diğer yandan, büyük ölçekli işverenin gelişen şirket kültürü ve yapı sektörü, tasarım yapan mimarın yaratıcı yeteneklerini yeni bir profesyonel ortama ve maddi koşulların içine itmiştir. Projenin teknik konuları için bazı yabancı danışmanlar yardım ettiyse de, mimari fikri, işlevsel çözümü, strüktür sistemi ve tüm prefabrike bileşenleri Tekeli-Sisa tarafından tasarlanmıştır. Döneminin en büyük endüstri yapılarından biri olarak, bu fabrikanın sadece üretim bölümü 70.000 metrekaredir. Ön gerilimli ince çatı plakları, prefabrike kirişler, kolonlar ve prefabrike cephe panelleri kullanılarak, bir günde 400 metrekare alan kaplanabilmiştir. Böylece, tüm bu sistem bu yıllarda Türkiye'de bir rekor olarak 1.5 sene içinde inşa edilmiştir. Bu yapı, mimari tasarım pratiğinin yeni görünümünün, yapı teknolojisinin yeni

olanaklarından nasıl faydalandığının altını çizer. Tekeli-Sisa, sadece modern Türk mimarlığının en seçkin yapılarından birini üretmemiş, aynı zamanda tasarım pratiğini, ülkedeki yeni ekonomik dinamikler, yapı sektörü ve inşa teknikleri ile ilgili olarak yeni bir organizasyonel kapasitenin içinde konumlandırmıştır. Tüm bunları dikkate alarak, bu fabrika ile, Tekeli-Sisa pratiğinin profesyonel ve mimari yeteneklerinin ileri bir seviyesine eriştiği varsayılabilir.

Önceki yapılarından farklı olarak, İstanbul, Zincirlikuyu'daki banka ve büro yapı grubu, Tekeli-Sisa mimarlık pratiğinin, özel sektörün ticari dinamikleri altında çalışmaya başladığını gösterir. Üretimin iç mantığı ve onun mimari mekân üzerindeki etkisinden farklı olarak, bu yeni eksen, piyasanın spekülatif beklentileri ve bir yapıdan kâr amacı ile tanımlanır. Böylesine bir tablo içinde, Tekeli-Sisa mimarlık pratiği farklı sermaye grupları tarafından tanınmaya başlamış ve onların finansal yatırımları tarafından teşvik edilmiştir. Bu yapı grubu, işverenin mimari programa dair görüşü açısından, önceki endüstri yapılarından kendini ayırır. Endüstri yapılarının programlarının genel tanımı, tasarım sürecinin başında daha net tanımlandıysa da, bu blokların ana ilkeleri belirsizdi. Baskın bir mimari figür portresi çizmek yerine, işverenlerini tasarım sürecinin bir katılımcısı olarak kabul etmiş, bir ekip oyuncusu gibi hareket etmişler ve mimari çözümleri birlikte geliştirmişlerdir. İlk yapının tasarımı 1976'da başlamıştır ve son blok 1999'da tamamlanmıştır. Her bir blok, farklı zaman dilimlerinde farklı büyük ölçekli işveren için inşa edilse de, bu yapı grubunun genel mimari dili, organizasyonel ve görsel bir bütünlüğü temsil eder. Blokların plan, kesit ve cephe çözümleri, Tekeli-Sisa mimarlık pratiğinin sistematik perspektifini ve kontrollü dilini sürdürdüğünü gösterir. Standart yapı bileşenleri ve malzemelerini kullanarak, modüler kombinasyonun bir gramerini tasarlamış ve üç bloğu bütünlüğü olan bir sistem içinde biraraya getirebilmişlerdir. Aynı zamanda, ilk bloğun esnek büro mekânı düzenlemesi için, yapıyı çevreleyen bir strüktür tasarlamışlar ve çevredeki ticari yapılardan daha kendine özgü bir estetik görünüm yaratmışlardır. Sonuç olarak, bu yapı grubu, onların kâra odaklı bir mantık tarafından manipüle edilmeksizin, kendi ana ilkelerini sürdürdükleri iddia edilebilir.

Son olarak, Metrocity, Alışveriş, Büro ve Konut Grubu, Tekeli-Sisa mimarlık pratiğinin diğer bir önemli dönüm noktası olarak görülebilir. Bu yapı grubunun tasarım ve üretim süreci, tasarım yapan mimarın pratiğinin daha rekabete dayalı bir ticari ortam ve küresel aktörlerin tamamlayıcı parçası haline geldiğini gösterir. Bu koşullar altında, tasarım pratisyenleri, piyasada etkin biçimde rekabet etmek için olanaksızlıklarına ve profesyonel prestijlerine dair karşı ataklara işaret etmeye başlamıştır. Bu karma kullanımlı yapı grubunun işvereniyse, daha yoğun spekülatif amaçlar ve maksimum kâr tarafından yönlendirilen yatırım stratejisi ile tanımlanır. Projenin süreci, yerel tasarım pratisyenlerinin işgücü ve bunun, piyasanın uluslararası hale gelmesi karşısında korunmasının bazı önemli başlıklar haline geldiğini gösterir. Diğer yandan, Metrocity'nin kritik konularından biriyse, programın karmaşıklığı, işverenin net olmayan perspektifi ve katılımcıların sayısı nedeniyle, sürecin içindeki belirsizlikti. Bu karma kullanımlı yapı grubu için, Tekeli-Sisa mimarlık pratiği, farklı kullanıcı gruplarını kent dinamiklerinin karmaşası içinde biraraya getiren yeni bir mimari programı ele almıştır. 210.000 metrekareyi kaplayan Metrocity Alışveriş, Büro ve Konut Grubu bir alışveriş merkezi, 27 katlı iki konut bloğu ve 23 katlı bir büro bloğunu kapsamaktadır. İşlevsel çözüm ve ticari beklentileri birleştirebilmek için, mimari programın her bileşeni, kullanıcıların, kiracıların ve ziyaretçilerin ihtiyaçları, işverenin memnuniyeti birlikte düzenlenmeliydi. Bu temelde, bu yapı grubunun ana tasarım amacı, farklı işlevsel gereklerin tam kombinasyonu, blokların içsel bağlantıları ve strüktür çözümleriydi. Bu yapı grubunun ticari gerçekliğini göz ardı etmeksizin, Tekeli-Sisa mimarlık pratiği, net dillerini olabildiğince muhafaza etmişler ve ticari dünyanın savurgan dilinden kaçınmıştır. Diğer yandan, pratiklerini büyük bir organizasyonun gereklerine adapte etmek zorundaydılar. Böylece, tasarım yapan mimarın pratiğini yürütmek için, çeşitli

katılımcı grupları arasında yönetim ve koordinasyon görevleri, sistematik bir yaklaşım daha önemli hale gelmiştir. Bu durum gözönünde bulundurulduğunda, ticari dünya içinde tasarım yapan mimarın rolünü, bunun temel gereklerini ve kritik konularını yeniden değerlendirmek gerekli görünmektedir.

Tüm bu konuların ışığında, Tekeli-Sisa mimarlık pratiği üzerine literatür incelemesi ve Doğan Tekeli ile yapılan röportajlar, Türkiye'nin hâlâ bu pratisyenlerin piyasa içindeki profesyonel rolleri, işverenin değişen profilleri, profesyonel hizmetin değişen bağlamı ve mimari tasarım pratiğinin ana katılımcılarının genel karakteristiklerinin detaylı analizinden uzak olduğunu açığa çıkarmıştır. Aynı zamanda, tasarıma odaklı mimari büroların farklı türleri, onların bugünkü profilleri ve tarihi arkaplanları üzerine derin çalışmalar tasarım pratisyenlerinin profesyonel rolünü tanımaya, gelecekteki yönleri ve kritik başlıkları tahmin etmeye yardımcı olabilir. Diğer yandan, Türk mimarlığında profesyonel bir anlayışın eksikliğine rağmen, Tekeli-Sisa mimarlık pratiğinin hayatta kalması özel bir ilgiyi hak etmektedir. Doğan Tekeli ve Sami Sisa için, mimarlık sadece yaratıcı bir uğraş değil, aynı zamanda tasarım merkezli bir meslektir. Üslupsal bir yaklaşım ya da bir söylem yerine, onların başarılı tasarım pratiği, mimari değerleri ve işverenin beklentileri arasındaki dengeye, ileri yapı teknikleri kullanarak yenilikçi teknik çözümlerine, işveren ve proje türlerinde seçici bir stratejiye, seçkin bir büro kültürü, profesyonel dürüstlük, iş etiği, sistematik bir yaklaşım ve ileri seviyede bir kontrole dayanır. Mimari değerlerini muhafaza ederek, maddi bir kazanç için ticari bir pratik yürütmemişlerdir. Tüm bu konularla birlikte, Doğan Tekeli ve Sami Sisa'nın Türkiye'de tasarım pratisyeninin pozisyonunu yeniden tanımladıkları ve profesyonel rolünü netleştirdikleri iddia edilebilir. Eğer bugünün dünyasında profesyonel ortamın zorlayıcı dinamikleri dikkate alınırsa, pek çok elverişsiz duruma rağmen, bu tasarıma odaklı mimari büronun hayatta kalması ve temel değerlerleri, sadece Türkiye'de değil uluslararası mimari haritada da özel bir ilgiyi hak etmektedir.

1. INTRODUCTION

1.1 Statement of the Problem

> "…Since the 1960s, there has been a growing reevaluation of the role and status of the architect…"
>
> (Tekeli, 2005, p. 34.)

The design architect's self-image has been traditionally characterized as an individual creative practitioner. However, architecture is a design-centered profession and a design practitioner operates in a social milieu organized around the market. (Larson, 1993; Gutman, 1992; Cuff, 1995). Close interdependencies and relation among the client, the building sector, other practitioners and the organizational understanding of the profession indicate that the design practitioner's self-image is formed by a collaborative act within this interdependent system. (Blau, 1988). [1] For a professional, primary orientation to the community interest, self-control internalized in the process of work and systematic knowledge can be seen as the essential attributes of his or her behaviour rather than individual self-interest. (Cuff, 1995; Johnson, 1972). With respect to this fact, the problem posed by this Ph.D. dissertation is that Turkish architecture is still far from elaborating the design practitioner's professional role. In general, the creative conception of architectural works is underlined and the design practitioner's professional role is ignored. (Kaçel, 2009; Kennedy 2005; Balamir, 1996; Nalbantoğlu, 1989). It is obvious that such an account could not help to clarify his or her self-image in reality. On the other hand, it is worth emphasizing that design practitioners have increasingly witnessed the profession's involvement in the capital investment and its strong impact on their

1. In her Ph.D. dissertation, Ela Kaçel underlines that a current problem of the historiography of modern Turkish architecture is a priority given to singular figures and to isolate them from the social context of architecture, such as Sedad Hakkı Eldem, Seyfi Arkan, Bruno Taut, Clemenz Holzmeister and Turgut Cansever. For a recent case, she indicates an exhibition on Turgut Cansever and claimes that its curatorial perspective sublimates his individualism. Elaborating the emergence of multi-partner architectural offices and their professional identities in Turkey in the early 1950s, she points out the lack of in-depth academic analysis on their professional identities, collaborative understandings and architectural design practice around these years; see for details, Kaçel, E., 2009. Intellectualism and Consumerism: Ideologies, Practices and Criticism of Common Sense Modernism in Postwar Turkey, Ph.D. Thesis, Cornell University, Ithaca, USA, p. 213-215. In addition, in the following text, İlhan Tekeli implies the problematic aspect of creative autonomy in design-centered professions, see, Tekeli, İ., 1994. Tasarımcının Özgürlüğü mü Yoksa bir İktidar Arayışı mı?, in Mimarlık Dergisi, issue: 257, p. 24.

professional role instead of dealing with charismatic or heroic profiles. (Figures 1.1; 1.2.; 1.3). The following statement by Gülsüm Baydar Nalbantoğlu supports this view (Nalbantoğlu, 1989):

> "...Turkish professionals lacked the attempt to understand the power relationships that were involved in their practice and were the source of most of their professional satisfactions..." (p. 251).

Figure 1.1 : Sedad Hakkı Eldem. (Eldem, 1983).

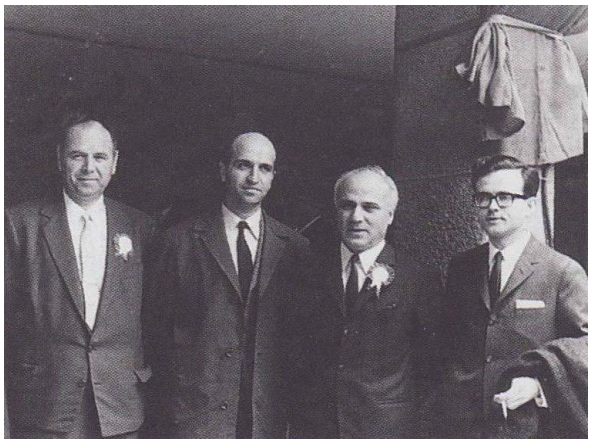

Figure 1.2 : Doğan Tekeli and Sami Sisa with the administrative body members of Drapers Market, Istanbul, 1967. (Tekeli and Sisa, 1994).

Figure 1.3 : Doğan Tekeli and Sami Sisa with their design team in the office, Istanbul, 1967. (Tekeli and Sisa, 1994).

In order to analyze this problem in Turkish architecture, more specifically, Tekeli-Sisa architectural practice will be focused on. Established in 1954, this practice is one of the progressive design-oriented architectural offices in the country. (Akcan and Zelef, 2001; Özkan, 2001). [2] Giving priority to original ideas and new solutions to a design problem, their research-based practice has underlined professional objectives of architecture in Turkey. (Tekeli, 2001a). Although architectural design offices have begun to rise in the country since the beginning of the 1950s, most of them could not survive in the professional world. (Kaçel, 2009). On this point, the significant position of Tekeli-Sisa architectural practice becomes evident. Regarding their architectural design practice as a collaborative act in the market, they have achieved combining their professional roles and creative skills. In this respect, there is no question that their long run success is one of the best examples in Turkey where one can examine a successful formulation of the design practitioner's professional role. On this basis, the following statement by Ela Kaçel clarifies why there is a need to examine their professional efforts. As she indicates, the establishment of multi-partner architectural offices in Turkey in the early 1950s is a significant turning point for the design architect's professional role. However, there is a lack of in-depth academic analysis on this issue since some historians of modern Turkish architecture tend to divide design architects into two groups, the bureaucratic and the genius. Such a general perspective could not help define and elaborate the emergence of the professional spirit in Turkish architecture around these years (Kaçel, 2009): [3]

2. Referring to the American Heritage Dictionary of the English Language, design can be defined as follows: "de·sign, v. tr. a. To conceive or fashion in the mind; invent …b. To formulate a plan for; devise … 2. To plan out in systematic, usually graphic form … 3. To create or contrive for a particular purpose or effect …4. To have as a goal or purpose; intend. 5. To create or execute in an artistic or highly skilled manner. v. intr. 1. To make or execute plans. 2. To have a goal or purpose in mind. 3. To create designs. n. a. A drawing or sketch. b. A graphic representation, especially a detailed plan for construction or manufacture. 2. The purposeful or inventive arrangement of parts or details …3. The art or practice of designing or making designs. 4. Something designed, especially a decorative or an artistic work. 5. An ornamental pattern. See Synonyms at figure. 6. A basic scheme or pattern that affects and controls function or development:…7. A plan; a project. See Synonyms at plan. a. A reasoned purpose; an intent …b. Deliberate intention …9. A secretive plot or scheme. Often used in the plural., see for details, Yüncü, O., 2008. Research by Design in Architectural Design Education, Ph.D. Thesis, Middle East Technical University, Ankara, p. 2.

3. In her Ph.D. dissertation, Nilgün Fehim Kennedy elaborates that architects still suffer from problems related to the recognition of their professional identities in Turkey. On the other hand, she points out that the profile of the design architect as an artist has stronger influence to recognize his or her self-image in Turkish architecture, see for details, Kennedy, N. F., 2005. The ethos of architects towards an analysis of architectural practice in Turkey, Ph.D. Thesis, Middle East Technical University, Ankara, p. 5-6, 211. Following Ph.D. dissertations support this view, Altay, B. S., 2000. Professional value systems of Turkish architects with respect to clients and users in contemporary residential design practice, Ph.D. Thesis, Bilkent University, Ankara, p. 114; and Taş, M., 2003. Türkiye'de Yapı Üretiminin Yeniden Yapılanması için Model Önerisi, Ph.D. Thesis, Yıldız Technical University, Istanbul, p. 79.

> "...the emergence of multi-partner architectural offices in the early 1950s Turkey is a unique phenomenon. Nevertheless, this phenomenon makes the founding architects of the first partnerships (such as İMA, Baysal-Birsel, Bürol-Gürel-Defne, and Tekeli-Sisa-Hepgüler) neither more bureaucratic nor less intellectual than single-practicing architects affiliated either with academia or the state. In 1947, when the architectural historian Hitchcock suggested dividing practicing architects and their architectural production into two groups - the bureaucratic and the genius - he was certainly in search of an 'intellectual' and scholarly explanation for the business-like nature of architectural practice in the United States. Likewise, some historians of Turkish modern architecture even today adopt such ready-made divisions in lieu of critical historiography. What the first architectural partnerships in Turkey prove, though, is how problematic it is to build the identities of architects given such a clear-cut schism as in the case of the bureaucratic and the genius…What is also important to notice in these partnerships are the ways in which they they pushed back the limits of ordinary architecture - in Hitchock's term, of the so-called 'bureaucratic architecture' - and became the vanguard of a new professionalism while sharing the domestic, professional market with their colleagues who worked either for the private or the public sector…" (p. 218).

Dealing with this architectural practice, more particularly, their large-scale buildings designed and supervised for large-scale clients in the professional world will be investigated. As opposed to small projects, it can be claimed that these large-scale buildings, such as the industrial, commercial and mixed-use building programs require heavier professional responsibilities. In order to understand this picture, the period commencing from the end of the 1960s provides a fertile background for comprehending how professional goals increasingly began to appear in Turkish architecture. In the world, these years are dominated by the early phase of the rising influence of the service sector, corporate understanding and the fundamental premises of globalism. (Bell, 1976). Taking these facts into account, architectural design practice began to move toward new organizational understanding in conjunction with these dynamics. (Jenks, 1996; Larson, 1993). In this respect, the general architectural map has begun to transform globally and its impact on the practical context of Turkish architecture is no exception. (Holod, et. al., 2005; Korkmaz, 2005). In other words, the scope of these years provides a fruitful focus for examining the new professional spirit of architectural design practice in Turkey and the appearance of the design practitioner's new self-image.

It is important to note that the professional world has become more competitive in Turkish architecture in recent years. Projects have grown larger and the process of design practice has become more complex. In this respect, market dynamics, clients, critical factors imposed by the market and the building sector have put many pressures on the design architect's skills and the production process. With respect to these facts, design practitioners should learn how to lead and manage this process instead of being driven by the market. In order to achieve this, it is obvious that there is a need to reexamine and clarify their self-images. As Robert Gutman indicates (Gutman, 1988):

> "...Architects are tremendously confused about how to define their role in the building process in response to the increasingly aggressive stance in the process adopted by organization clients. The situation is different from the historic position of architects, in which the profession simply accepted the fact that there was a whole range of building types and task a from which they would be excluded..." (p. 59).

1.2 Objectives of the Research

With respect to this problem, argument and purpose, following statements elaborate the objectives of this Ph.D. dissertation:

▪ to draw attention how design architect's professional role has become clear in Turkey since the end of the 1960s;
▪ to indicate how this architectural community is still far from elaborating a creative design practitioner's professional role with respect to the case of the Tekeli-Sisa architectural practice.

1.3 Scope of the Research

Following questions may clarify to underline the scope of this research:

▪ Where will the problem and the outcomes of this research take their places in the field of literature?
▪ What do we know about the problem?
▪ What do I want to know further?
▪ What might we do with results?

▪ Where will the problem and the outcomes of this research take their places in the field of literature?

It should be noted that there is no preexisting Ph.D. dissertation investigating Tekeli-Sisa architectural practice with respect to the main problem and time period of this research. Concerning the increasing influences of the large-scale commissions in the professional world and the demand for clarification of the design practitioner's professional role within such a picture, this dissertation will fill a gap in Turkish architecture literature. In this way, the findings of this dissertation has also the potential to reconsider the agenda of other relevant components of the profession (such as the education system, design studios, the Chamber of Architects of Turkey and the editorial agenda of professional architectural journals) for the clarification of the design architect's self-image within the real dynamics of the profession and practice in Turkey.

▪ What do we know about the problem?

Although there has been a growing realization among design practitioner over the last decade that the reality of the professional world is as important as that of the architect's creative skill, this architectural community is far from elaborating a detailed perspective to investigate this issue. Within such a general picture, Turkish architecture has mostly focused on creative profiles and some remarkable creative design products. On this basis, it can be claimed that there is a lack of an architectural examination of its professional context and design practitioners suffer from problems related to the recognition of their professional identities in Turkey. (Kennedy, 2005).

▪ What do I want to know further?

By focusing on the practical dimension of Tekeli-Sisa and its progressive evolution in Turkey, I additionally want to know how their architecture fits within the professional world and what its formulation is in order to be able to survive in the competitive business milieu.

▪ What might we do with the results?

What we need to reevaluate the existing picture of the design practitioner's self-image in the private sector. In this way, it may be helpful to draw a current map of the profession and its operation in the reality of life. Restoring an idealized creativity in the modern (and in the contemporary) world, it may be possible to establish a better understanding of the design practitioner's role(s) in both research and professional fields. As Robert Gutman points out (Gutman, 1988):

> "...It can assit architects in thinking about their identity. A more clearly conceived self-image can help to resolve doubts about the profession's proper role in the building industry. In turn, the resolution of uncertainty in this area should enable the architectural community to choose an effective strategy for dealing with other building professions..." (p. 99).

1.4 Significance of the Research

1.4.1 The significance of Tekeli-Sisa architectural practice in Turkey

As the leading design-oriented architectural office at the forefront of Turkish modernism, Tekeli-Sisa practice exemplifies how professional values has been clarified in the country. In conjunction with the emerging conditions of the private sector and the new profile of the client in Turkish architecture, Doğan Tekeli and Sami Sisa are two pioneers in Turkish architecture who could transform design practice from a bureaucratic occupation to a marketable expertise in the market. Although there has been a powerful attraction for most design practitioners to

identify themselves with the creative dimension of architecture Kennedy (2005), these two pioneers have emphasized that this occupation is also a professional service. (Tekeli, 2001a).

With respect to the essential problem of this Ph.D. dissertation, the following distinctive attributes of Tekeli-Sisa architectural practice are the main reason for conducting a close examination on their recent practice history:

▪ They define architecture as a design-centered profession. In other words, architectural design and creative solutions are central to their professional service. (Akcan and Zelef, 2001; Özkan, 2001);
▪ Doğan Tekeli and Sami Sisa have emphasized the importance of a team-based collective approach over individual creativity and a personally directed set of principles in architecture. (Tekeli, 1989). In particular, it can be claimed that the philosophy of their design-centered practice underlines the importance of close interdependencies between the client and the building sector. (Özkan, 2001; Tekeli and Sisa, 1976);
▪ Their primary orientation is the sense of responsibility towards the profession, the society and the environment instead of a national ideology, the question of identity, a stylistic approach or a discourse. (Tekeli, 2001a);
▪ The language of their practice indicates self-control of behaviour through codes of ethics and a systematic approach. (Akcan and Zelef, 2001; Özkan, 2001);
▪ Tekeli-Sisa architectural practice does not ignore their commitment to modern architecture and its rationalist tradition. (Akcan and Zelef, 2001). They could achieve maintaining the creative quality of their modern design works as well as their professional standings in the competitive business world in spite of the lack of architectural prestige and difficult economic circumstances in Turkey;
▪ They mostly design and supervise large-scale architectural buildings and challenge complicated design programs which demand a professional dialog and close interdependencies within the market.

What should be pointed out is that the findings of this Ph.D. dissertation cannot be generalized for all design-oriented architectural offices in Turkey. It is based on a specific example. However, a close examination of Tekeli-Sisa architectural practice can be helpful for future studies within the same field and provide some significant clues.

In light of this problem, the design architect is used to refer a practitioner who is primarily involved in the creative side of architecture. Giving a priority to innovative

and original ideas, he or she tries to generate a new solution to a design problem or a new synthesis of existing architectural idea in a new understanding. In this dissertation, the research topic will be studied from the point of view of the design architect.

1.4.2 The significance of the period from the 1960s to 2000

Although the government was one of the leading clients in Turkish architecture until the 1950s, the end of the 1960s witnessed the emerging conditions of the client in the private sector and its rising influence in the 1980s. With this new situation, the design architect's practical strategies, the building sector and the socio-economic dynamics of the profession underwent major changes. (Tekeli, 2005). As the growing business volume entered the agenda of design practitioners in Turkey throughout these years, they began to deal with the increased complexity of building programs. Within such a picture, close interdependencies among the client's business strategy, the design practitioner and the building sector became clearer. Under these circumstances, the practical dimension of architecture underlined the design practitioners' professional efforts to survive in the competitive business world. Gülsüm Baydar Nalbantoğlu underlines the changing situations in the 1960s as follows (Nalbantoğlu, 1989):

> "...At the end of the 1960s, while growing private industries created new demands for architectural services, proliferation of educational institutions resulted in an overproduction of architects. The ideological unity of the professional community shattered as a vertical hierarchy started to form among architects. As the advantaged minority who secured monumental commission still adhered to the ideology of the creative geniues, less established architects adopted a critical standpoint recognizing the power relations involved in the practice of the profession..." (p. 251-252).

In particular, in the 1980s, Turkish architecture and its practical dimension underwent far-reaching economic changes as an outcome of increasing commercial strategies by the client. Pursuing this period, the challenges faced by design practitioners design practitioners demanded a new understanding of the professional world due to liberalized capital movements and global economic dynamics in the 1990s. Within such a context, the commercial pressures of the client, the market, larger and more complex projects put increasing pressure on the design practitioner's creative skills. As the structure of Turkish economy indicated a departure from earlier periods, these years implied that design practitioners had to take into consideration their own future with the realities of the professional world. (Korkmaz, 2005). In particular, as the forms and settings of architectural design practice have become more client-dominated in Turkey since the beginning of the 1990s, inevitably, design practitioners have begun to articulate their professional

occupations as a part of the service sector and its problematic issues. (Bektaş, et. al., 1996). In this respect, this situation requires achieving a more in-depth understanding of the professional side of architectural practice without ignoring the necessity of its creative nature. (Figures 1.4; 1.5; 1.6; 1.7).

Figure 1.4 : Doğan Tekeli-Sami Sisa, Istanbul. (Tekeli and Sisa, 1994).

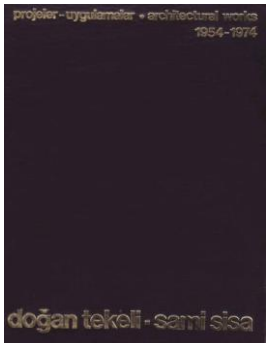

Figure 1.5 : Projeler-Uygulamalar-Architectural Works, 1954-1974, Doğan Tekeli-Sami Sisa, 1976.

Figure 1.6 : Doğan Tekeli-Sami Sisa, Boyut Contemporary Turkish Architects Series, 2, 2001.

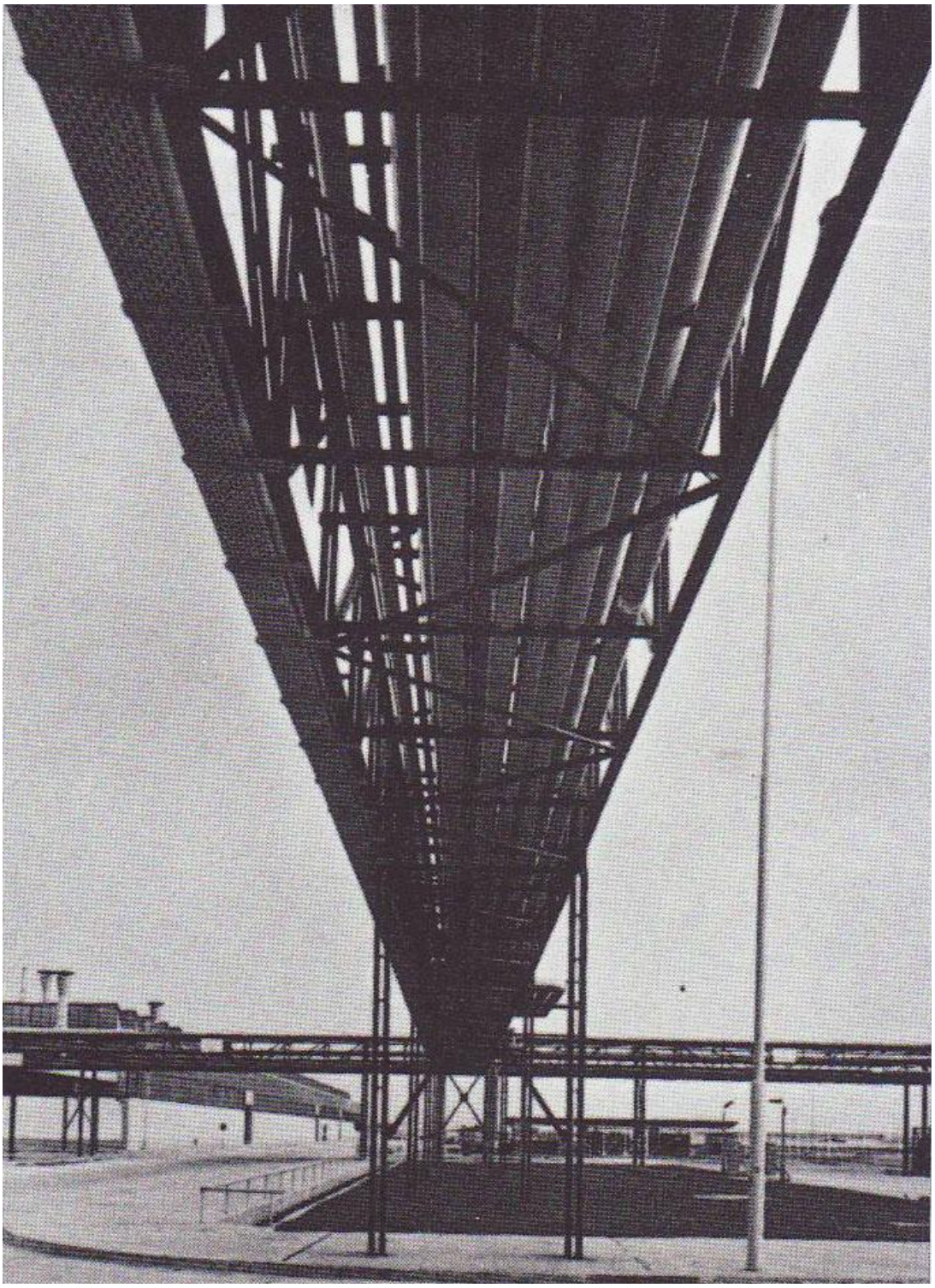

Figure 1.7 : Renault Car Manufacturing Plant, Tekeli-Sisa, Bursa, 1971-1972, bridges ensuring utility distribution from the boiler room to all buildings. (Tekeli and Sisa, 1976).

1.5. Research Method

1.5.1 Research hypotheses

▪ Turkish architecture is still far from elaborating the design practitioner's professional role;

▪ As the leading design-oriented architectural office at the forefront of Turkish modernism, Tekeli-Sisa architectural practice indicates how professional values has been clarified.

1.5.2 Research strategy

As the research strategy and the method of this Ph.D. dissertation, the time period was limited and it was focused on some specific large-scale buildings designed and supervised by Tekeli-Sisa architectural practice for large-scale clients in the private sector. With the emerging conditions of the private sector, the 1960s indicate the appearance of a professional spirit in Turkish architecture and its influence on the design practitioner's architectural effort. In this way, buildings investigated in this dissertation exemplify how a professional vision has been clarified in Turkish architecture. Pursuing a chronological order, Chrysler Truck Assembly Plant, Lassa Tyre Factory, a bank and office building complex in Zincirlikuyu, Metrocity Shopping, Office and Residence Complex were investigated. The following criteria were helpful in conducting a study on these buildings:

▪ who indicate a turning point for these two design practitioners' professional self-images and service in the private sector;

▪ The large-scale architectural buildings whose distinctive programmatic solutions deserve particular attention to understand the main problem of this research.

In order to do this, first of all, the publications of this office and texts written by Doğan Tekeli were examined. As secondary textual resources, articles written by academicians, architecture historians and critics about Tekeli-Sisa architectural practice were studied. Then, face to face semi-structured interviews with Doğan Tekeli were conducted. (Creswell, 1994). The interviews lasted no longer than an hour and a half. All of interviews made for this Ph.D. dissertation were taped. The findings of these interviews served to crosscheck the accuracy of information obtained from textual readings and close readings on buildings. In other words, these interviews provided the validity of findings obtained from textual readings and studies on buildings.

1.6 Organization of the Thesis

The first chapter begins with elaborating the problem of this dissertation, the main critical facts behind the research question and objectives. Implying the importance of the dialog between the design practitioner and the professional world, in particular, this chapter underlines why there is a need to evaluate the design practitioner's self-image in the professional world, the world of design practice and its fundamental premises in Turkey. This chapter also aims to define research design and methods of this dissertation. Research problem, hypothesis, limitations of the problem and data sources are expressed in detail. Drawing the frame of research design, the main criteria of close reading on Tekeli-Sisa architectural practice are defined in this chapter in order to be able to evaluate the findings of this Ph.D. dissertation.

The second chapter illuminates how theorists, academicians and critics elaborate the definitions of architecture as a profession. Then, the architecture profession is defined as a collective human interaction operating under the imperatives of the market and elaborated an architectural map from the end of the 1960s to 2000 with respect to main problem of this research is drawn.

In the third chapter, Tekeli-Sisa architectural practice from the 1960s up to 2000 is examined through four important large-scale buildings in the private sector, the prominent written materials by these design practitioners and texts about them with respect to the research problem of this dissertation. Considering evolving ideas about the design practitioner, architectural design practice, existing economic parameters, the building sector and other relevant components of the profession during this time period, this chapter aims to expose how the professional world began to crystallize in Turkey.

Finally, the last chapter summarizes all of the findings of close reading of Tekeli-Sisa architectural practice and discusses the importance of the design practitioner's professional role in Turkey.

2. THEORETICAL FOUNDATION AND LITERATURE REVIEW

2.1 Introduction

Although there are many ways of studying an architect's self-image, the goal of this chapter is to elaborate how the professional world is a complementary fact for evaluating his or her status in the real world. In light of this issue, the theoretical framework and the literature review of this Ph.D. dissertation derive from two sources; architecture as a profession and reflections on architecture from the end of the 1960s to 2000 with respect to the main problem of this research. This time period will be helpful for drawing an architectural map in order to understand how the rising dynamics of a capitalist building economy affected the practitioner's professional role and clarify critical facts in this field.

2.1 Architecture as a Profession

Although the strategies and conceptions of professions are in a process of transformation and there are many different approaches to analyze them, professionalization can be defined as a collective project in order to translate special knowledge and skills into economic and social rewards. [4] It results from two interrelated processes; the organization for a market service and a collective process of upward social mobility. (Larson, 1977). [5] On this basis, every professional occupation is a specific socially approved activity which has a market

4. In her Ph.D. dissertation, Burçak S. Altay underlines two main approaches to analyse professions, the functionalist model and the conflict model. According to functionalists, the main goal of professions is a service to society and its ethical codes are important for the whole human welfare. On the other hand, this view is criticised by the conflict model. Elaborating the dilemmas within professions, this model indicates that functionalists reflect the ideal-typical profession and a myth to legitimise professions within a society. Professionals can be seen as interest groups seeking social goods such as power, autonomy and prestige. See for details, Altay, B. S., 2000. Professional value systems of Turkish architects with respect to clients and users in contemporary residential design practice, Ph.D. Thesis, Bilkent University, Ankara, p. 22-25.

5. As Gülsüm Baydar Nalbantoğlu indicates in her Ph.D. dissertation, Magali Sarfatti Larson's definition is based on the Anglo-American perspective. For an example of a detailed academic study on the architect's professionalization in the US, see, Dostoğlu, S. B., 1982. Towards professional legitimacy and power, an inquiry into the struggle, achievements and dilemmas of the architectural profession through an analysis of Chicago, 1871-1909, Ph.D. Thesis, University of Pennsylvania. On the other hand, the following Ph.D. dissertation clarifies how the Ottoman-Turkish architect's professionalization, its architectural and economic dynamics are different from the Anglo-American context, Nalbantoğlu, G. B.; 1989. The professionalization of the Ottoman-Turkish architect, Ph.D. Thesis, University of California, Berkeley, USA. As its author underlines, the Ottoman-Turkish architect's professionalization was the outcome of the state policy rather than the market economy. This issue will be summarized in the next chapter.

value, which calls for some special skills, which is pursued by a group of people and which is a legitimate source of income. In a professional system, relations among professional occupation is a specific socially approved activity which has a market value, which calls for some special skills, which is pursued by a group of people and which is a legitimate source of income. In a professional system, relations among people are governed by capital, the commodity of labor and the means of production. (Abbott, 1988). Thus, a professional service can be regarded as a human activity to exchange relations under capitalist mode of production. (Larson, 1977).

In light of this definition, service-orientation, professional-client relationship, professional autonomy, [6] a body of abstract knowledge, codes of ethics [7] and a professional culture can be seen as essential characterictics of a profession. (Cuff, 1995; Pandey, 1988). Rather than their own particular interest, members of a professional group use their knowledge and skills for the public good. In other words, a professional is assumed to be altruistic and service-oriented. The client is one of the important actors for a professional service and differentiates himself or herself from a customer. In a professional culture, service is offered to a client who needs it instead of selling it to a customer. (Dostoğlu, 1982). On the other hand, professionality involves the sense of becoming an expert in a special field which is a territory forbidden to outsiders. It also refers to its autonomy and underlines a professional practitioner's right to act on his or her own judgment in given cases. Education, a standardized and uniform system of training, university, accreditation of professional schools and definition of licencing requirements help legitimize a professional's autonomy. In addition to these issues, a body of theory and knowledge are the cognitive sources of a profession and reinforce its expertise. Codes of ethics, norms and regulations support the altruistic character of professionality and make its commitment to a social service. Finally, formal and informal groups, educational, research centers, professional associations, organizations and meetings create a professional culture. In this way, professionals can share and promote their interests. (Pandey, 1988).

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6. See for a discussion on professional autonomy, Freidson, E.,1984. The changing nature of professional control, Annual Review of Sociology, Vol. 10, pp. 1-20.

7. Ethics of architectural practice can be defined as designing for utility, safety, satisfying communal aspirations for architecture through function, character, quality, working with the client in agency, working on the virtues of the discipline including material qualities and formal aesthetic, etc. See for details, Wasserman, B. et. al., 2000. Ethics and the Practice of Architecture, John Wiley & Sons, Inc., p. 31. In addition, see for a view on professional ethics, Abbott, A., 1983. Professional Ethics, American Journal of Sociology, Vol. 88, No. 5, March, pp. 855-885.

In this respect, the general characteristics of professional behavior may be defined in terms of four essential attributes (Johnson, 1972):

> "1. a high degree of generalized and systematic knowledge, 2. primary orientation to the community interest rather than to individual self-interest; 3. a high degree of self-control of behavior through codes of ethics internalized in the process of work socialization and through voluntary associations organized and operated by the work specialists themselves; and 4. a system of rewards (monetary and honorary) that is primarily a set of symbols of work achievement and thus ends in themselves, not means to some end of individual self-interest." (p. 33).

Professions can be seen as a social process. [8] On this basis, recent studies on the sociology of the profession can be categorized into four groups. (Greenwood, 1988):

- Concept: Definitions, attributes of professions and occupations;
- Process: Professionalisation, education and training, recruitment, licencing, credentials, professional organisations and associations;
- Structure: Membership, community;
- Professional Practice: Professionalism, ideal codes, ethic, ideals.

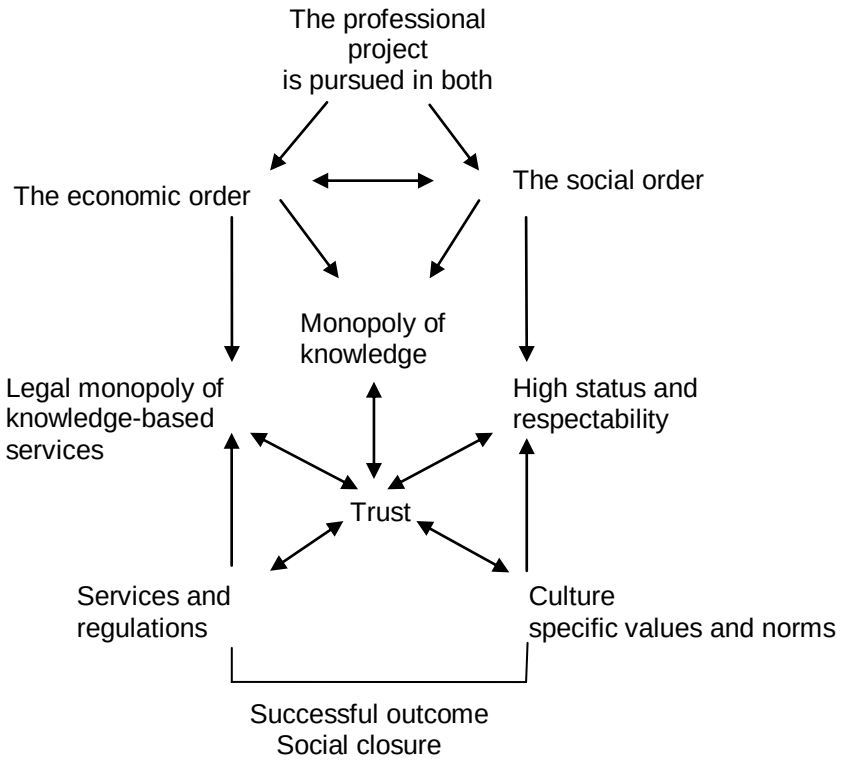

Figure 2.1 : A working theory of the profession: A conceptual outline. (Macdonald, 1995).

8. For a classical study on the sociology of the profession, Saunders, A. M. and Wilson, P. A., 1933. The Profession, Oxford, Clarendon Press. For a recent study on the sociology of the profession, see Macdonald, K. M., 1995. The sociology of the profession, Sage Publications Ltd.

The relationship between a profession and its work can be seen as one of the central issues of a professional life. (Abbott, 1988). In general, professionals assume that they have control over the determination of the substance of their works, their own actions and the actions of others. They mostly tend to rely on their own judgment in selecting the relevant knowledge and the technique for the problem at their hands. However, the sociologic perspective on this issue indicates that every profession relies on a network of collaborators operating under certain conditions, conventions and market dynamics. They have a close relationship with a variety of factors and the participants operate on different bases of information. Collective interactions in the market and their economic pressures have a potential to limit the options for professionals and diminish their autonomy. (Freidson, 1984).

In terms of architecture, it is usually regarded as an effort by creative master architects. (Cuff, 1995; Gutman, 1992). [9] Implying the importance of creative self-expression, architects mostly underline the individualistic nature of this occupation or a heroic image of their profiles. [10] As a result of typical architectural education, many architects want to appear to have a high degree of creative capacity, usually enjoy aesthetic impressions, independence and autonomy. (Figures 2.2). [11] For the sake of originality, they usually express architecture in personal terms, elaborate what they want to achieve in particular projects and draw attention to individualism. (Blau, 1988). What is critical is that the creative nature of architecture seeks the exclusive right to perform a particular kind of work and tends to resist its professional side. (Kennedy, 2005; Cuff, 1995). As Robert Gutman underlines (Gutman, 1992):

> "...Architecture easily lends itself to these kinds of internal tensions because of its unique status among the professions: It is the only profession that straddles the worlds of the fine arts and the service industries. The essential problem that every practitioner faces is how navigate this dual status. It is not an easy conflict to resolve, especially because architecture's position among the arts is loftier and more secure than its position among the service professions. It is,

9. See for an example, Banham, R., 1975. Age of the masters: A personal view of modern architecture, London, Architectural Press.

10. Referring to the ability to generate innovative and original ideas or things, creativity can be defined as a new solution or a new means to look at a problem, or production of a new artistic entity, see Encyclopedia Britannica, 2010. Creativity, retrieved October 1, 2010, from http://www.britannica.com/EBchecked/topic/142249. Identified with new, original, valuable ideas or things, it also refers to the ability to identify new problems instead of depending on others or the ability to transfer knowledge from one field to another in order to solve a problem, see Pope, R., 2005. Creativity, theory, history, practice, Routledge, New York. In addition to these definitions, creativity also underlines a new synthesis or combination of existing things or ideas into a new understanding with imagination, see Fange, E. K. V., 1959. Professional creativity, Englewood Cliffs, N.J., Prentice Hall Inc.

11. For a critical view on design studio education in architecture, see, Gutman, R., 1987. Education and the world of practice, Journal of Architectural Education, Vol. 40, No.2, Jubilee Issue, Association of Collegiate Schools of Architecture, Inc., pp. 24-25.

we might say, a strong art but a weak profession, a major art but a minor profession. Consequently, there is a very powerful attraction for architects to identify with the side of their work that offers the higher position in the social order: The aesthetic dimension. The dilemma is that this identity then undermines the ambition to be defined as competent service professionals..." (pp. 198).

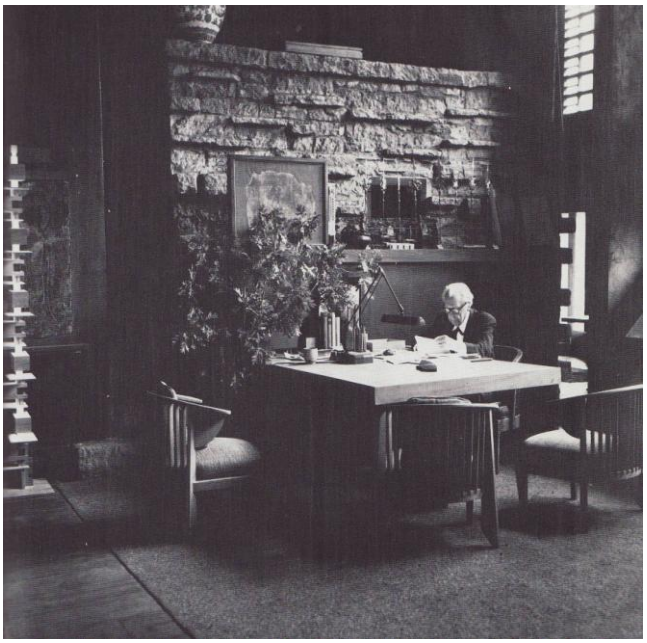

Figure 2.2 : Frank Lloyd Wright. (Cuff, 1995).

The power of imagination, innovative ideas and the synthesis of existing things in a new way are driving forces of architecture and its design practice. Engaging the sense of creativity, a (design) architect is usually portrayed as a person who has distinctive instincts and skills for new design solutions. However, architectural creativity is socially produced. [12] On this basis, in the professional world, the design solving process of an architect begins with a creative idea in response to the client's expectation and user needs. [13] It is evaluated with respect to budget, function and technical issues until reaching a satisfactory outcome. With interest in money and market conditions, utility, practicality and cost are important factors to be able to conduct architectural design practice in the private sector. An architect's practice

12. It is important to note that the creative side of architectural design practice is different from creativity in art. Although an artist can put his or her original ideas directly into a form and the value of a creative artistic work depends on his or her individuality, architect's primary concern is to create three dimensional space to accommodate human activities with regard to the client's budget, function, technical issues, etc. At that point, it can be claimed that architecture has a dual nature, architecture as an art and architecture as a profession. See for detailed studies on this issue, Nalbantoğlu, G. B., 1989. Architecture as Art, in Nalbantoğlu, G. B., The professionalization of the Ottoman-Turkish architect, Ph.D. Thesis, University of California, Berkeley, USA., p.59-67; Kennedy, N. F., 2005. The Art Component of Architecture, in Kennedy, N. F., The ethos of architects towards an analysis of architectural practice in Turkey, Ph.D. Thesis, Middle East Technical University Ankara, p.40-47.

13. For instance, Frank Lloyd Wright's letters to his clients can be seen as an example. These letters show how a creative design practitioner has a close dialog with his clients for his projects and buildings. See for details, Pfeifer, B. B., ed., 1986. Frank Lloyd Wright: Letters to Clients, Press at California State University, Fresno.

demands inescapable dependence on clients, other technical experts and professionals. (Figures 2.3; 2.4; 2.5; 2.6). As Magali Sarfatti Larson underlines (Larson, 1993):

> "...In architecture, despite its stark differentiation and stratification, disciplinary legitimacy is founded on the aesthetics of design, a situation that gives elite designers a privileged position in the field. Elite standing is further aggrandized by the charismatic ideology of art. Yet, outside the delimited discursive field of professional architecture, even the elites' authority is undermined by their inescapable dependence on clients and on other technical experts. The ideological autonomy that our society accords to professionals and, even more so, to artists cannot hide the fundamental heteronomy of architectural work..." (p. 13).

Figure 2.3 : Daniel H. Burham's private office in the Railway Exchange. (Moore, 1913).

Figure 2.4 : John Jacob Glessner, Richardson's client, portrait of ca. 1906. (Molloy, 1995).

Figure 2.5 : Herbert Johnson, Frank Lloyd Wright, Wesley Peters, (from right to left), the testing of a column at the Johnson Wax Building. This trio represents the essential network of collaborations that architecture demands, between architects and clients, engineers, and other architects. (Cuff, 1995).

Figure 2.6 : Members of SOM, Knoll, Turner Construction, and Connecticut General joint building committee in the mock-up, reviewing model of proposed interior layouts, Frazar Wilde in suit, Bunshaft speaking. (Krinsky, 1988).

As a profession, architecture demands the establishment of associations, standards, rules and codes of ethics to legitimize the occupation of its members, distinguish them from others in similar positions, maintain their claims against market pressures and promote the efficiency of practice. In the meantime, their basic functions are also advance architectural education, train and bring together individuals with common occupational interests and skills, meet the specific needs of members in the profession. In this way, this organizational effort can better mobilize architects, support of their positions in the professional milieu and in society, maximize professional efficiacy.

In general, it is difficult for architects to agree upon the profession's core domain and boundaries. (Blau, 1988). As one of the complex professions, architecture is characterized by its outer complexities and inner struggles. (Balamir, 1996). National and international economic factors, the type of market, the type of clientele, the nature of the service that is marketed, developers and contractors are mutually dependent on each other for capitalist profit motives. In addition to these factors, a number of participants and disciplines become a collective part of the architect's production process in the professional world. In this respect, a professional architect operates in an interdisciplinary context in which decision making power is usually shared with many participants. Although every profession tries to establish a control over their services in the market, in particular, the complex nature of architecture undercuts its practitioners' ability to attain a monopoly in the sector. At that point, one of the critical issues is to clarify the idealized conception of the profession and its realities. (Kennedy, 2005):

> "…In the case of architects, regardless of whether they work as practitioners, academics or historians, the belief in the sovereignty of architecture leads them to think that architecture is an autonomous discipline (or semi-autonomous at least) capable of changing the world. For this reason, despite the changes in their conditions of work, in their class position and in the division of labour within the building process, they expect to be the chief controller of this process from the stage of design through to the completion of the building. They are often upset when they projects are modified by contractors, investors or users, and they oppose the further division of their discipline in such new disciplines as urban design, landscape architecture, interior architecture and the like…The intention here is not to deny the power and significance of the architectural profession in a variety of its practices, but rather to fix it in its true place…" (p. 50-51).

One of the basic attributes of professionality is its service components. (Greenwood, 1988). As an entrepreneurial profession, architecture and its practice are shaped by the accumulation process of capital. The client can be seen as one of the important actors within this picture. Buildings are purchased before the architect designs them and the client can play a powerful role to deal with a practitioner's professional service. An architect has mostly a limited function in controlling finances in practice. (Altay, 2000). Although agreement between the architect and the client is an

important part of a building process and has been articulated in a varying degree throughout the history, this issue has been not clarified in architecture in any satisfactory way. (Gutman, 1992). Clients may tend to speak different languages and pursue different interests. On the other hand, judgements about good architecture are subjective and its definition is not clear. According to the conventional interpretation of the architect and the client relations, good architecture depends on the architect dominated design process, and the client's participation in architectural practice generally causes a bad design. To some extent, the client's position is often seen as a threat in architecture because his or her action may undermine the architect's claim to be a creative profile. (Gutman, 1992). For instance, Andrew Saint indicates this fact as follows (Saint, 1983):

> "...Kahn never discussed economy in his class; it was a dirty word for him. He advised students that an architect's first task after receiving a commission and the program accompanying it is to change the program, not to try satisfy it, but to put it into the realm of architecture...Such advice, if carried out without contemplation, was a disservice to students and made them arrogant...".

In architecture, its practitioners are mostly unable to explain the way of putting their knowledge into their professional practice and their working processes. [14] Due to this fact, it is difficult to elaborate the realities of their practice in the professional world. Their expressions are partial and may reflect the ethos of practice instead of its reality. Secondly, they tend to express each case as unique. Thirdly, architectural practice includes many different participants, their different roles and interests. With respect to this complexity and variables, it is difficult to understand the reasoning of this occupation. (Schön, 1983). In light of these issues, one of the critical questions is how design and its practice can be defined in architecture. According to her field study, Dana Cuff elaborates the nature and process of architectural design practice as follows (Cuff, 1982):

- First, this design practice is a responsive art and involves the integration of art and business;
- Second, the participants have potential to affect the project, its processes and outcomes;
- Third, authority, role expectations, responsibilities and procedures are ambigious;
- Fourth, neither architect nor client knows outcomes due to the absence of correct answers and the limitation of possibilities;
- Fifth, each design issue is negotiable and the design process could go on endlessly.

14. See for a detailed study on designers' thinking process, Yüncü, O., 2008. Research by Design in Architectural Design Education, Middle East Technical University, Ph.D. Thesis, Ankara, p.71-76.

2.3 Reflections on Architecture from the 1960s to 2000

New mindsets in the economy fostered a new kind of organization of production in the world after the 1960s. (Bell, 1976). [15] In particular, the dynamics in the world economy changed after the oil embargo and the rising demand for efficiency, productivity, cost limitation and optimization of output became important issues. In accordance with this picture, the architecture profession and its practical consideration traced the end of grand narratives and post-industrial restructuring at the onset of the 1970s. (Jameson, 1991; Venturi, 1966). As table 2.1 shows (System 1), the period before the World War II was characterized by a mini capitalist economy. The imperatives of the market were not very dominant on the architecture profession and practice in this production system. After the World War II (Systems 2 and 3), gigantic investments on large-scale buildings became a more critical issue and made difficult for design practitioners to control the whole process of design and practice. In particular, as System 3 shows, corporations, developers and real estate speculators generated buildings designed for profit, realized quickly and efficiently with the rising influence of the service sector. (Jencks, 1996; Jameson, 1991). What is important to note is that the design architect's professional practice intensively witnessed a transition toward a commercial understanding for high profit and the phenomenon of commodification after the World War II. [16] In other words, an architectural project required a high degree of integration among participants, the construction technology, the client's expectations and artistic quality. (Figures 2.7). The following statement by Norman Foster underlines how the complexities of the professional world began to affect a design architect's practice around the 1970s. (Foster, 1977): [17]

> "....during the complexities of demolitions and service diversions, as architects we were more involved in what might be better described as management consultancy than the exercise of any normal design-based skill. In any discussion of 'means' one should not forget the operational and management techniques that we virtually take for granted; management can never be divorced from the design process..." (pp. 10).

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15. Following book can be seen as an example to understand how the new economic dynamics of the post-war era influenced a design architect and his practice, see, Pelkonen, E. and Albrecht, D. eds., 2006. Eero Saarinen: Shaping the future, Yale University Press.

16. For a detailed analysis about the shift toward commercial architecture after the World War II, see Martin, R., 2000. The Bunshaft tapes: A preliminary report, Journal of Architectural Education, Vol. 54, No. 2, pp. 80-87. In his text, Reinhold Martin elaborates the different logic of Lever House and Marine Midland Building designed by Gordon Bunshaft. While the former building refers to a pattern of identifying corporate architecture for prestige and a singular work of architecture, Marine Midland Building exemplifies the appearance of commercial architecture and the disappearance of the individual aspect of architecture as a result of the profit-oriented business world.

17. See for an analysis on the changing economics, professional dynamics in the 1970s and their influences on the architect's roles, Dunster, D., et. al., 1977. The Future of architecture, Progressive Architecture, May, Vol. 58, No. 5, pp. 49-96; Stephens, S., 1979. Multiple protagonists, Progressive Architecture, 5, pp. 59-71.

Table 2.1 : Three systems of architectural production. (Jencks, 1977).

	system 1-private private architect | client is user	**system 2-public** public architect | client and users differ	**system 3-developer** developer architect | client and users differ
1.economic sphere	mini capitalist (restricted money)	welfare-state capitalist (lacks money)	monopoly-capitalist (has money)
2. motivation	aesthetic ideological | inhabit use	solve problem | user's housing	make money | make money to use
3. recent ideology	too various to list	progress, efficiency, large-scale, anti-history, brutalism, etc.	same as system 2 plus pragmatic
4. relation to place	local architect | client user in place	remote architects | users move to place	remote and changing draftsmen | absent clients
5. client's relation to architect	expert friend same partners small team	anonymous doctor changing designers large team	hired servant doesn't know designers or users
6. size of project	small	some large	too big
7. size / type of architect's office	small partnership	large centralized	large centralized
8. method of design	slow, responsive, innovative, expensive	impersonal, anonymous, conservative, low cost	quick, cheap, and proven formulae
9. accountability	to client-user	to local council and bureaucracy	to stockholders, developers and board
10. types of building	houses, museums, universities, etc.	housing and infrastructure	shopping centers, hotels, offices, factories, etc.
11. style	multiple	impersonal safe, contemporary, vandal-proofed	pragmatic cliché and bombastic

Although the general architectural landscape stimulated a radical intellectual position throughout the 1960s Colomina (2007), architects began to consider more practice-oriented issues as a result of the rising influence of the corporate giants, developers and their economic expectations in the private sector in the 1970s. Within such a context, non-architectural disciplines began to deal with design practice for market research, economic feasibility, land development, scientific management, etc. (Larson, 1993). As Robert Venturi elaborates, this new period created the architect's modest role as opposed to a grand or heroic profile. (Table 2.2).

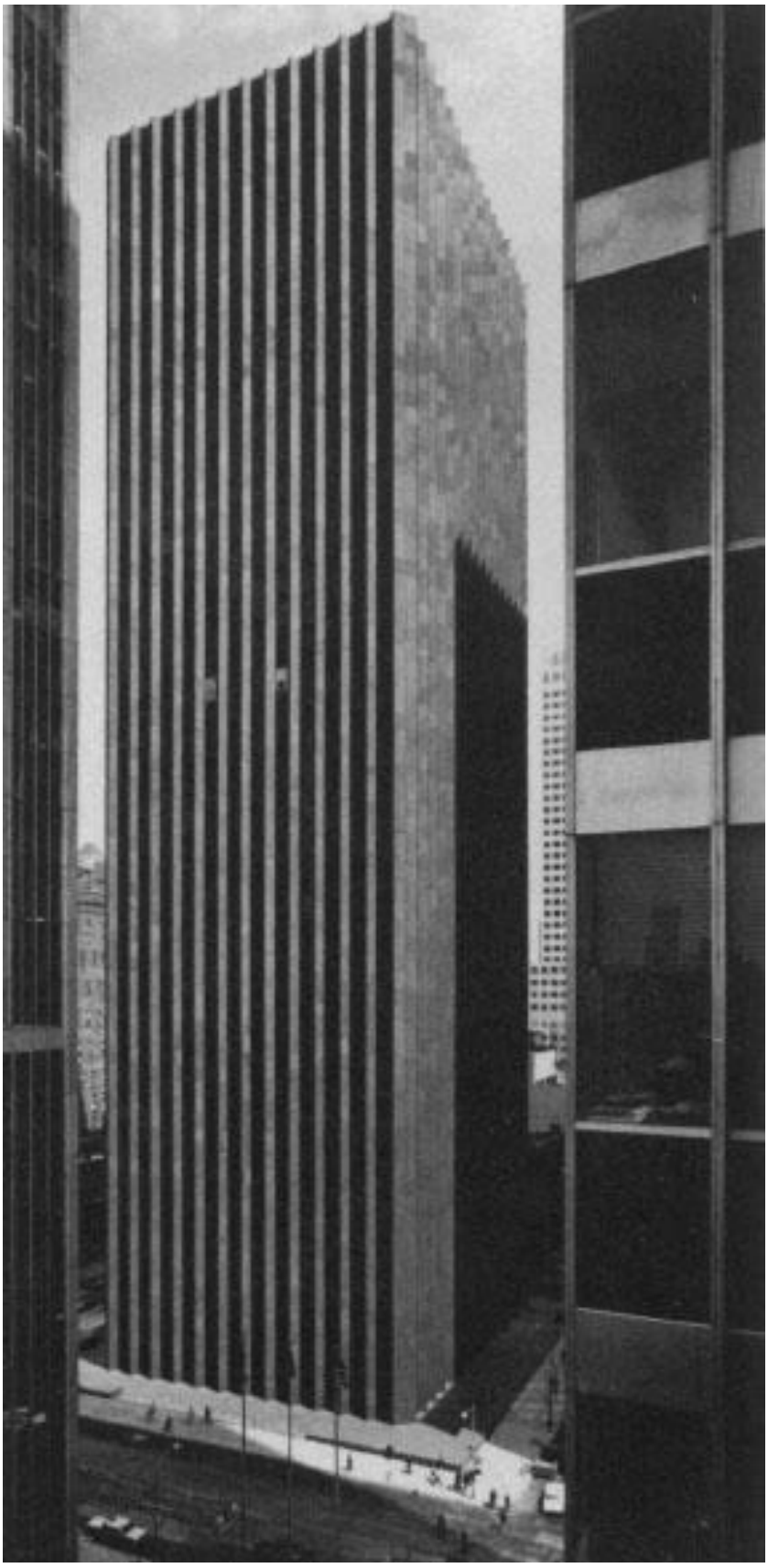


Figure 2.7 : The CBS Building, Eero Saarinen, New York City, 1965. (Pelli, 1982).

Table 2.2 : Venturi's complexity and contradiction in architecture. (Larson, 1993).

Venturi's Complexity and Contradiction in Architecture	
Modernist Orthodoxy	Venturi's Postmodernism
Basic Principles	
Exclusion: either/or	Inclusion: both/and
Aims for unity/purity/order	Aims for the complex order of the whole
Prefers simple or simplified programs; separation and specialization of materials, structure, programs, and space.	Prefers complex programs; multifunctional buildings, elements, materials
Excludes symbolism (except industrial or mechanical)	Uses conventional symbolism (vestigial vernacular, popular, commercial culture)
Results	
Isolated, freestanding buildings	Implicit accommodation to street ("infill")
Finished buildings	Unresolved buildings, changing programs
Architect's Role	
Heroic, utopian visions	Criticizes social priorities by means of irony
Searches for a grand role	Admits a modest role
Recommends innovative technology	Prefers existing conventions and unobtrusive technology

Pursuing that period, the 1980s can be seen as a catalyst between the 1970s and the 1990s. In the realm of economy, large-scale commerce and capital accumulation stimulated an emphasis on decentralized forms of production. Old manufacturing systems declined and sectors began to produce the fast changing of varying objects instead of repetitive manufacture of identical objects and mass production. In this economy, consumers began to be regarded as heterogeneous groups with respect to their different tastes, and firms aimed to operate in a diverse product line for high profits. With the end of the Cold War between the USA and the Soviet Union, the acceleration of liberal market economies reinforced the emerging financial conditions of globalism. One of the most notable aspects of this period is that economies became hybrid as different from a centralized control in the business world. (Jencks, 1996; Ash, 1994).

In architecture, the rising influence of commercial values and business-centered practice resulted in a consumer-driven design approach in the 1980s. The financial power of the large-scale client, postmodern concepts by changing direction in the client’s priorities and aggressive marketing strategies of developers and speculators were some critical topics for architecture. The highest ratio of rentable spaces and variables of profit guided the design architect’s practical concentrations. On the one hand, the appearance of large-scale commercial buildings began to refer to a new

symbolic of the advertisement and architecture as a phenomenon of commodification. (Frampton, 2006; Saunders, 2005). [18] On the other hand, multi-service and multi-discipline architectural firms began to operate in the professional world in order to be able to respond to new opportunities offered by advanced business strategies. Within such a context, the work of architecture was broken up with the proper expertise and this fragmentation created a heightened need for collective acts in various practice types. [19]

In the 1990s, the global integration of economic systems and sophisticated worldwide telecommunications provided a new understanding of the organization in the business world. With the help of interconnected networks, multinational capitalism and its new enterprises became more dominant rather than nationally based corporations throughout these years. Cutting across spatial territories and countries, the intensive interaction among big corporations, small and medium sized businesses created the heightened globalization of trade and its markets in the world. In conjunction with this situation, the pattern of production, consumption and the division of labor also expanded as an outcome of new trade opportunities. In the meantime, this network understanding transformed the importance of the individual actors in the market, and the general landscape of the business world was guided by the logic of interconnected economies. (Sasken, 2001).

In architecture, overseas clients, multinational enterprises and multi-headed clients appeared within the scene as a response to the expanding global economy. Considering global strategic investments and their financial return, they paid closer attention to growing financial opportunities in mega projects and mixed-use building programs in different geographical locations. [20] With this understanding, global influences and localities became integrally interconnected in architectural design practice. One of the noteworthy results of this period was tremendous variation and alternative organizational strategies in the professional service of the architect. In order to survive in this competitive global world, mergers, joint ventures and the creation of of overseas regional offices provided worldwide servicing capabilities in architecture. This global concentration, its competitors and the dynamics of markets

18. See for detailed study on the concept of spectacular and commodity, Debord, G., 1999. The society of the spectacle, Nicholson, S., D. trans., New York, Zone Books.

19. For a discussion on this period and its influence on the architect, see Kostof, S. et. al., 1987. Transitional period, seminar I, the Harvard Architecture Review, Patronage (special issue), V. 6, Harvard University Press/MIT, Cambridge, pp. 8-17.

20. See how the economic dynamics of the 1990s affected the global map of architecture, Koolhaas, R., 2004, Content, Taschen, Germany. On the other hand, for a perspective on the 1990s, its economic dynamics and architecture firms, see, Leatherdale, S., et. al, 1999. The 1999 World survey of the 500 largest architectural-design firms", World Architecture, 72, December-January, pp. 98-251.

transformed not only the scale of architectural buildings but also the organizational and management understandings in the professional world. (Cuff, 1999; Saunders and Growe, 1996). (Figures 2.8; 2.9).

Figure 2.8 : Kuwait Military Academy project, SOM, Al Jahra, Kuwait, 2006. (Dal Co, et. al., 2008).

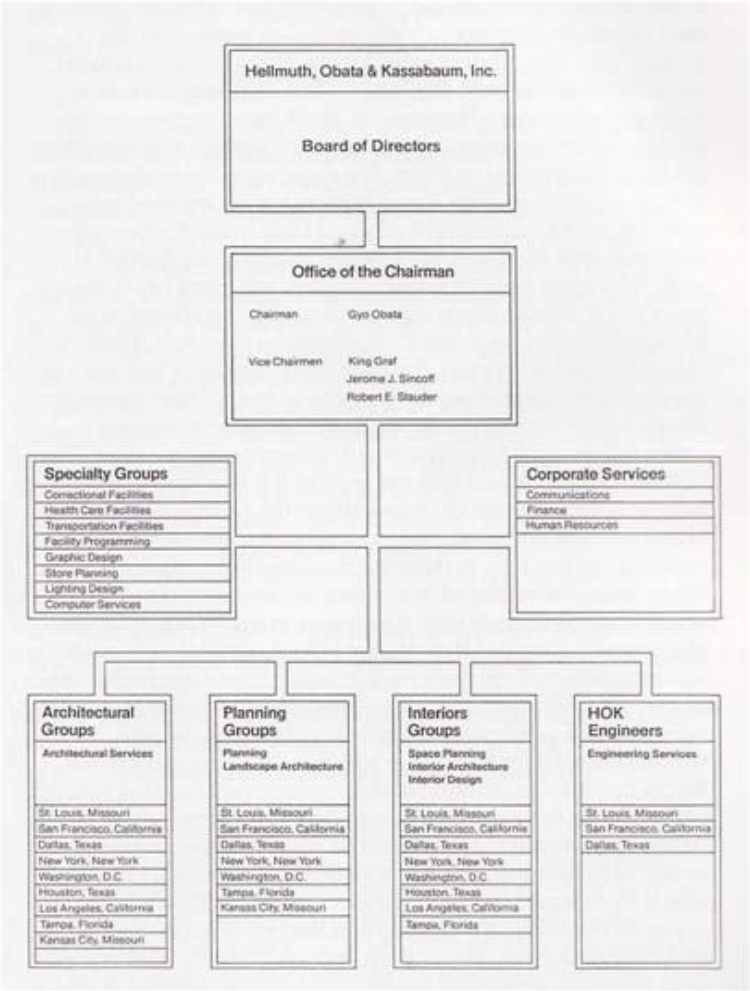
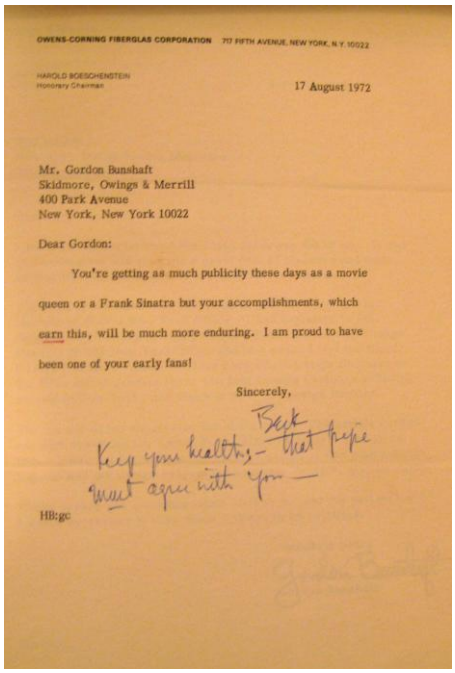


Figure 2.9 : Table of organizaton of Helmuth, Obata and Kassabaum, St. Louis, 1987. (Gutman, 1988).

Therefore, it can be assumed that one of the major consequences of the period beginning with the 1970s was more competitive architectural world. On the one hand, commercial profit, popular taste of the free market, branding, the gratification of consumer tastes and advertisement have become critical topics for the design architect's practice. (Larson, 1993). Within such a picture, the artistic aspect of architecture and the notion of fame have been stimulated by the media driven world. (Figure 2.10). [21] Some architects have strongly provoked the artistic side of architecture in order to be well-known, to get jobs, to legitimate their architectural existence within the market and promote their celebrities. One of the problematic aspects of this situation is the rising influence of the star system. Although architecture cannot escape from a visual language, aesthetic principles, creative images or styles, high profile and ego exaltation may pose many problems in order to understand and clarify the real dimension of the profession, architectural design practice and the design architect's self-image within the reality of life. As Andrew Saint indicates (Saint, 1996):

> "....yet there is a constant media pressure to apprehend architecture as the product of a single mind. The high-minded collaborative practice of the post-world war II years have had great difficulty in maintaining their profile and their repute against the individualism of the star system. This process of individualizing has gone so far that instead of buildings or details, the technical trade journals now present us with pictures of people, in business-magazine fashion. This is surely the reductio ad absurdum of what should be an objective process of analysis explaning how buildings get built..." (p. 14-15).



OWENS-CORNING FIBERGLAS CORPORATION 717 FIFTH AVENUE, NEW YORK, N.Y. 10022

HAROLD BOESCHENSTEIN
Honorary Chairman

17 August 1972

Mr. Gordon Bunshaft
Skidmore, Owings & Merrill
400 Park Avenue
New York, New York 10022

Dear Gordon:

You're getting as much publicity these days as a movie queen or a Frank Sinatra but your accomplishments, which earn this, will be much more enduring. I am proud to have been one of your early fans!

Sincerely,

Keep your healthy — that people must agree with you — Best

HB:gc

Figure 2.10 : A personal letter to Gordon Bunshaft, 1972. (Bunshaft, G., architectural drawings and papers, 1909-1990, Columbia University, Drawings and Archives Department).

21. See for a detailed perspective on fame, Jarzombek, M., 2005. The (trans)formatons of fame, Perspecta, Famous, the Yale Architectural Journal, 37, pp. 11-17; Castle, H. ed. 2001. Fame and architecture, Architectural Design, Vol. 71, No. 6, Wiley-Academy, London, pp. 90-94.

In this respect, the coming decades seem to bring more unanswered questions for architects, design practitioners and confusion about the best way to define their roles in the professional world. As the following topics indicated by Paul Nakazawa illuminate, the market, clients, group performance, financial issues and continuity seem critical topics for a successful practice in the next years. (Nakazawa, 1998):

▪ Diversifying markets and clients, both geographically and by segment (but trying to attain first or second rank in their major areas of strength);
▪ Investing in the 'best people' (e.g. leaders, multi-talented individuals, etc.) and raising the bar in terms of expectations for individual and group performance;
▪ Streamlining their internal decision-making processes;
▪ Strengthening the financial foundations of their practices;
▪ Strengthening the mechanisms for continuity-making sure that the firm and its owners have created options for future continuity of the practice.

2.4 Conclusion

As a profession, architecture indicates a collective human interaction around the market and its creative side should be socially produced. Practice includes many interrrelated skilled people and requires their coordination. An architect should possess a capacity for coordination, negotiation, the ability to balance competing demands and to appreciate the points of view of other professionals and participants. Therefore, the professional success of an architect reflects the situation of this system structure. With respect to the age of complexity and the global economy in recent times, it can be claimed that design practitioner are in the midst of a tremendous transformation. In order to be able to define an effective strategy in architecture and maintain the practitioner's professional prestige, the social context of practice and its critical facts merit considerable attention.

3. TEKELI-SISA ARCHITECTURAL PRACTICE FROM THE 1960s TO 2000

3.1 Introduction

With respect to the problem posed by this Ph.D. dissertation, this chapter will elaborate how the design practitioner's professional role began to crystallize in Turkey. In order to clarify this issue, one of the leading design-oriented architectural offices in the country that is still active since 1954, Tekeli-Sisa architectural practice will be focused on. (Figures 3.1; 3.2). As the leading figures of architectural design practice in modern Turkey, Doğan Tekeli and Sami Sisa could accomplish combining the professional side of this occupation and their creative skills since just before the 1970s. Instead of portraying a bureaucratic or an individualized creative profile, these two pioneers emphasize how a design architect's practice depends on the professional world and its social milieu. What is important to underline is that the early years of their career overlaps with a shift in Turkish economy and its influence on the existing nature of architectural design practice. Although until the 1960s most architectural commissions were obtained from the state, design practitioners began to adapt their works to the emerging conditions of the private sector about this time. With this different axis, it can be claimed that Doğan Tekeli and Sami Sisa are two progressive practitioners who reconceptualized the design practitioner's self-image in modern Turkish architecture.

Figure 3.1 : Doğan Tekeli and Sami Sisa, Hıdivyel Palas, Istanbul, 1959. (Tekeli and Sisa, 1994).

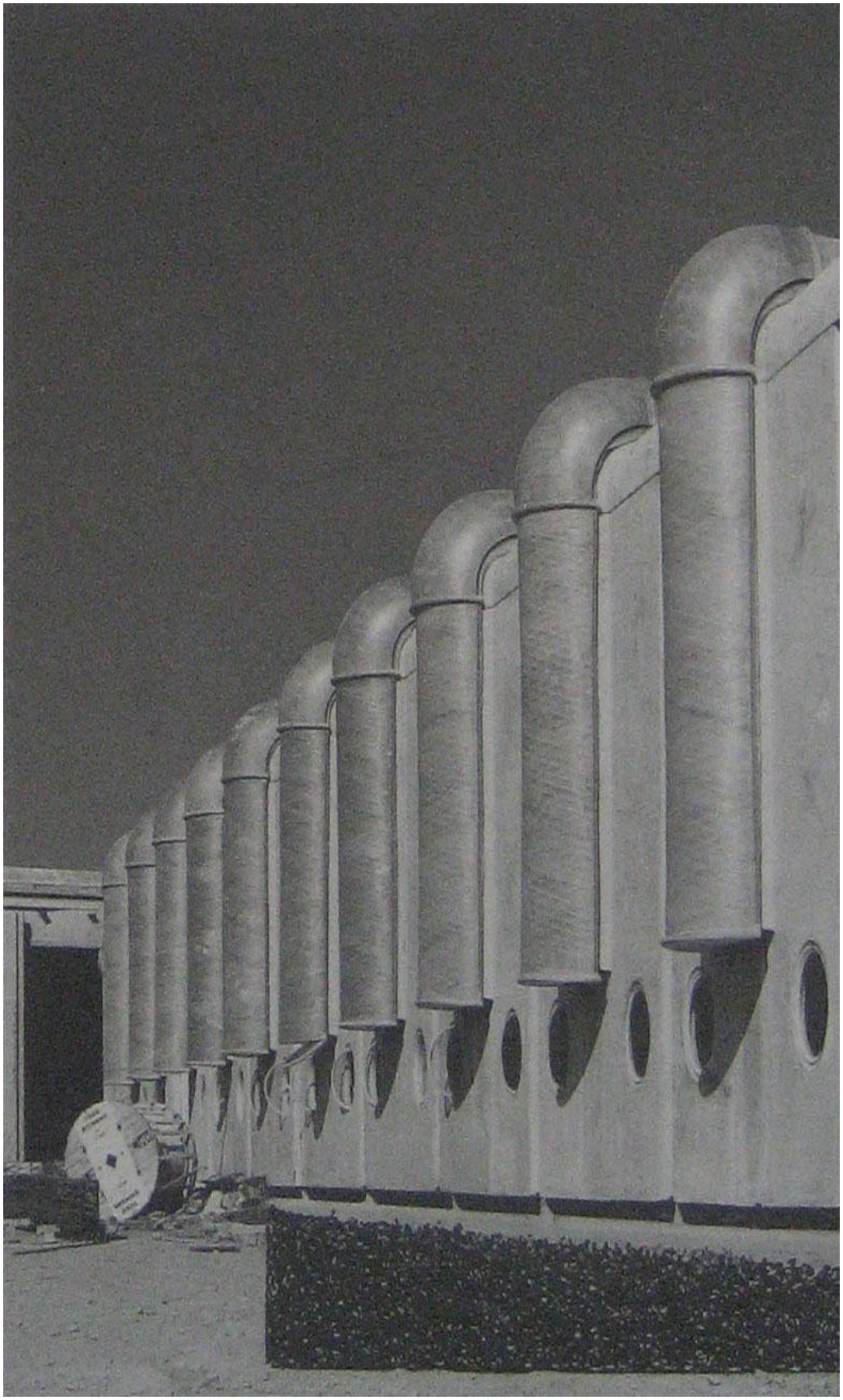


Figure 3.2 : Lassa Tyre Factory, Tekeli-Sisa, Izmit,1975-1977. (Mimar, 1985).

3.2 A Historical Overview

In order to understand how Doğan Tekeli and Sami Sisa created a shift in the self-image of the design practitioner in Turkish architecture, a historical overview may provide fertile ground. Historically speaking, the bureaucratic understanding in the Empire and the hierarchical character of its official system were differentiated Ottoman architects from their Western colleagues. (Şenyurt, 2006; Nalbantoğlu, 1989). In the Empire, there was an absence of encouragement for the market and its corporate understanding. Under these circumstances, any basis for separate endeavors of the tradesmen and for the organization of a professional association was not able to be created until the 19th century. The characteristics of patrimonialism and the absence of impersonal legal norms can be seen as two important factors for the lack of a capital market and corporate identity. (Mardin, 1969). Regarding this fact, Ottoman architects were dependent on the Empire and could not independently market their skills. Without doubt, this situation also affected the rise of professional organizations in architecture around the market. (Nalbantoğlu, 1989).

The rise of the building industry and modern engineering did not appear in the Ottoman Empire until the 18th century. Industrialization and new building techniques developed with the help of military and Westernization policies. In this respect, there was a lack of technical staff and materials to build technical structures until the establishment of the Imperial College of Military Engineering (Mühendishâne-i Berrî-i Humayûn) in 1773. (Sey and Tüzün, 2008). At that point, the Industrial Reform Commission (Sanayi Reform Komisyonu) can be seen as an important step for the modernization of production methods, the arrangement of industrial activities, the rise of cooperative associations and free trade liberalism. In 1868, the establishment of the Istanbul School of Industry (İstanbul Sanayi Mektebi) indicates an effort to promote the education system for production methods and technical staff. (Ersoy, 2000). Pursuing these developments, the Academy of Fine Arts (Sanayi-i Nefise Mektebi) was established with a full curriculum of architectural education in 1882 and the School of Civil Engineering (Hendese-i Mülkiye) started its program in 1884. (Tekeli, 2005; Özkan and Yavuz, 2005). Although the Academy of Fine Arts, established during the Ottoman Empire, was the only school at the beginning of this period and based on the neo-Ottoman style, the establishment of the School of Civil Engineering introduced a new curriculum focusing on engineering and technology. What is important to note is that this period overlaps with the Ottoman reform movements,

known as the Tanzimat. With the changing structure of the administrative understanding, the traditional context of architecture began to be solved with new educated elite and European architects. Süha Özkan and Yıldırım Yavuz describe this new situation as follows (Özkan and Yavuz, 2005):

> "...the art of building became a popular profession, especially among the Christian subjects trained abroad. Thus the nineteenth century witnessed the gradual decline of the traditional Turkish architect and a break in the evolution of traditional architecture..." (p. 41).

Under these circumstances, the emerging conditions of architectural design practice in the private sector could not be realized until the late eighteenth century. The control of the Empire on architectural and engineering activities, the lack of modern capitalist standards and the absence of the service sector could not support the progress of the architect's professional service as an independent practice. Therefore, architectural design practice was far from being economized for a long time. In this respect, the rise of a new generation of Ottoman-Turkish architects emerged and entered in the field of building activities in the first decade of the 20th century due to the bureaucratic and economic structures of the country. (Şenyurt, 2006; Nalbantoğlu, 1989). However, it should be emphasized that the perspective of most of these architects was based on nationalism and their self-images were mostly characterized by the notion of individual artist-architect. (Nalbantoğlu, 1989).[22] Within this context, independent architectural design practice could not integrate into building production activities for a while in the early Republic of Turkey. For instance, Vedad Tek, one of the leading architectural figures of this period confronted many financial and official difficulties of the government. (Batur, 2003). (Figures 3.3). [23]

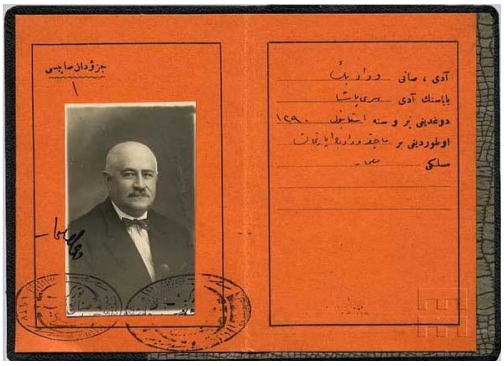


Figure 3.3 Vedat Tek (1873-1942). (Batur, 2003).

22. See for details, Nalbantoğlu, G. B., 1989. Architecture as Art, in Nalbantoğlu, G. B., The professionalization of the Ottoman-Turkish architect, Ph.D. Thesis, University of California, Berkeley, USA., p.59-67.

23. For more detail about Vedat Tek, see this online exhibition including materials from the Süha Özkan and Pelin Derviş Collection, <http://www.archmuseum.org/Gallery/Photo_13_1_vedad-teks-life.html>, accessed 10.01.2009.

With respect to this fact, the professionalization process of Turkish architect was the outcome of the state policy rather than the market economy or industrialization. After the dissolution of the Office of Royal Architects in 1831, the formation of independent associations was promulgated in 1909. (Nalbantoğlu, 1989). The establishment of the Ottoman Society of Engineers and Architects (Osmanlı Mühendis ve Mimar Cemiyeti) can be seen as a threshold for the recognition of the architect within society and the end of traditional structure of the profession. [24] In light of these improvements, a collective understanding among architects could be stimulated in the late 1920s and the establishment of the Association of Turkish Architects (Türk Yüksek Mimarlar Derneği) accelerated this process in 1927. In the same year, a group of architects established the Union of Fine Arts (Güzel Sanatlar Birliği) in Istanbul. (Tekeli, 2005). In 1934, this society and this association came together under the title of the Turkish Master Architects Association (Türk Yüksek Mimarlar Birliği) to promote organizational understanding among architects, the profession, the standards of building activities and legal arrangements. [25] Although the difference between the architect and the engineer was not still clear, the 1920s can be seen as an important turning point for the recognition of the architect in Turkey. [26] As Elvan Altan Ergut and Belgin Turan Özkaya indicate (Ergut and Özkaya, 2005):

> "...The Law Concerning Engineering and Architecture, No. 1035, was accepted relatively late, four years after the establishment of the Republic in 1927. This first law defined who would be called an architect and which degrees would be necessary in order to gain the right to work under this title, because it failed to differentiate between architects and engineers, neither the design nor the construction of buildings was an authority given only to architects during the early Republican period..." (p. 153).

Within such a context, it can be claimed that architects mostly dealt with the question of identity rather than a productive professional life. A strong sense of nationalism, cultural values, history and stylistic issues were other important topics for them to define and discuss architecture. (Balamir, 2003; Kuban, 1985). With the revolution of the Republic of Turkey, modernization, industrialization, the adoption of Western technology and education were crucial themes for the new ideology in the country at the beginning of the 20th century. For Kemal Atatürk, the history of modern Turkey could not be based on the history of the Ottoman Empire and there

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24. For the rise of professional organizations in the Ottoman Empire, see, İhsanoğlu, E. ed., 1987. Osmanlı ilmi ve mesleki cemiyetleri, 1. Milli türk bilim tarihi sempozyumu, 3-5 Nisan, Edebiyat Fakültesi Basımevi, İlmi Kaynaklar ve Araştırmalar Serisi, 3, Istanbul.

25. For detail, see, Sayar, Z., 1979. Türk mimarlarının örgütlenme çabaları, Çevre, pp. 77.

26. See for a discussion on the recognition of the architect in Turkey, Suzan, B., 2008. "Architect" through the Recent History of Architecture of Turkey, in Suzan, B., The Architect: "Vedat Dalokay" as a Social Agent, Ph.D. Thesis, Middle East Technical University, Ankara, p.11-25.

was a need for a universal and humanitarian perspective for his progress progressive project. In this respect, architectural education and its practice were characterized by this national ideology. Some leading international figures, such as Ernest Egli, Clemens Holzmeister and Bruno Taut, came to Turkey to teach, and the influence of European functionalism and its philosophy began to affect architectural projects and buildings. (Kuban, 1985). At that point, it should be noted that Mimar (later, Arkitekt), the leading professional architectural journal of the Republic, began publishing with Zeki Sayar, Abidin Mortaş, Abdullah Ziya Kozanoğlu, Semih Akkaynak, Sedad Hakkı Eldem, Ferudun Çeçen, Cemil Bey and Şevki Balmumcu in 1931. (Nalbantoğlu, 1989). In this way, the architect's professional status began to be discussed in the country. (Sayar, 1937). In parallel to these developments, in his book, the New Architecture (Yeni Mimari) published in 1931, Celal Esat Arseven, a Turkish art historian, underlined that the traditional profile of a Turkish architect began to transform and adapt to the changing situation of the profession. For him, the architect could be no longer be defined as an artist or craftsman due to the new aspect of the professional occupation under new techniques and materials. (Rona, 1997; Bozdoğan, 2002). However, the ideals of the political regime and the Republic's national ideology had still an influence on the architect's self-image and practice in this period. (Figures 3.4; 3.5; 3.6). [27] For instance, Seyfi Arkan and his buildings can be seen as important examples of this nationalization process in architecture and top-down modernization in Turkey. (Akcan, 2005a):

> "...Arkan transformed the European-inspired styles of expression by combining them with local features, whether this was the wide extending eaves in the Foreign Minister's Residence; or a more implicit space-making principel that maintained the traditional values concerning women's place in the house as in Atadan's Residence; or finally, the legacy of a local architectural type such as the Ottoman waterbaths, which were slowly becoming obsolete as in the Florya House. The external form of these houses spoke the language of modernism, and yet their complexly layered floor-plan organizations, interiors, and placement in the city also embodied propagandistic tools of a top-down modernization and nationalization process, as well as some of the paradoxical facets of this period..." (pp. 46).

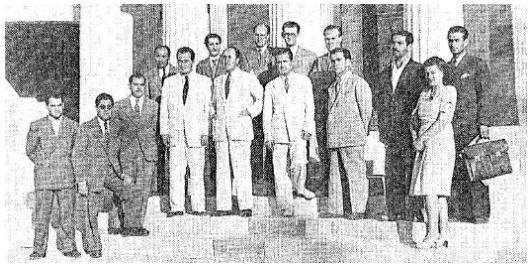

Figure 3.4: The first generation of Turkish architects. (Zeki Sayar is in the center). (Batur, 1983).

27. Most early generations in modern Turkish architecture were trained as admirers of revivalism and classic values. However, they conducted their practice with respect to the modern language of the new ideology and its manifestos in the country. For instance, see for Zeki Sayar, his educational background and practice, Batur, A., 1983. Profile: A tribute to Zeki Sayar, Mimar, Architecture in Development Singapore: Concept Media Ltd., 10, pp. 76-85.

Figure 3.5 : Seyfi Arkan and Atatürk examining the Florya site, Istanbul. (Arkan second from right). (Akcan, 2005b).

Figure 3.6 : Atatürk's House at Florya, Seyfi Arkan, Istanbul, 1935. (Akcan, 2005b).

The 1940s can be seen as a turning point in Turkish architecture. Up until this time, architects searched for formal tendencies to manifest the national ideology of the Republic of Turkey and to distinguish themselves from engineers. (Nalbantoğlu, 1989). They could begin to define their professional establishments after the democratization movement in 1946. Under the rule of a multiparty system, a new liberal perspective and its influence on policy and economy provided new investments and an organizational understanding in the private sector. (Öniş and Türem, 2002). With the help of rapid post-war developments, market-oriented mechanisms and its productive context gave momentum to Turkish architects and their practice in these years. For instance, the first Building Congress organized by the Ministry of Public Works in 1946 can be seen as an important step to arrange some important topics in the architecture profession and its practice. With the participation of Abidin Mortaş, Emin Halit Onat, Hüseyin Kara, Hüsnü Tümer, Sedat Hakkı Eldem and Mukbil Gökdoğan, the congress underlined six issues; setting standards for professional commissions, searching for possibilities of private practice for state employees, standardizing architectural fees, presentation techniques, regulating the practice of contractors and control of the building site. (Nalbantoğlu, 1989). [28] Ela Kaçel indicates this turning point in this period as follows (Kaçel, 2009):

> "..After 1946, architects were, for the first time, able to choose serving either the state or the private sector. Some of them were even able to serve both. In any case, the statesponsored centrality of architects as autonomous culture producers in the 1930s and 40s became marginalized. In particular, freelance architects who chose not to work for the state and, hence not as bureaucrats had to fight to retain their professional identities and their quasi-autonomous positions under the market conditions.." (p. 229).

With the new economic landscape after the World War II, Turkish politic leaders gave priority to relations with the USA rather than Europe. The large international capital groups in the private sector and the new dynamics of economy began to affect architecture and its practice in the country. Istanbul Hilton [29] designed by SOM with Sedad Hakkı Eldem can be seen as an important example of this period. As the

28. In addition to these developments, see for a discussion on the problematic issues of the building activities and lack of its legal arrangements in this period, Sayar, Z., 1943, Bir yapı ve imar politikamız var mıdır?, Arkitekt, 5-6, pp. 97-98.

29. Although Istanbul Hilton is regarded as one of the important icons of modernization in Turkish architecture, Ela Kaçel underlines that its design architects' collaborative practice and its social context have not been mentioned and elaborated by the academic milieu. Rather than this effort, this building is mostly defined by its stylistic approach, International Style and its influence on Turkish architecture. In other words, Ela Kaçel indicates the lack of an academic view on design architect's practice in Turkey.See for details, Kaçel, E., 2009. Intellectualism and Consumerism: Ideologies, Practices and Criticism of Common Sense Modernism in Postwar Turkey, Ph.D. Thesis, Cornell University, Ithaca, USA, p. 92. In addition to her Ph.D. dissertation, for a recent text elaborating Istanbul Hilton and its practice-oriented issues, see, Akcan, E., 2001. Amerikanlaşma ve endişe, Istanbul Hilton Oteli, Arredamento Mimarlık, 141, Boyut Yayın Grubu, pp. 112-119. (Akcan, E., 2001. Americanization and Anxiety, Istanbul Hilton Hotel by SOM and Eldem, ACSA International Conference, June 15-19, Istanbul.).

first SOM project in the Middle East, this hotel was built in collaboration with Hilton, SOM, the Turkish government, the Turkish Pension Fund and Sedad Hakkı Eldem. (Akcan, 2001). It exemplifies how a Turkish design architect worked with the understanding of American management in practice. (Tekeli, 2005). In the meantime, architects began to state how the market had potential to lead their architecture by referring to this new climate. (Eldem, 1973). In conjunction with new economic dynamics, the design language of this building reflects a transformation from the influence of national ideology on architecture toward market-based concepts in the 1950s. (Figures 3.7; 3.8; 3.9; 3.10).

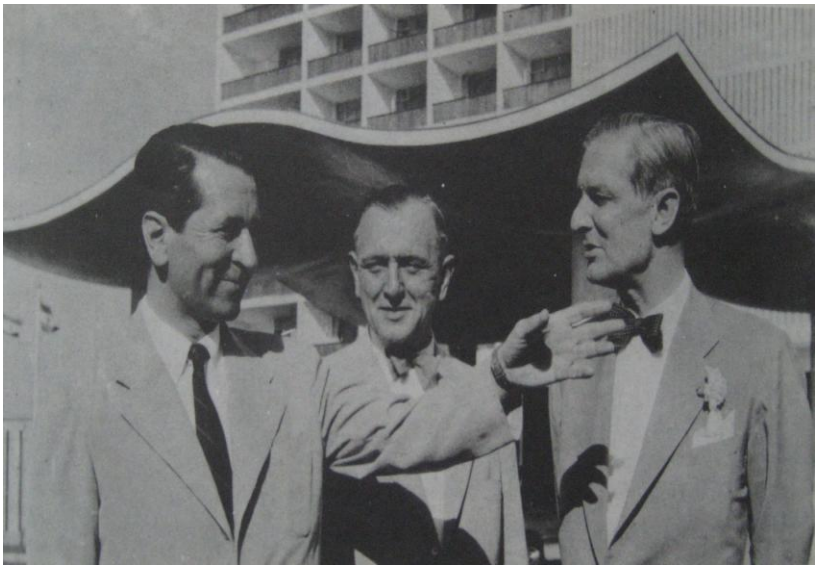

Figure 3.7 : Sedad Hakkı Eldem in front of Istanbul Hilton, 1953. (Eldem, 1983).

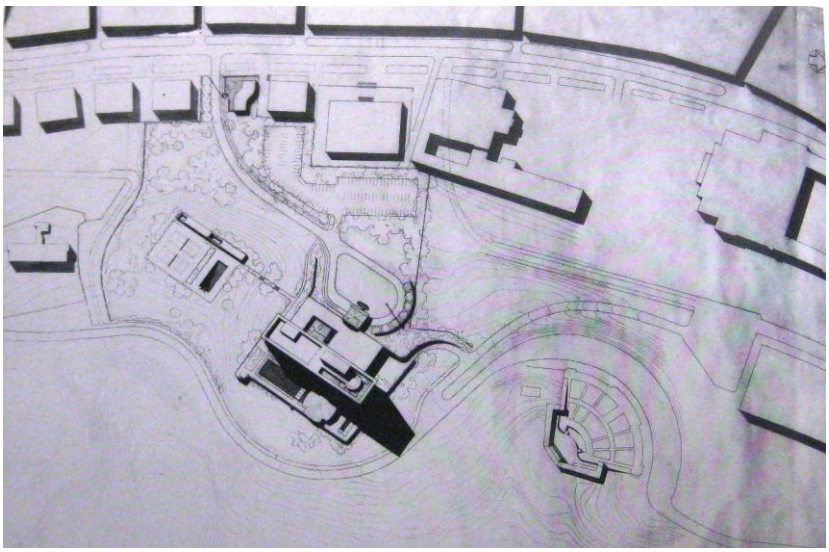

Figure 3.8 : Hilton, SOM, Sedad Hakkı Eldem, Istanbul, 1953. (Krinsky, 1988).

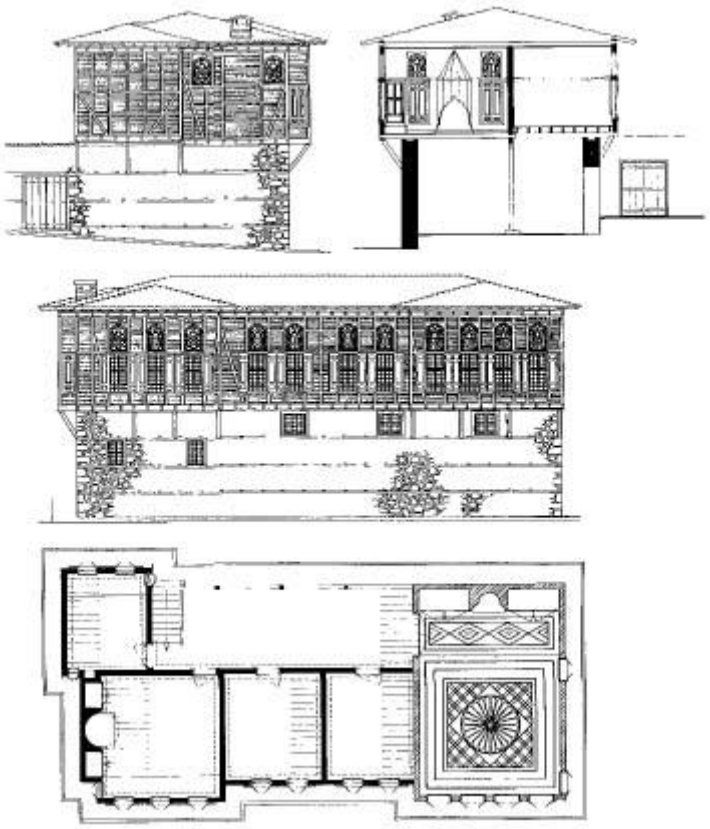

Figure 3.9: Eldem's measured drawings for a House with an Outer Hall. (Özkan, 1987).

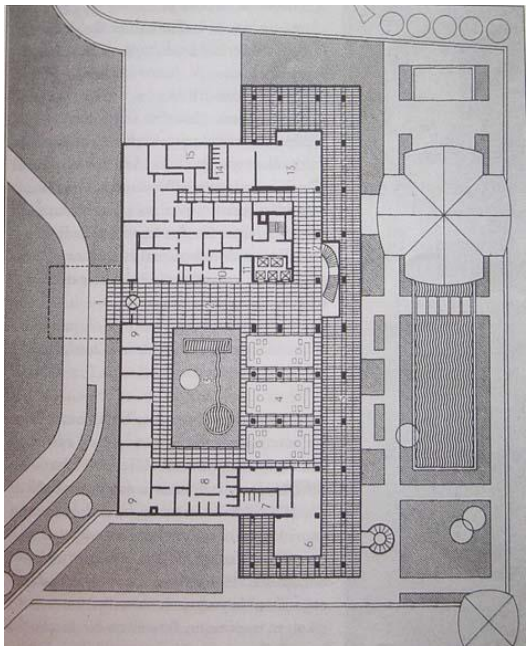

Figure 3.10: Hilton, Istanbul, plan, 1953. (Akcan, 2001).

Within this picture, the early architectural design teams emerged within the state bureaucracy. As an integral part of this period, collaborative architectural performances began to rise within the private sector, such as IMA established by Turgut Cansever, Abdurrahman Hancı, Maruf Önal, Radi Birol; Haluk Baysal-Melih Birsel; the architectural collaboration with Kemal Ahmet Aru, Hande Süher, Mehmet Ali Handan, Tekin Aydın, Altay Erol, Yalçın Emiroğlu and the professional collaboration of Doğan Tekeli and Sami Sisa. [30] This new development can be seen as a significant organizational transformation of practice in Turkish architecture. What differentiated these architectural figures from older generations was their collaborative design practices in response to new architectural and market dynamics around 1940. Instead of portraying any bureaucratic self-image, their primary characteristic was to give priority to their professional and intellectual identities. (Kaçel, 2009).

In particular, in 1954, the establishment of Tekeli-Sisa Architectural Office, SITE, can be seen as an important turning point. If one considers the historical background of architectural design practice in Turkey and its problematic relations to a market-based occupational structure, their significant positions become evident: All collaborative architectural practice established in the 1950s had to stop their professional activities after for a while. Becoming directly relevant to larger sectors than ever before in the country, Tekeli-Sisa architectural practice could define their architectural creativity with respect to close interdepencies among the client, the building sector, other practitioners and the core values of the profession. In this way, they could achieve to survive up to the present. Doğan Tekeli and Sami Sisa state their efforts in their first monographs as follows (Tekeli and Sisa, 1973):

> "...Since 1953, our efforts have been concentrated on surviving as a firm active solely in practicing architecture and striving to acquaint ourselves with the existing problems in Turkey while familiarising with new concepts of the post-war period and adapting them to local conditions..." (p. 7).

It can be claimed that Doğan Tekeli and Sami Sisa are two pioneers who opened up a new path for the design practitioner's self-image in Turkish architecture. These two practitioners do not underline a national ideology, identity, a stylistic approach or a discourse. (Tekeli, 2001a). Instead of these issues, they define their architectural roles with respect to the core values of the profession and the real dynamics of its practice. In other words, their primary orientation is close

30. See for details about architectural offices in the 1950s, Tekeli, D., 2004. Mimarlık bürolarının evrimi, Ankara Dil Tarih Coğrafya Fakültesi, Mimarlar Odası'nın 50. yıl etkinlikleri içinde bir konuşma, 10.11.2004, Tekeli-Sisa archive, Istanbul. In addition, for an important example of a collaborative design practice understanding in these years, see, Cengizkan, M. N. ed., 2007. Haluk Baysal-Melih Birsel, mimarlığa emek verenler dizisi III, TMMOB, Mimarlar Odası Yayınları, Ankara.

interdependencies among the clientele, the market, the nature of their professional services, innovative techniques and materials in the building sector and a collaborative practice with other practitioners. The following statement by Doğan Tekeli exemplifies how their architectural arguments are based on a professional perspective (Tekeli, 2001a):

> "…the idea that architecture is not a show-off but a professional service seems to have been firmly placed in our minds…" (p. 142).

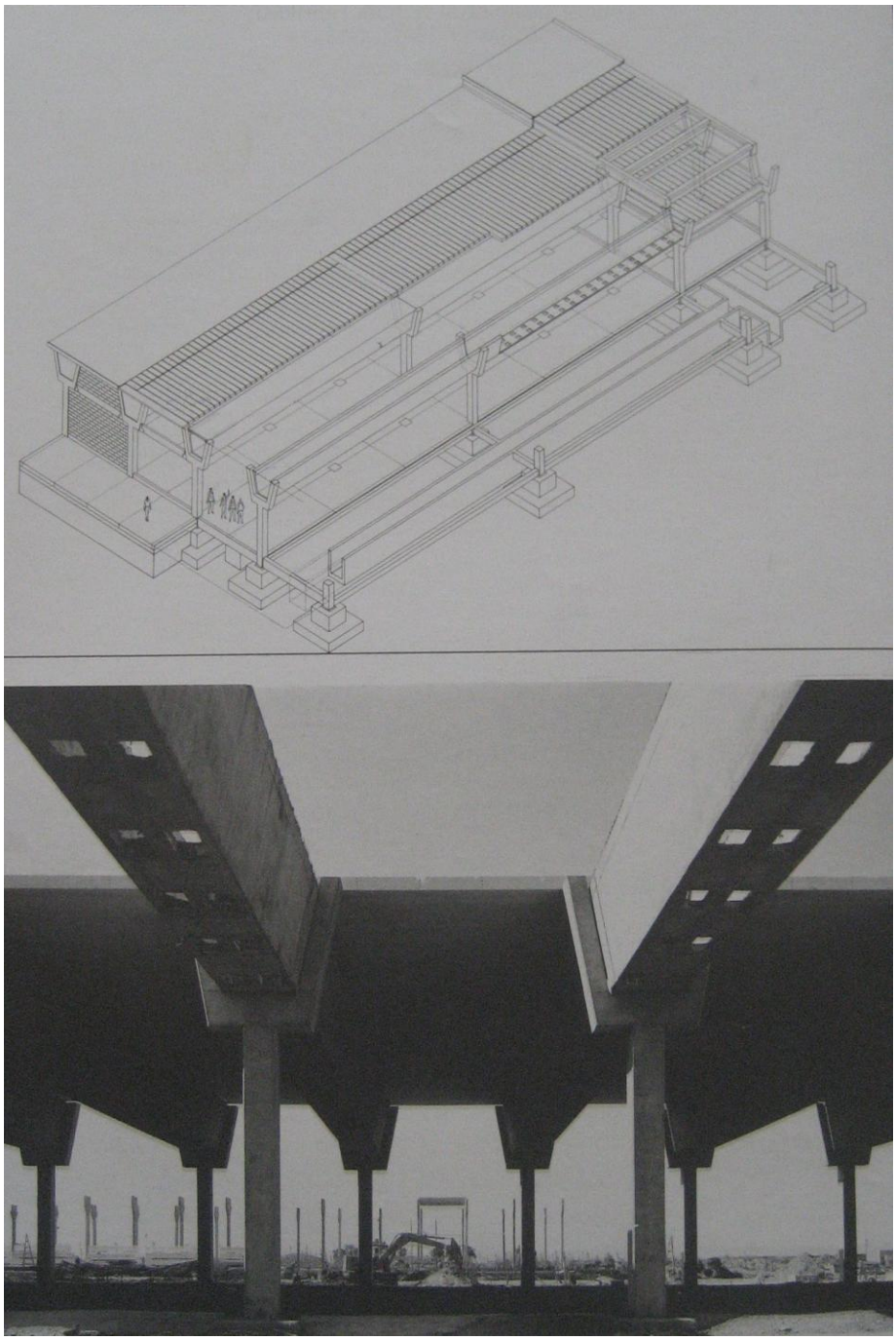

Figure 3.11 : Yalova Synthetic Fiber and Yarn Factory, Tekeli-Sisa, Yalova, 1973-1974. (Tekeli and Sisa, 1994).

The shift from individual architectural practitioners toward such a collective design practice can be seen as a result of new economic dynamics, the industry and their new organizational capacities in architecture. With the rise of the private sector in the country toward the end of the 1960s, they could adapt their practice to new design problems, complex architectural programs and construction techniques by transforming the conventional norms of this professional occupation. (Özkan, 2001). Exhibiting a synthesis of their creative skills and professional roles, in this way, these two pioneers were able to develop their own progressive practical patterns without being assimilated by the private sector. Considering general debates on design practitioners in Turkish architecture, their professional efforts and distinctive messages become clear. (Figures 3.12; 3.13; 3.14). The following statement by Aydan Balamir summarizes this fact (Balamir, 1996): [31]

> "...Discussion seem to converge inevitably, in cultural polarities. Throughout the Republican Period, the question of identity has continued to revolve around dualities such as east-west, religious-secular, national-universal, or regional-international. Caught within a problematic of tradition vs. modernity, the subject has occupied political and cultural agendas since the early westernization attempts of the late Ottoman Empire. Identity in this context is related to a sense of belonging to a particular geography and history. Geographically situated between the orient and the occident, historically confused between loyalty preferences for Asiatic, Ottoman, Early Republican and Anatolian heritages, the inalamir-between nature of Turkey has always been a source of many forms of hesitancy. Stylistic discussion in architecture have followed the same lines of argument, leading to identity exercises along cultural polarities..." (p. 29-30).

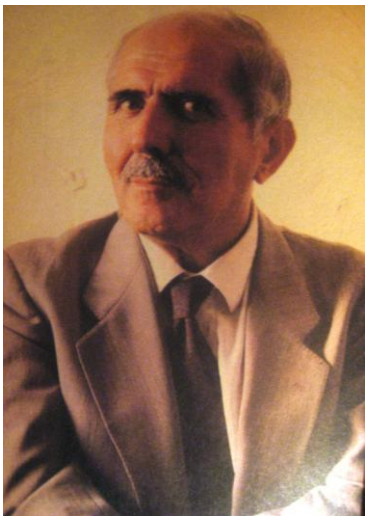

Figure 3.12 : Turgut Cansever (1920-2009). (Ekincioğlu, 2001a).

31. See for a text referring to stylistic approaches, history, cultural and traditional issues in Turkish architecture and their influences on design practitioners' languages, Yücel, A. 1983. Contemporary Turkish Architecture. In Mimar 10: Architecture in Development. Singapore, Concept Media Ltd., pp. 58-68. More specifically, see the following text about the influence of tradition and a national perspective on a design practitioner in Turkey, Bozdoğan, Sibel. 1987. Modernity in Tradition, in Bozdoğan, S., et. al., eds., 1987. Sedad Eldem: Architect in Turkey, Singapore: Concept Media, p. 23-25; Bozdoğan, Sibel. 1987. In Search of National Architecture, in Bozdoğan, S., et. al., eds. 1987. Sedad Eldem: Architect in Turkey, Singapore: Concept Media, 61-75. In addition to these texts, see for an example of a design practitioner and individuality in Turkish architecture, Tanyeli, U., 1999. Bireyselliği Vareden Doğaçlama, in Improvisation, Mimarlıkta Doğaçlama ve Behruz Çinici, Tanyeli, U. ed., Boyut Publishing Group, Istanbul, pp. 14-21.

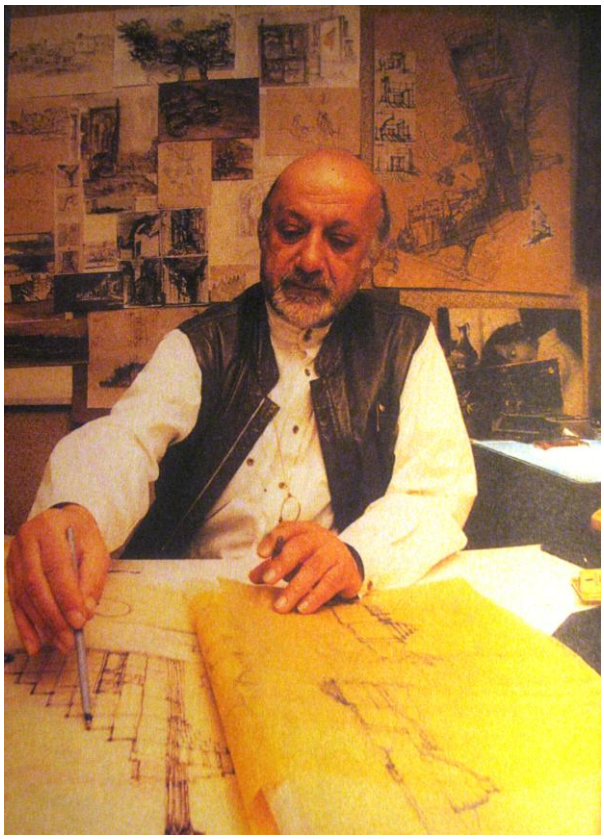

Figure 3.13 : Behruz Çinici (1932-2011). (Ekincioğlu, 2001b).

Figure 3.14 : Sami Sisa (1929-2000) and Doğan Tekeli (1929-). (Tekeli and Sisa, 1976).

3.3 Their Architectural Education

For a better understanding of the practice philosophy of Doğan Tekeli and Sami Sisa, their educational backgrounds and some leading figures in this process may give an insight into their architectural formations and their way of thinking about a design problem. [32] Both architects graduated from Istanbul Technical University in 1952. Established as the Istanbul Engineering School in 1937, this institution evolved into a university with the Department of Architecture in 1946. Around these years, theses conducted at this university mostly focused on Anatolian architecture, houses and marketplaces. Local materials, climatic conditions of the country, cultural and historical continuity were some important topics in the architectural milieu and competition projects awarded by the Ministry of Public Works reflected the Second National Movement. (Tekeli, 2005). Within such an architectural atmosphere, the last years of the 1940s overlapped with a shift from preconceived ideas and a stylistic language toward the functional solutions of a modern approach in Turkish architecture. However, the leading pioneers of Modern Movement and functionalism were usually ignored in most educational institutions. (Özer, 1976). Although the years of their architectural education were isolated from modern trends, they studied what was going on abroad through some limited publications found in Turkey and some of their architectural friends, such as Turgut Cansever. Doğan Tekeli and Sami Sisa underline this fact as follows (Tekeli and Sisa, 1973):

> "…In 1952, we graduated from the Faculty of Architecture, Technical University of Istanbul, in a period to a great extent isolated from contemporary trends in architecture and dominated by the classical architectural teaching concepts of Prof. Paul Bonatz…" (p. 7).

Doğan Tekeli and Sami Sisa studied with some leading academicians, such as Emin Halit Onat and Paul Bonatz, who were also outstanding individual practitioners in Turkey. In this respect, the education of these two modern pioneers was based on practice-oriented issues and the core values of architectural design, such as function, materials, details, statics, structure and a sense of creativity. (Tekeli, 2009a). It can be claimed that the systematic emphasis on their design methods comes from the rational understandings of their professors in the university. As one of the important figures for helping mature their ideas, Emin Halit Onat was not only a prominent academician at Istanbul Technical University but also a leading

32. As Sami Sisa states, he was familiar with this professional occupation before his architectural education. His father was an architect-engineer and worked with some well-known figures in this field, such as Clemens Holzmeister. Doğan Tekeli indicates that he was interested in architecture due to its intellectual, artistic and social dimensions. However, he had no close relation to it until his architectural education. See, Erkmen, A., Özbay, H., 1994. Söyleşi, Doğan Tekeli-Sami Sisa, mimarlık bizim için mekan yaratma sanatı,Vizyon Dekorasyon, 12, pp. 42-45.

practitioners in Turkey. Beginning his education in High School of Engineering in 1926, Emin Halit Onat pursued his academic career at the Zurich Technical High School and studied with Otto R. Salvisberg, whose architectural language exhibits Bauhaus and its functional principles. In 1934, he came to Turkey and became a professor in 1943. Serving as the rector at Istanbul Technical University between 1951-1953, he helped establish the Faculty of Architecture. In addition to his academic effort in the country, Emin Halit Onat also supported the organization of the architecture profession and became the first member of the Chamber of Architects in Turkey. (Figures 3,15; 3.16; 3.17).

Although his works were influenced by national expression, modern and local language, his academic and professional practice mostly reflect the principles of rational logic and its impact on architectural design studies. Among his buildings, in particular, Istanbul Palace of Justice designed by him and Sedad Hakkı Eldem can be regarded as a shift from the Second National Movement to the International Style in Turkish architecture. (Tekeli, 2005). In the meantime, jury comments on this competition reveal how the main concern in Turkish architecture turned into the importance of a functional vocabulary rather than aesthetic or artistic concepts. (Nalbantoğlu, 1989). On the other hand, Anıtkabir, Atatürk's Mausoleum, designed by him in collaboration with Orhan Arda, is impressive with its pure prismatic monumental effect. (Alsaç, 1997; Tekeli, 1995; Onat and Arda, 1955). [33] In Emin Halit Onat's architecture, a search for beauty with the clear expression of function, structure and the harmony of proportions can be seen as the main source. It can be claimed that Doğan Tekeli and Sami Sisa have been involved in these principles throughout their professional careers. Doğan Tekeli elaborates his architectural as follows (Tekeli, 1995):

> "…Onat's architecture exhibits creativity that is easily capable of generating multiple solutions, an approach that pursues beauty as the highest goal without disregarding function and structure, openness in the layout of the designs, a superbly relaxed attitude emphasizing natural dimensions and ratios for the buildings, and a truly abundant mindset…" (pp.110).

As another important architect for the background of Doğan Tekeli and Sami Sisa, Paul Bonatz came to Turkey in 1942 after Nazi's attack in Germany. Completing his education at the Munich Technical College, he began to work with Theodor Fisher

33. For more information about Emin Halit Onat, see, Mimarlar Odası, 2010. 100 yılda iki mimar, Sedad Hakkı Eldem-Emin Halit Onat, TMMOB Mimarlar Odası, Istanbul Büyükkent Şubesi, Istanbul. See for an online exhibition about Emin Halit Onat, Founder and Architect, <http://www.mimarlikmuzesi.org/Gallery/emin-onat-kurucu-ve-mimar_30.html>, accessed at 9.7.2010. In addition, see for details about Anıtkabir, Atatürk's Mausoleum and Emin Halit Onat, Wilson, C. S., 2007. Remembering and Forgetting in the Funerary Architecture of Mustafa Kemal Atatürk: The Construction and Maintenance of National Memory, Ph.D. Thesis, Middle East Technical University, Ankara, p.21-33.

Figure 3.15 : Emin Halit Onat. (1908-1961). (Mimarlar Odası, 2010).

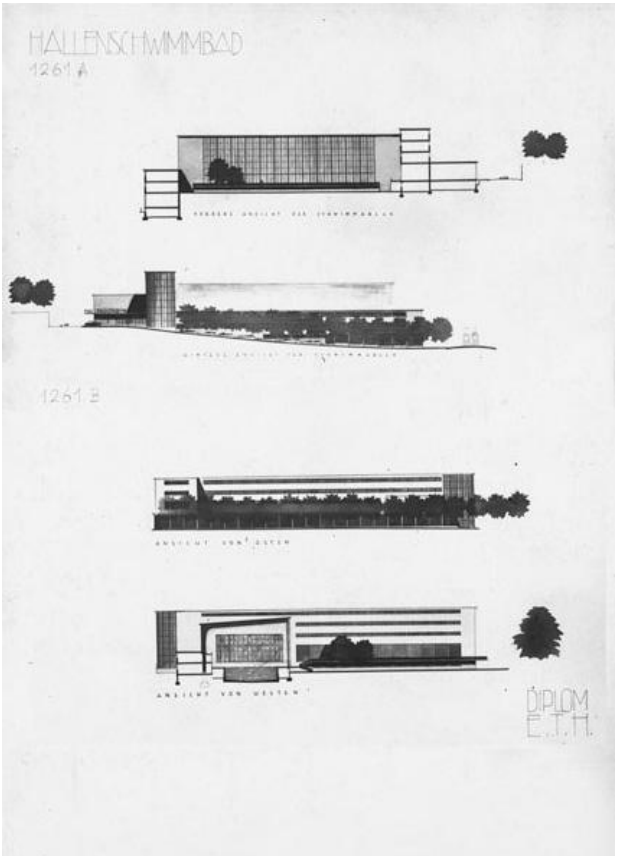

Figure 3.16 : Emin Halit Onat's dissertation, Zurich Technical High School. (ETH), the first award. (Mimarlar Odası, 2010).

Figure 3.17 : The Tomb of Emin Halit Onat, Tekeli-Sisa, Istanbul, 1966. (Tekeli and Sisa, 1976).

at the Stuttgart Technical College in 1902. Although the early period of his career was impressed by historic style, Paul Bonatz's works began to declare a contemporary language under the influence of Wilhelm Kreis, Edmund Korner and Berlage since the 1910s. With a productive dialog with engineers, he could designed many technical buildings, like bridges, autobahn systems, etc. In 1944, he emigrated to Turkey, became a lecturer at Istanbul Technical University from 1946 to 1955 and worked as the consultant to the Ministry of Education. He designed and realized some buildings in Turkey, such as Saraçoglu Housing for Government Officials in Ankara, Ankara Office of the Consultants for Technical Education and the reconfiguration of Exhibition Hall designed by Şevki Balmumcu in Ankara. In general, Paul Bonatz's creative potential in this country lay in a synthesis of architectural cultures of Germany and Turkey. For instance, Saraçoğlu Housing in Ankara, a collective housing project with 435 dwelling units and one of the best architectural examples of his works in Turkey reflects how he tried to reformulate German Siedlung and Turkish house concepts in a new way. (Akcan, 2005b; Özkan, 1987; Bonatz, 1946). (Figures 3.18; 3.19; 3.20). [34] Bülent Özer emphasizes his influence on Doğan Tekeli and Sami Sisa as follows (Özer, 1976):

> "…Sisa and Tekeli, have successfully achieved to launch a solid bridge from the 'rationalistic behaviour' of the Maestro to the rationalism of their own architecture. Professor Bonatz's way to handle, to explain and to discuss any scientific or philosophical problem deeply and consciously with its 'why's and how's' was the strongest side of his character. This ability has contributed to enlighten the way of his progressively thinking pupils at the Technical University…Sami Sisa and Doğan Tekeli are two of them…". (p. 9).

Figure 3.18: Sedad Hakkı Eldem (on the far right) with Emin Onat (on the left) and Paul Bonatz (second from the left). (Özkan, 1987).

34. For Paul Bonatz, see May, R. et. al., 2010. Paul Bonatz: 1877-1956, Wasmuth Verlag. See his architecture in Turkey, Alexander, Z. C., 2007. Rootedness Uprooted: Paul Bonatz in Turkey, 1943-1954, Centropa 7.2, Special Issue, Intertwined Histories: Central Europe and Turkey, ed. Esra Akcan, May, pp. 180-196; Özkan, S., 1987. The Echoes of Sedad Hakkı Eldem, in Bozdoğan, S., et. al., eds., Sedad Eldem: Architect in Turkey, Singapore: Concept Media, p. 13-22. In addition to these texts, see for his architectural profile and its influence on Doğan Tekeli and Sami Sisa, Tekeli, D., 1960. Prof. Bonatz'ın 1. ölüm yılında İTÜ'de konuşma, Tekeli-Sisa archive, Istanbul.

Figure 3.19 : Emin Halit Onat and Paul Bonatz (1877-1956). (Mimarlar Odası, 2010).

Figure 3.20 : Saraçoğlu Housing for Government Officials, Paul Bonatz, Ankara, 1946. (Photograph: Meral Ekincioğlu).

Studying within such figures, Doğan Tekeli and Sisa graduated from Istanbul Technical University in 1952 and began their professional careers as SITE, Architecture Office in 1954. Instead of representing an idealized creative self-image or highly artistic design language, the goal of their design solutions was to clarify the essential elements of a building program and explore their creative possibilities with an analytic approach, functional principles and the fundamentals of modernity in architecture. [35] With respect to the close interdependence between the Turkish economy and the developments of the building sector, they carefully analyzed design questions, the main components of building programs and investigated possible rational solutions until reaching a satisfactory outcome. After these steps, a concrete form of the building is naturally given with regard to functional and economic requirements. In other words, form, surface articulations and a search for an image are the outcome of their rational design process. Defining their design approach as induction, they created their formal solution as an outcome of all functional requirements. (Akcan and Zelef, 2001; Özkan, 2001; Tekeli, 2001a; 1990). (Figures 3.21; 3.22; 3.23). In light of these issues, it can be assumed that they take into consideration open-ended problem solving, seeking and exploring new possibilities in a given architectural program instead of a predefined solution or a personally directed set of principles. (Tekeli, 2001a).

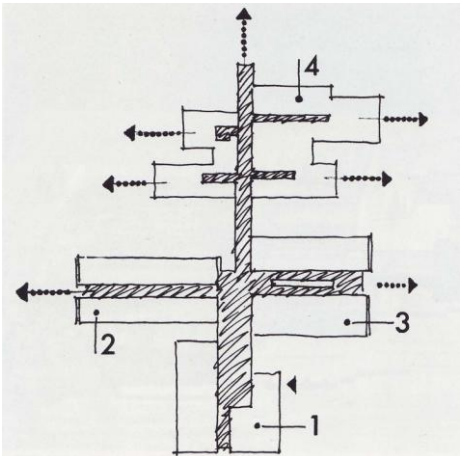

Figure 3.21 : The Technical and Electrical Engineering Faculties, Karadeniz Technical University, Tekeli-Sisa, Trabzon,1965, explanatory sketch, functional groups forming autonomous sections are grouped along a spatial central spine, allowing maximum flexibility for future extensions. (Tekeli and Sisa, 1976).

35. Although most buildings designed by Tekeli-Sisa portray a modern approach, it is possible to see some historical references in a few of their buildings, such as Yapı Kredi Bankası, Branch Office Building in Istanbul in 1975-1977. Referring to Residential Complex designed by Tekeli-Sisa for Huzur Cooperative in Istanbul in 1985-1989, Esra Akcan and Haluk Zelef point out that some explanations by these architects can be seen as the outcome of the consumer culture and its impact on their architectural languages. See for details, Akcan, E. and Zelef, H., 2001. Nedenselliğin mimarlığı, Doğan Tekeli-Sami Sisa, Boyut Çağdaş Türkiye Mimarları Dizisi, 2, p. 111-119, Ed. Ekincioğlu, M., Boyut Yayın Grubu, Istanbul.

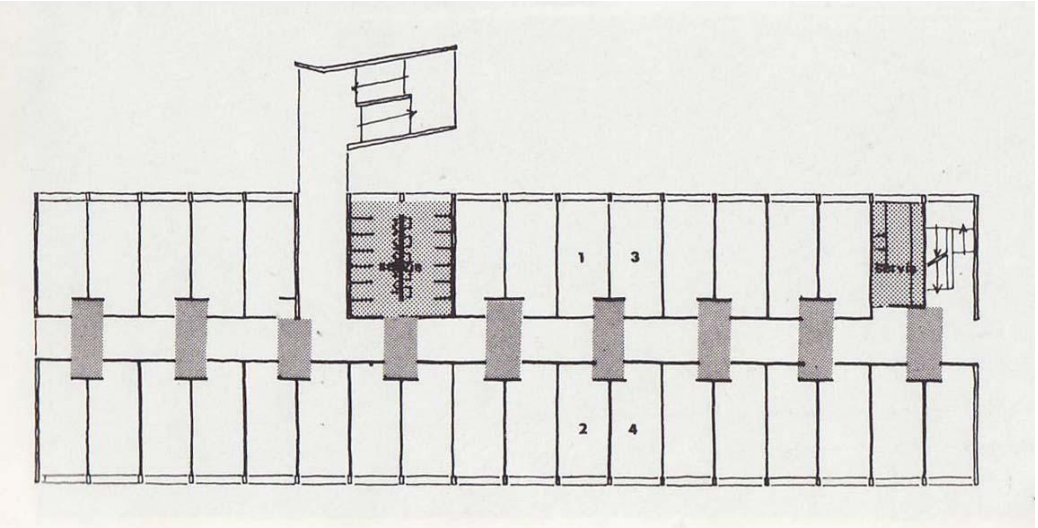

Figure 3.22 : A hostel for 2000 students, Tekeli-Sisa with Metin Hepgüler, Ankara, 1959-1961, typical floor plan formed by the room groups. (Tekeli and Sisa, 1976).

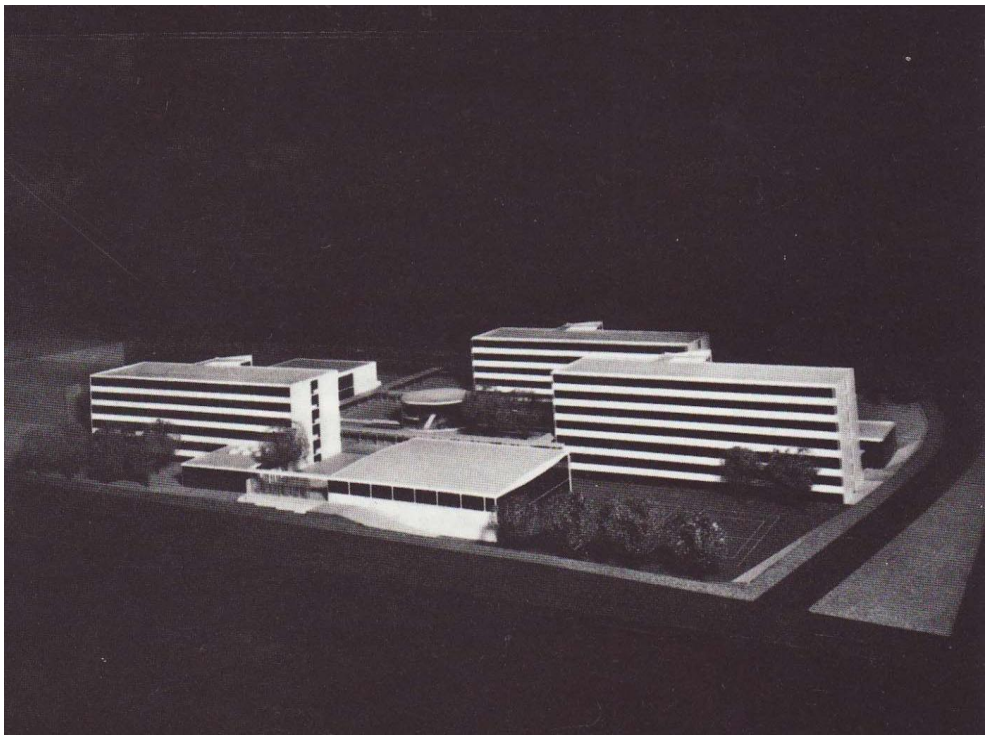

Figure 3.23 : A hostel for 2000 students, model. (Tekeli and Sisa, 1976).

3.4 The Rise of Tekeli-Sisa Architectural Practice

Graduating from Istanbul Technical University in 1952, Doğan Tekeli and Sami Sisa started their independent practice in Istanbul in 1954. The rise of their office, SITE overlapped with the new economic and geopolitics conditions of the post-war era. In this period, Turkey began to integrate into the world economy and established a close relation with Western countries with the Marshall Plan in 1947, the participation of the country in the Korean War in 1951 and its admission to NATO in 1953. (Figure 3.24). As a result of a new liberal policy in the country, the Law of Encouragement of Foreign Capital (Yabancı Sermayeyi Teşvik Kanunu) was amended in 1951. The importing of building materials began and the building sector was supported by the new dynamics of the economy. Taking advantage of this period, private entrepreneurship began to be promoted in the country and the number of architectural design offices increased around the 1950s. Therefore, all of these developments caused an increase in investment in architecture, brought the need for new building types and the use of new construction methods. (Alsaç, 2005; Tapan, 2005).

One of the most important steps of this period for the recognition of the architect was the establishment of the Chamber of Architects in 1954. [36] In this way, the position of the profession, the legitimation and responsibilities of its members, their professional rights, the norms of architectural practice and its ethic rules began to be structured by this professional organization. In the same year, the Turkish Standards Institute (Türk Standartları Enstitüsü) was established and new regulations for modern construction techniques were prepared. Finally, the Ministry of Reconstruction and Settlement (İmar ve İskan Bakanlığı) was established to coordinate building activities in 1958. (Tapan 2005). In order to provide services for physical planning, housing and land development, its purpose was to carry out civil and public works. Mete Tapan summarizes developments in the 1950s as follows (Tapan, 2005):

> "…other major developments took place which would change the picture of architecture and the architectural profession. First, the rapid growth of cities made comprehensive master planning a necessity. Second, the construction industy expanded rapidly to answer increasing demand. Third, a law governing building was introduced in the Grand National Assembly in 1951. In an attempt to regulate and discipline architectural activity, the Ministry of Public Works issued new regulations for planning and architectural competitions. Finally, the Turkish Chamber of Architects was established by the Law no. 6235 of 1954. This body was to act as a public service organization within the larger context of the Joint Chambers of Engineers and Architects…" (p. 114).

36. For detailed information about the establishment of the Chamber of Architects in Turkey, see, Sayar, Z., 1954. Mühendis ve mimar odalarının kuruluşu münasebet ile, Arkitekt, 9, 12, pp. 151.

Figure 3.24 : UIA Committee in Turkey, 1959. (Batur, 1978).

In response to growing economic dynamics in modern Turkish architecture, it can be claimed that the establishment of SITE in 1954 and the outstanding professional effort of this design-oriented office expose a new philosophy of design practice as well as a new self-image of the design architect in the country. [37] What is important to note is that this period overlaps with a transition in terms of the market and architectural business dynamics in Turkey. Although most architectural commissions had been obtained from the state until this date, some design practitioners began to adapt their practice to the emerging conditions of the private sector in Turkey. (Tekeli, 2005). Among them, in particular, Doğan Tekeli and Sami Sisa could successfully achieve the creation of their practice framework with respect to the new landscape of the profession and its practice. Their following statements underline the significant position of these two modern pioneers in the 1950s (Tekeli and Sisa, 1973):

> "…In 1952 we graduated from the Faculty of Architecture, Technical University of Istanbul, in a period to great extent isolated from contemporary trends in architecture and dominated by the classical architectural teaching concepts of Prof. Paul Bonatz. At that time, there was not a single firm of architects in Turkey with a practice comparable to that which our firm enjoys today…" (p. 7).

Although the economic uncertainty of the country mostly creates a turbulent dialog between the design practitioner's creative skills and the professional world, the long run success of this office without a marketing strategy raises a deep question: How could Doğan Tekeli and Sami Sisa achieve synthesizing these two worlds and survive in the private sector by maintaining their design quality up to the present?

37. According to Robert Gutman, the philosophy of practice includes many interrelated practical concerns, such as methods by which jobs are obtained, types of jobs undertaken, modes of organization in the office, aesthetic and formal issues in the building design. See for details, Gutman, R., 1988. Architectural practice: A critical view, Princeton Architectural Press, New York, p.99.

First of all, it should be underlined that they have conducted a design-centered practice. In other words, creativity, original solutions and quality in architecture are their main principles. At the beginning of their careers, their success in architectural competitions helped these two design architects make their names in the architectural milieu through their creative design solutions. In this way, they could gain self-confidence and were able to obtain their first large-scale commissions before entering the professional world and being confronted with the client's strict budgetary considerations;

Secondly, they could accomplish the creation of a distinctive philosophy of practice with the rising influence of the private sector in the country. Instead of employment in the bureaucratic structure of the state, in the academic world or in an office of a well-known architect, they decided to establish their own design office and tried to get large-scale commissions. Studying with leading architectural figures in the university who were also outstanding design practitioners in Turkey, this career strategy of these two pioneers is not surprising. Although it was a challenging career path for young architects with respect to difficult economic situations in the country around these years, they were able to achieve the formulation of a synthesis of a particular feeling of creativity and a deep understanding of the professional world. Rather than emphasizing an artistic self-image, a systematic design approach, self-control of behaviour through codes of ethics, the sense of responsibility towards the profession, the society and the environment, a selective strategy in choosing the client and the project type, developments in the building sector, the importance of office culture and main design principles coming from their educations, such as seeking new architectural ideas with rational function and structure solutions are their basic concerns. (Akcan and Zelef, 2001; Özkan, 2001; 1975; Tekeli, 2001a). With this understanding, they did not participate in the build and sell system or conduct commercial practice but focused on large-scale architectural design projects and buildings. It can be claimed that this philosophy of practice helped them survive in the professional world. Indeed, a consistent philosophy in practice has many advantages for a professional architect (Gutman, 1988):

> "...A reasonably consistent philosophy is important at two levels. First, with respect to the individual firm, a philosophy of practice functions as a guide for dealing with recurring problems, such as forging plan for the firm's development, acquiring a distinctive image and attaining a spesific niche in the market for services. It also smoothes over problems that arise within practices around questions of management, recruitment, and employee incentives. Second, looking at the profession as a community of firms, it can be argued that a shared viewpoint is also an advantage. It can assit architects in thinking about their identity. A more clearly conceived self-image can help to resolve doubts about the profession's proper role in the building industry. In turn, the resolution of uncertainty in this area should enable the architectural community to choose an effective strategy for dealing with other building professions..." (p. 99).

Thirdly, invitational architectural design competitions are still one of the important ways for them to obtain large-scale commissions while maintaining their creative languages. (Figure 3.25). [38] In this way, these professional architects could survive in the sector without conducting a commercial practice;

Figure 3.25: Antalya Airport International Lines Terminal Building I, Tekeli-Sisa Antalya,1991-1998, the first prize in the competition with limited participation held by Directorate General of State Airports Administration (DHMİ). (Ekincioğlu, 2001c).

38. For instance, Sabiha Gökçen Airport International Lines Terminal Building was one of the recent competition projects won by Tekeli-Sisa architectural practice. It was held by Airport Management and Aeronautic Industries and Defence Industry Undersecretariat. Built in between 2008-2009, this airport received the Best Airport Award from World Low Cost Airlines Congress, Turkey's Most Successful Tourism Investments 2010, award by Eurobank Tekfen, financial magazines Capital and Ekonomist and the Airport Traffic Growth Award by Airline News and Network Analysis, web site anna.aero, see for details, <http://www.sabihagokcen.aero/awards_and_accolades>, accessed at 15.02.2011.

Finally, in terms of wide recognition in the sector, they present their works through books, articles, interviews, lectures, professional society awards and design competitions instead of a planned marketing strategy. In this way, the wide recognition of their creative ideas brought new architectural opportunities in the professional world.

Due to the lack of a private sector in the country until the end of the 1960s, Doğan Tekeli and Sami Sisa at the beginning of their careers conducted their practice through architectural competitions. (Figures 3.26; 3.27; 3.28). [39] As opposed to the established canons of architecture, architectural design competitions can be seen as the driving force of a creative practice in spite of being costly processes. In order to support the sponsor's recognition and attract participants, they mostly demand original solutions and a creative language. In the meantime, they have a public character and underline a symbolic value. For this reason, they are usually one of the best ways for talented young design architects to build on their creative ideas and enter the professional field. (Larson, 1994). Although it is a difficult career path in order to be able to survive in architecture over years, these two design practitioners were able to obtain large-scale projects and be recognized in the profession with their creative skills. In this respect, their success in competitions revealed their creative skills and ability to challenge competitive situations at the beginning of their careers. In 1973, they stated this fact as follows (Tekeli and Sisa, 1976):

> "…As a firm of architects that has won a great number of awards in competitions over the last fifteen years and seen most of its designs realized, we felt that it was our duty to gather the result of our work together and to present it to the public…" (pp. 7).

After winning the competition for Konya Municipality Building with Metin Hepgüler in they began to work with him for a short time (Tekeli and Sisa, 1994). In 1965, they began to conduct their professional practice under the name of Doğan Tekeli-Sami Sisa Architecture Limited Company. In particular, the end of the 1960s can be seen as a turning point of their architecture. After the Academic Center, Karadeniz Technical University, designed for the Ministry of Public Works and Settlement in 1972, they decided not to work with the state due to bureaucratic problems and began to conduct their practice in the private sector. (Tekeli and Sisa, 1994).

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39. See for a historical background of architectural competitions in Turkish architecture, Nalbantoğlu, G. B., 1989. The professionalization of the Ottoman-Turkish architect, Ph.D. Thesis, University of California, Berkeley, USA., p. 225-246. As she elaborates, competitions were a new phenomenon for Turkish architecture in the 1930. The main idea behind them was to recognize architecture as an artistic commodity. In addition to this, see for a perspective on competitions in the 1970s, Tekeli, D., 1972. Mimarlık yarışmaları, tartışma, Mimarlık, 102, pp. 17-24.

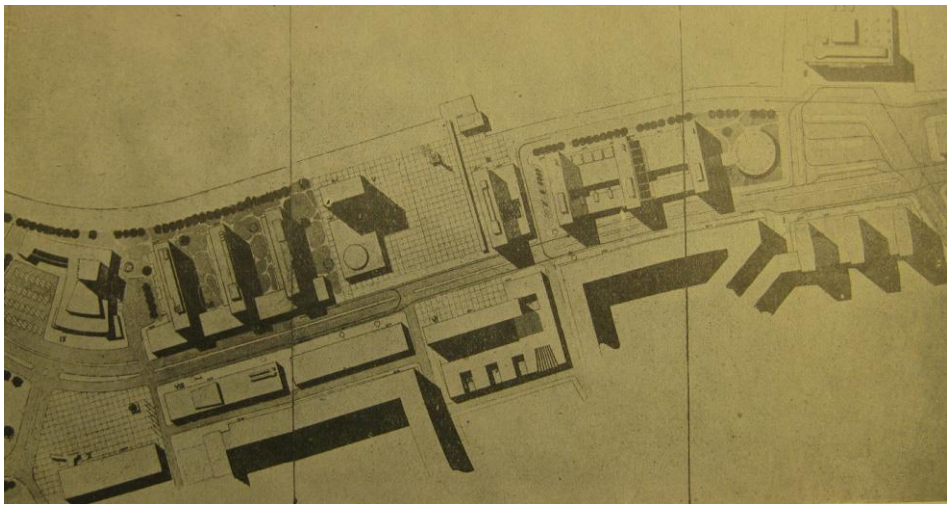

Figure 3.26 : Konak Complex Administrative Center Urban Design, Tekeli-Sisa with Tekin Aydın Izmir, 1955-1956, the first prize in the competition held by Izmir Municipality. (Tekeli and Sisa, 1976).

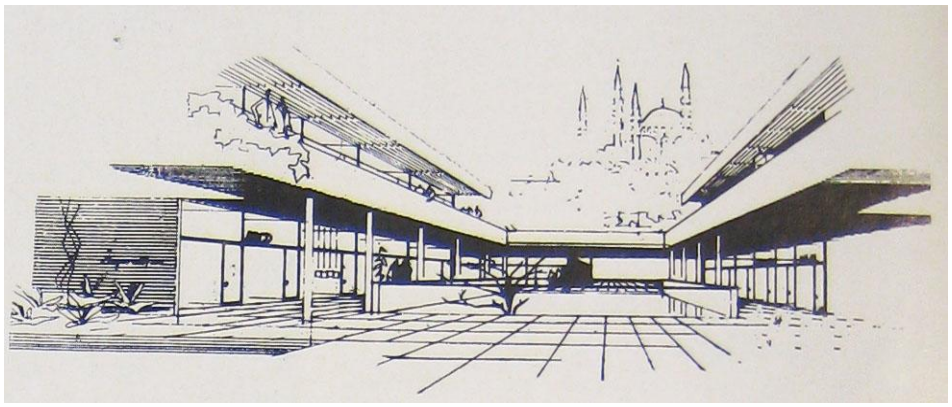

Figure 3.27 : Drapers Market, IMC, Tekeli-Sisa with Metin Hepgüler, Istanbul, 1959-1967, the first prize in the competition. (Tekeli and Sisa, 1976).

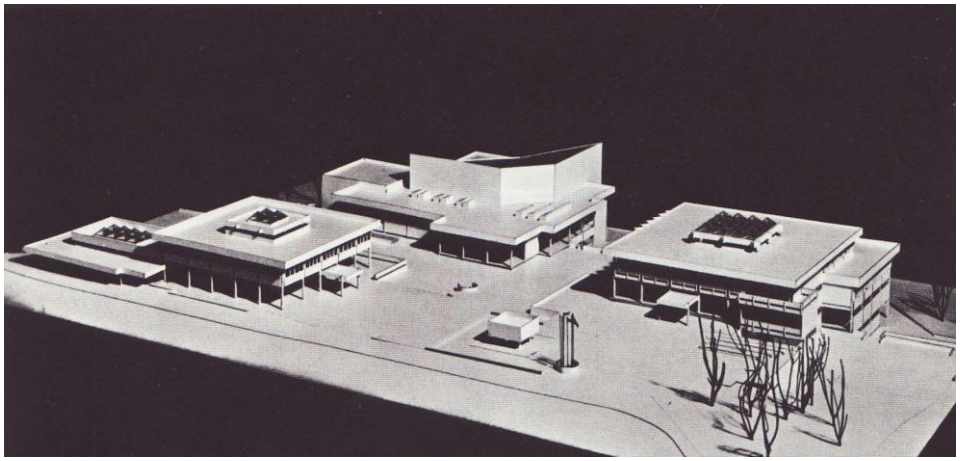

Figure 3.28 : The Academic Center, Karadeniz Technical University, Tekeli-Sisa, Trabzon,1968-1976, model, the first prize in the competition held by the Ministry of Public Works and Settlement. (Tekeli and Sisa, 1976).

One of the main points for Tekeli-Sisa is the importance of office culture. According to them, a design-oriented architectural office is not only a place where people work to make money. These places are working settings including experience, research, education, a combination of art and techniques for them. (Tekeli, 2004). [40] To create such an atmosphere, the central values of their office are based on working in a creative social milieu in where architects are motivated to have ideals with the realities of design practice in Turkey, internal coherence and professional integrity. Although the scope of their architectural works has expanded and become more comprehensive, they have never tended to become a larger office in order to maintain these architectural values, their design-centered practice and the quality of their works. [41] In light of these issues, Doğan Tekeli defines an architectural office as follows (Tekeli, 2004):

> "…Architectural offices are like temples where research, design and production are carried out. No matter how advanced technical facilities are, what is produced inside is essentially the same. Architecture consists of training, practice, experience, intelligence and the sense of aesthetics…" (p. 7).

On this basis, Doğan Tekeli and Sami Sisa believe in the collective soul of a partnership and have emphasized in their office mutual architectural understandings from the beginning of a conceptual drawing to the final product. In this way, they have motivated their partnerships through an architectural consensus instead of a powerful status or a strict hierarchy. Instead of being an outstanding star profile or giving credit to any individual architect or approach, they believe in the creative soul of a design team. With this understanding, as two role models in their office, these practitioners always acted as head designers, involved throughout projects and have accomplished their design brilliance within this office setting. In this respect, even today, this office is a training ground for young generations.

In terms of their organizational structures in the office, architectural projects are designed and organized by flexible design teams. There is not a strict

40. As Doğan Tekeli states, their first architectural visit to the USA was in 1968 and they contacted many international architectural offices, such as Minori Yamasaki and Kevin Roche. These dialogs made a valuable contribution to their perspectives on office culture. See for details, Tekeli, D., 2004. Mimarlık bürolarının evrimi, Ankara Dil Tarih Coğrafya Fakültesi, Mimarlar Odası'nın 50. yıl etkinlikleri içinde bir konuşma, 10.11.2004, Tekeli-Sisa archive, Istanbul. As Suha Özkan indicates, 62 architects worked with Doğan Tekeli and Sami Sisa from the beginning of their professional careers to 1973. In spite of economic problems in Turkey, the institutional structure of this office offered a productive atmosphere for many architects to gain professional experience. See, Özkan, S., 1975. Yayın tanıtma eleştiri, Türkiye'de yirmi yıllık mimarlık deneyimi, Doğan Tekeli-Sami Sisa, Mimarlık, 143, pp. 59-62.

41. According to Dana Cuff, the definition of design quality depends on who makes its judgment. For her, there are three evaluators for design quality, consumers or public at large, the participants in the design process and the architecture profession. See for details, Cuff, D., 1995. Architecture: The story of practice, MIT Press, Cambridge, Massachusetts, p.196. Viewed from this angle, it can be assumed that architectural works designed and realized by Tekeli-Sisa architectural practice have a distinctive design quality acclaimed by the public, the participants of their design practice, the academicians and professionals in the country. Their architectural awards and textual studies about them support this opinion.

departmentalization and specialization in their offices. Although each architect was working on all stages of projects at the beginning of their professional practices, this understanding has been modified with respect to the requirements of comprehensive architectural practice. Design teams have been generated under the direction of project managers. Today, Doğan Tekeli acts as a job captain who deals with overall design and management issues and young partners direct their project groups in collaboration with each other. After defining a concept and main design criteria of their projects, they focus on their own project teams including 3-4 architects. (Çakırkaya and Sisa, 2008).

With this understanding, it can be claimed that the success of professional-client dialog is one of the important factors for them to survive in the sector. Although the client's unfamiliarity with design practice is still one of the important difficulties in Turkish architecture Bektaş, et. al. (1996), Tekeli-Sisa could achieve formulating this issue. Regarding their clients as one of the important participants of the design process of their projects, this office does not impose an artistic ego or exaggerating their personal creativity. They help clients translate their expectations into architecture. The client is not a customer for them and their professional service focuses on his or her needs. On the other hand, they do not conduct client-dominated business to make money in architecture. Tekeli-Sisa architectural practice is selective when choosing clients to work with. They prefer the client whose expectations can meet the main architectural principles of the office. (Tekeli, 2009b; Bektaş, et. al., 1996). (Figure 3.29). [42] With this strategy, they could gain the client's trust and maintain their architectural identity inspite of unbalanced economic conditions and many crises in the country. (Figure 3.30). In this regard, the following statement emphasizes why Tekeli-Sisa portray a professional self-image in Turkish architecture (Dostoğlu, 1982):

> "...Professionalism is a market relationship before everything else -the cultural capital is exchanged for social and economic rewards. An effort 'to sell' services and to look for 'purchasers' is a part of this definition. A profession '...must ensure that there is work, that the work is plentiful and that the work is so defined that the professional's services are thought to be essential.' Yet the word 'customer' is replaced by 'client' (or 'patient') in the professional discourse. Respectability is directly contingent upon detachment from business: Professional services are not 'sold to customers', but rather 'clients need them'..." (p. 22).

In particular, industrial buildings designed and supervised by Tekeli-Sisa show how their design practice became an inseparable part of the professional world. These technical buildings are characterized by careful budgeting and scheduling, maximum

42. For instance, they had the courage to refuse some important commissions, like İş Bank (Turkish Business Bank), General Directorate Complex due to limited time allocation. Although its original design and application projects were prepared by them, the building was completed by a different office. See for details, Tekeli, D., 1999. İş Bankası Kuleleri, Arredamento Mimarlık, 1999, May, 114, Boyut Yayın Grubu, Istanbul, pp. 62-67.

financial return and efficiency, management and accountability for design decisions. In order to respond to these issues, a design architect has to adapt his or her practice to a formalized setting and coordination with a high degree of self-control and a systematic approach. In addition to these issues, his or her professional service demands a close interdependence with the client's budget, the new possibilities of the building sector, construction techniques and the capacity of other technical participants. [43] Within such a picture, a design practitioner becomes a part of an organizational context in the sector. Viewed from this angle, a close reading on industrial buildings realized by Tekeli-Sisa reveal the transformative dynamics of the professional world and the building sector in their practice. (Figures 3.31; 3.32; 3.33).

Figure 3.29 : İş Bank (Turkish Business Bank)-General Directorate Complex, original design: Tekeli-Sisa, Istanbul, 1993-2000. (Ekincioğlu, 2001c).

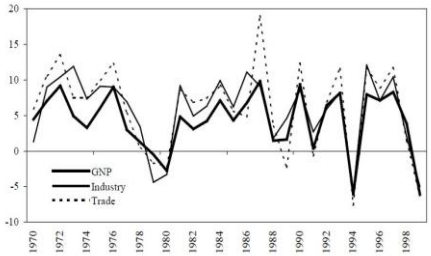

Figure 3.30 : Growth rates in Turkey, annual percentage change, 1970-1998. (Central Bank of the Republic of Turkey, 2002).

43. Australia Wool Yarn Plant (1953), Neyir Tricotage and Ready Garment Factory (1963-1964), Chrysler Truck Assembly Factory (1963-1964), Apa Offset Printing House (1966), Oyak-Renault Automobile Factory (1971-1972) and Lassa Tyre Factory (1975-1977) can be seen as the important examples of Tekeli-Sisa architectural practice in this field. In particular, it should be noted that they have a close interest in international well-known figures in the field of structural engineering and design, such as Le Ricolais, Edward Alber and Buckminister Fuller. See, Tekeli, D., 1969. Çağdaş mimari, teknolojik gelişmeler karşısında mimarlığımız, Izmir Ticaret Odası toplantısı, TMMOB Mimarlar Odası Izmir Şubesi, 21 May, Tekeli-Sisa archive, Istanbul.This text exemplifies that Tekeli-Sisa's structural investigations are not only a simple response to the client's economic expectation and the improvements of the building sector but also a search for the advanced examples of prominent figures in this field.

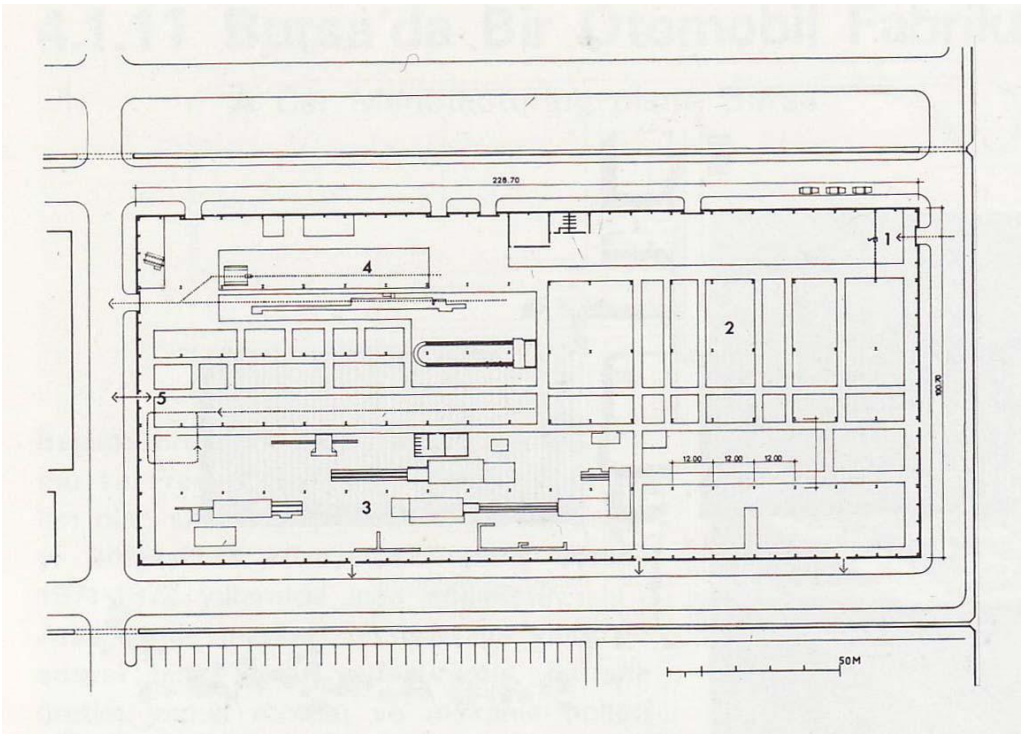

Figure 3.31: Renault Car Manufacturing Plant, Tekeli-Sisa, Bursa, 1971-1972, plan, assembly hall. (Tekeli and Sisa, 1976).

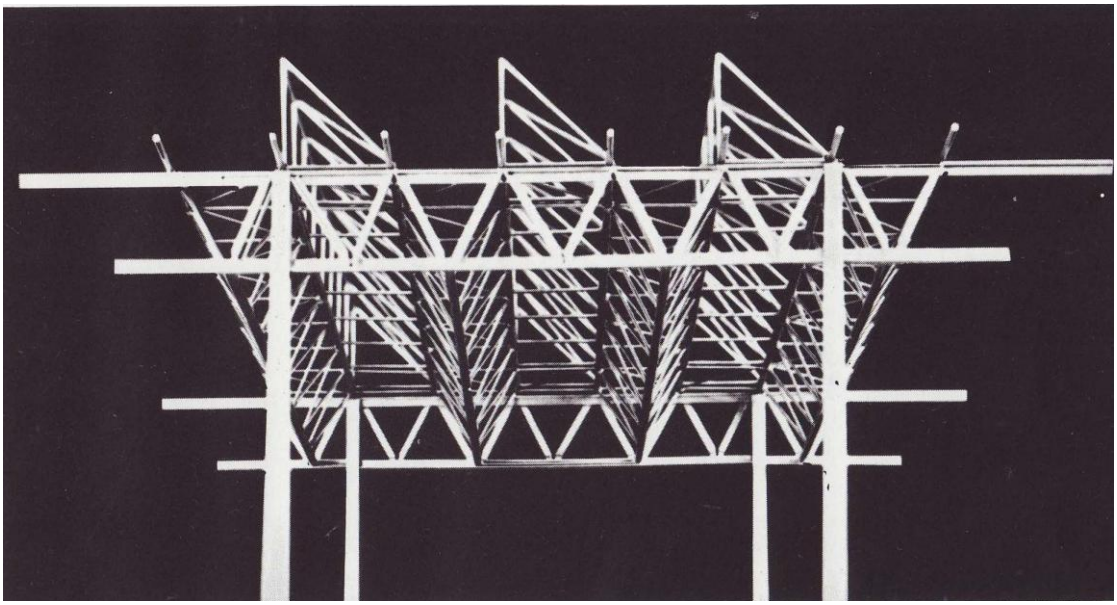

Figure 3.32: Renault Car Manufacturing Plant, the study model for the structural system. (Tekeli and Sisa, 1976).

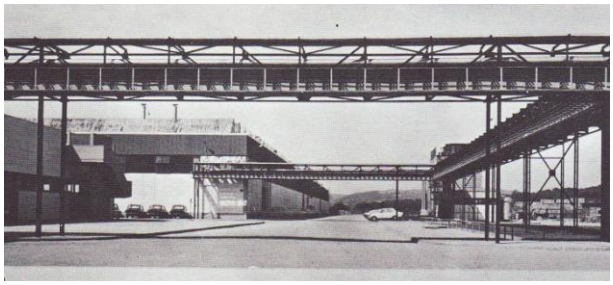

Figure 3.33: Renault Car Manufacturing Plant, rear view of the assembly hall and social facilities. (Tekeli and Sisa, 1976).

Before elaborating their four important large-scale buildings in the sector, it is important to emphasize that this office defines architecture as a design-centered profession. For their professional service, architectural creativity, design quality and original solutions are their essential points. [44] However, they do not portray an artistic self-image and their architectural practice does not regard buildings as a high form of aesthetic production. Tekeli-Sisa underline the different meaning of creativity in architecture and in art. Their design practice interpretes creativity as an inventive synthesis of function, structure, material and detail in architecture. In order to accomplish this, they point out the important roles of the client, the building sector and other practitioners. According to their views, a successful and creative design solution should consider their integration, add an architectural value and a symbolic contribution to the architectural community and society. (Tekeli, 2009b). With this understanding, they developed a forceful and controlled aesthetic by avoiding a stylistic approach or aesthetic seduction. (Figure 3.34). [45] Doğan Tekeli emphasizes this issue as follows (Tekeli, 1981):

> "...Architecture is an art of creating meaningful spaces combining light, colour and texture with appropriate materials and details. It is process however '...ismus' should be avoided"..." (pp. 23).

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44. In his text, Suha Özkan elaborates how original architectural solutions are essential point of Tekeli-Sisa practice. See, Özkan, S., 2001. Tekeli Sisa ve mimarlığa adanmış kırk yıl, in Ekincioğlu, M., ed., Doğan Tekeli-Sami Sisa, Boyut çağdaş Türkiye mimarları dizisi, 2, Boyut Yayın Grubu, p. 77-89, Istanbul.

45. Although Tekeli-Sisa worked with leading Turkish artists for some of their buildings, they maintained their basic principles. For instance, Drapers Market for Textile Wholesalers Association is one of these buildings. It was designed with Metin Hepgüler and built after winning an invitational competition organized by the Textile Wholesalers Association. For this building, the works of some leading Turkish artists were selected to combine the architectural language of the complex. These artists were Füreya Koral, Sadi Diren, Eren ve Bedri Rahmi Eyüpoğlu, Nedim Günsür, Ali Teoman Germaner, Yavuz Görey and Kuzgun Acar. Although it was a collaborative practice with them, it can be claimed this building reflects a contolled aesthetic language. See for a study on this project and artists works, Katipoğlu, H., 2001. Istanbul Manifaturacılar Çarşısı Örneğinde Kentte Mimari ve Plastik Sanat Eserlerinin Algılanışı, 21. Yüzyıl Karşısında Kent ve İnsan, Ed. Gümüşoğlu, F., Bağlam Yayıncılık, İnceleme-Araştırma Dizisi, Istanbul, pp. 249-262. In addition, see for the original design solution of this building complex, Özorhon, İ. F., 2008. Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği, Doktora Tezi, İstanbul Teknik Üniversitesi, Istanbul. p.85-88.

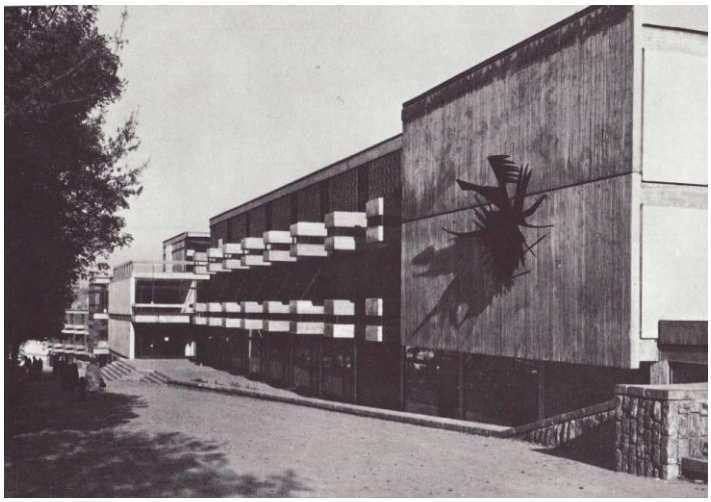

Figure 3.34: Drapers Market, IMC, Tekeli-Sisa with Metin Hepgüler, Istanbul, 1959-1967, the first prize in the competition. (Tekeli and Sisa, 1976).

In terms of their creative efforts, Doğan Tekeli and Sami Sisa use new technical opportunities and advanced industrialized materials not only for new solutions in their architecture but also for an expressive language. In particular, some of their high-rise buildings exemplify how they interpret structural techniques and modern materials as early examples of structural expressionism in modern Turkish architecture. These buildings indicate how innovative structural solutions and the aesthetic potential of industrialized materials can be articulated as the source of symbolic effect. In terms of structural solutions, notable designs to expose the structure in the third dimension can be seen in the Council of State Building, the Stad Hotel and the Undersecretariat of Treasury and Foreign Trade Building in Ankara. These buildings can be interpreted as sculptural landmarks in the city. For instance, they interpreted the structural system of the Council of State Building in Ankara as the skin. It reinforces the expression of the building with exposed concrete material. [46] On the other hand, the load bearing system of the Stad Hotel underlines a brutalist approach and adds a symbolic effect to its structure. More specifically, it can be assumed that these design practitioners reached their high expressions with the suspended gardens of the Undersecretariat of Treasury and Foreign Trade Building at the entrance to Ankara. Supporting this design vocabulary, the expressive formulation of materials in Tekeli-Sisa architecture refers to another side of their creative approach. For instance, as one of notable examples the head office of Pamukbank in Istanbul reveals how industrial materials can add

46. As Doğan Tekeli points out, the Council of State Building was one of their early buildings to underline plastic emphasis on a building surface with the help of a light-shadow effect. See, Tekeli, D., 1990b. Düşündüklerimiz, yaptıklarımız, Yapı, 100, pp. 78-94.

value to the exterior surface of a building in an economic way. In this building, the use of dark brick colored precast elements in a concept of single material-single color help reinforce the expressive language as inseparable components of architecture. (Figures 3.35; 3.36; 3.37).

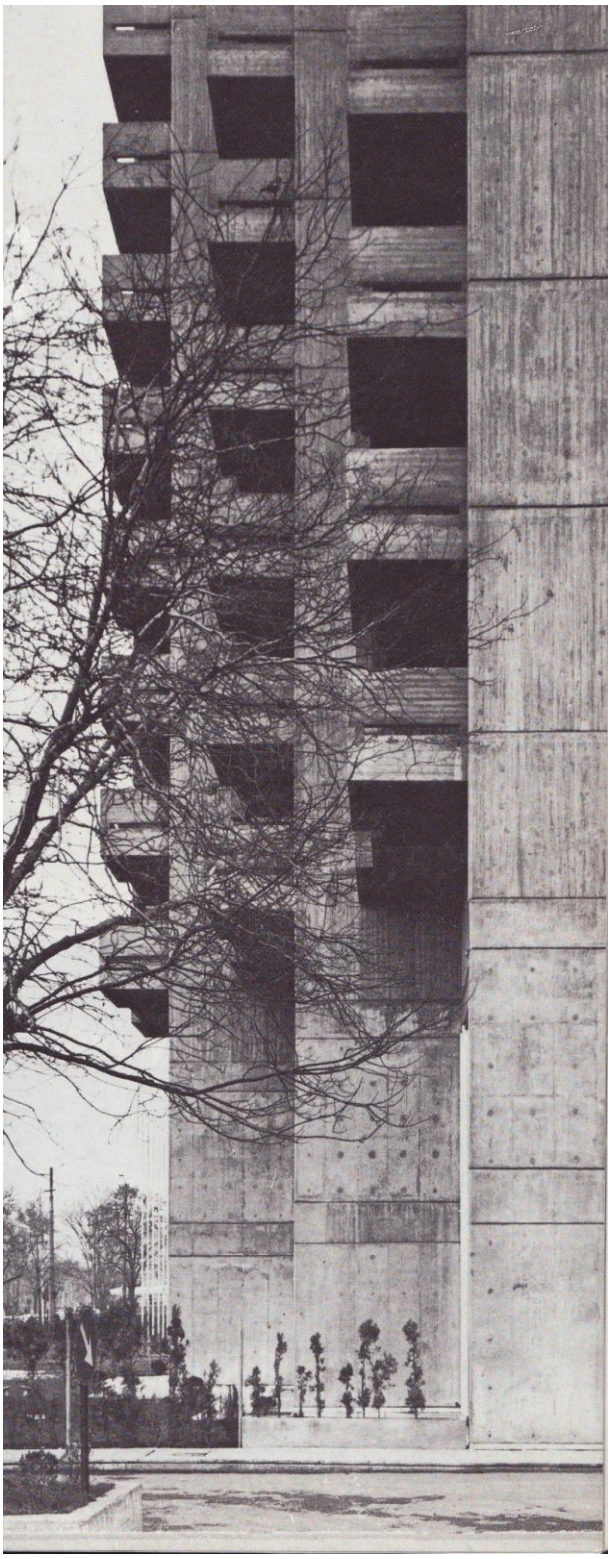

Figure 3.35 : Stad Hotel, Tekeli-Sisa, Ankara, 1964-1970. (Tekeli and Sisa, 1976).

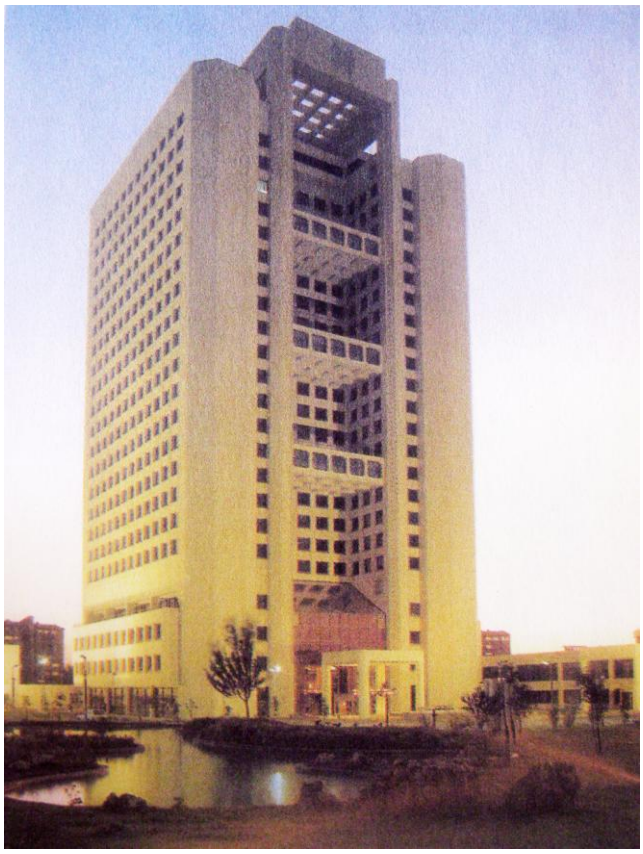

Figure 3.36 : Undersecretariat of Treasuary and Foreing Trade Building, Tekeli-Sisa, Ankara, 1983-1991, the first prize in the limited competition held by Halk Bankası General Directorate. (Ekincioğlu, 2001c).

Figure 3.37 : Head Office of Pamukbank Building, Tekeli-Sisa, Istanbul,1967-1972, the first prize in the competition held by Pamukbank. (Tekeli and Sisa, 1976).

With this philosophy of practice, Doğan Tekeli and Sami Sisa have provided many valuable contributions to Turkish architecture. After graduated from the university, Doğan Tekeli worked as a research assistant in the Academy of Fine Arts in 1956 and became the president of the Chamber of Architects in 1957. During 1961-1971, he was a lecturer at Istanbul Technical University, Technical School Department of Architecture. Serving as a member of the Municipality of Metropolitan Istanbul Advisory Committee throughout 1985-1989, he also became a member of the Atatürk Culture Language and History Superior Foundation National Committee in 1988. In 1992, he became a jury member of the Aga Khan Architecture Prize Jury and participated in the administrative committee of the same prize between 1994-1995. In 2000, he was given an honorary doctoral degree by Istanbul Technical University. Another founding partner, Sami Sisa worked with Ariel Sharon in Israel in 1958 and Roland Rohn in Switzerland during 1961-1971. Serving as a jury member in many national competitions, he won more than 60 prizes in architectural project competitions together with Doğan Tekeli. These two practitioners were granted the Chamber of Architects National Architecture Prize in 1994 and are the owners of 165 projects. After Sami Sisa's death in 2000, Doğan Tekeli has remained active in practice and conducted many projects. (Figures 3.38; 3.39; 3.40). With these qualifications, the significance of their profiles becomes more evident. As the following statement indicates (Altay, 2000):

> "...In that respect, the 'leaders' within a profession represent the 'best', who are open to trial and judgement by their colleagues. However, they represent the 'ideal' qualifications of the profession, through their service. They are the professional elites...." (p. 24).

Figure 3.38 : Doğan Tekeli with Aga Khan jury members. (Steele, 1992).

Figure 3.39 : Doğan Tekeli, honorary doctoral degree by ITU., 2001. (Yapı Dünyası, 2001).

Figure 3.40 : Doğan Tekeli and Sami Sisa. (Erkmen and Özbay, 1994).

3.4.1 Chrysler truck assembly plant

Although the design architect's practice and corporations relations was not well-established in Turkey around the 1960s, Chrysler Truck Assembly Plant, the first important large-scale commission of Tekeli-Sisa in the private sector indicates how their satisfactory collaborations could take shape in this local architectural context. [47] Situated on Istanbul-Izmir highway, this plant was the 11th factory of Chrysler that was built in a foreign country for montage and manufacturing of its trucks. (Arkitekt, 1964). Realized by collaboration with Chrysler International Company in Geneva and local industry in Turkey in 1963-1964, this building can be best understood by two interrelated lines of analysis; the appearance of Tekeli-Sisa in the professional world and a new mode of their design practice as a result of the rising influence of the private sector in the country. (Tekeli, 2009a). (Figure 3.41; 3.42; 3.43). [48]

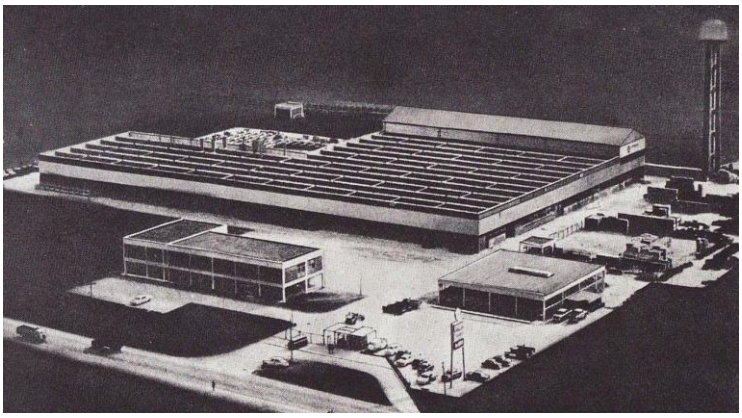

Figure 3.41 : Chrysler Truck Assembly Factory, Tekeli-Sisa, Istanbul, 1963-1964, a model of complex. (Tekeli and Sisa, 1976).

Figure 3.42 : Chrysler Truck Assembly Factory, Arkitekt, No. 316.

47. Chrysler Truck Assembly Plant and its interior design project were realized with Metin Hepgüler. On the other hand, it should be noted that Tekeli-Sisa designed a small-scale factory in Istanbul, Rami in 1953 before Chrysler Truck Assembly Plant.

48. In spite of these new developments and messages by these design practitioners, no academic text analyzing Chrysler Truck Assembly Plant with respect to the professional context of Tekeli-Sisa architectural practice could be found during this research process. A personal interview with Doğan Tekeli supported this finding, Tekeli, D., 2009a. personal interview, Ekincioğlu, M. (interviewed by), Istanbul, August 15th.

Figure 3.43 : The textile mills of Sümerbank, Kayseri, 1934-1936. (Bozdoğan, 2002).

Before elaborating this plant and the practice strategy of Tekeli-Sisa, it should be underlined that this period is characterized by the changing dynamics of the profession in conjunction with the new aspect of the market. After the World War II, Turkey began to pursue a new economic policy with orientation toward the USA and aimed at expanding domestic production capacity in heavy manufacturing. In the meantime, the development strategy of the country focused on industrialization and a newly formed the State Planning Organization arranged its policy through import substitution. [49] The automotive sector was chosen as one of the important candidates to accelerate market dynamics since it had a significant potential to stimulate other industries, such as steel, rubber, iron and textiles. [50] Considering the lack of technological capabilities and the quality of domestically produced vehicles in the country, multinational corporations and importers dealt with this market in order to exploit its potential dynamics. (Ansal, 1994).

Around these years, the growth of the business world also promoted the building industry. (Figures 3.44; 3.45). With rapid industrialization in the country, the construction materials industry was established and architectural design practice benefited from new construction technology. For instance, the foundation of the Çayırova Glass Plant in 1961, gas concrete (Ytong) production in 1963 and the Construction Research Institute in TÜBİTAK (the Turkish Scientific Technical Research Institution) should be regarded as remarkable outcomes of this period. In parallel to to these developments, the big industrial projects of the private sector became important for architectural service for high profit, prestige and the use of technology (Batur, 2005).

49. See for a detailed analysis of industrialization and its political economy in Turkey, Pamuk, Ş., 1981. Political economy of industrialization in Turkey, MERIP Reports, No. 93, Turkey: The Generals Take Over, January, pp. 26-32.

50. For the evolution of the automotive industry in Turkey, see Nahum, B., 1988. Koç'ta 44 Yılım, Milliyet Yayınları, Istanbul.

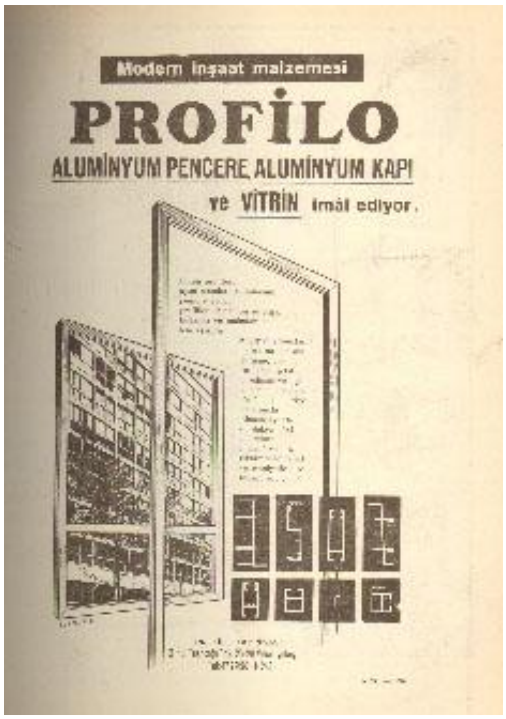

Figure 3.44 : Advertisement, Arkitekt, No.321, 1966.

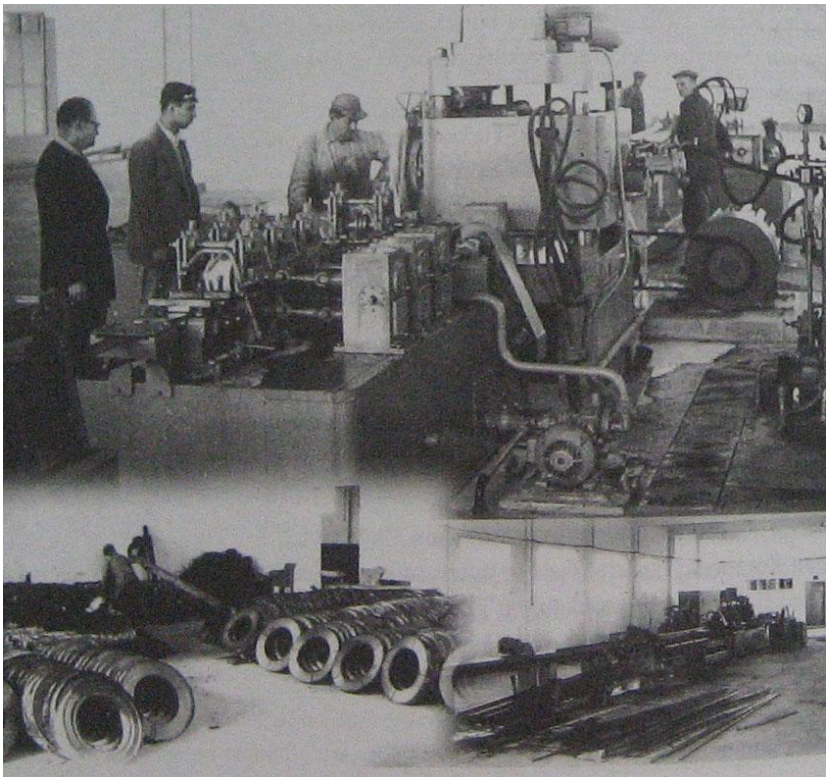

Figure 3.45 : Borusan, 1964. (Baydar and Dinçel, 1999).

Under these circumstances, architecture began to be recognized as a potential source of profit by the private sector with new building demands. Considering this fact, permission was given for the establishment of several private schools, and many architects entered the profession. In this way, the competition became more intensified and the structure of the professional body became more heteregenous. (Tekeli, 2005). Taking all of these developments into account, a seminar organized by the Chamber of Architects in 1969 emphasized the changing context of Turkish architecture. [51] Nilgün Fehim Kennedy explained this fact as follows (Kennedy, 2005):

> "...One interesting attempt to examine the relationships between socio-economic problems and architecture was made in 1969 when the Turkish Chamber of Architects held a Seminar on Architecture, in which the opening speech was entitled 'Towards Revolution in Architecture'...At the closing session of the seminar, Dogan Kuban noted that there are many trends which affect the architect from beyond his or her control. As examples, he gave the movements of economic data, technological change, the dynamics of urbanisation and the way in which social relations are ordered. He stressed the direct link between architects and the place and importance of construction investments in the economy, but noted that this was not something which is entirely up to the architect..." (p. 9).

Within such a picture, it can be claimed that the modern language in Turkish architecture had one of the significant opportunities to manifest itself with the appearance of the large-scale client and industrial buildings toward the end of the 1960s. [52] Although factory production is an imported phenomenon for developing countries and working with industry in these societies is a challenging task for design professionals, Bozdoğan (2002), Bademli (1977), Tekeli-Sisa architectural practice became directly relevant to this field around the 1960s and achieved realization of these technical buildings along with a modern vision. Adapting themselves to these new dynamics, they opened a new path by taking into consideration the new structure of architectural design practice offered by the large-scale client in the private sector. (Özkan, 2001). Although most factories in Turkey have been designed by foreign architects since the Ottoman Empire, their outstanding effort merits considerable attention. [53]

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51. The publication of "Mimarlık" (Architecture) by the Chamber of Architecture in 1963 can be seen as another important sign of this new period. In this way, Turkish architects began to discuss issues related to the profession and its practice through this communication platform.

52. The position of the client began to be articulated by some Turkish architects in these years. For instance, Cengiz Bektaş indicates that one of the main issues of the exhibition organized by him in 1968, Our Architecture, Yesterday, Today, Tomorrow (Mimarlığımız, Dün, Bugün, Yarın) was the relationship between the architect and the client; see for detail, Bektaş, C., et. al., 1996. Forum: Mimar gözüyle işverenler, Mimarlık, 268, March, pp. 35-43.

53. The complex and industrial buildings of the early Republic of Turkey were usually designed by foreign architects and engineers in order to manifest the Republic's ideology. Rather than giving momentum to free enterprise, they were realized to represent the new ideals of the government. See for details, Batur, A., 2005. A Concise history, architecture in Turkey during the 20th Century, Chamber of Architects of Turkey, and Ankara; Bozdoğan, S., 2002. Modernism and nation building: Turkish architectural culture in the early Republic, studies in modernity and national identity, University of Washington Press.

For Chrysler Truck Assembly Plant, the client of Tekeli-Sisa architectural practice was one of the leading American automotive manufacturers founded by Walter P.Chrsyler in 1925. This large-scale client does not seek an architectural service for aesthetic or discursive reasons. Rather than these issues, for Chrysler, its business values, rational methods in architectural desing practice, managerial techniques and engineering for a productive process were significant principles. (Tekeli, 2009a). [54] Tekeli-Sisa was chosen by Chrysler from among 61 architectural offices due to their well-structured organizational understandings and the quality of their former projects. (Tekeli, 2009a). Rational and economic solution of this technical building and its original structural design exemplify how Tekeli-Sisa could achieve applying their architectural knowledge into market dynamics. Instead of implying their architectural roles as an artistic profile or regarding the client as a customer, their major concerns were the functional solution of the technical building program, the client's economic expectation and the speed of the building construction. (Tekeli and Sisa, 1976). Technical solutions in the automotive sector, optimization of manufacturing process, cost control and the feasibility of the project were also among design practitioners' essential issues. [55] Although this plant was Chrysler's first commission realized by Turkish design architects and the first large-scale industrial building designed by Tekeli-Sisa, these two practitioners could achieve completion of this building without any problem. (Tekeli, 2009a). [56] Considering the following statement by Magali Sarfatti Larson, it can be claimed that this building can be seen as a significant turning point of Tekeli-Sisa architectural practice. With the emerging conditions of the market, they exposed the early signs of the professional culture in their architecture. (Larson, 1977):

> "...from the market point view that has been too greatly emphasized up to now, the rise of the professions appears as one more phase of capitalistic rationalization. My emphasis on the separation from traditional community bases, on the standardization of services, on the standardized 'production of producers', on the rational foundations of knowledge, on the links with science and technology, should have made this point abundantly clear..." (p. 56).

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54. For detailed information about Chrysler, see, Kimball, D., S. (Foreword), 1936. American machinist, Chrysler Corporation, management policies, production methods, plant services, associated activities, McGraw Hill publishing Co., New York.

55. For an example of the influence of the automotive sector on architectural practitioners' working process and on their self-image, see, Martin, R., 2005. The organizational complex, architecture, media and corporate space, MIT Press, Cambridge, Massachusetts, p.122-155. In addition to this extensive analysis, more specifically, the following Ph.D. dissertation illuminates Chrysler's professional mentality and its impact on the nature of architectural design practice, Schermer, B., 2002. Organization clients and architectural communities of practice: Material and social construction at the Chrysler Technology Center., Ph.D. Thesis, University of Michigan, USA.

56. Although the architect-client dialog is a very significant part in design practice, it can be claimed that existing studies are inadequate to clarify this relationship. For instance, see, Zaimoğlu, M., et. al. eds., 2005. Serbest Mimarlık Büroları Raporu, 2005, Istanbul, Ankara, Izmir, the Building Information Center, Istanbul; and Altay, B. S., 2000. Professional value systems of Turkish architects with respectto clients and users in contemporary residential design practice, Ph.D. Thesis, Bilkent University, Ankara.

One of the main reasons behind this success is Tekeli-Sisa's formulation of this new architectural territory characterized as a collaborative organizational structure in the private sector. Demanding a set of technologies, special knowledge, precision and cost-effective solutions, it can be assumed that this industrial building made these practitioners' design practice more comprehensive and fragmented. In contrast to the working style of an individual practitioner or a small-scale building, the functional and technical properties of this building required collaboration with other experts to obtain special knowledge and skills. Considering former buildings designed and realized by Tekeli-Sisa for the state, this new mode of practice consisted of a new kind of contract, the coordination of more technical documentations with other experts and more specifications. (Tekeli, 2009a). Therefore, Chrysler opened up a new period in Tekeli-Sisa practice, and the integration of their architectural skills and the professional world became inseparable. (Figure 3.46).

Figure 3.46 : Doğan Tekeli with the client, in front of the model. (Tekeli-Sisa archive).

In order to be able to design this technical building, the design process required an investigation of a manufacturing process, the logic of mechanized mass production, flexibilities for arranging the machinery and structural solutions for wide-open spaces. To do these, Tekeli-Sisa architectural practice had to adapt to a professional collaboration with this large-scale client. Instead of individual self-interest, they began this project as research with respect to the client's economic, architectural expectation and technical necessities of the plant. With their systematic and rational design approach, they analyzed the building program. After a preliminary scheme and some technical knowledge provided by Chrysler, they decided their project team in order to translate main design principles into reality. They investigated functional parameters, internal functional flow and tried to explore the individualistic character of a truck assembly plant with the help of collaboration with specialists, consultants and engineers. (Tekeli, 2009a). It can be assumed that a general design language and the programmatic solution of the plant expose the major concepts and driving forces of modern architecture in Tekeli-Sisa design practice, such as flexibility, standardization, modular planning, industrialized building materials and advanced structural solution.

As the site plan shows, it includes a plant, an administrative building, a cafeteria, workers' lockers, an outdoor storage area, a boiler room, a power plant, a water tower and a paint storage area. The design solution was logically arranged around the manufacturing process with regard to future expansion. Dealing with such an architectural program, Chrysler Truck Assembly Plant refers to a new concept of space in Tekeli-Sisa practice as a response to the logic of mass production in the automotive sector. The spatial organization of the assembly hall integrates the basic requirements of the manufacturing system and engineering. For this, the systematic production process in the building and the concept of flexibility for arranging the machinery were two main functional principles for design architects. In this way, this space solution indicates an in-depth understanding of function as opposed to fulfilling in a building the symbolic expression of a modernist approach. Indeed, Doğan Tekeli emphasizes the importance of the inner logic of function for industrial buildings in his speech in 1973. Instead of a symbolic expression, he underlines manufacturing process and its formulation in architecture. (Tekeli, 1973). [57] For the case of Chrysler, it can be claimed that this new concept of column free space opened up new possibilities for future innovations in Tekeli-Sisa architectural practice. (Figures 3.47; 3.48).

57. See for differences between radical and symbolic functionalism in the field of industrial modernism, Smith, T., 1994. Making the modern: Industry, art, and design in America, University of Chicago Press.

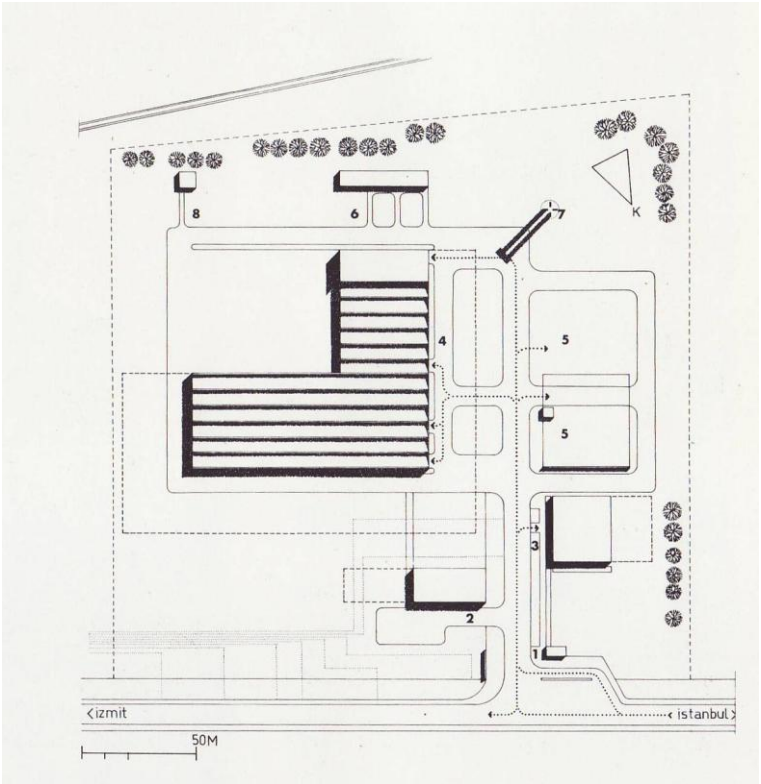

Figure 3.47 : Chrysler Truck Assembly Plant, site plan. (Tekeli and Sisa, 1976).

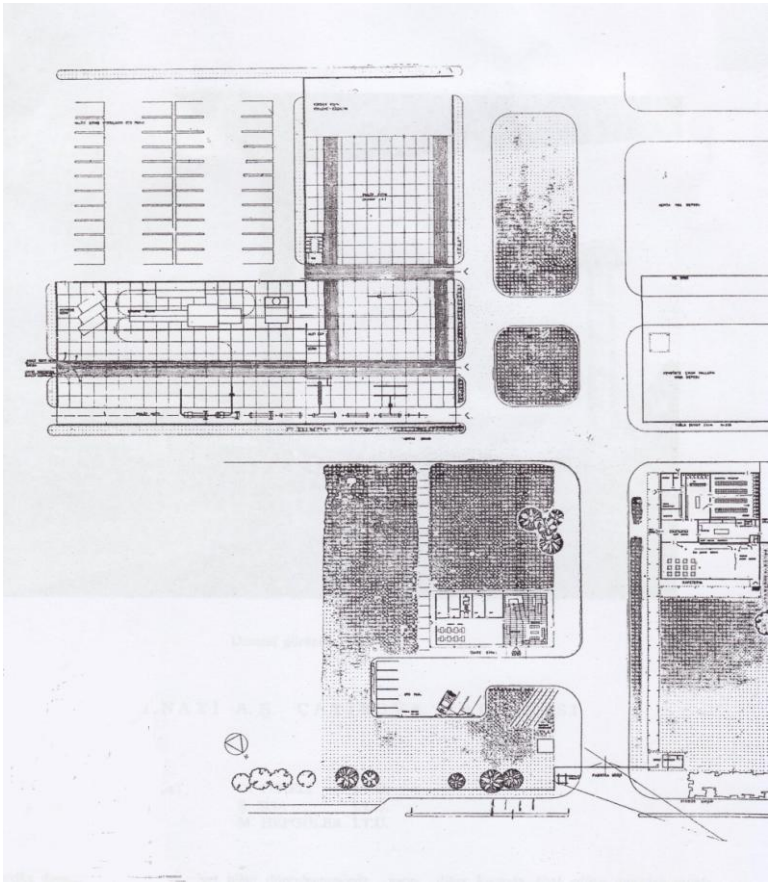

Figure 3.48 : Chrysler Truck Assembly Plant, floor plan. (Tekeli and Sisa, 1976).

One of the major technical challenges of this project situated on 6500 square meters is the structural solution of its assembly hall. [58] This system is the first steel structure designed by Tekeli-Sisa architectural practice and represents an early example of their creative skills that combines their architectural understandings with engineering ideals. After engineers decided a steel grid system of 13 meters x 13 meters, Tekeli-Sisa worked with Rasin Etiman to solve technical details. As a twin north light roof system spanning a single bay by using regular trusses, this space frame designed by them provides the diffusion of day light into the interior space. At that point, it should be underlined that the structural solutions of industrial buildings designed by these architects are one of the best fields to gain an understanding of their distinctive technical skills in the professional world. As different from a technological imaginary or standard detailing, their modern structure systems reflect a new synthesis of their innovative ideas. (Özkan, 2001). (Figures 3.49; 3.50, 3.51). If one considers the historical background of conflicts between architects and engineers in Turkey, the effort of these two modern practitioners becomes clearer. For instance, the following paragraph from the Society of Turkish Architect's annual report in 1946 exemplifies this fact (Nalbantoğlu, 1989):

> "...Friends, we need to fight against the peculiar mentality in some governmental construction offices. Only our engineer friends are employed in the supervision of construction sites, and architects are deprived of the control of their own projects. This situation is objectionable, not only because the practices of architects are threatened but also because the buildings cannot be constructed in an architecturally proper manner...We do not think that there can be rivalry between the engineers and architects in the country. We believe that the members of the two related professions should show mutual understanding for each others' field of specialization..." (p. 126).

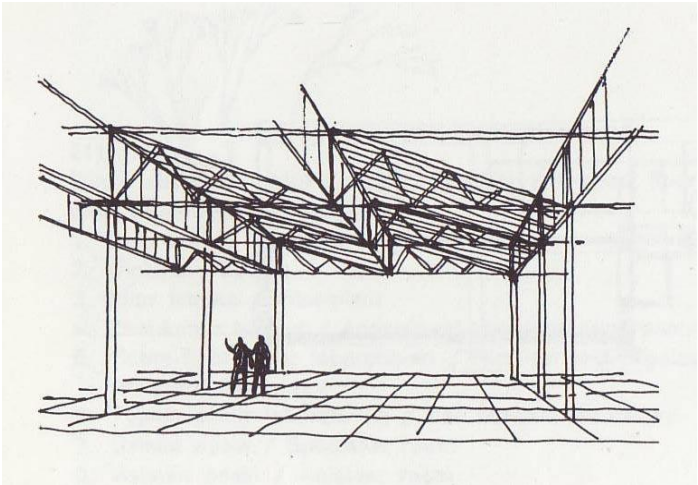

Figure 3.49 : Chrysler Truck Assembly Plant, structure solution. (Tekeli and Sisa, 1976).

58. Turkish architects became interested in new structural solutions in the world toward the end of the 1950s. For instance, see, Türkiye Mühendislik Haberleri, 1956. Mimaride Strüktürün Yeri (text the editor), a translation from Architectural Record, November, 20, pp. 13-16.

Figure 3.50 : Chrysler Truck Assembly Plant, interior. (Tekeli and Sisa, 1976).

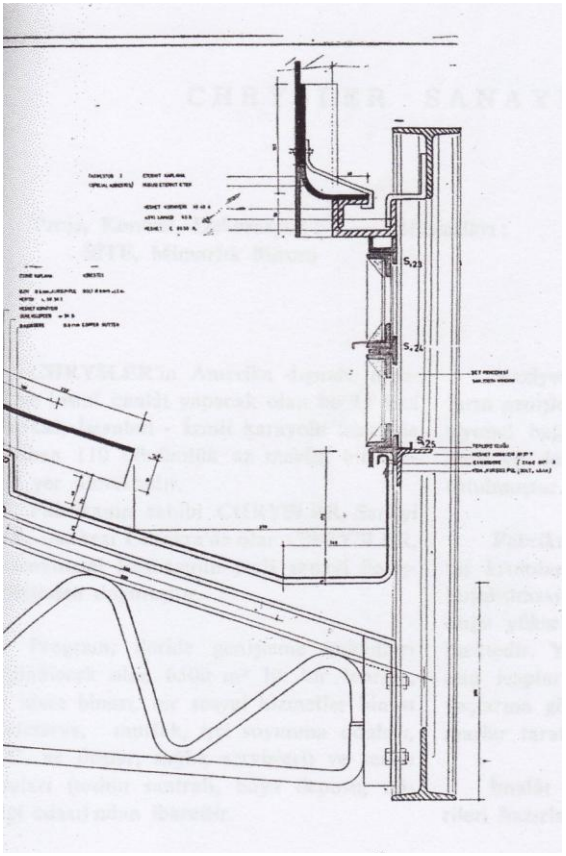

Figure 3.51 : Chrysler Truck Assembly Plant, roof detail. (Arkitekt, 1964).

Finally, the Chrysler Truck Assembly Plant represents a significant example of modern aesthetics in the field of industrial buildings designed and realized in Turkey. With the simple forms of its blocks, their horizontal windows and exposed brick walls on the facades, this building brings together the purity of rational solution and industrial standardization. [59] Guided by the modular planning and the sense of its order, Chrysler refers to a modest modern language in contrast to subjective creative concern or personal priorities in architecture. Not coincidentally, such a pure language seems to cross its path with the client's economic expectation and the design architect's sensitive response to this fact. (Figure 3.52; 3.53). As the first Chrysler plant in Turkey, the client's goal was not a high prestige project that has strong expressive potential. Rather, their aim was to optimize the production process and offer Chrysler trucks to their consumers at low price. (Tekeli, 2009a). From this point of view, the design practitioners' major concern for this plant was the rational method of production in accordance with human needs in the complex. In terms of rational standardization and its integration with the architect's personal principles, Doğan Tekeli elaborates their understanding as follows (Tekeli, 1969):

> "…Architects may resist establishing rules and setting up standards for architecture, because an architect as an artist considers each design to be a completely new and different problem. They also have a concern for form…However, evaluating each building as a unique design slows down the construction of the building and significantly increases cost…A reasonable amount of standardization is absolutely necessary…Ensuring that a personal touch is balanced with objective quality is a difficult but very fascinating task that stretches the skill of the architect…" (p. 10).

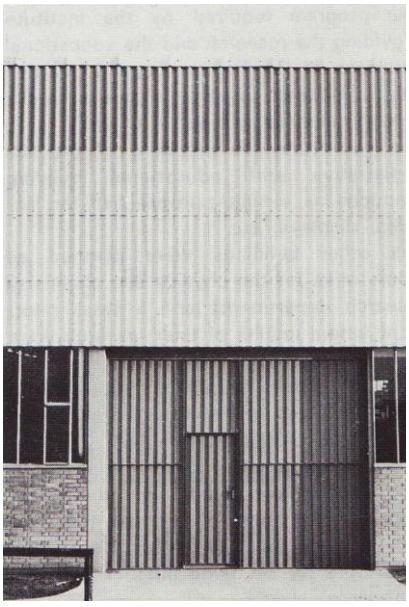

Figure 3.52: Chrysler Truck Assembly Plant, a detail view from the plant. (Tekeli and Sisa, 1976).

59. In spite of the problematic aspect of standardization and planning in Turkish construction sector, this effort of Tekeli-Sisa architectural practice deserves particular attention. See for this situation of the construction sector in the country around these years, Baysal, H., 1966. İnşaat yatırımları, Arkitekt, 321, pp. 3-4.

Figure 3.53 : Chrysler Truck Assembly Plant, administrative block.
(Tekeli and Sisa, 1976).

In conclusion, this industrial building implies the emerging conditions of a new philosophy of architectural design practice for Tekeli-Sisa. With this building, as two pioneers in architectural design practice, Doğan Tekeli and Sami Sisa found themselves part of the professional world, its corporate culture and the emerging possibilities of advanced building techniques in Turkey. In this way, it can be claimed that the outcome of the accumulation of international economy, the decrease in government investments in architecture, the rise of the private sector and the emerging conditions of the professional world stimulated the modernizing dynamics in their practice and their new self-image. However, it seems to be under question how such a new landscape could evoke awareness in Turkish architecture to define, evaluate and interprete this new philosophy of practice and the design practitioner's professional role within such a picture. According to some architectural historians in Turkey, these years were characterized by a move toward modern International Style and the influence of its star profiles on Turkish architecture. (Kuban, 1985). However, it can be claimed that Chrysler Truck Assemble Plant differentiates itself from a stylistic approach and an influence of its individual, star profile. As opposed to individual self-interest, a stylistic approach or a star profile, this industrial building manifests two leading design practitioners' professional role in conjunction with the new dynamics of architectural design practice in the country. As a response to the emerging conditions of the private sector, Chrysler Truck Assemble Plant shows how close relation among the design architect's creative skills, the client's economic expectations, the potential of the building sector and other practitioners became clear in the 1960s. [60] In spite of this fact, the following statement exemplifies how this period was usually described in Turkish architecture (Kuban, 1985):

> "…The period from 1950 to 1960, in both social content and formal variety, was a period of maturation at the end of which architects felt equal to the modern world and were eager to experience the most advanced ideas, at least theoretically. There was no problem of cultural identity, but a stronger move toward integration with modern International Style. All the great names of modern architecture, Alvar Aalto, Kenzo Tange, Louis Kahn, Eero Saairinen, Paul Rudolph, Pier Luigi Nervi, and lesser stars filling the architectural journals somehow shared the enthusiasms of the young Turkish architects, who were eager to follow their example..." (p. 69).

3.4.2 Lassa tyre factory

Nominated and shortlisted for an Aga Khan Award in 1983, Lassa Tyre Factory can be regarded as a further step after Chrysler Truck Assembly Plant. Although

60. In spite of the apperance of the design architect's professional role in Turkey in the 1960s, the following text defines these years through the influence of history, tradition and cultural identity on Turkish architecture. Rather than new practice-oriented issues, this text underlines the styles, philosophical and intellectual arguments, formal interpretations and context-related references of architectural buildings, see for details, Yücel, Atilla. 1983. Contemporary Turkish Architecture. In MIMAR, 10, Architecture in Development. Singapore, Concept Media Ltd., p. 58-68.

Tekeli-Sisa designed and supervised many industrial buildings for large-scale clients in the private sector, they reached their high expressions with the Lassa Tyre Factory built in 1977. (Özkan, 2001). (Figure 3.54). [61] This large-scale industrial building shows how a successful architectural work demands a synthesis of the design practitioner's professional skills and distinctive creativity. Integrating their architectural design practice into the wider spectrum of the professional world, Tekeli-Sisa began to deal with new economic and technical possibilities offered by the large-scale client and the building sector. After the realization of this factory, Doğan Tekeli clearly indicates that architecture is a service under the rules of the professional world. He elaborates this fact as follows (Tekeli and Sisa, 1994): [62]

> "…An architect is not a pioneering member of society, contrary to what architects would like to believe. We experienced this in a very striking manner after we designed Lassa in the mid-'70s. We thought Lassa was a big success; that is what we thought, and we received feedback from the client. We received wonderful accolades. Many reports about Lassa were published in the foreign media. The design made it to the finals twice for the Ağa Khan Award. But from the client's point of view, that was just a place where manufacturing was carried out. This is because the client views the architect as the person who draws up the design, not the one who creates it…" (p. 36).

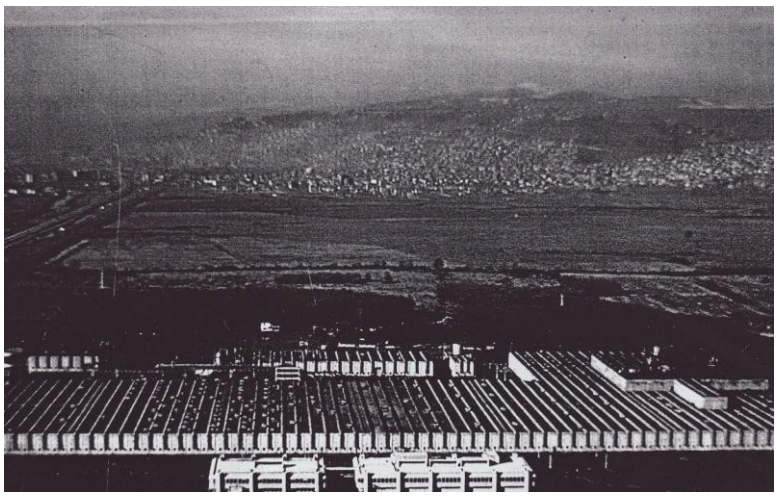

Figure 3.54 : Aerial photo of Lassa Tyre Factory, Tekeli-Sisa, Izmit, 1975-1977. (Mimar, 1985).

61. See for Doğan Tekeli's critical view on the Aga Khan Award, Tekeli, D., 1994a. Aga Khan architectural awards and Turkish architecture, building for tomorrow, the Aga Khan Award for Architecture, p. 110-113, Ed. Nanji, A., Academy Editions. Considering the main mission of this award, he criticizes this organization. For him, the Aga Khan Award generally considers master small-scale buildings, restoration works and primitive technology in developing societies. However, there are also many remarkable buildings that integrate technological advances and architectural values in these societies. On this basis, Doğan Tekeli indicates that the Aga Khan Award should underline these significant architectural examples.

62. In spite of these new developments and messages by these design practitioners, no academic text analyzing Lassa Tyre Factory with respect to the social context of Tekeli-Sisa architectural design practice and their professional service could be found during this research process. A personal interview with Doğan Tekeli supported this finding, Tekeli, D., 2009a. personal interview, Ekincioğlu, M. (interviewed by), Istanbul, August 15th. The following texts elaborate this industrial buildings through its functional and formal solutions, see, İzmit'te Bir Lastik Fabrikası Projesi (text by the editor), 1978. Mimarlık, 154, 1978, pp. 61-64; Lassa Lastik Fabrikası, Izmit, (text by the editor), 1980. Çevre, 7, pp. 20-25; Lassa Tyre Factory, Izmit, (text by the editor), 1985. Mimar, 18, Singapur, pp. 28-33.

In terms of the market, the professional rise of Sabancı Holding and its expansion should be understood as relevant to a new organizational context in Turkish economy. With the break of state control on the economy, this new landscape supported the appearance of national corporations and the encouragement of a collective concern in the business world of the country. For instance, the establishment of TÜSİAD (the Turkish Industrialist's and Businessmen's Association) in 1971 exemplifies this development. Its establishment was a landmark as it represented the first voluntary association of businessmen in the country and marked a collective concern about the social, political, and economic problems as a whole. With this new organizational logic in economy, the number of holdings rose from 18 to 115 in between 1970 and 1976. (Öniş and Türem, 2002; Buğra, 1994).

Within this context, Sabancı's family business became a holding in 1967. Pursuing Hacı Ömer Sabancı's cotton trade from 1925, they succeeded in becoming one of the leading national corporate leaders in Turkey. In 1967, Sakıp Sabancı, the second of six sons of Hacı Ömer Sabancı took over the responsibility of the group and the head office moved to Istanbul in 1974. Based on professional principles, Sabancı was able to accomplish diversification of its activities over a wide variety of sectors from commerce to banking, insurance and industry around these years. In particular, starting with the late 1970s, it formed several joint ventures with multinational enterprises, undertook many activities in the country and abroad during this expansion. What is important to emphasize is that Sabancı, as one of leading industrial and financial conglomerates in Turkey differentiates itself from many national corporations. Although most suffer from the state-created nature of the Turkish business world and its ambiguities landscape Buğra (1994), Sabancı's professional vision portrays successful strategic planning in the private sector. More importantly, its business concentration cares about maintaining its corporate identity, the importance of institutional virtues and social and cultural prestige. Instead of being a commercial enterprise for high profit, its long-term development and success are based on these principles.

In parallel to this new picture, the building sector witnessed a new organizational establishment just before the 1970s. In 1968, representing a collective understanding, the Building Information Center was established by Yalçın Hasol, Bülent Özer, Ergin Serter, İzzettin Somer, Yılmaz Zenger, Ruhi Kafesçioğlu, Muzaffer Yalçınalp, Erdal Müldür, Yalçın Tezer, Hikmet Vardar and Turhan Uyaroğlu. The aim of its founding members was to heighten the standard and quality

of building materials, organize conferences, exhibitions, cultural activities, publishing, introduce building firms and their products to the sector and architects. Focusing on bringing together the construction sector, architecture and other relevant fields, this center began to publish Yapı (Building) in 1973 and the first Building Catalog in 1974. In parallel to these activities, the first Building Material Panel was organized with collaboration of the Building Information Center and Piar Market Research Center in 1976. Finally, the first building fair was organized by this center in 1978. (Sey and Tüzün, 2008). (Figures 3.55; 3.56).

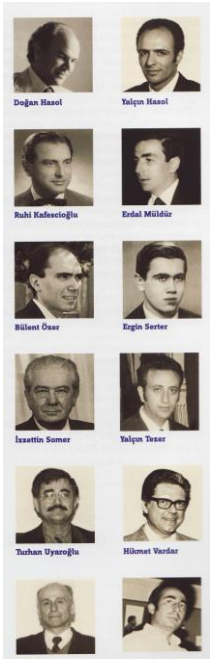

Figure 3.55 : The founding members of the Building Information Center, 1968. (Sey and Tüzün, 2008).

Figure 3.56 : The first building fair, Istanbul, 1978. (Sey and Tüzün, 2008).

Within such a landscape, Turkish architecture began to define and discuss the conditions of the architect and practice. For instance, Doğan Kuban points out that architecture is a business producing under economic conditions as well as being an artistic occupation. For him, the recognition of real architectural talent depends on the client's financial support, and this fact is one of the major requirements of design practice. (Kuban, 1973). In addition, Encyclopaedic Dictionary of Architecture (Mimarlık Ansiklopedisi) published by Doğan Hasol in 1976 can be regarded as another significant contribution to define the essential disciplinary terms, the basic concepts and vocabularies in architecture. (Hasol, 1976). According to his definition, the architect has to perform through the collaboration with many other specialists in order to challenge complicated building programs and process. In parallel to such efforts, design practitioners began to emphasize some critical issues in the professional world. Employment opportunities in the professional world, work force, dequalification of labor, the problematic aspect of the mechanized architectural service, architectural practitioners whose role was reduced to a salaried worker in design practice, the values and problems of the professional world began to be debated in Turkish architecture in the 1970s. In particular, they underlined the lack of collaboration between the profession and the world of academia. (Artun and Kozacıoğlu,1976; İzgi, 1970; Önal, 1970; Tekeli, 1970). (Figure 3.57). [63]

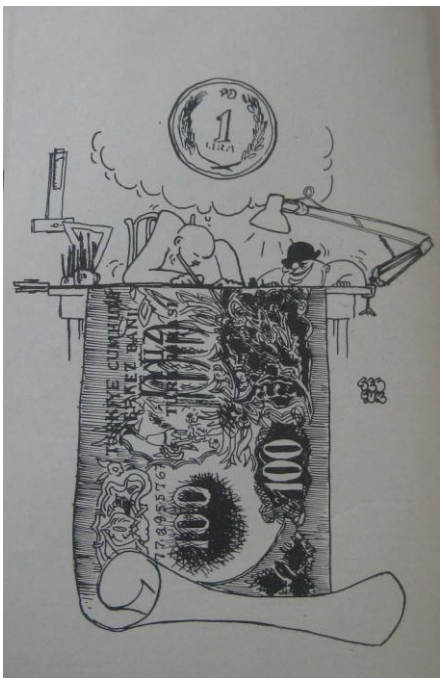

Figure 3.57 : Mimarlık, No. 75.

63. In spite of these problematic issues of architectural practice, the Chamber of Turkish Architects was mostly engaged with political activities in the 1970s and 1980s. See for details, Altay, B. S., 2000. Professional value systems of Turkish architects with respect to clients and users in contemporary residential design practice, Ph.D. Thesis, Bilkent University, Ankara, p.72.

As Doğan Tekeli points out, in a realistic manner, they entered into the competitive professional world with Lassa Tyre Factory and really got into the large-scale client's business culture. In order to offer a proposal, Sabancı Holding Co. invited 10-12 national architectural offices at the beginning of the project. Although Tekeli-Sisa did not take place among them, they made contact with the client and could obtain this commission with respect to their former successful industrial buildings and professional visions in this field. (Tekeli, 2009a). In order to be able to get this commission, Tekeli-Sisa had to convince the Sabancı Holding of their architectural skills, a realistic project budget and cost-effective technical solutions. In other words, this process shows how these two design architects began to adapt their practice to the competitive dynamics of the market and regarded architecture as an entrepreneurial profession. In this way, architectural skills of Tekeli-Sisa and Sabancı's corporate culture pushed the practice of these two pioneers into a new professional milieu and its material conditions. It can be assumed that professional-client relationship and its quality also promoted Tekeli-Sisa's architectural practice, its efficiency and the creativity of their design language. (Figure 3.58). Considering this fact, the following statement illuminates why this factory can be seen as a new professional development for these design practitioners (Abbott, 1988):

> "...The central phenomenon of professional life is thus the link between a profession and its work, a link I shall call jurisdiction. To analyse professional development is to analyse how this link is created in work, how it is anchored in formal and informal social structure..." (p. 20).

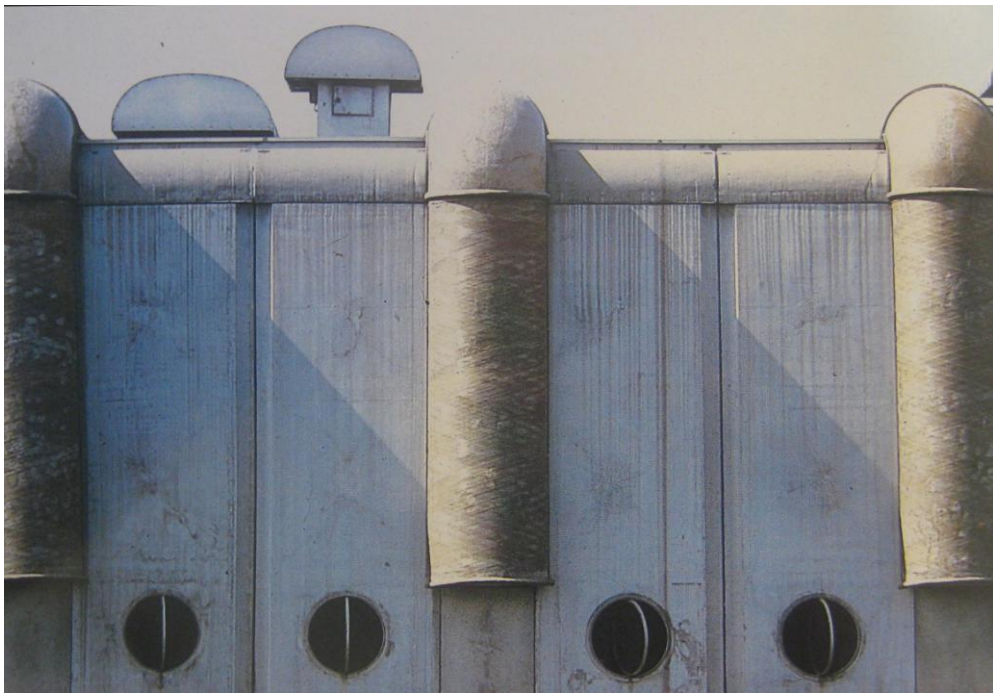

Figure 3.58 : Lassa Tyre Factory, facade. (Mimar, 1985).

This factory indicates how the evolving dynamics of the national capital stimulated local architectural resources in the field of industrial building. Although some foreign consultants, such as B. F. Goodrich with Hale and Kullgreen helped with the technical issues of this project, its architectural concept, functional solution, the structural system and all prefabricated components were designed by Tekeli-Sisa. (Tekeli, 2009a; Mimar, 1985). Architectural program of this project includes factory, power plant, tyre test laboratories, truck entrance, silos, substation, administration building and cafeteria. Administrating building, worker's facilities and cafeteria were designed near the main entrance for the functional unity of the project. Behind these blocks, a big production unit was arranged in relation to other parts of the complex. Tyre test laboratory, power plant, carbon black storage, substation, silos are located around this production unit with respect to its central location. As this project program shows, this factory demands a broad architectural perspective and an interdisciplinary design team. Like Chrysler, Tekeli-Sisa architectural practice dealt with the different sources of knowledge and processes in order to comprehend the technical parameters and procedures of this architectural program, such as the working conditions of tyre makers, the nature of raw materials and their compounds. After this process, they determined design-oriented issues for an architectural program, such as the technical requirements of function, the flow of circulation, a wide span and the creation of a pleasant atmosphere for workers. (Figures 3.59; 3.60).

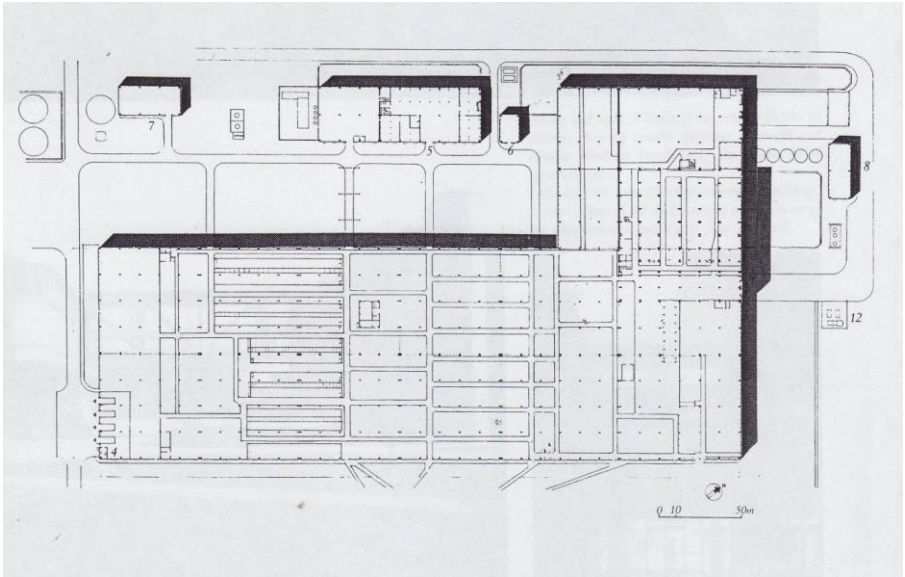

Figure 3.59 : Lassa Tyre Factory, the layout of the factory. (Mimar, 1985).

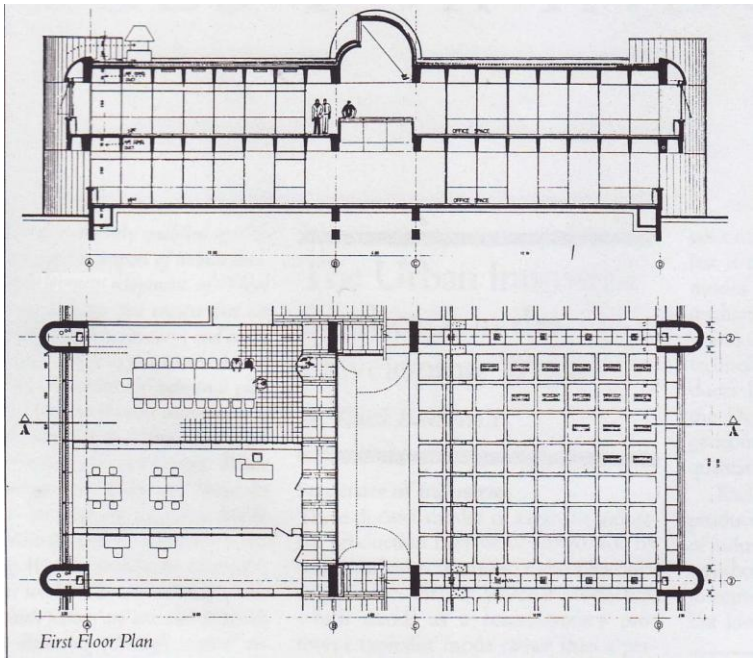

Figure 3.60 : Lassa Tyre Factory, section of administration building and the plan of the first floor. (Mimar, 1985).

With these developments, architectural design practice began to benefit from new construction technology in the country and Lassa Tyre Factory is one of the best examples of them. In order to be able to build the production unit of this industrial building under a single roof, engineers decided on a structural grid of 12 meters x 16 meters. After that, Tekeli-Sisa formulated their architectural solutions with respect to maximum flexibility for tyre production, the speed of construction and the client's budget. They rejected a steel structure due to its maintenance problems and the difficulty of obtaining steel on the market. Analyzing eight different structural alternatives, they decided on a system composed of prefabricated columns, double T and prestressed roof elements in order to solve the wide span requirement of the factory. In this system, the semi circle sectioned polyester skylights were designed to provide day light into the space. What is noteworthy is that it covered 400 square meters of the factory in a day by using prefabricated beams of 12 meters in length and prestressed roof elements of 2.40 meters in width. In this way, all this system was constructed in one and half years as a record in Turkey. [64]

64. With respect to these structural and technical solutions, Şevki Vanlı underlines some common points between Pompidou Center and Lassa Tyre Factory. As Doğan Tekeli states, they were influenced by this center and its structural solution to some degree. However, he criticizes the different language of the exterior and interior design approach of Pompidou Center. Vanlı, Ş., 2006. Mimariden konuşmak, bilinmek istenmeyen 20. yüzyıl Türk mimarlığı, eleştirel bakış, VMV Yayınları, 1, p. 272.; Tekeli, D. and Sisa, S., 1994. Doğan Tekeli ve Sami Sisa ile söyleşi, in Tanyeli, U., ed., Doğan Tekeli-Sami Sisa, projeler / uygulamalar, Tanyeli, U. (interviewed by), YEM Yayın, p. 19-49, Istanbul, p. 38.

Other blocks of the complex, the power plant and the test laboratory were constructed by using the same system. The administration building, social facilities and cafeteria were built as cast in situ concrete. As a technical solution, Tekeli-Sisa designed the semi circle planned load bearing concrete curtain walls and distributed ventilation channels through this structural system. (Mimar, 1985). Without a doubt, such a solution demands a combined effort of design architects, engineers, contractors, other technical staff and an integrated process with the client. To maximize functionality, minimize risk and cost effective solution in this process, design architects had to focus on team performance, good communications with key participants and control implementation of the project in accordance with the budget and the client's expectation. (Figures 3.61; 3.62; 3.63; 3.64).

Figure 3.61 : Lassa Tyre Factory, Doğan Tekeli in the construction site. (Tekeli-Sisa archive).

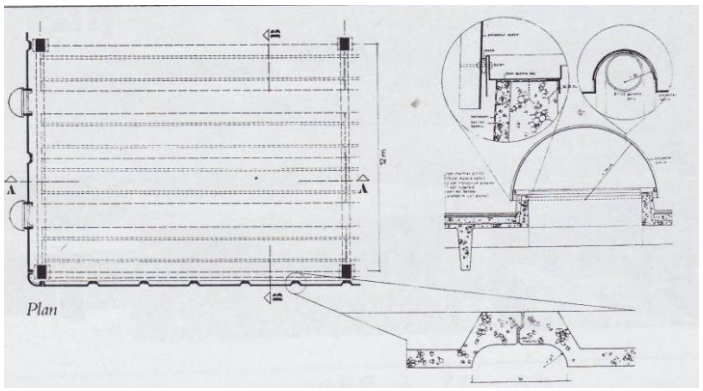

Figure 3.62 : Lassa Tyre Factory, technical details of the precast wall panel system. (Mimar, 1985).

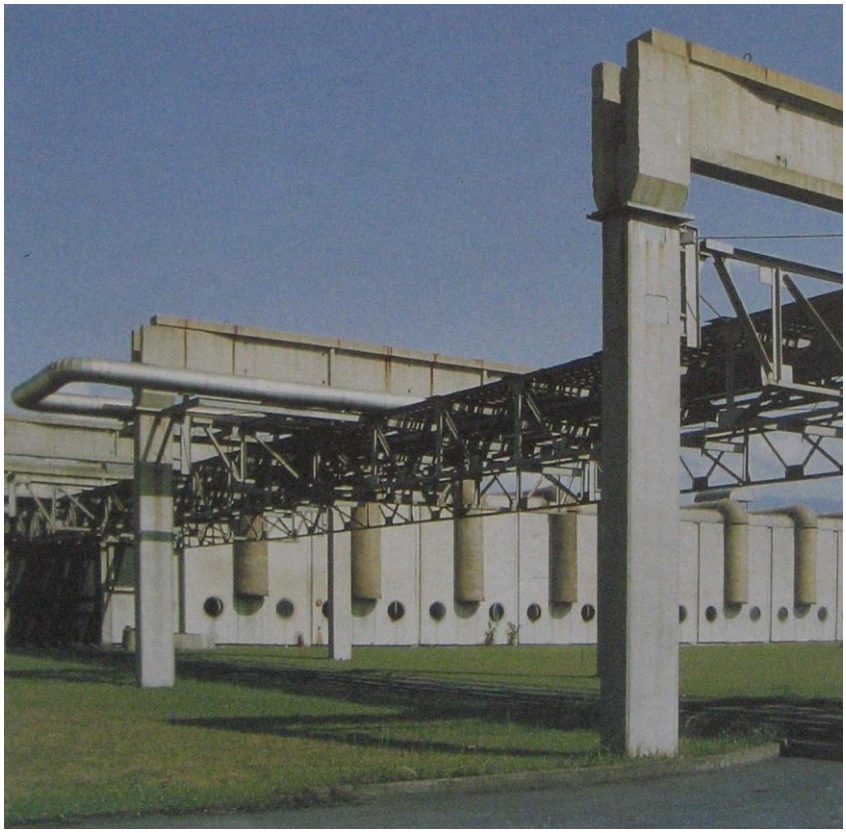

Figure 3.63 : Lassa Tyre Factory, structure. (Ekincioğlu, 2001c).

Figure 3.64 : Lassa Tyre Factory, bridge. (Tekeli-Sisa archive).

In addition to these issues, this factory marks another point in Tekeli-Sisa architecture; context consideration in the field of industrial buildings. [65] With respect to site conditions and the visual appeal of this industrial building, the effort of design architects generated a factory that merged with its landscape. With a linear block as an extension of its landscape, one of the significant design intentions of Lassa Tyre Factory develops a contextually responsive architecture. Humanizing such a technical building, the care of design architects for a sense of well-articulated form, materials, programmatic components and structure formed a factory that is a successful demonstration within its surroundings. (Özkan, 2001; Akcan and Zelef, 2001). In other words, instead of focusing on only individual features of a building and its concrete functional requirements, their technical solutions take into consideration environmental issues in conjunction with a modern approach. Based on these facts, it is worth emphasizing that Doğan Tekeli and Sami Sisa did not pursue reductive machine made aesthetic and tried to combine human needs with the context. (Tekeli and Sisa, 1976).

Finally, Tekeli-Sisa architectural practice extracted their façade design from the functional solution of the program, the client's wish for an attractive conception for his corporate prestige and their creative values. (Mimar, 1985). Although factories mostly have a similar appearance and anonymous elevations in Turkey, it can be argued that Lassa Tyre Factory is one of the significant examples of the aesthetics creation of such a large-scale technical building. [66] To do this, design architects used semi-circular skylights that provide natural light for the interior spaces and interpreted these façade elements as an elegant building component. As a repetitive iconic symbol, these skylights also resist a monotonous visual effect of this industrial building. In the same manner, circular windows on the façade refer to a symbol for the production of tyres in the building. (Figure 3.65; 3.66; 3.67; 3.68). The client's expectation from this project is one of the main reasons behind this creative language. (Mimar, 1985):

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65. Their architectural design approach was defined by Creativity in Architecture conference organized by UIA in 1975 as naturalist. See, Tekeli, D., 1975. UIA 1975 ve mimarlıkta yaratıcılık, Izmir Mimarlar Odası konuşma metni, Tekeli-Sisa archive, Istanbul. Although Tekeli-Sisa successfully achieve a synthesis of technology and natural context, they are criticized by Esra Akcan and Haluk Zelef due to the lack of their interests in conveying international architectural debates on these issues to Turkey. See, Akcan, E. and Zelef, H., 2001. Nedenselliğin mimarlığı, Doğan Tekeli-Sami Sisa, Boyut Çağdaş Türkiye Mimarları Dizisi, 2, p. 111-119, Ed. Ekincioğlu, M., Boyut Yayın Grubu, Istanbul.

66. In Turkey, the recognition of the architect as a construction expert and a creative artist goes back to the 1930s. The term building art widely began to use to legitimize this dual status in these years. See for details, Bozdoğan, S. 2002. Modernism and nation building: Turkish architectural culture in the early Republic, studies in modernity and national identity, University of Washington Press, pp. 177.

"...the architects then devoted themselves to satisfying the client's additional desire for beauty as well as functional efficiency...their (cylindrical elements) size and translucidity contributing to a modernist 'image' which the client desired for his factory..." (pp. 28)

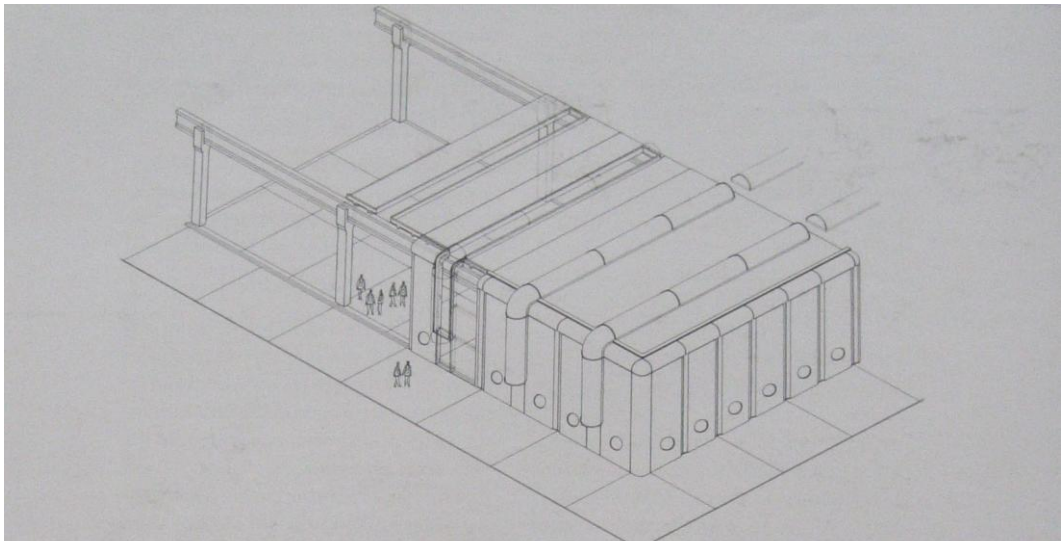


Figure 3.65: Lassa Tyre Factory, the precast wall panel system, semi-circular skylights and circular windows. (Ekincioğlu, 2001c).

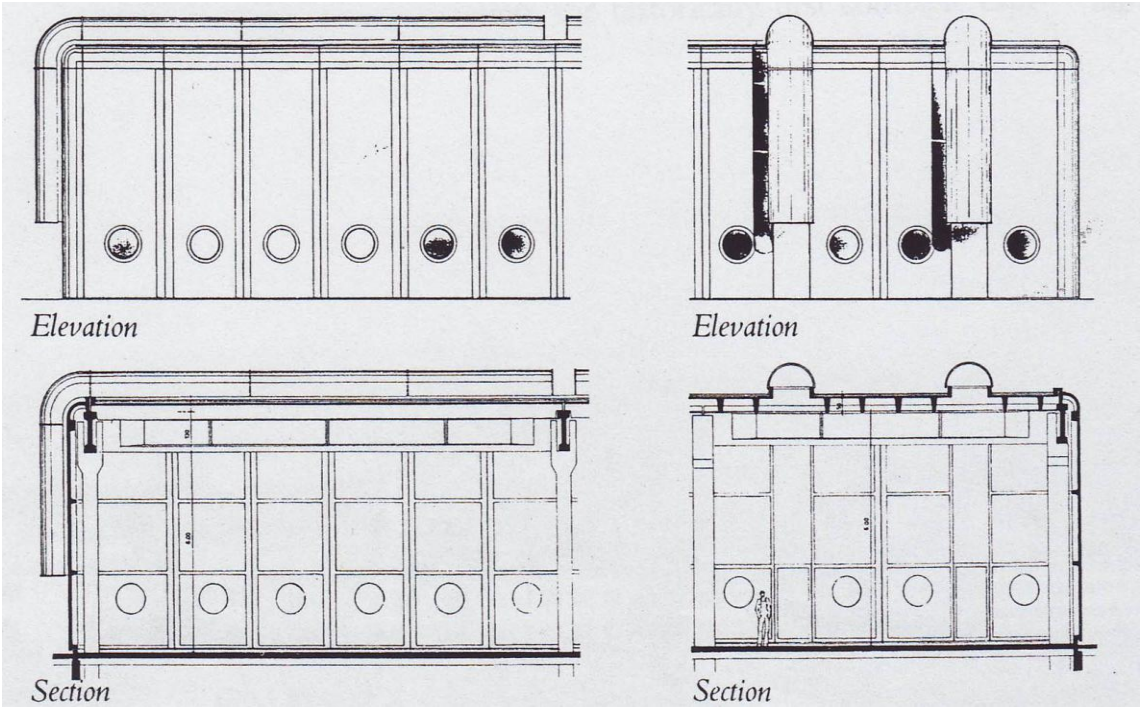
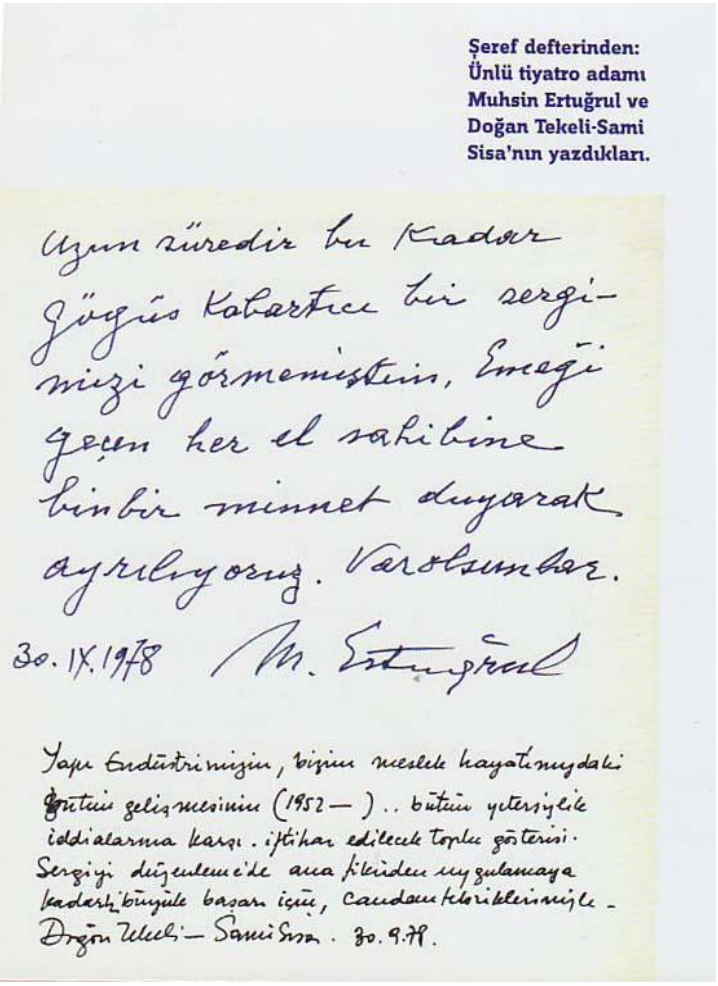


Figure 3.66 : Lassa Tyre Factory, elevations and sections showing the prefab panels and natural lighting system through polyester tubes. (Mimar, 1985).

Figure 3.67 : Lassa Tyre Factory, polyester tubes. (Tekeli-Sisa archive).



Şeref defterinden:
Ünlü tiyatro adamı
Muhsin Ertuğrul ve
Doğan Tekeli-Sami
Sisa'nın yazdıkları.

Uzun süredir bu kadar
güzüs kabartıcı bir sergi-
mizi görmemiştiniz. Emeği
geçen her el sahibine
birbir minnet duyarak
ayrılıyoruz. Varolsunlar.
30. IX. 1978 M. Ertuğrul

Yapı Endüstrimizin, bizim meslek hayatımızdaki
görünür gelişmesinin (1952 —) .. bütün yetersizlik
iddialarına karşı . iftihar edilecek toplu gösterisi.
Sergiyi düzenleme'de ana fikirden uygulamaya
kadarki bütünde başarı için, candan teşekkürlerimizle -
Doğan Tekeli — Sami Sisa . 30.9.78.

Figure 3.68: Doğan Tekeli and Sami Sisa's comments on the Building Fair and the improvement of the building sector, 1978. (Sey and Tüzün, 2008).

This formal language and aesthetic concern in Lassa also highlight a crucial fact. In the modern world, a visual language is one of the major concerns for an effective corporate identity. Depending on the mode of expression of a corporation, buildings designed for business leaders may have potential to promote creative inspirations and design quality. (Baker, 1989). With this understanding, the design architect's visual effort for a corporate identity can be evaluated as a search for harmony between function and the client's desire for beauty in the professional world. At that point, Lassa Tyre Factory can be regarded as a further step from Chrysler Truck Assembly Plant. Tekeli-Sisa positioned not only their design practice in a new organizational capacity related to new economic dynamics, the building sector and construction techniques in the country but also produced one of the most distinguished buildings of modern Turkish architecture. (Özkan, 2001). In contrast to a formal experiment or a decorative surface, design practitioners' creative effort in this building crosses its paths with their architectural responsibility, Sabancı's corporate culture, its prestige and technology in the professional world. [67] The following statement by Suha Özkan points out the significant position of this industrial building in Turkish architecture (Özkan, 2001):

> "…If you are looking for a magnum opus in Tekeli-Sisa's architecture, you could say that it is Lassa Factory. It is perhaps one of the high points of Turkish architecture in the modern period, it is an international success…" (p. 84).

It should not be surprising that Tekeli-Sisa published their first monograph under the editorship of Bülent Özer, a historian of modern architecture in 1976. [68] Although Seyfi Arkan and Altuğ-Behruz Çinici published their works before this monograph, it can be claimed that it differentiates itself from those earlier publications and their articulations. (Özkan, 1975). Bringing diverse building typologies designed and supervised by this design-oriented architectural office into the public eye, this monograph emphasizes the emerging conditions of the practitioners' professional role in Turkey. Presenting the first large-scale and innovative experiences designed and supervised by Tekeli-Sisa in the private sector, this monograph manifests these two pioneers as the first architectural design office in Turkey that could survive in spite of economic problems and unsuitable conditions. (Tekeli and Sisa, 1976).

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67. For Lassa Tyre Factory and a search for a plastic effect in technology, see, Tansuğ, S., 1986. Çağdaş Türk sanatı, Istanbul, 1986. In addition, for a debate on factories and their aesthetics in modern architecture, Banham, R., 1980. The factory aesthetic, Theory and design in the first machine age, MIT Press, Cambridge, Massachusetts, p. 79-87.

68. In this monograph, Bülent Özer defines himself as a historian of modern architecture. Obtaining his Ph.D. degree from Istanbul Technical University, he pursued his academic life at Mimar Sinan University and focused on architectural design theory, methodology, regionalism, universalism and contemporary Turkish architecture. See for his Ph.D. dissertation, Özer, B., 1964. Rejyonalizm, üniversalizm ve çağdaş mimarimiz üzerine bir deneme, Doktora Tezi, Istanbul Teknik Üniversitesi, Istanbul.

Recognizing evolving economic dynamics offered by the client and the new material condition of architectural design practice, in this way, Doğan Tekeli and Sami Sisa declared the early phase of their productive careers. Elaborating the scope of their practice from the conceptual sketches of building programs to the innovative solutions of structural designs and on-site challenges since the beginning of the 1950s, it can be assumed that this publication reconceptualizes the design practitioner's self-image in modern Turkey. Its professional articulations confirm that Tekeli-Sisa began to situate themselves within the professional world and achieved motivation of their creative skills within this picture. (Özkan, 1975).

As opposed to an ego-driven monologue or individual self-interest, this monograph presents Tekeli-Sisa architectural practice by concentrating on their design problem solving skills and rational motivations behind their building production capacity. The central objective of this publication is to highlight the self-control of their professional behavior in architecture and the internalization of these values in the process of their practice. Implying a consistent effort of a professional and a modest profile, this monograph aims to portray how this office and its founding partners, Doğan Tekeli and Sami Sisa could capture design problems in reality in accordance with their creative design brilliance. Through Tekeli-Sisa's first hand observations and original materials from their archive, it shows new building formulations in Turkey and the progressive position of these two pioneers in design practice. (Özkan, 1975). [69] In spite of these developments, the following statement can be seen as an example of a view on Turkish architecture around these years. Rather than recognizing the design architect's professional accomplishment and new practice-oriented issues in the sector, it summarizes Turkish architecture in the 1970s as an extension of economical and social problems in the country. Referring to some styles, such as late-modern and post-modern, it underlines how Turkish architects differentiated themselves from the Western architectural world in this period. (Tanyeli, 1993):

> "…In the 1970s, Turkish architecture created some mechanisms of social self-control, which made morphic and intellectual enhancement in architecture a sort of treason. When the West was experiencing late-modern, and post-modern extravaganza, Turkey reduced the scope of its similar efforts to a minimum. In those years the country lived one of its periods of introversion typical of all underdeveloped societies. Like the whole intelligentsia, the architect sank into the spesific problems of Turkey, and issues of architecture were regarded as mere extensions of economical and social problems…" (p. 53).

69. Although this monograph can be seen as an important threshold for Tekeli-Sisa's self-recognition in the professional world, no academic text analyzing it could be found during this research process. A personal interview with Doğan Tekeli supported this finding, Tekeli, D., 2009a. personal interview, Ekincioğlu, M. (interviewed by), Istanbul, August 15th. In 1975, a text written by Suha Özkan elaborates the significance of this monograph and indicates a new mode of architectural design practice in Turkey, see, Özkan, S., 1975. Yayın tanıtma eleştiri, Türkiye'de yirmi yıllık mimarlık deneyimi, Doğan Tekeli-Sami Sisa, Mimarlık, 143, pp. 59-62.

3.4.3 Bank and office building complex in Istanbul

Turkish architecture had begun to be recognized as a commercial instrument by different capital groups starting in the second half of the 1970s and stimulated by their fragmentary financial investments. Within such a context, unlike their former buildings, this complex shows how Tekeli-Sisa architectural practice had begun to work with the large-scale commercial client and the profit-oriented logic of the market. [70] Although the free market economy of these years and the client's speculative expectations had potential to provoke a commercial practice and an extravangant language in architecture, these design practitioners could maintain their professional strategy and preferred organizational imperatives driven by market forces. [71] Without manipulating the large-scale client's profit-oriented logic in architecture or subordinating him in their design practice, Tekeli-Sisa could provide a rational and economic design solution through their systematic approach, high degree of self-control and codes of ethics in architecture. In this way, they could resist the phenomenon of commodification. (Figure 3.69). Viewed from this angle, the following statement illuminates the professional strategy of these two pioneers (Greenwood, 1988): [72]

> "…the proper performance of the professional role requires that the practitioners renders at all times the highest caliber service of which he is capable, irrespective of the identity or finances of the recipient, and that he invariably subordinates his personal needs and material interests to the latter's welfare, should he be confronted with a choice between them. This is what distinguishes professions from commerce. The maximization of profit is a proper motivation for behavior in business; it is inappropriate in a profession…" (p. 12-13).

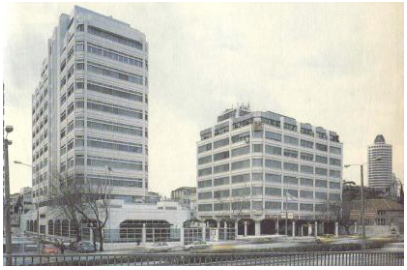

Figure 3.69 : Bank and office building complex, Tekeli-Sisa, Istanbul, 1976-1999. (Ekincioğlu, 2001c).

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70. In addition to this building complex, Holiday Resort designed by Tekeli-Sisa with Behruz Çinici in 1977 and Yapı Kredi Bank Branch and Office Building designed in 1975-1977 also exemplify early examples of commercial buildings in the practice history of these two modern pioneers.

71. See for the multiplicity of architectural taste and heterogeneity as a result of the rising influence of postmodern culture and its emphasis on Turkish architecture, Bozdoğan, S., 1997. The predicament of modernism in Turkish architectural culture: An overview, in Bozdoğan, S., Kasaba, R., eds., Rethinking modernity and national identity in Turkey, University of Washington, p. 133-156.

72. No academic text analyzing the importance of this bank and office building complex in Tekeli-Sisa architectural practice and their professional strategy as a response to the large-scale client's profit-oriented logic could be found during this research process. The following published text elaborates its functional and formal solutions, see, Mimar, Çağdaş Mimarlık Dergisi, 1981. Uygulamalar, (text by the editor), Istanbul Zincirlikuyu'da bir büro binaları grubu, 1, pp. 4-12. A personal interview with Doğan Tekeli supported this finding, Tekeli, D., 2009b. personal interview, Ekincioğlu, M. (interviewed by), Istanbul, October, 24th.

This building complex is located on Büyükdere Avenue, one of the important business districts in Istanbul. The design of the first building began in 1976 and the last block was completed in 1999. Built for the Kozanoğlu-Çavuşoğlu Construction Company in 1976, the first building was designed as a rental office block and began use as the Hisarbank General Directorate in 1979. Accommodating the headquarters of the same contractor company, the second block was completed in 1980. Finally, Tekeli-Sisa obtained the last commission from Avrupa-Amerika Holding to design a project for Show TV and for some companies whose owner was Erol Aksoy. This third block was completed in 1999. [73] In order to respond to the profit-oriented logic of large-scale clients, this building complex demonstrates the matrix of organizational modules for the rational solution of each block and their functional configurations. In this effective way, Tekeli-Sisa achieved both flexibility and variety within standardization for the commercial interest of the client and formal control over the urban complex as a whole. (Figure 3.70).

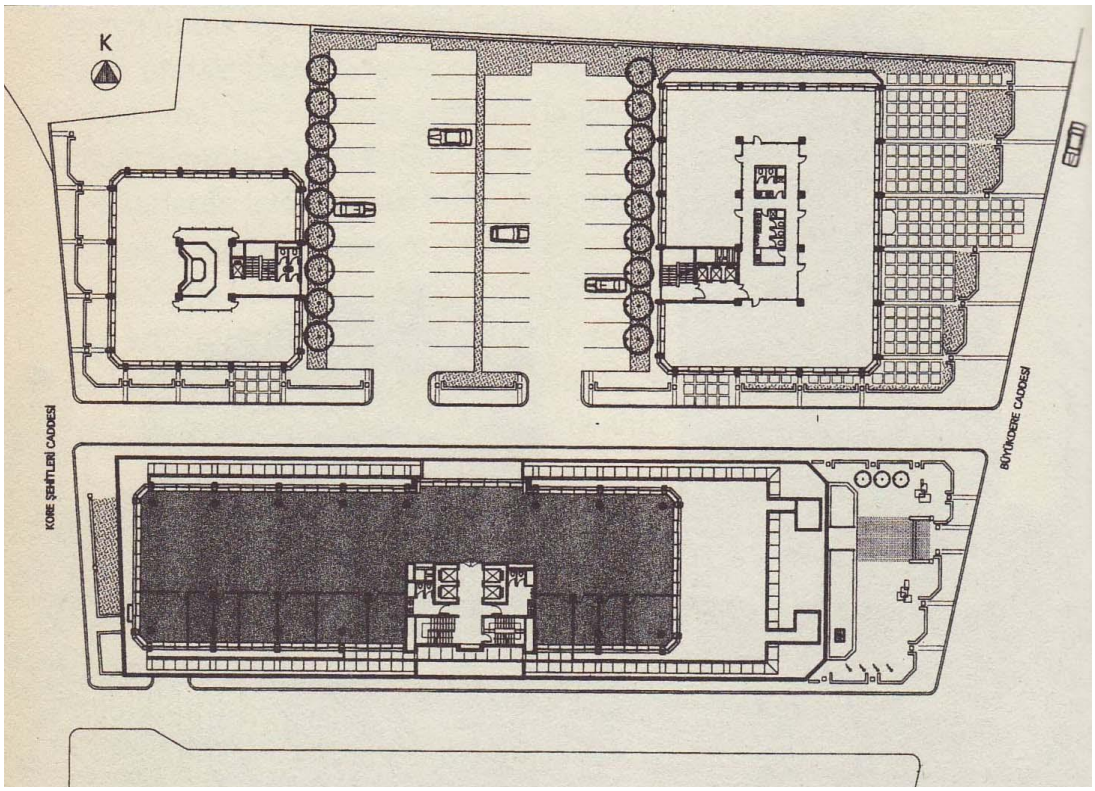


Figure 3.70 : Bank and office building complex, floor plan. (Ekincioğlu, 2001c).

73. As Mete Tapan indicates, Emek Building is the first commercial high-rise building in Turkish architecture. As the first curtainwall building, it was designed by Enver Tokay and İlhan Tayman in 1959. Combined with a lower block of shops and public facilities, the functional solution of this office tower and its large column free space were repeated in many commercial buildings in Turkey. See for details, Tapan, M., 2005. International style: Liberalism in architecture, in Holod, R., et. al., eds., Modern Turkish architecture, Chamber of Architects of Turkey, p. 111-122, Ankara.

This new direction in architecture can be seen as a result of moving from industrialization strategy to the free market economy in Turkey in the 1980s. With a series of economic, legal and institutional reforms, these years were characterized by the restructuration of the economy and by neo-liberal policies under the leadership of Turgut Özal. In this period, Turkey undertook an economic reform program to adapt itself to international markets and reduced the state role in the economy by promoting conditions of capital accumulation. Although a regulated inward-looking economic strategy was pursued prior to the 1980s, a new period was characterized by an outward-oriented and open economy system operating with a market-based approach. Within this context, most of sectors which were formerly run by the state were turned over to the private sphere and the free mobility of capital between sectors began to be considered as vital for financial profit. In parallel to these developments, the Capital Markets Law in 1981 and the establishment of the Istanbul Stock Exchange in 1986 were important steps to regulate and supervise markets. Since then, the operative power of local businessmen and commercial groups became more evident in the business world and in architecture as a result of the financial liberalization process in Turkey. Based on a market-based approach, private banks, the construction sector and the real estate market became significant investment tools for them in the sector. (Bilgin, 2005; Parasız, 1998; Güneş, 1998). (Figures 3.71; 3.72). In particular, the structure of economy in the 1990s indicates a departure from earlier periods in the country and capital movements were liberalized with more intensive business strategies. As one of the noteworthy developments around these years, private entrepreneurship rose and sector struggles were accelerated to compete in the free market.

As a result of new capital investment policy, the Turkish construction sector displayed a favourable outlook in the 1990s. [74] Exhibiting an expansion which stemmed from the private sector, non-residential construction activities increased, and 85 % of them was produced in the sectors of commerce, manifacturing industry, tourism, education and health. (Table 3.1). Turkish contractors began to serve in foreign countries, such as in Russia, Asia and Eastern and Central Europe. Some leading construction firms, such as Doğuş, STFA and ENKA took their places among leading world construction companies. In 1984, the Construction Material Industrialist Society was established and and Office of Foreign Contractor Service was founded in Turkey in 1994. (Turkish Construction Sector Report, 1996).

74. In spite of these developments, Yıldız Sey and Özge Açıkkol indicate that economic recession affected the construction sector in Turkey during the 1980s. See for details, Sey, Y. and Tüzün, G. eds., 2008. Yapı Merkezi'nde 40 yıl, 1968-2008, Yem Yayın, 143, Istanbul, p. 72, 91.

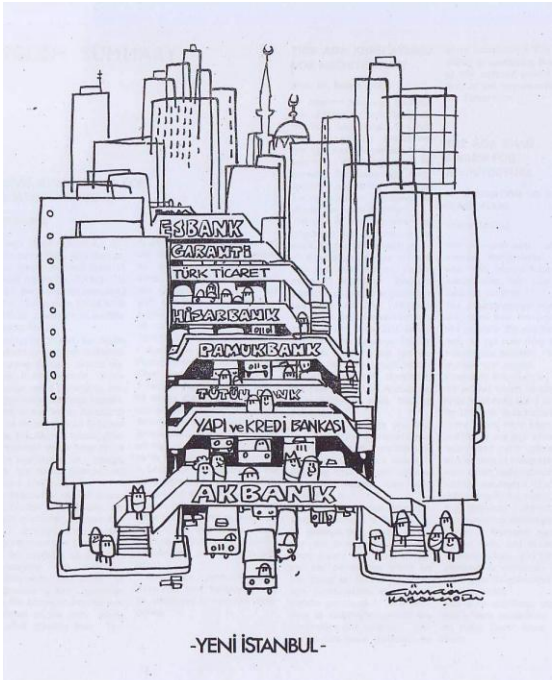
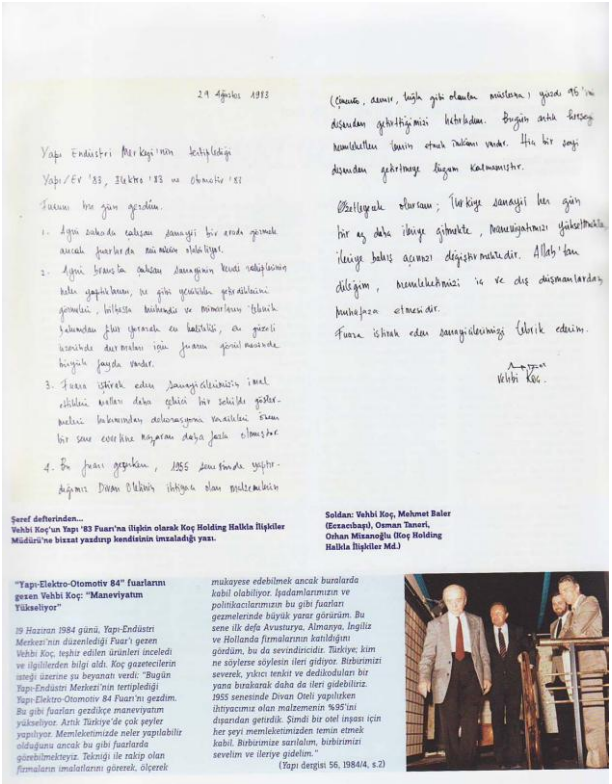


Figure 3.71 : Istanbul. (Yapı, May, 1983).



Şeref defterinden...
Vehbi Koç'un Yapı '83 Fuarı'na ilişkin olarak Koç Holding Halkla İlişkiler Müdürü'ne bizzat yazdırıp kendisinin imzaladığı yazı.

Soldan: Vehbi Koç, Mehmet Baler (Eczacıbaşı), Osman Tanrıöver, Orhan Misanoğlu (Koç Holding Halkla İlişkiler Md.)

"Yapı-Elektro-Otomotiv 84" fuarlarını gezen Vehbi Koç: "Manoviyatım Yükseliyor"

19 Haziran 1984 günü, Yapı-Endüstri Merkezi'nin düzenlediği Fuar'ı gezen Vehbi Koç, teşhir edilen ürünleri inceledi ve ilgililerden bilgi aldı. Koç gazetecilerin isteği üzerine şu beyanatı verdi: "Bugün Yapı-Endüstri Merkezi'nin tertiplediği Yapı-Elektro-Otomotiv 84 Fuarı'nı gezdim. Bu gibi fuarları gezdikçe manevriyatım yükseliyor. Artık Türkiye'de çok şeyler yapılıyor. Memleketimizde neler yapılabilir olduğunu ancak bu gibi fuarlarda görebilmekteyiz. Tekniği ile takip olan firmaların imalatlarını görerek, ölçerek mukayese edebilmek ancak buralarda kabil olabiliyor. İşadamlarımızın ve politikacılarımızın bu gibi fuarları gezmelerinde büyük yarar görürüm. Bu sene ilk defa Avusturya, Almanya, İngiliz ve Hollanda firmalarının katıldığını gördüm, bu da sevindiricidir. Türkiye; kim ne söylerse söylesin ileri gidiyor. Birbirimizi severek, yıkıcı tenkit ve dedikoduları bir yana bırakarak daha da ileri gidebiliriz. 1955 senesinde Divan Oteli yapılırken ihtiyacımız olan malzemenin %95'ini dışardan getirdik. Şimdi bir otel inşası için her şeyi memleketimizden temin etmek kabil. Birbirimize sarılalım, birbirimizi sevelim ve ileriye gidelim."

(Yapı dergisi 56, 1984/4, s.2)

Figure 3.72 : Vehbi Koç, the founder of Koç Group, Building Fair, 1984. (Sey and Tüzün, 2008).

Table 3.1. Type of construction in the period of 1991-1996.
(Turkish Construction Sector Report, 1996).

	Area of Construction (1000 m^2)					
Type of construction	1991	1992	1993	1994	1995	1996
commercial	4204	4173	5344	5571	5073	6336
industrial	1806	2048	2141	1836	2579	2611
Medical, social, cultural	422	368	440	688	380	596
other	770	688	668	654	594	559
Total	7202	7817	8593	8749	8626	10102

Increasing capital accumulation and developments in the construction sector also stimulated the production of architectural design practice in the country. It became more open to international arenas, such as the Middle East and Russia. [75] In the meantime, a new generation of architects joined the profession in these years. This new picture affected the organizational structure of offices in the country. On the one hand, a small group of architecture offices was characterized by the boutique design office. On the other hand, large offices began to conduct their practices with a high number of personnel, formal relations and well-organized working conditions. For foreign project services, joint ventures with international offices showed another kind of organizational understanding in practice. [76] With respect to a tougher marketplace, architects deeply involved in the process of readying themselves to function efficiently in the sector. Considering this new landscape in the professional world, the Turkish Freelance Architects Association was established in 1987.

With academicians, architects intensively began to emphasize the importance of practice-oriented issues in these years. For instance, a seminar, What is Architecture? organized at IDGSA in November 1980 aimed at elaborating a new landscape in Turkish architecture with the participation of 15 national architects and 3 foreign guests. (İzgi, et. al., 1981). As most of them indicate in this organization, the client's dominant position in architecture, the need of collaborative teamwork and new methods of construction created a shift in practice. Among these participants, in particular, Hayati Tabanlıoğlu, one of the leading design practitioners

75. Tekeli-Sisa architectural practice began to deal with commercial building complexes, international architectural projects and interior designs during the 1980s. Although some of them were not built, the Mass Housing Project in Saudi Arabia for the Saudi Arabia Military Factory Administration (1980), Apartment Building Group Project in Florida for Hisarbank (1980), Mass Housing Project in United Arab Emirates for Kozanoğlu Çavuşoğlu (1980) and the Mass Housing Project in Iraq (1982) are some examples of their work in this period.

76. For an academic study on architectural offices in Turkey, see Esin, N., 1985a. Türkiye'de mimarlık bürolarında tasarlamada karar verme durumunun belirlenmesi, Doktora Tezi, Istanbul Teknik Üniversitesi, Istanbul.

in the country pointed out the changing role of the architect in Turkey. With respect to the importance of financial and timing limits, new organizational and management skills in practice, he implied how the architect's professional service began to differentiate itself from individualized settings and idealized objectives. For him, the most important question was how the architect could fit within the complicated settings of practice and its new organizational understanding. (Tabanlıoğlu,1984). (Figure 3.73). On the other hand, a heterogeneous professional environment and its products stimulated a new structural understanding of the Chamber of Architects in spite of its engagement with political topics throughout the 1970s and 1980s. As Hasan Özbay states, this professional organization underwent a shift in the mid 1980s (Ergut and Özkaya, 2005):

> "...In the mid-1980s the Chamber of Architects felt a need to redefine and reformulate itself. Under the leadership first of Engin Omacan and then Bora Akçay, they opened the state of affairs to discussion. The Chamber of the 1970s was debated, it was understood that taking refuge in the excuse of the coup of September 12, 1980 was not useful and the need for a new structuring and Chamber design emerged. Trying to develop new projects, the leadership first book up the structure of the Chamber. The success of the program of that time is reflected in the increase of the number of branches from 3 then to 17 today and the expansion and strengthening of the Chamber of Architects to 142 organizational units. Participation in international relations beyond sending a single person to the UIA congress in order solely to fill in the need of international relations (today there is delegate of the Chamber of Architects to the UIA Council, it is effective in the regional organization and supports serious programs)..." (p.154).

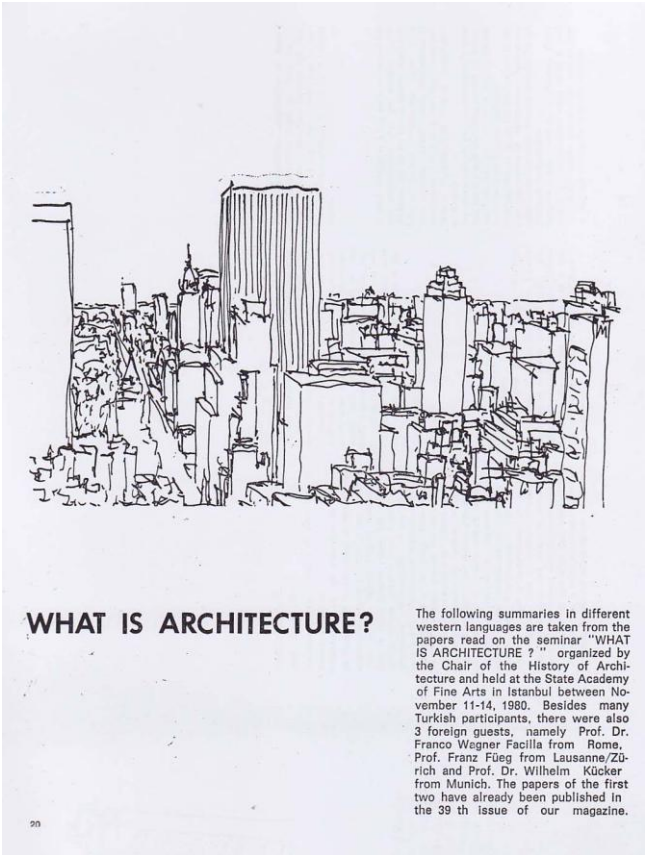


Figure 3.73 : What is architecture?, 1981, a seminar held at the State Academy of Fine Arts in Istanbul. (Izgi, et. al., 1981).

The 1st National Architecture Exhibition and Awards organized in 1988 can be seen as an important threshold to draw attention to practitioner's efforts in the country. [77] As the first institutional award mechanism to share, promote and encourage architecture in Turkey, the aim of this biennial exhibition is to celebrate accomplished architects, their special contributions and successes. Under the auspices of the Chamber, these awards are an important opportunity to observe and evaluate the evolution of architectural thinking and practice in the country through the exemplary success of leading architects. In its first year, Sedad Hakkı Eldem was given an award for his valuable contributions to the profession, education, its culture and his efforts to promote architecture in Turkey. [78] In addition to Sedad Hakkı Eldem, in 1988, Zeki Sayar, one of the leading architectural figures of the early Republic of Turkey and the founding editor of Mimar (later, Arkitekt) was also awarded for his invaluable endeavors toward the institutionalization of architecture in the country. (Figures 3.74; 3.75). However, it can be argued that the major concerns of this program were far from touching existing problems of design architects as related to market dynamics and their influences on their practice. Although Turkish (design) architects began to operate within a more complex economic structure and had to challenge several enterprises and their speculative logics in these years, this award program seems to focus on the distinguished works of individualized figures and portray them as a person who has distinctive skills. In parallel to this view, an architectural seminar organized by the Ministry of Culture and Tourism in 1984, entitled Turkish National Style in Architecture exemplifies how Turkey still discussed architecture as a stylistic and artistic discipline. (Nalbantoğlu, 1989). However, the following statement by Doğan Tekeli underlines how Turkish architects and their professional service began to operate under market-oriented pressures (Tekeli, 1989):

> "…Because the owner owns the property, he listens to the architect only as far as the architect can convince him…" (pp. 4).

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77. For a detailed study on these awards, see, Durmaz, N., 2009. Awarding architecture in Turkey: National architecture exhibition and awards program, Master Thesis, Middle East Technical University, Ankara.

78. As Ela Kaçel underlines, Sedad Hakkı Eldem can be seen as one of the leading figures in Turkish architecture who could establish his authority. Having three identities, such as an intellectual, an educator and an elite, he portrayed a representational power. Considering this fact, it can be claimed that he has an independent position in architecture instead of struggling to survive in the professional world. See, Kaçel, E., 2009. Intellectualism and Consumerism: Ideologies, Practices and Criticism of Common Sense Modernism in Postwar Turkey, Ph.D. Thesis, Cornell University, Ithaca, USA., p. 215. In other words, it can be assumed that this first award shows how individual creative figures have been underlined by Turkish architecture rather than professional architects.

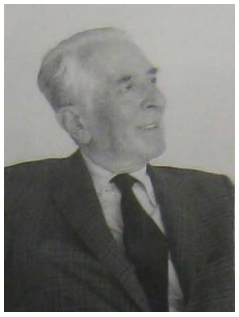

Figure 3.74 : Sedad Hakkı Eldem, the Grand Award, Sinan Prize, The First National Architecture Exhibition and Awards, 1988. (Balamir, 2005).

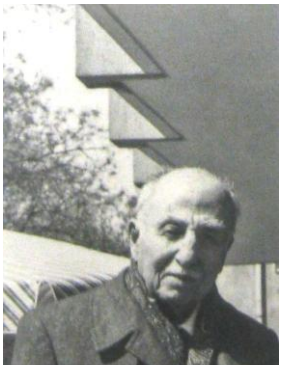

Figure 3.75 : Zeki S. Sayar, Achievement Award in Contribution to Architecture, the First National Architecture Exhibition and Awards, 1988. (Balamir, 2005).

Within such economic and architectural landscapes, the bank and office building complex on Büyükdere Avenue gives an insight into this period. First of all, it should be pointed out that the commercial value of the site was one of the major design objectives before a programmatic solution. With respect to openness to the global economy, profit-oriented logic of the market and its influence on the development of metropolitan areas and on the urban structure of the city, maximum advantage from the site, building laws, legal restrictions and the division of lots on city blocks in this location were some main issues for design architects. (Figures 3.76; 3.77). In other words, as different from industrial buildings and the inner logic of their design solutions, one of the main objectives of this commercial complex was the urban structure. The following explanation clarifies how the economy of the 1980s affected Istanbul and its urban landscape (Kural, 2005):

> "...in 1984, when the building of the second Bosphorus Bridge was completed, the new regional highways (TEM) connected the European bank of Istanbul to the Anatolian-for a second time. This also marked the beginning of a period of openness to global economy and freedom in foreign trade. The effects of the flow of international funds and movements of capital started exerting themselves on the landscape. The result of this development were effective in the coming years..." (p. 13).

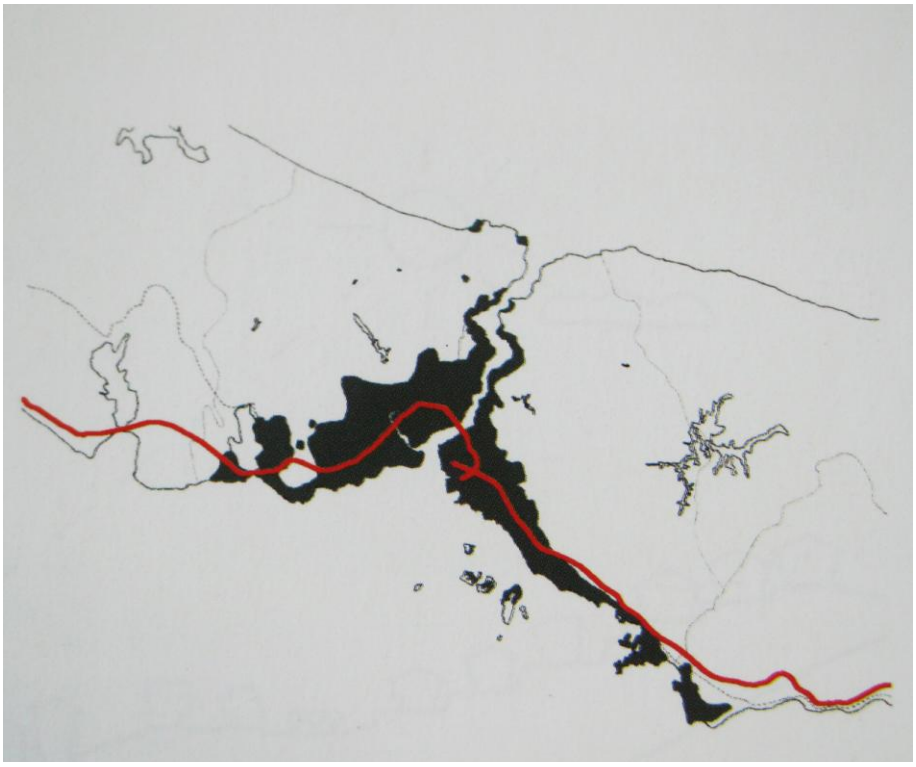

Figure 3.76 : Istanbul, the urban structure and highway network in the 1970s. (Kural, 2005).

Figure 3.77 : Istanbul, the urban structure and highway network in the 1990s. (Kural, 2005).

Tekeli-Sisa were selected by these large-scale clients with regard to their former buildings and their design qualities. Instead of cost-based selection, clients were looking for design practitioners who were qualified to do these projects. On the other hand, this building complex differentiates itself from industrial buildings in terms of the client's perspective. Although the general definitions of industrial building programs were stated clearer at the beginning of the design process, the main architectural principles of these blocks were ambiguous. Without clear design objectives, clients made contact with Tekeli-Sisa. At that point, design practitioners' professional strategy helped them solve the architectural program of the complex and brought client satisfaction. (Tekeli, 2009b). [79] For a mutually satisfactory outcome, Tekeli-Sisa regarded their clients as a participant of their design practice and formulated their expectations with their architectural principles and design solving skills. Although some changes were made in the architectural program during working process, participants' flexibility and design practitioners' team-based collective approach helped them clarify the uncertainty inherent in the design process and reveal the potential of the project. (Tekeli, 2009b). As Dana Cuff indicates (Cuff, 1995):

> "…it reminds us that excellence is not the product of exceptional or heroic individuals, but the result of a team of exceptional individuals who have developed an appropriate means of working together on a project that holds potential. In general, it makes more sense to talk about excellent projects than excellent architect or excellent practices…" (p. 234).

Pursuing their rational design principles, Tekeli-Sisa gathered three blocks into a unified system with a grammar of modular combinations. For the first block, design architects dealt with one of the early examples of the client's speculative logic in their professional practice. Although their earlier large-scale buildings in the private sector were mostly designed for the use of a client, this rental office block was built for unknown tenants to make profit. In order to optimize the client's satisfaction and commercial expectations, Tekeli-Sisa tried to maximize flexible use of floor areas. Since users were unknown and the special requirements of the program were not clarified, their main design objectives were changeable configuration of office spaces. To do this, they used standardized, modular building components and materials. (Figures 3.78; 3.79). In this way, it was possible to provide an economic solution, eliminate interior subdivisions as much as possible and design a grid capable of integration for ceiling tiles, lighting fixtures and furniture. The depth of working areas minimized, WCs and the service core were located in the center of office floors to provide maximum natural light to interior spaces. The ground level of

79. Since trust and respect were established between Kozanoğlu-Çavuşoğlu and Tekeli-Sisa, the client hired this design-oriented architectural office for their new projects.

the block began to use as a branch of a bank although its function was unclear at the beginning of the project. Design practitioners' modular configuration helped the client adapt this solution to their changing program. At that point, the following statement clarifies the significance of Tekeli-Sisa's professional effort and architectural expertise (Dostoğlu, 1982):

> "...the architect is primarily a seller of expertise, not necessarily any less self-interested or more altruistic than anybody else. And in a market-concious practice, the clients' priorities and tastes enter as factors to be considered rathen than ignored with professional contempt and elitism. Furthermore, the effect of market imperatives as a mechanism for quality control and improvement of professional services cannot be ignored. Hence, the problem with architecture being more market conscious is not the business orientation itself but the inherent difficulty of the architectural profession that the client is often not the actual user(s) of the building, but the investor or the owner of it. It is the discrepancy between whom a profession ideally claims to serve and whom it actually does..." (p. 157).

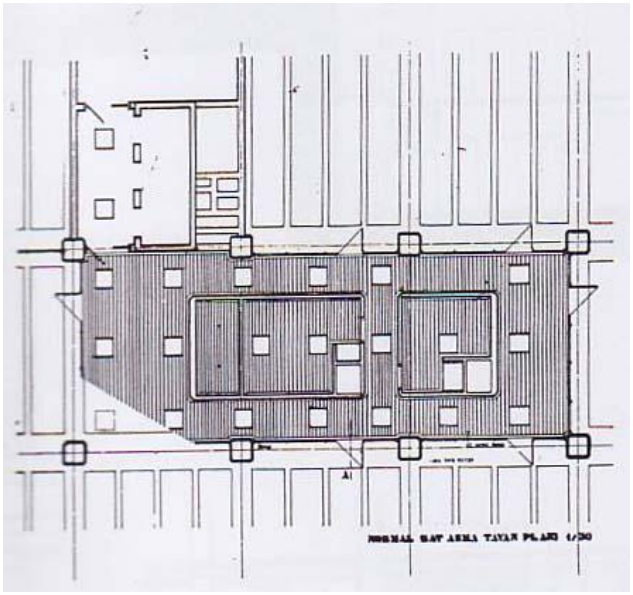

Figure 3.78 : Bank and office building complex, section, a detail of modular solution. (Mimar, Çağdaş Mimarlık, 1981).

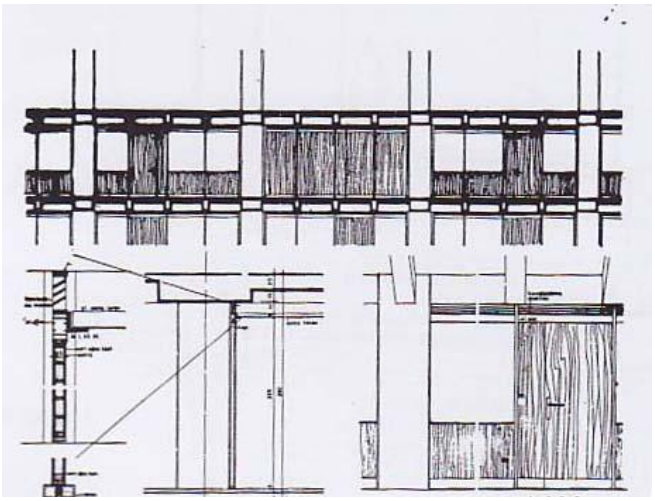

Figure 3.79 : Bank and office building complex, section, details and modular solutions. (Mimar, Çağdaş Mimarlık, 1981).

The second block designed for the headquarters of the same contractors' firm in 1980. Finally, the third block was already an existing building in the project site before the client made contact with Tekeli-Sisa. Their expectation was to create an architectural program for Show TV and other companies whose owner was Erol Aksoy. For this project, studio layouts, acoustics and special lighting design were some important design topics for the quality of performances in the building. In this respect, the use of the latest technology and some special solutions of TV studios demanded proper expertise. For these technical features, special support was provided by BBC Channel. (Tekeli, 2009b).

On the other hand, the solution of the structural system of the first office block highlights the brilliance of design architects' creative skills. According to building laws, it was possible to design upper office areas wider than the ground floor. However, one of the critical problems for the flexible office arrangement was the position of columns on these floors. To solve this issue, Tekeli-Sisa designed a perimeter structural system. In this way, they positioned the structure on the exterior and left each upper floor plan flexible in order to avoid columns remaining inside on these floors. As the exterior surface of this block shows, design architects also aimed to express the effect of the structural system on the façade and created a more distinctive aesthetic appearance than surrounding commercial buildings. Following its completion, this formulation of the structure was used as a typical solution for many office blocks and buildings in Turkey. Recognizing the commercial logic of a rental office block, in this way, design architects accomplished not only a satisfactory functional solution but also a plastic effect. (Figures 3.80; 3.81; 3.82). The following statement by Doğan Tekeli elaborates their architectural strategy. (Tekeli, 1981):

> "…Therefore, we should consider ourselves assigned with the task of changing this chaotic environment into an agreeable one. Instead of only following and bringing the newer trends in architecture from the Western world, we should try to find our own solutions to our own problems. We also should try to get rid of our elitist image in our society and attempt to establish a real dialogue with the real people. The ways to open these communicative channels are not that difficult to discover." (pp. 23).

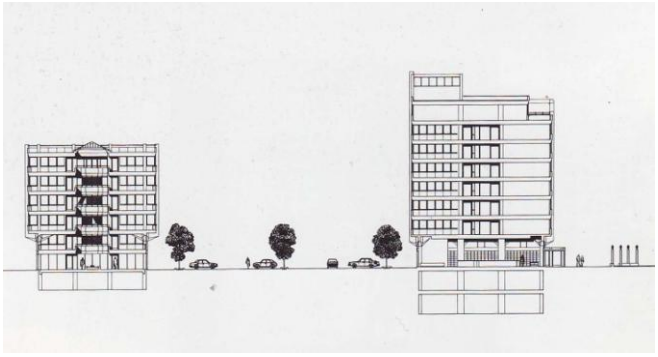

Figure 3.80 : Bank and office building complex, section. (Ekincioğlu, 2001c).

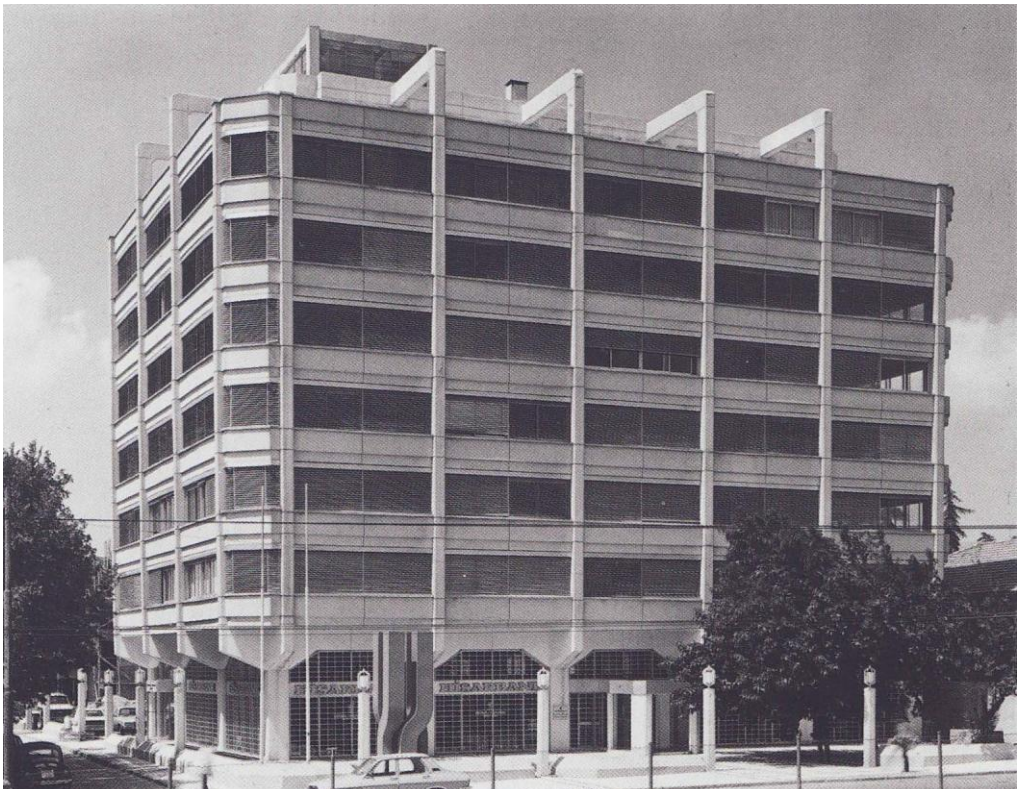

Figure 3.81 : The first office block, facade and structural solution. (Tekeli-Sisa archive).

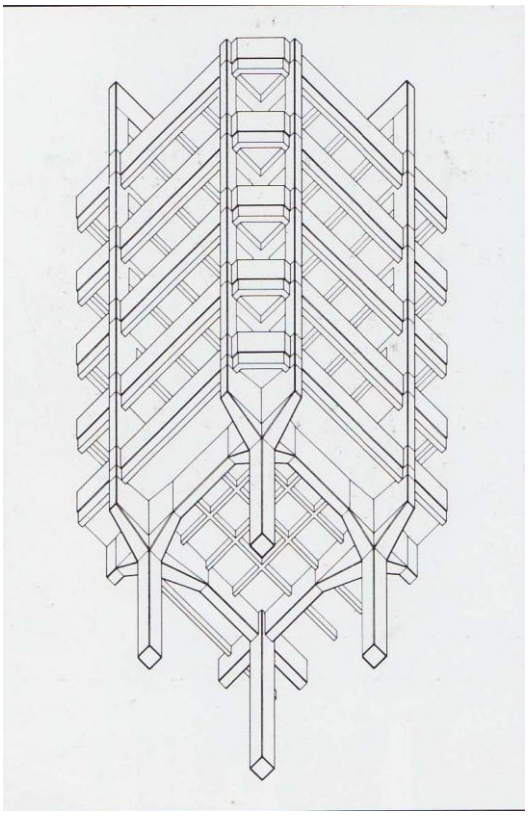

Figure 3.82 : The first office block, structural solution. (Mimar, Çağdaş Mimarlık, 1981).

In 1994, Doğan Tekeli and Sami Sisa were granted the Sinan Award by the Chamber of Architects with respect to their distinguished profiles, their high-quality buildings and their professional partnership of over 40 years. (Balamir, 2005). It can be claimed that this award overlaps with an important turning point in their careers. With the rising influence of the commercial expectations in the professional world, profit-oriented issues and the client's position in architectural design practice, design practitioners' role and responsibilities can be seen as important topics throughout this period. However, it can be put forwad that this award could not raise some fundamental questions about these critical issues in Tekeli-Sisa architectural practice. Although the architectural community began to articulate some critical facts of this period, its role in promoting debates about design practitioners' self-image and the existing practice-oriented issues seems to be under question. (Balamir, 1990; Sorgucu, et. al., 1992). (Figure 3.83). Rather than define, interprete and evaluate the design practitioner's professional role and its critical facts in the social milieu of the sector, it can be claimed that the following statement exemplifies an architectural view on this period (Korkmaz, 2005): [80]

> "…it will be easier to interpret the architectural practice of the 1980s and 1990s from this perspective. It is a known fact that a very small percentage of the built environment is designed by architects. And a great majority of this designed portion has been produced within the framework of the dynamics outlined above. The average architectural practice has turned into a decoration activity focused on the attractiveness of appearance and almost solely seeking visual pleasures. Terms such as client expectations, target audience, publicity, pleasure, entertainment, optimal trick, effect, and center of attraction have in the last 20 years become keywords of the everyday jargon of architectural production..." (p. 3).

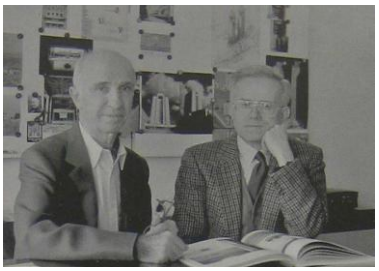

Figure 3.83 : Doğan Tekeli-Sami Sisa, the Grand Award (Sinan Prize), 4th National Architecture Exhibition and Awards, 1994. (Balamir, 2005).

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80. In addition, the following book shows how the period of 1960-1980 is elaborated through styles and trends in Turkish architecture, see, Batur, A., 2005. A Concise history, architecture in Turkey during the 20th Century, Chamber of Architects of Turkey, Ankara. p. 63-83. In his book, Afife Batur states this period under the titles of Ideology and Style Problems; Buildings, Trends and Architects; Reviving, Refounding and Interpreting the Syntax of Regionalist Tradition. On the other hand, the following text indicates that an investigation of recent Turkish architecture can be defined by two concepts, crisis of identity and polarity of approaches. As its author underlines, these two keywords determine both of the inner-totality of any architect's personality and all the architecture profession in the country. See for details, Tanyeli, U., 1993. Recent Turkish architecture: A Crisis of Happiness, Space Design, special issue: Contemporary art and architecture of Turkey, 346, 7, p. 51-53. However, Tekeli-Sisa practice and Bank and Office Building Complex in Istanbul reveal that there are some professional examples in recent Turkish architecture instead of styles, tradition, the problem of identity, polarity of approaches and individual self-interests.

Although Tekeli-Sisa's architectural buildings in the commercial world began to be articulated in this period, they were mostly evaluated through a formal approach. For instance, in his text, International style: Liberalism in architecture, in Modern Turkish Architecture, Mete Tapan underlines Textile Wholesalers Association (İstanbul Manifaturacılar Çarşısı Kooperatifi) designed and supervised by Tekeli-Sisa with Metin Hepgüler as the early commercial building complex of these architects. However, he elaborates scale, programmatic prerequisite, block schemes, the solutions of open spaces, groups of shops and circulation systems of this building complex rather than practice-oriented issues. (Tapan, 2005). As another commercial building designed by Tekeli-Sisa in 1976, Ufi Department Store is pointed out by Esra Akcan and Haluk Zelef and criticized due to its formal references to some historical buildings within its surroundings. (Akcan and Zelef, 2001). On the other hand, some buildings designed and supervised by them are underlined through the formal and visual characteristics of the postmodern period. (Kazmaoğlu and Tanyeli, 1986). However, these texts are far from elaborating how they could maintain their professional roles in spite of moving from industrialization strategy to the free market economy in Turkey in the 1980s and operate within a social milieu of the private sector. Neither formal tendencies nor architectural periods and movements could not clarify how Tekeli-Sisa distinguish their professional role and market-concious strategy from commercial practice and respond to the large-scale client's profit-oriented logic in the private sector. As they underline, their primary orientation is not a stylistic approach, formal tendencies, a discourse or individual self-interest in architecture. (Tekeli, 2001a). (Figures 3.84; 3.85).

modern mimarlık hareketinin uygulama yapan mimarların tasarımlarına etkisi

Murat ARTU
Ersen GÖRSEL
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Melih KARAASLAN
Şevki VANLI

Şevki Vanlı

Öğrenciliğimde Le Corbusier ve F. L. Wright birer tanrıydı. Bunları ek olarak Giedion, Zevi ve Pevsner de yayınlarıyla savaş sonrası mimarlık düşüncesini (bazen farklı açılardan) oluşturuyorlardı.

Wright'a hayran olmakla beraber Avrupa'daki uygulamalar mimarlık yaşamına yön veriyordu. 1950'li yıllarda Türkiye'de başlayan mesleki hayatımızda, gelişmemiş bir ekonomi ve onun teknolojisi içinde bocaladık durduk...

Ülkemizde tasarım, bir fonksiyon şemasıyla başlamak ve bitirmek haline geldi. Yanışmalarda bu şemalar kazandı. Fonksiyon-form bütünü bu düzeyde ele alındı. Ben bunun dışında kaldım. Konuya göre hayal ettiğim yaşam biçimi için tasarım yaptım. Batı düzeyinin kültür düzeyinde yerimi aradım ve Akdeniz geleneğinin modern yorumu bana heyecan verdi. Yerelliği bu şekilde tanımladım.

Dünyadaki yaşam biçimlerinin giderek artan benzerliği nedeniyle, ulusallığa ve gelenekçiliğe inanmadım. Kafes, vb. geçmişle çağımızı yapan yapı parçalarının kullanılmasına, gerçekleri saptırıcı olacağı düşüncesiyle, karşı oldum. Fakat son on yıldır Afrika, Ortadoğu ve Batı'da yaptığım seyahatler ve ilişkiler sonucu, Batı'nın çok sınırlı düşünce ve tekniklere kendini ve bizleri hapsettiğini anlamaya başladım. Libya ve Cezayir'de iş almak ve bu ülkelerin insanlarının ulus olarak kendilerini bulmak istemeleri bana yeni heyecanlar kazandırdı.

Sekiz yıl önce, modern mimarinin koyduğu sınırların dışına çıkmak isteğiyle, örneğin kemer kullanmaya başladım. Fakat tabii köylerindeki çevre oluşturma çabalarımı hâlâ biraz yapay gülmekteyim. Tarihteki deneylerin ve güzelliklerin (modern mimariyi de yaşamış bir kişi olarak) bir bütünün içinde yorumlanarak tasarımda yer alması gerektiğine inanıyorum.

Mimarinin tarih devamlılığının tekrar kurulması, tasarımda duygunun ağırlık kazanması ve kurallardan ve hafa üyden ötede yer alması, yapıyla insanlar arasında bir sevgi ilişkisinin kurulması istenmeyecek şeyler değildir.

Post-modernizm beni bir bakıma rahatlatıyor. Çalışmalara yeni sevgiler eklemek, tasarım becerilerini daha geniş biçimde kullanmak veya daha az kurallı tasarım yapmak zor bir iş. Şimdi kafesi, kubbeyi, kemeri (sanıyorum) yeni yorumlarla kullanıyorum. Örneğin tonozlarla biten bir kubbe tasarladım. Tonozlar da kolonlar tarafından taşınıyor. Bir yıldan fazla zamandır üzerinde çalışılmakta olduğu halde tasarım henüz bitmedi. Fakat insanların seveceği zengin bir mekân oluştüğü kanısındayım.

Mehmet ADAM – Siz kendinize daha önce bir takım yasaklar koymuştunuz da, bu yasakları kırma cesaretini post-modernizm mi verdi, yoksa Kuzey Afrika mı verdi?

Şevki VANLI – O, imkân verdi, post-modernizm de cesaret ve öğreti. Enteresan bir haber vereyim. Cezayir Devlet Başkanı, kültürümüz ve sanatımız bir ulus olmayacağını ve mimarinin bizde çok önemli bir yeri bulunduğu düşüncesini sık sık tekrarlamaktadır. Modern-mimarinin de yabancı bir stil olduğu ve Cezayir halkının bunu sevmediğini söylemektedir. Kanaatlar, Cezayir'de bir kültür merkezi yapmalar. Kemerlerle, çok büyük beton duvarlarla, mahalli mimari yapıtlarını zenedriyorlar. Fakat sonuçta korkunç, gemiler gibi beton yapılar çıkmış meydana. Devlet Başkanı televizyonda özür dilemiş halktan: "Size bu kadar itici, ezici yapılar yaptığımız için özür dileriz, daha hitmedi, ne yapıp edip bunu sevimli hale getireceğim" demiş. Bu duyarlılığa

Mimarlar Odası'nın uygulama içinde olan mimarlara yöneltiği sorular şunlardı:

- *Modern Mimarlık Hareketi ve/veya onun eleştirisi olarak ortaya çıkan stillerden etkilendiniz mi?*
- *Eğer etkilenmediyseniz kendinize özgü bir yorumunuz/anlayışınız var mıydı?*
- *Eğer kendinize özgü bir yorumunuz varsa bunun belirleyicileri nelerdir?*
- *Sizce mimarlık ürünü stillerin dışında da başka belirleyicilerin -sizin dışında oluşmuş olan ya da sizin oluşturduğunuz- sonucu olabilir mi?*
- *Eğitiminizde hocanız-tarih derslerinde aktarsın ya da yayınlarda izlediğiniz mimarlık stilleri ve kuramları sizin uygulamanızı ne kadar etkiledi?*

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Figure 3.84 : Modern Mimarlık Hareketinin Uygulama Yapan Mimarların Tasarımlarına Etkisi, Mimarlık. (Artu, et. al., 1985).

Figure 3.85 : Doğan Tekeli, Sami Sisa, Uygulamalar. (Mimar, 81/1).

Figure 3.86 : The first office block, a view from the corner. (Tekeli-Sisa archive).

3.4.4 Metrocity shopping, office and residence complex

Serving as a magnet for its surroundings, Metrocity Shopping, Office and Residence Complex is located on Büyükdere Avenue in Istanbul. After winning two invitational competitions, its first design phase began in 1994 and the realization of the project was completed in 2003. This mixed-use complex can be seen as another important turning point of Tekeli-Sisa architectural practice. They had to consider not only the large-scale client's capital investment and a mixed-use building program but also a competitive professional milieu with global actors. [81] Unlike a manufacturing-based economy in Turkey around the 1970s, this period is characterized by the service-based economy and its intensified commercial impact. (Central Bank of the Republic of Turkey, 2002). On the other hand, Turkish economy entered a new era relevant to the globalization process in the 1990s. After the Central Bank (Merkez Bankası) declared a new money policy for integration with competitive Western markets in 1990, the Privatization Law (Özelleştirme Kanunu) was promulgated in 1995 and new market patterns generated the transnational flows of economic capital in the country. As a result, the development of big cities has become an inseparable part of these economic dynamics. Also, the market exchange system has begun to operate as one of the major driving forces for managing the use of land. In particular, Istanbul began to develop its own characteristics as an alternative global city. The spaces of this metropolis have been gradually restructured by increasing the flow of economic capital. Following this process, high-rise office blocks and commercial mixed-use projects began to appear in the central business centers of Istanbul and Metrocity can be seen as the influence of these dynamics on architecture. [82] For this project, Tekeli-Sisa designed a new architectural program bringing together different user groups and the complexity of urban dynamics. Covering 210.000 square meters, Metrocity consists of a shopping mall, two 27 story residential blocks and one 23 story office building. (Figures 3.87; 3.88). On the other hand, it became more difficult for design practitioners to compete effectively in the marketplace. Considering counter attacks on their professional prestiges, Doğan Tekeli indicates this fact as follows (Karabey, 2003):

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81. No academic text analyzing the importance of this mixed-use building complex in Tekeli-Sisa architectural practice and their professional roles could be found during this research process. A personal interview with Doğan Tekeli supported this finding, Tekeli, D., 2009b. personal interview, Ekincioğlu, M. (interviewed by), Istanbul, October, 24th.

82. For a detailed study about Istanbul and space production in this period see, Özkan, D., 2008. The misuse value of space, spatial practices and the production of space in Istanbul, Ph.D. Thesis, University of Rochester, New York, USA. In addition, see for Istanbul's urban development and its historical background, Tekeli, İ., 2010. The story of Istanbul's modernization, Castle, H. ed., Turkey, at the Treshold, Architectural Design, January-February, Vol. 80, No. 203, pp. 33-39.

"…The architecture profession is under threat all around the world, not just in Turkey. It appears that large contracting companies and mass production of designs are causing an increasingly lower demand for independent architects. In that regard, we have to be very, very well informed in order to preserve our status in the face of this competition..." (pp. 23).

Figure 3.87 : Metrocity Shopping, Office and Residence Complex, Tekeli-Sisa, Istanbul, 1994-2003, general view. (Tekeli-Sisa archive).

Figure 3.88 : Metrocity Shopping, Office and Residence Complex, Tekeli-Sisa, Istanbul, 1994-2003, general view. (Tekeli-Sisa archive).

In the 1990s, design practitioners were concerned with more complicated building types in Turkey, such as media centers, airports and corporate headquarters. As a remarkable power symbol of their clients, these buildings required high budget, high technology, advanced construction methods and a contemporary outlook. Concentrating on the management and technical aspect of architectural design practice, time and money, exact drawings and specifications, calculated projections,

accurate forecast and documented assumptions were required for these projects. As architectural projects became larger-scale, the nature of its design practice became highly fragmented. More staff, design professionals and other players than ever before engaged in the production process. In parallel to this situation, design practitioners began to articulate the critical facts of architectural practice and its process. More importantly, they began to emphasize their professional occupations as a part of the service sector as well as a creative occupation. As the client's dominant effect pushed design practitioners into new challenging areas, they began to imply that they had to share their authority with other participants of practice. (Bektaş, et. al., 1996). As they underlined, one of the significant problems was to see architecture as an elitist occupation. Rather than architectural styles, discourse or ideologies, design practitioners began to point out the scope of architectural practice and its professional side. How a design architect get a commission from what kind of the client, the influence of entrepreneurs, developers, clients and the service sector began to be discussed in order to gain an understanding of the agenda in the profession. (Acar, 1999; Bektaş, et. al., 1996). In parallel to this, the question of design freedom in architecture, the different definitions of creativity in art and architecture began to be elaborated by some academicians. (Akcan, 1994; Tekeli, 1994b). (Figure 3.89). [83]

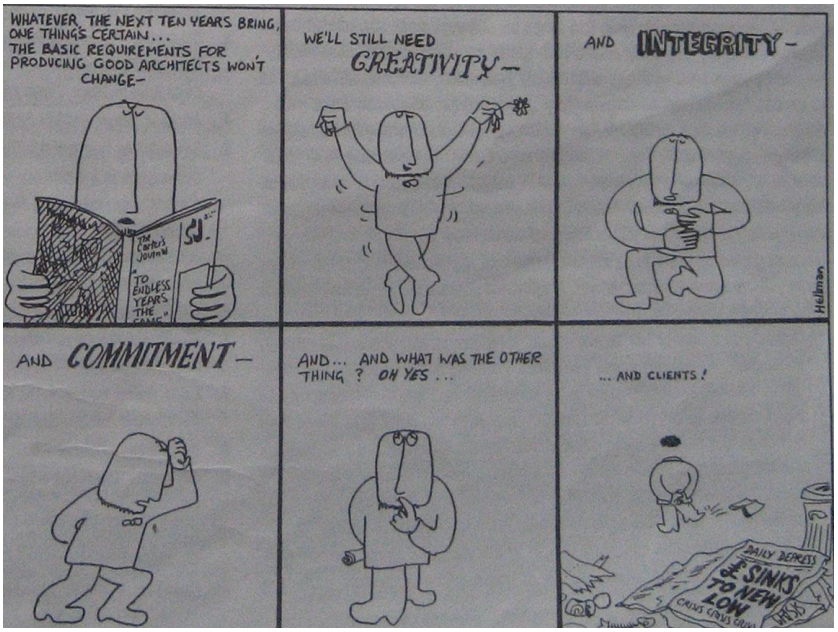


Figure 3.89 : Mimar, the journal of the Chamber of Architects of Turkey, 1996. (Bektaş, et. al., 1996).

83. For a perspective on the recent developments in contemporary Turkish architecture, see, Castle, H. ed., 2010. Turkey, at the Treshold, Architectural Design, January-February, Vol. 80, No. 203, pp. 6-104. In addition to this reference, see for a perspective on this period, Batur, A., 2005. *A* concise history, architecture in Turkey during the 20th Century, Chamber of Architects of Turkey, Ankara, p.79-94.

For this complex, the client prepared a preliminary architectural program after buying the site of a project that had been used for a factory. In 1994, they organized an invitational competition. Although Tekeli-Sisa won it, the client requested proposals from three American architecture offices, Kohn, Pederson and Fox, Skidmore, Owings and Merrill, and Swanke Hayden Connell Architects. (Figures 3.90; 3.91; 3.92; 3.93; 3.94; 3.95). [84] As this process shows, architectural design practice in Turkey had become an integral part of global actors and begun to operate within more competitive professional environment toward the end of the 1990s. At that point, the lack of professional arrangements for the benefit of local design practitioners seems to have become a critical issue in Turkey. In spite of new possibilities and collaborations in practice, obviously, the local architectural workforce needed to be protected against the internationalization of the market. One of the critical facts of this period was the position of local professionals in architectural business. (Akcan, 2004). Doğan Tekeli emphasizes this fact as follows (Ulueren, 2006):

> "…Turkish architects are trying to compete with their colleagues in the world by accepting fees equal to one third or one fourth of the fees they receive. Our architecture offices, where architectural services are generated have not been able to develop in terms of facilities. It has almost become a custom to go to international architecture offices for major and important building projects, both in the government and also in the private sector. Fees that are unimaginable to be paid to them. It is not really easy to say that foreign architects have been successful and have achieved successful specimens in Turkey…" (pp. 86)

Metrosite A.Ş Genel Müdürü Savcı Eker, 120 bin metrekaresi toprağın altında olan 215 bin metrekarelik Metrocity projesinin 120 milyon dolara malolduğunu belirterek, "Kimsenin cesaret edemediğini yaptık" dedi

Cesaret isteyen bir yatırım

DÜKKÂNLARA SERVİS KAPISI

KİRALAR CİRODAN KESİLECEK

ÖTOPARK SORUNU YOK

Figure 3.90 : The client, Metrocity Shopping, Office and Residence Complex. (Tekeli-Sisa archive).

84. See for a critical view on architectural competitions in Turkey, Tekeli, D., 2002. Türkiye'de mimarlık yarışmaları, proje yarışmaları sadece emek sömürüsü mü?, Arredamento Mimarlık, Boyut Yayın Grubu, Istanbul, 4, pp. 64-65.

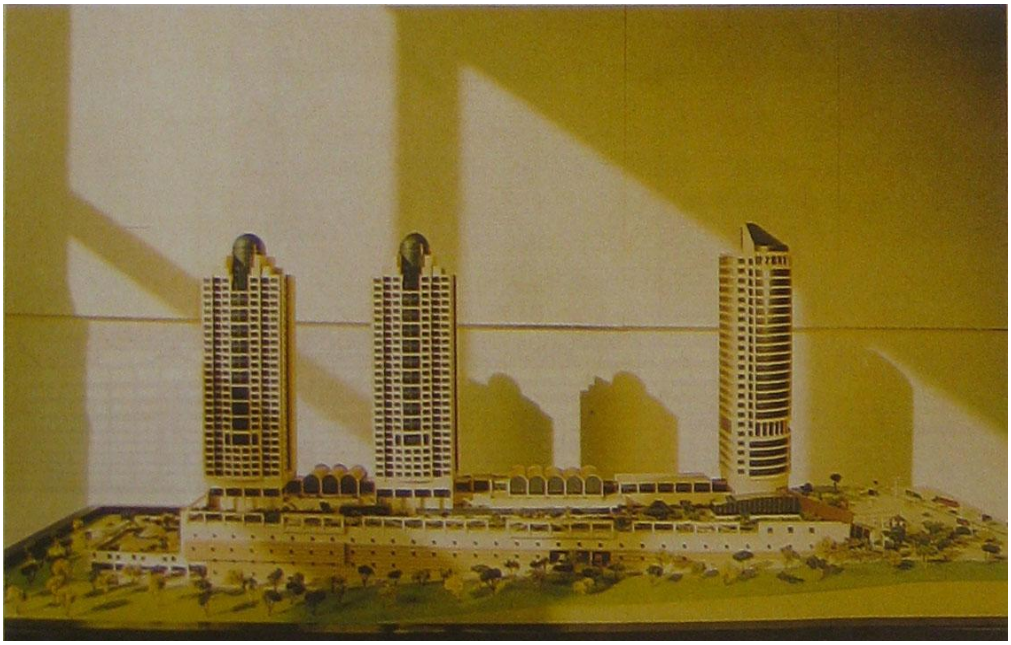


Figure 3.91 : Metrocity Shopping, Office and Residence Complex, model, Tekeli-Sisa. (Arredamento Mimarlık, 2003).

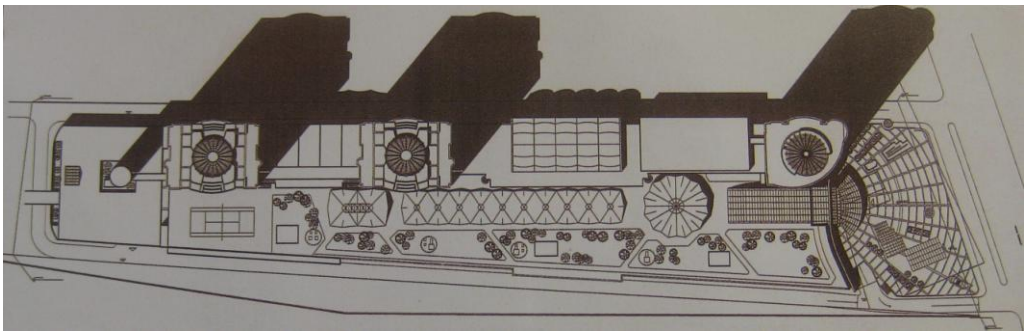


Figure 3.92 : Metrocity Shopping, Office and Residence Complex, site plan. (Arredamento Mimarlık, 2003).

Figure 3.93 : Metrocity Shopping, Office and Residence Complex, main entrance of the shopping mall. (Photograph: Meral Ekincioğlu).

Figure 3.94 : Metrocity Shopping, Office and Residence Complex, model, Skidmore, Owings and Merril. (Arredamento Mimarlık, 2003).

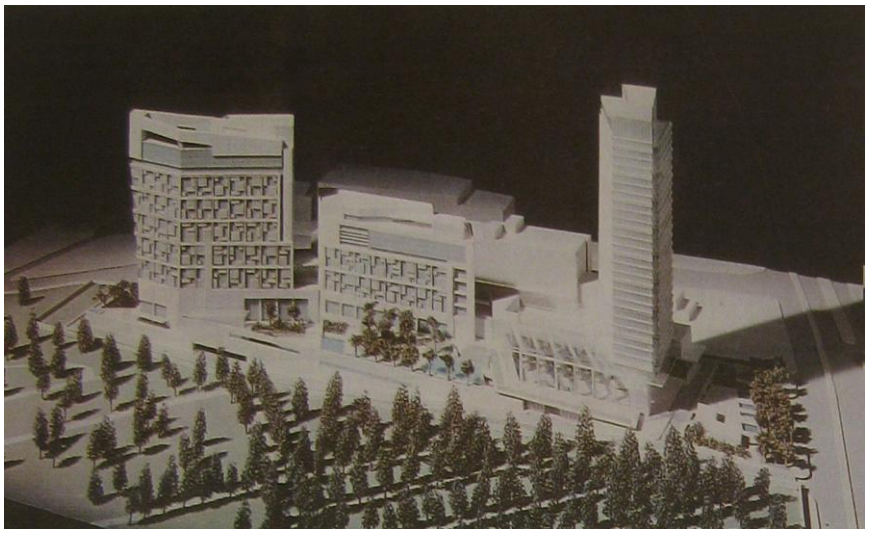


Figure 3.95 : Metrocity Shopping, Office and Residence Complex, model, Kohn, Pederson, Fox. (Arredamento Mimarlık, 2003).

After a second evaluation of the Metrocity complex, Tekeli-Sisa got this commission and the project was started in 1997. Although an initial proposal was prepared by the client, it was revised by Tekeli-Sisa and many variations were made until the project was completed. (Karabey, 2003). Although the project included cinema, theater and an exhibition hall, they were eliminated during design process. One of the critical issues of this large-scale project was uncertainty inherent in the process due to the complexity of the building program and the number of participants. For this reason, management and technical effectiveness of practice were considerable

accomplishments for these design practitioners. From conceptualization through implementation, there was a need for a team spirit among the owner, design architects, consultants, contractors and subcontractors for the best solution of the project. Considering all of these issues, Tekeli-Sisa was responsible for the architectural project, coordination and management of other disciplines in design practice. They benefited from the professional experience of Fatin Uran, the design architect of Akmerkez and from the wide-ranging experience of Tabanlıoğlu Architects. Although the preliminary interior design project was prepared by Anthony Belluschi, finally, it was done by this office. Only, the textile membrane in the central space of the shopping mall was designed by this American architect. With its distinctive design and structure, it is one of the first examples in Turkish architecture. (Tekeli, 2011). As this process shows, Metrocity indicates a heightened need for collective act and an organizational effort in architectural practice as a result of its fragmentation towards the end of the 1990s. On the other hand, design practitioners encountered some problems with construction details and could not get much benefited from the building sector. (Karabey, 2003). (Figures 3.96; 3.97). [85]

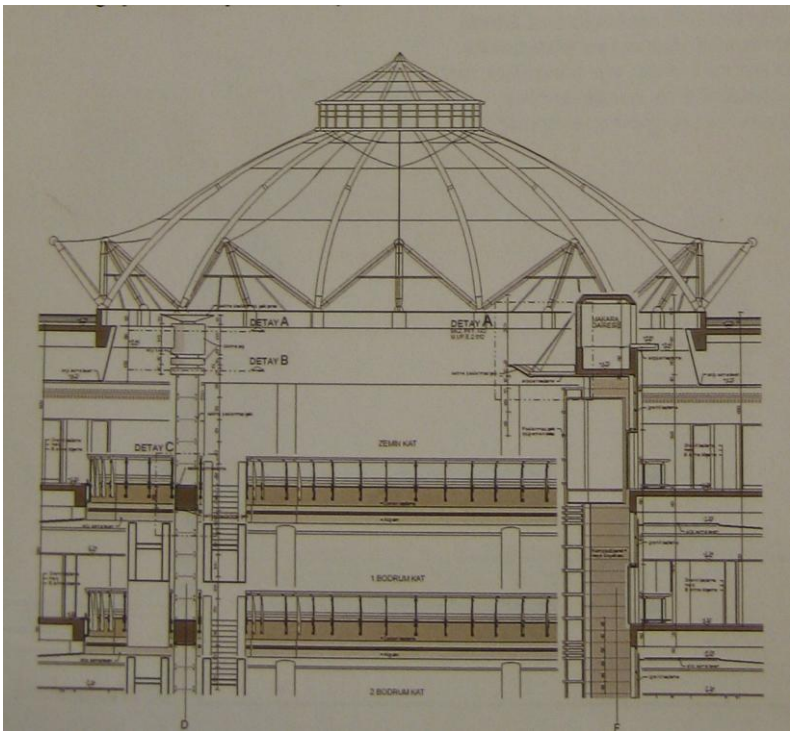


Figure 3.96 : Metrocity Shopping, Office and Residence Complex, section. (Karabey, 2003).

85. In his Ph.D. dissertation, Murat Taş underlines that stylistic and artistic understandings are mostly seen as the most important parts of architectural design in today's world in spite of the complex dynamics of the real world. See, Taş, M., 2003. Türkiye'de Yapı Üretiminin Yeniden Yapılanması için Model Önerisi, Doktora Tezi, Yıldız Teknik Üniversitesi, İstanbul, p. 79. A survey conducted by Nilgün Fehim Kennedy for her Ph.D. dissertation supports this view, see, Kennedy, N. F., 2005. The ethos of architects towards an analysis of architectural practice in Turkey, Ph.D. Thesis, Middle East Technical University, Ankara, p. 41.

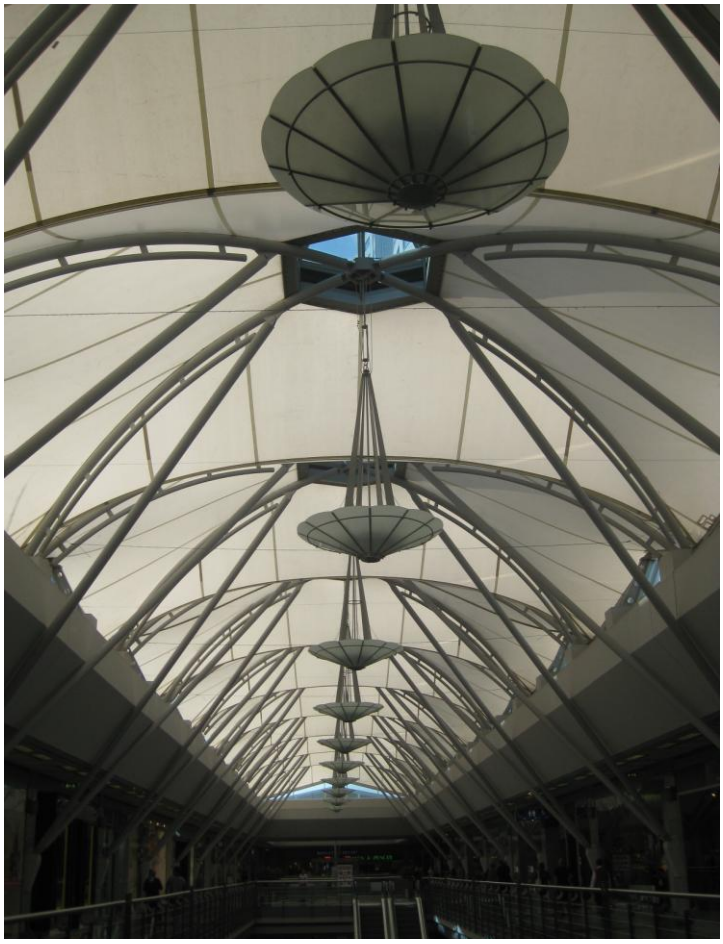
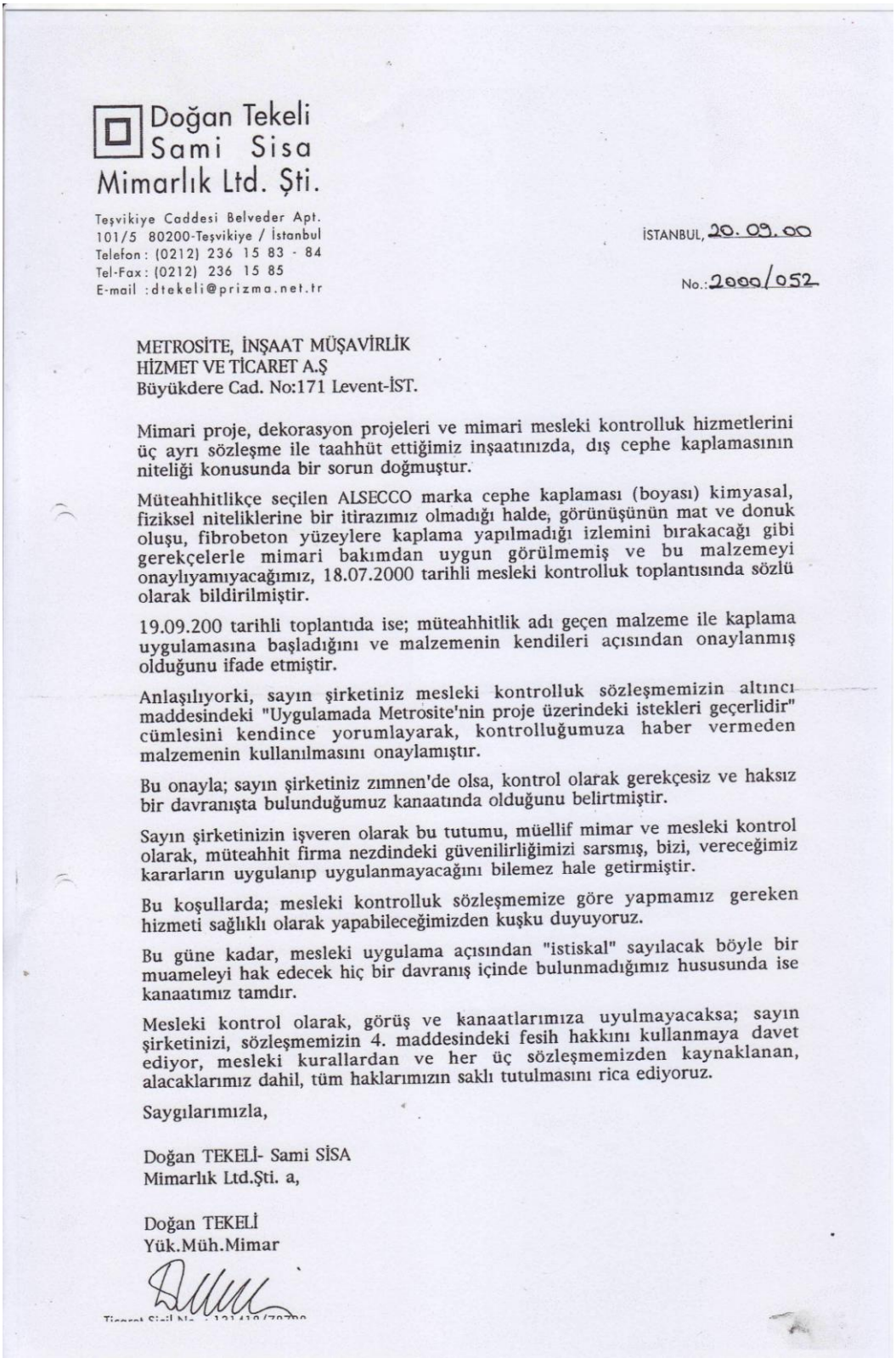


Figure 3.97 : Metrocity Shopping, Office and Residence Complex, textile membrane. (Photograph: Meral Ekincioğlu).

In this process, it can be assumed that the agreement between the design practitioner and the client is a critical part of such a complex commercial project. However, this professional-client relationship was based on the importance of architectural quality instead of profit-oriented issues. As a professional, the architectural quality and efficiency of their practice were the first priority of Tekeli-Sisa. Maintaining their main principles and architectural integrity, they considered the client's needs and could conduct their practice in spite of some modifications in the project. (Tekeli, 2009b). Although they voiced their disagreements about some architectural decisions during the construction phase, the client was not rigid and respected design practitioners' architectural expertise and professional principles. (Figures 3.98; 3.99; 3.100). Considering the following statement, it can be claimed that Tekeli-Sisa architectural practice maintained its professional standing. (Pandey, 1988):

"...first of all, the professional-client relationship hinges on the belief that professional possesses expertise and the client is in need of that expertise. Secondly, the professional-client relationship is governed by norms which require that the interaction be initiated by the client and the termination of interaction be initiated by the professional, though the client is generally at liberty to leave the professional at any time and thus terminate the relationship..." (p. 73).



Doğan Tekeli
Sami Sisa
Mimarlık Ltd. Şti.

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101/5 80200-Teşvikiye / İstanbul
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İSTANBUL, 20.09.00

No.: 2000/052

METROSİTE, İNŞAAT MÜŞAVİRLİK
HİZMET VE TİCARET A.Ş
Büyükdere Cad. No:171 Levent-İST.

Mimari proje, dekorasyon projeleri ve mimari mesleki kontrolluk hizmetlerini üç ayrı sözleşme ile taahhüt ettiğimiz inşaatınızda, dış cephe kaplamasının niteliği konusunda bir sorun doğmuştur.

Müteahhitlikçe seçilen ALSECCO marka cephe kaplaması (boyası) kimyasal, fiziksel niteliklerine bir itirazımız olmadığı halde, görünüşünün mat ve donuk oluşu, fibrobeton yüzeylere kaplama yapılmadığı izlemini bırakacağı gibi gerekçelerle mimari bakımdan uygun görülmemiş ve bu malzemeyi onaylıyamıyacağımız, 18.07.2000 tarihli mesleki kontrolluk toplantısında sözlü olarak bildirilmiştir.

19.09.200 tarihli toplantıda ise; müteahhitlik adı geçen malzeme ile kaplama uygulamasına başladığını ve malzemenin kendileri açısından onaylanmış olduğunu ifade etmiştir.

Anlaşılıyorki, sayın şirketiniz mesleki kontrolluk sözleşmemizin altıncı maddesindeki "Uygulamada Metrosite'nin proje üzerindeki istekleri geçerlidir" cümlesini kendince yorumlayarak, kontrolluğumuza haber vermeden malzemenin kullanılmasını onaylamıştır.

Bu onayla; sayın şirketiniz zımnen'de olsa, kontrol olarak gerekçesiz ve haksız bir davranışta bulunduğumuz kanaatında olduğunu belirtmiştir.

Sayın şirketinizin işveren olarak bu tutumu, müellif mimar ve mesleki kontrol olarak, müteahhit firma nezdindeki güvenilirliğimizi sarsmış, bizi, vereceğimiz kararların uygulanıp uygulanmayacağını bilemez hale getirmiştir.

Bu koşullarda; mesleki kontrolluk sözleşmemize göre yapmamız gereken hizmeti sağlıklı olarak yapabileceğimizden kuşku duyuyoruz.

Bu güne kadar, mesleki uygulama açısından "istiskal" sayılacak böyle bir muameleyi hak edecek hiç bir davranış içinde bulunmadığımız hususunda ise kanaatımız tamdır.

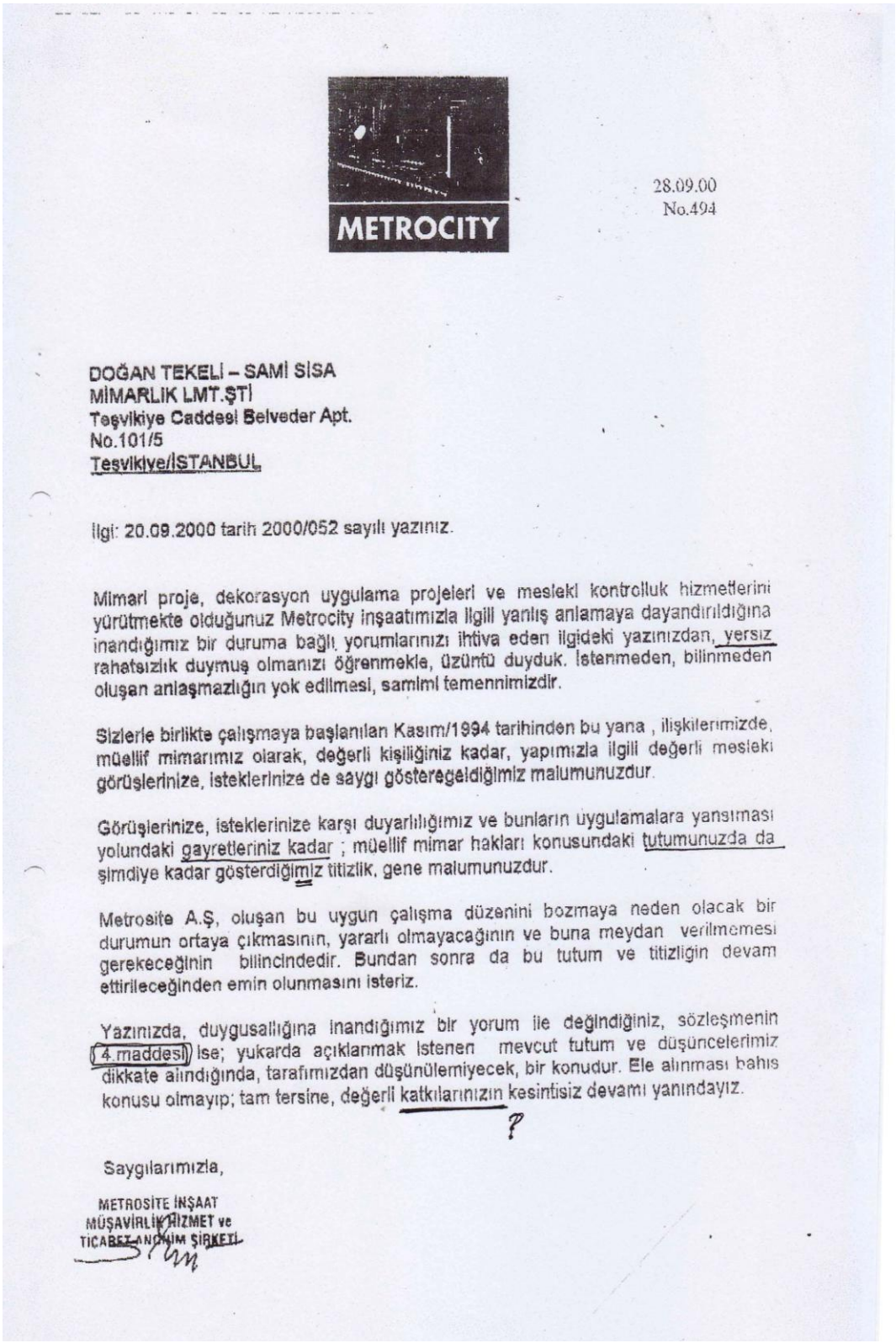
Mesleki kontrol olarak, görüş ve kanaatlarımıza uyulmayacaksa; sayın şirketinizi, sözleşmemizin 4. maddesindeki fesih hakkını kullanmaya davet ediyor, mesleki kurallardan ve her üç sözleşmemizden kaynaklanan, alacaklarımız dahil, tüm haklarımızın saklı tutulmasını rica ediyoruz.

Saygılarımızla,

Doğan TEKELİ- Sami SİSA
Mimarlık Ltd.Şti. a,

Doğan TEKELİ
Yük.Müh.Mimar

Figure 3.98 : Tekeli-Sisa and the client correspondence. (Tekeli-Sisa archive).



METROCITY

28.09.00
No.494

DOĞAN TEKELİ – SAMİ SİSA
MİMARLIK LMT.ŞTİ
Teşvikiye Caddesi Belveder Apt.
No.101/5
Teşvikiye/İSTANBUL

İlgi: 20.09.2000 tarih 2000/052 sayılı yazınız.

Mimari proje, dekorasyon uygulama projeleri ve meslekî kontrolluk hizmetlerini yürütmekte olduğunuz Metrocity inşaatımızla ilgili yanlış anlamaya dayandırıldığına inandığımız bir duruma bağlı yorumlarınızı ihtiva eden ilgideki yazınızdan, yersiz rahatsızlık duymuş olmanızı öğrenmekle, üzüntü duyduk. İstenmeden, bilinmeden oluşan anlaşmazlığın yok edilmesi, samimi temennimizdir.

Sizlerle birlikte çalışmaya başlanılan Kasım/1994 tarihinden bu yana , ilişkilerimizde, müellif mimarımız olarak, değerli kişiliğiniz kadar, yapımızla ilgili değerli meslekî görüşlerinize, isteklerinize de saygı göstere geldiğimiz malumunuzdur.

Görüşlerinize, isteklerinize karşı duyarlılığımız ve bunların uygulamalara yansıması yolundaki gayretleriniz kadar ; müellif mimar hakları konusundaki tutumunuzda da şimdiye kadar gösterdiğimiz titizlik, gene malumunuzdur.

Metrosite A.Ş, oluşan bu uygun çalışma düzenini bozmaya neden olacak bir durumun ortaya çıkmasının, yararlı olmayacağının ve buna meydan verilmemesi gerekeceğinin bilincindedir. Bundan sonra da bu tutum ve titizliğin devam ettirileceğinden emin olunmasını isteriz.

Yazınızda, duygusallığına inandığımız bir yorum ile değindiğiniz, sözleşmenin (4.maddesi) ise; yukarda açıklanmak istenen mevcut tutum ve düşüncelerimiz dikkate alındığında, tarafımızdan düşünülemiyecek, bir konudur. Ele alınması bahis konusu olmayıp; tam tersine, değerli katkılarınızın kesintisiz devamı yanındayız.

?

Saygılarımızla,

METROSİTE İNŞAAT
MÜŞAVİRLİK HİZMET ve
TİCARET ANONİM ŞİRKETİ

Figure 3.99 : Tekeli-Sisa and the client correspondence. (Tekeli-Sisa archive).

Figure 3.100 : Doğan Tekeli**,** opening ceremony, Metrocity. (Tekeli-Sisa archive).

The main design concept of Metrocity was guided by the study of its urban environment. Although Tekeli-Sisa architectural practice designed many large-scale building complexes, it can be put forward that Metrocity is distinctive. For this mixed-use program, design practitioners had to develop a functional solution that integrates different groups of users, tenants and visitors. Büyükdere Avenue, one of the main arteries in the city, accommodated rapid economic growth in recent decades and has become the core of banking and business activities in Istanbul. Most notable headquarters, high-rise buildings, consumption-based upscale complexes have been built in this location. Taking these characteristics and the commercial importance of the project into account, Tekeli-Sisa tried to answer the urban context of this location, its potential and critical issues. Due to this fact, building law restrictions and urban codes, the population density of the location, large traffic volumes, the access both by car and by public transport played a major role in determining site plan criteria and main design objectives.

Considering the features of the site and its geometric shape, architects designed a three story horizontal block covering 50 % of the site surface area. For the integration with city population, direct access to the subway station and pedestrial entrances from Büyükdere Avenue are two main formulations. In the meantime, a car park with 3000 vehicle capacity in the lowest basement floor serves visitors and

users of the complex. (Figures 3.101; 3.102). Although these new architectural projects and programs developed by investors can be seen as a new potential to push design practice into new creative territories, the lack of regulations and the planning mechanism, insufficient control of new developments in the city, land use policies under the pressure of maximizing profit and pricing strategies are some critical facts for design practitioners. As Doğan Tekeli states (Karabey, 2003):

> "...It is clear that high buildings in Istanbul, particularly those on Büyükdere Caddesi, on plots surrounded by traffic, exist in isolation, and since they are not connected to one another by pedestrian areas fail to become an integral part of the city. Yet in New York high buildings linked by broad walkways coexist on a friendly basis with the inhabitants. They make lively urban life possible. I dream that in the future pedestrian walkways linking and integrating all these buildings at an upper level will be built..." (pp. 80).

Figure 3.101 : Metrocity Shopping, Office and Residence Complex, main entrance of the shopping center. (Tekeli-Sisa archive).

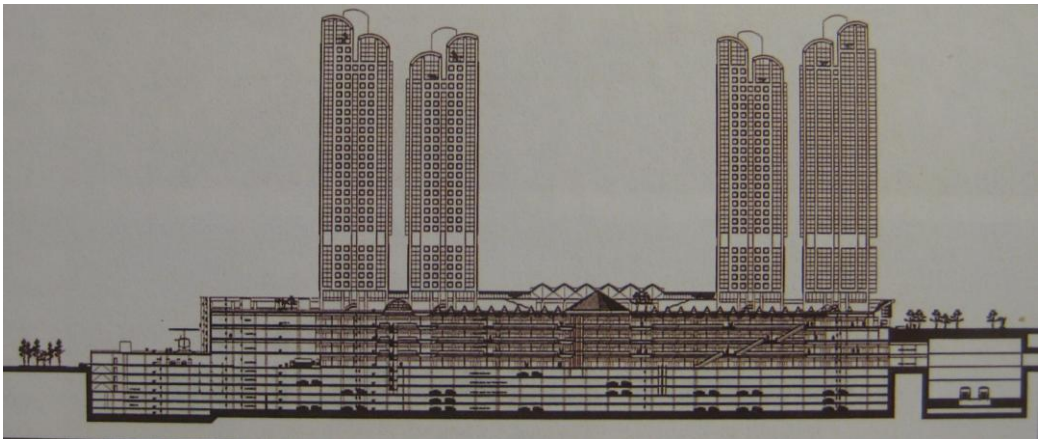


Figure 3.102 : Metrocity Shopping, Office and Residence Complex, section. (Karabey, 2003).

After the study of the urban environment, in terms of programmatic solution, consumer experience in the shopping mall, the office block and the domestic life condition in residence towers were major focal points for design principles. [86] In this respect, the shopping mall is the most crucial part of this complex to understand how the concept of consumption affected the space production of design practitioners. In the economy of the 1990s, shopping activities and centers began to play an important role and its nature has changed. This activity began to be seen not only as buying a product but also as obtaining an experience. With respect to the large-scale client's marketing expectation, not only tenants but also visitors were also important factors for the spatial arrangement. In terms of tenants, the layout of shops, their compositions, displaying goods in contemporary environments, selling products, the gratification of consumer taste, branding and profit were some priorities to identify the architectural space. On the other hand, desired visitor types, an attractive atmosphere for them, stimulating the willingness to buy, a broad ranges of catering facility from cafes to restaurants were another some vital topics for design issues. Without ignoring the commercial reality of the shopping mall, a linear street-like setting for main circulation reflects design practitioners' clear expression. As floor plans show, two interior courts were planned to create a focal point and an attractive atmosphere in the shopping mall. In the main entrance, a fabric tensile roof designed by Anthony Belluschi creates a light-filled interior space. The transparent façade of this floor invites visitors into the shopping mall and provides a visual contact between interior and exterior of the building. In this way, it can be claimed that Tekeli-Sisa architectural practice could combine their rational languages with a spectacular interior concept. (Figures 3.103; 3.104).

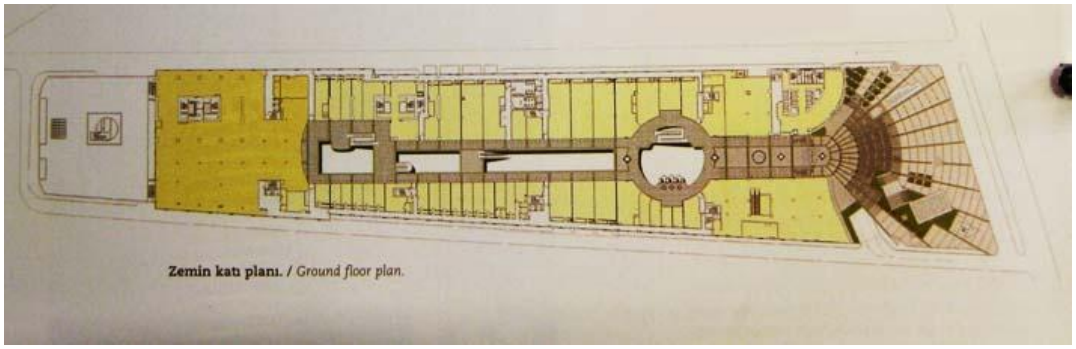


Figure 3.103 : Metrocity Shopping, Office and Residence Complex, shopping mall, floor plan. (Karabey, 2003).

86. For a consumer culture, branding and architecture, see, Kelley, K. E., Fall 2002 / Winter 2003. Architecture for sale(s), an unabashed apologia, Harvard Design Magazine, 17, pp. 1-6.

Figure 3.104 : Metrocity Shopping, Office and Residence Complex,
a view from the shopping mall. (Photograph: Meral Ekincioğlu).

In addition to this shopping mall, two residential towers are another function of this mixed-used complex. Designed to ensure a high quality lifestyle, these blocks differentiate themselves from other functions of Metrocity. Since residential units are used at different times of the day and demand more privacy and safety, these blocks are situated behind the office tower facing Büyükdere Avenue with a separate entrance. With respect to the large-scale client's cost effective and high profit expectations, a symmetrical arrangement in floor plans can be seen as an economically motivated solution. Rather than any particular expression in the spatial arrangement of flats, design practitioners seem to prefer a controlled language. (Figures 3.105). In order to increase the usable space, they placed elevators and other service cores in the center of the plan and produced a design that enables every unit to have a façade with a view of Istanbul. On the other hand, as commercially developed high-rise residential units, the client's high profit purpose and users' high living standards are vital factors for design objectives. The interior spaces, details and finishes reflect up-to-date materials and trends.

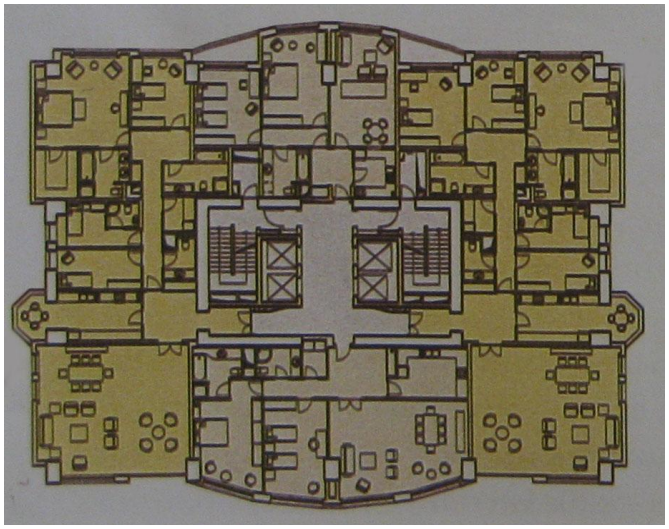


Figure 3.105 : Metrocity Shopping, Office and Residence Complex, residence block, floor plan. (Karabey, 2003).

Facing Büyükdere Avenue, the office tower demanded a more complex design process than residence blocks. Although Tekeli-Sisa designed many office buildings, this tower required more detailed analysis since the business world and working spaces were dramatically transformed toward the end of the 1990s. Considering a changing work culture, recent developments in communication technologies, new materials and details in the business world and in the building sector, this tower involved a complex web of design issues. For economic floor plans and efficiency in design solution, office layouts, cores, the integration of

structural, electrical and mechanical systems were important topics in practice. Without a doubt, the demand for effective physical design office environments and cost effective solutions required strong strategic management and deep practicality in this project. On the other hand, the structural solution was one of the difficult tasks for clear space production in the office block. As floor plans show, design architects could not absorb columns into walls and they remained inside office spaces. It can be assumed that the plan solution of Metrocity's office block reflects the increasing impact of commercial enterprise in architecture, unlike a specific identity of a corporate office building. (Figure 3.106). [87]

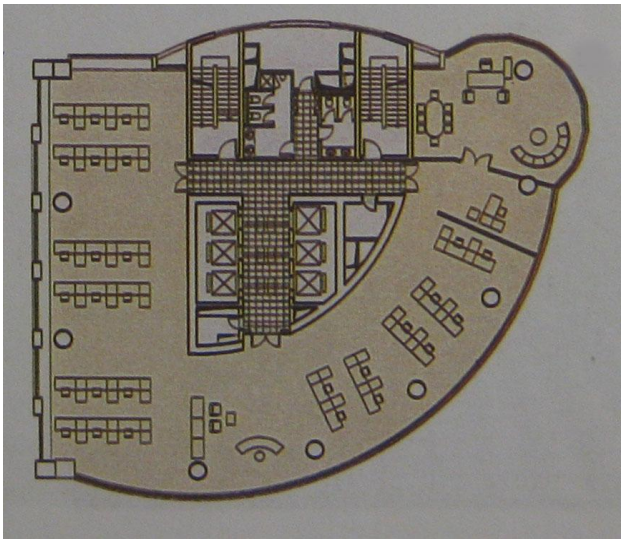


Figure 3.106 : Metrocity Shopping, Office and Residence Complex, office block, floor plan. (Karabey, 2003).

In terms of the formal approach, Tekeli-Sisa tried to maintain their rational and clear languages as much as possible. Although such complex architectural programs mostly tend to create a massive homogenization and banality under the pressure of the client's profit-oriented expectation, these design practitioners resisted these ordinary façade language. Instead of a formal languages rooted in commercial culture, they carefully analyzed the proportions of building blocks to find a particular expression. (Karabey, 2003). The exterior skins of high-rise building in this district mostly feature glass, stainless steel and bring an extravangant aesthetic language of the commercial world. Without ignoring the necessity of visual appeal, Tekeli-Sisa choose to design the façade of these towers with respect to funtional solutions and economic efficiency. Taking into account the balance between a formal attitude and interior spaces, they exemplified their ability to give form to such a complex architectural programs and

87. For debate on office buildings in Turkey, see, Katabaş, K., 2000. İş yerleri neyin simgesi?, XXI Mimarlık Kültürü, 2, May-June, pp. 132-141.

avoided a high-tech image for towers and Metrocity generated one of the notable focal points in its location. [88] With a distinctive visual effect, the vertical emphasis of the office block and residence towers can be seen as a landmark in this urban context. (Karabey, 2003). (Figure 3.107). The following statement underlines that the main principles of façade design and materials are based not only on aesthetic concerns but also on some functional requirements. (Nomer, 2000):

> "...such as aesthetic characteristics, strenght, and resistance to earthquake, lightness, heat insulation properties, and facility of erection were important factors for the selection of Fibrofoambeton panels as the cladding materials.." (pp. 10).

Figure 3.107 : Metrocity Shopping, Office and Residence Complex, the office block. (Photograph: Meral Ekincioğlu).

88. For a critical study on the exterior surface of the high-rise buildings in Levent, Maslak area, see Şener, D., 2006. Understanding Facade Between Design and Manufacturing: A Case Study on High-Rise Office Buildings in Istanbul, Master Thesis, Middle East Technical University, Ankara.

In conclusion, Metrocity Shopping, Office and Residence Complex is not only a significant example of mixed-use building in Turkey but also a pivotal commercial work for Tekeli-Sisa architectural practice. These buildings are mostly guided by the client's intensive speculative goals and the competitive architectural world becomes a central position in design practitioners' service. At that point, professional-client relationship, the design architect's control over the substance of his or her work as a professional, professonal integrity, management and coordination of various group of participants in practice are some critical issues. For the case of Metrocity, it can be claimed that Tekeli-Sisa architectural practice recognized the client as the owner of the project, did not ignore his position and adjusted their service to his needs and expectations. On the other hand, it can be claimed that they did not conduct business-centered practice and maintained the core of their professional service. For them, architecture is still a design-centered profession. They tried to establish a balance between the efficiency of their design practice and the client's profit-oriented expectations. To do accomplish this, functional and technical requirements were main architectural objectives for them as well as the commercial reality of the project. With this understanding, Tekeli-Sisa avoided an extravagant approach, maintained their clear architectural expressions as much as possible, their office structure and their professional integrity in spite of the internationalization of the market and a competitive commercial milieu. (Figures 3.108; 3.109; 3.110). Considering the following statement by Nilgün Fehim Kennedy, the professional effort of Tekeli-Sisa, and their motivations to modernize the process of architectural design practice merit considerable attention. (Kennedy, 2005):

> "…production of building has, in almost all capitalist countries, been a field in which monopolization has come about late and in a slow pace and in which the modernization of the production process has been delayed for reasons such as the nature of the product, the character of the market, the conditioning of production by relations of land ownership and the line. Due to its close ties with construction techniques, its deep historical roots, the special relation of the profession with building production and its consequent inclination to protect its own traditional character, architecture has been an area in which the relations in question have made themselves felt particularly strongly...Consequently in Turkey, where late modernization has affected all aspects of society, it is obvious that architecture has been particularly affected…" (p. 61).

Figure 3.108 : Tekeli-Sisa Architecture Partnership, Istanbul. (Tekeli-Sisa archive).

In these years, Doğan Tekeli implied the critical position of the large-scale client's and his or her commercial expectations in architecture, counter attacks on their professional prestiges, a strong impact of a competitive global milieu, the importance of design process and the roles of participants in his interviews. (Karabey, 2003; Uluğ, 2003). Although some academicians have begun to indicate the basic principles of their practice and the importance of their professional roles Akcan and Zelef (2001), Özkan (2001), Tanyeli (2001) in these years, the lack of in-depth analysis of their practice and professional roles still raises a question. On the other hand, some texts have still tended to evaluate their architecture through discourse, some formal tendencies or trends in these years. (Ergezgil, 2002; Budak, 1999). [89] However, Doğan Tekeli underlines that they regard their design practice as a service. (Tekeli, 2001a). In addition, it can be assumed that general view on commercial buildings of this period has been usually implied their potentials as an image and extravaganza instead of elaborating the design architect's challenges as a professional in the private sector and its social milieu. As the following statement indicates (Batur, 2005):

> "...One of the indications of the development of the free market economy are the attempts observed in the construction of the business and shopping centers in addition to the central and managerial buildings...These were designs, almost all of which used advanced technology, had a high construction quality, gave messages to the urban area in the name of the person or group who owned them, and therefore gave priority to a distinguishing architectural formation. These buildings, like the buildings for tourism, can be considered as one of the design themes standing closest to the limits where being new and distinguishable was turned into transient fashion images and extravaganza..." (p. 88-89).

Figure 3.109 : Doğan Tekeli, Istanbul, 2008. (Photograph: Meral Ekincioğlu).

89. In spite of their messages as a professional, the following text points out that they can push the boundaries of their rational understandings and have the luxury of madness in architecture after their long run success. See for details, Güzer, A., 1994. Artık çılgınlık zamanı, in Arredamento Dekorasyon, 60, 6, p. 82. However, Tekeli-Sisa have never underlined individual self-interests or portrayed a charismatic self-image in Turkish architecture. As two professionals, their architectural strategy has dealt with the social milieu of the sector and its actors with a rational design method. See, Tekeli, D., 2001a. Söyleşi, in Ekincioğlu, M., ed., Doğan Tekeli-Sami Sisa, Boyut çağdaş Türkiye mimarları dizisi, 2, Boyut Yayın Grubu, p.142-143, Istanbul. In other words, this text shows how some academicians are still far from understanding the essential principles of their professional efforts in Turkish architecture.

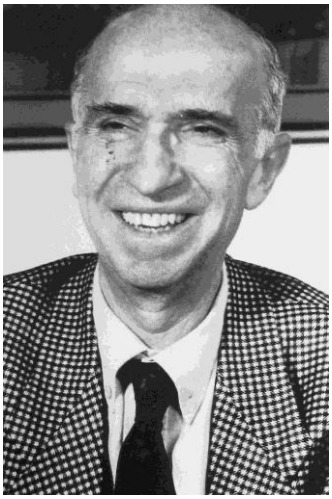


Figure 3.110 : Sami Sisa (1929-2000). (Tekeli-Sisa archive).

In the 1990s, some problematic issues of architecture as a profession began to investigate in Turkey. (Balamir, 1996). However, the lack of relationship between the reality of architectural design practice and academic studies in universities, the inadequate policies of the Chamber of Architects of Turkey and the lack of the editorial agenda of professional architectural journalism to define and elaborate the existing problems of design practice and the profession were still crucial problems. (Özelgül, 2009; Güzer, 2001; Tekeli, 2001b). More particularly, the lack of in-depth analysis of Tekeli-Sisa's professional career indicates a critical situation. (Alsaç, 1995). [90]

3.5 Conclusion

With the emerging conditions of the private sector in the country toward the end of the 1960s, Doğan Tekeli and Sami Sisa reconceptualized the design practitioner's self-image in Turkey. As two modern pioneers of architectural design practice in Turkey, they could adapt their design practice to new profile of the client, new architectural programs and construction techniques. Rather than a national ideology, the question of identity, a stylistic approach or a discourse, they defined their architectural roles with respect to the core values of the profession and the real dynamics of its practice. As the literative review show, a close reading on four

90. For his Ph.D. dissertation, Nuri Cihan Kayaçetin conducted a survey including 15 architectural offices. According to his findings, clients, partners and governmental bodies are essential knowledge sources for architectural practitioners throughout the whole project process. 7 out of 15 organizations confirmed that they never see universities as a knowledge source. Only, 3 out of 15 organizations agreed that they often communicated with these academic institutions., see for details, Kayaçetin, N. C., 2009. Exploring Knowledge Management in the Practice of Architecture: A Pilot Study from the Turkish Capital, Ph.D. Thesis, Middle East Technical University, Ankara. (See, Appendix D, p.189).

important large-scale buildings designed and supervised by Tekeli-Sisa practice and interviews with Doğan Tekeli reveal, Turkish architecture seems to be far away to clarify and examine their professional efforts in the sector, the client's changing profiles, the changing context of their design practice. Although this design-oriented architectural office is active since 1954, the lack of in-depth analysis of their careers raises a deep question. (Figure 3.111).

Figure 3.111 : Belveder Apartment Building, Istanbul, 2008.
(Photograph: Meral Ekincioğlu).

4. CONCLUSION

4.1. Tekeli-Sisa and the Design Architect's Professional Role in Turkey

> "…With my trade, my art and my service / As well as my perseverance among peers / I laboured since my childhood days…"
>
> (Architect Sinan; quoted from Necipoğlu, G., 2005, p. 152)

As the literature review of this Ph.D. dissertation indicates, the professionalization process of the architect was the outcome of state policy in Turkey. (Nalbantoğlu, 1989). In addition, until the 1950s, the lack of modern capitalist standards and the absence of the private sector could not support the progress of the design architect's professional service as an independent practice. Within such a picture, Turkish architecture is far from elaborating the design practitioner's professional role. (Kaçel, 2009; Kennedy, 2005; Balamir, 1996; Nalbantoğlu, 1989). Under these circumstances, it should not be surprising that most design-oriented architectural offices established in the 1950s were not able to survive in the private sector. At this time, Doğan Tekeli and Sami Sisa established their office in Istanbul in 1954 and were able to transform architectural design practice from a bureaucratic occupation to a marketable expertise in the country. As the leading design-oriented architectural office at the forefront of modern architecture in Turkey, it is still active, has completed over 180 big scale projects, of which more than 100 have been constructed and have been awarded over 60 architectural design competitions including 27 first prizes in spite of many unsuitable economic conditions and a lack of a professional understanding in the country. (Figures 4.1; 4.2). It is obvious that their professional efforts and the survival of their architectural design practice indicate a new era in Turkish architecture and have opened up a new path for future generations. In spite of this, there has been no preexisting Ph.D. dissertation investigating the architectural careers of these two modern pioneers, the philosophy of their architectural design practice and the formulation of their survival in the sector. Although design-oriented architectural offices began to established in Turkey the 1950s, their professional self-images could not be elaborated by the academic milieu. (Kaçel, 2009).

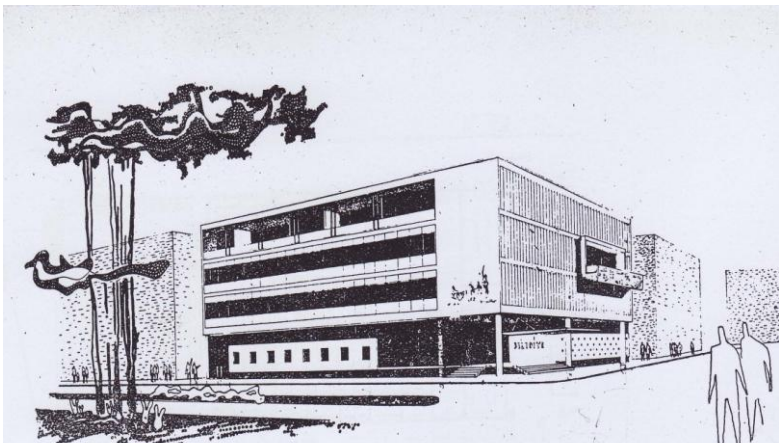


Figure 4.1 : Konya Municipality Building, Tekeli-Sisa with Metin Hepgüler, the first prize in the competition held by Konya Municipality, 1956. (Arkitekt, 1957).

Figure 4.2 : İş Bank (Turkish Business Bank)-General Directorate Complex, original design: Tekeli-Sisa, Istanbul, 1993-2000. (Tekeli, 1999).

In spite of the lack of architectural prestige, unsuitable professional and economic conditions in the country Tekeli (2001b), the successful strategy of Tekeli-Sisa architectural practice in the professional world deserves particular attention. The following statement by Doğan Tekeli emphasizes the main principles of their careers (Ulueren, 2006):

> "...Perhaps one can talk about a limited success for Tekeli-Sisa Partnership. Perhaps the significant number of design contests and applications that were won and that a major portion of these have been published and recognized and that the office is still sought for certain new buildings and initiatives are the criteria for the limited success I talked about. If it exists, its secret should be the great sense of responsibility we bear towards the society, the environment and the profession. You take on the responsibility of designing and applying a building for a fixed certain price. The more you work, the more research and trials you make, that much higher is the level of design. However, your fixed income decreases in proportion to your efforts. I guess after we take on responsibility, we don't care about the financial side any more..." (pp. 89).

As this academic research on their recent design practice history, textual readings on their four large-scale important buildings [91] and semi-structured interviews with Doğan Tekeli indicate:

First of all, their architectural education can be seen as one of the main factors for achieving a successful career in the professional world. Doğan Tekeli and Sami Sisa studied with some leading academicians, who were also outstanding (individual) practitioners in Turkey. Instead of a personally directed set of principles, their education and design studio work were based on mostly practice-oriented issues and the core values of architectural design, such as function, structure, materials and details with rational problem solving skills and an analytic approach. (Figures 4.3.; 4.4.; 4.5). With this perspective, they have never displayed a star or heroic profile nor exaggerated their creative roles in the professional world. It has helped them conduct a realistic strategy in the sector. As the findings of this dissertation indicate, this office still traces their main architectural principles coming from the education of its founding partners. [92]

Figure 4.3 : Emin Halit Onat with his students. (Mimarlar Odası, 2010).

91. See Appendix E for the general characteristics of four buildings investigated in this Ph.D. dissertation and their influences on Tekeli-Sisa's professional role, p. 192-194.

92. As Nuri Cihan Kayaçetin elaborates in his Ph.D. dissertation, architectural knowledge can be classified into three groups, design knowledge, application knowledge and strategic knowledge. According to his definition, design knowledge is gained through education and practice. It is necessary for architectural design and includes design ideas, design constraints, project drawings, schemas, etc. Secondly, application knowledge refers to general building knowledge, such as applied methods, construction techniques, building cost, material, detail, etc. Thirdly, strategic knowledge consists of information about clients, contractors, competitiors, employees, market, etc. See, Kayaçetin, N. C., 2009. Exploring Knowledge Management in the Practice of Architecture: A Pilot Study from the Turkish Capital, Ph.D. Thesis, Middle East Technical University, Ankara, p. 50. On this basis, it can be assumed that the survival of Tekeli-Sisa indicates a succesful synthesis of these three types of architectural knowledge as design practitioners.

Figure 4.4 : Doğan Tekeli and Emin Halit Onat. (Mimarlar Odası, 2010).

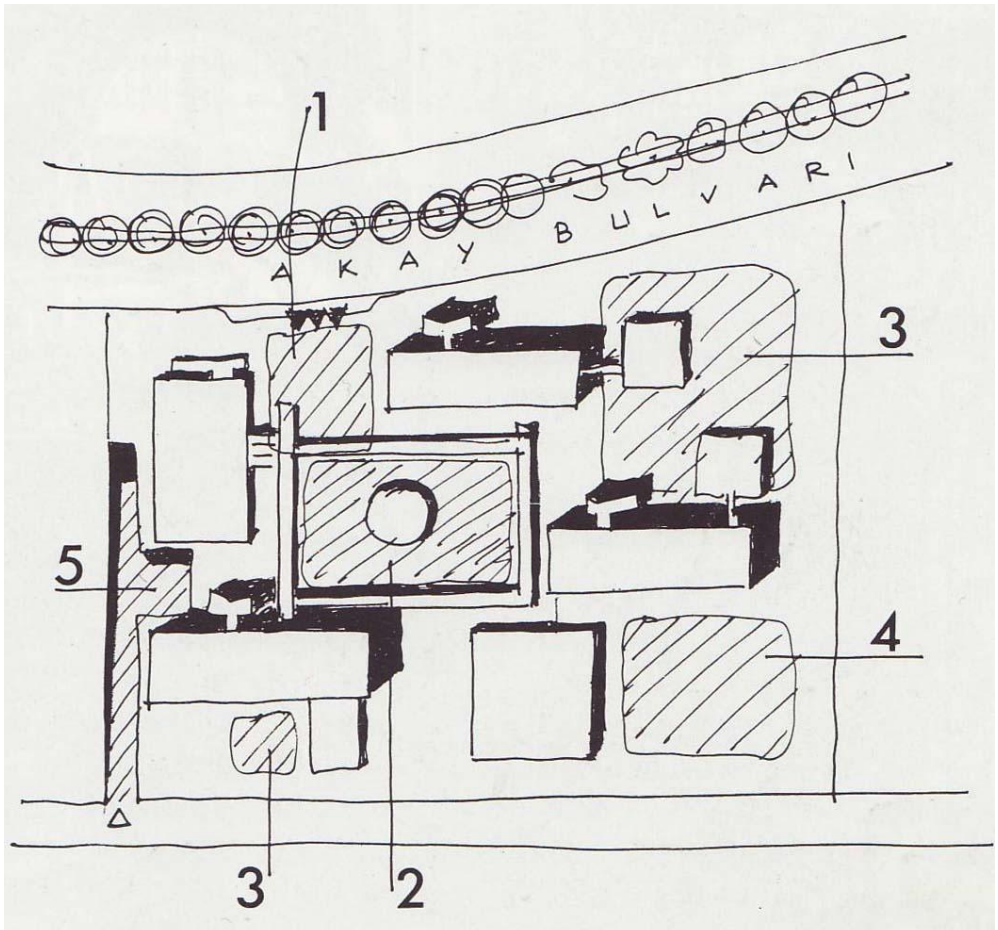


Figure 4. 5 : A hostel for 2000 students, Tekeli-Sisa with Metin Hepgüler, Ankara, 1959-1961. (Tekeli and Sisa, 1976).

Secondly, it should be emphasized that they define architectural creativity with respect to close interdepencies among a client's economic budget, the capacity of the building sector and other practitioners. In other words, an original design idea should be a a cost-effective solution and consider the available construction techniques of the country and a team-based approach for Tekeli-Sisa. (Tekeli, 2001a; Tekeli and Sisa, 1976). In particular, it can be claimed that their formulations of the client help them realize new solutions. Although clients' unfamiliarity with design culture and the process of architectural design practice is one of the important difficulties in Turkey, this office regards them as one of the important participants of practice. (Tekeli, 2009b, Bektaş, et. al, 1996). Without imposing an architectural ego or exaggerating their personal creativity, these two design practitioners were able to achieve the gaining of the client's trust with professional integrity, codes of ethics and a rational approach. [93] It can be assumed that this professional-client relationship supported the team spirit of their practice. (Figures 4.6; 4.7; 4.8).

Figure 4.6 : Doğan Tekeli, Yıldırım Altav, in the construction area of Renault Car Manufacturing Plant, Bursa, 1971-1972. (Tekeli and Sisa, 1994).

Figure 4.7 : Renault Car Manufacturing Plant, assembly of the space frames. (Tekeli and Sisa, 1976).

93. According to emprical study conducted by Nilgün Fehim Kennedy, the lack of ethics of architecture is still one of the critical topics for architects in Turkey. See, Kennedy, N. F., 2005. The ethos of architects towards an analysis of architectural practice in Turkey, Ph.D. Thesis, Middle East Technical University, Ankara, p.157.

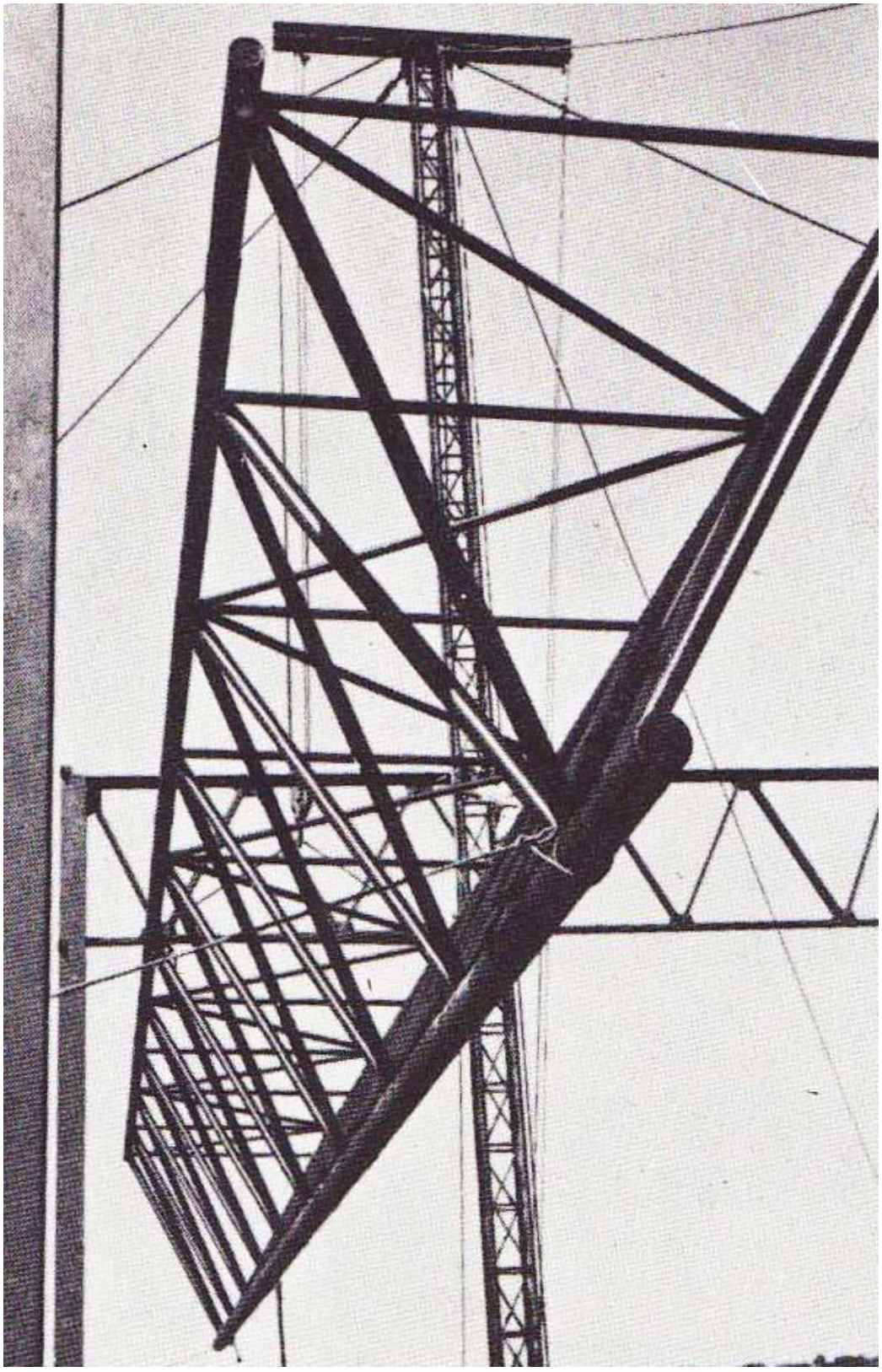


Figure 4.8 : Renault Car Manufacturing Plant, lifting up space frames. (Tekeli and Sisa, 1976).

Thirdly, they did not conduct commercial practice for financial gain. They started their careers with architectural design competitions. Their success in this field helped these two modern pioneers make their names in the professional milieu through their creative design solutions. Gaining confidence, they were able to obtain their first large-scale commissions before entering the professional world. With respect to their practice framework in the sector, Doğan Tekeli and Sami Sisa were selective in choosing clients with whom they work and the project type. They prefer clients whose expectations meet the main architectural principles of the office. The standards of architectural service and its quality, responsibility towards the profession and the environment are leading principles for them. In addition to these issues, they do not have a marketing strategy. Instead, architectural publications, awards and conferences are important communication channels for them to seek out potential clients. Invitational architectural design competitions are still another way for them to get new commissions, realize their creative solutions and survive in practice.

Fourthly, they define architecture as a design-centered profession. In other words, architectural design and creative solutions are central to their professional careers. They did not define their self-images and practice through a national ideology, the question of identity, a stylistic approach or a discourse. Instead of these issues, the quality of design and practice-oriented objectives were the main concerns of their careers. Indeed, architectural works designed and supervised by Tekeli-Sisa have a distinctive character with creative spatial arrangements, structural systems and details. For them, creative architectural design practice is a professional service. As professionals, they do not elaborate architectural creativity in personal terms and differentiate itself from artistic creativity. (Tekeli, 1981). In terms of the client, they do not see him or her as a customer. Codes of ethics, norms, regulations, the altruistic character of professionality are important for their architectural service. With this understanding, they have been acclaimed by the users of their buildings, public and the academic milieu in the country. (Akcan and Zelef, 2001; Özkan, 2001).

Fifthly, they have conducted a research-based design practice. For them, architectural design is an open-ended problem solving process with respect to the real dynamics of the professional world. Instead of predefined solutions, they analyze design questions, the main components of a building program and investigate possible rational solutions in order to explore new possibilities. (Akcan and Zelef, 2001; Tekeli 2001a). (Figures 4.9; 4.10).

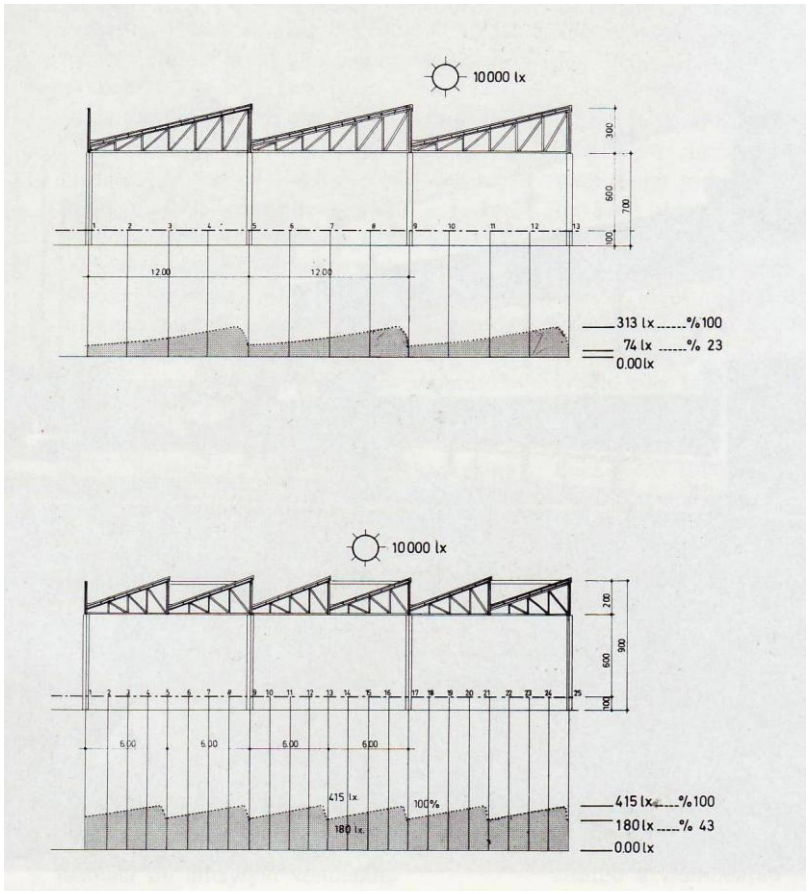


Figure 4.9 : A Telecomunication plant, Tekeli-Sisa, Istanbul, 1966-1967, explanatory sketch, comperative study of single and twin north light roof system spanning 12 meters, structural and natural lighting problems were considered. (Tekeli and Sisa, 1976).

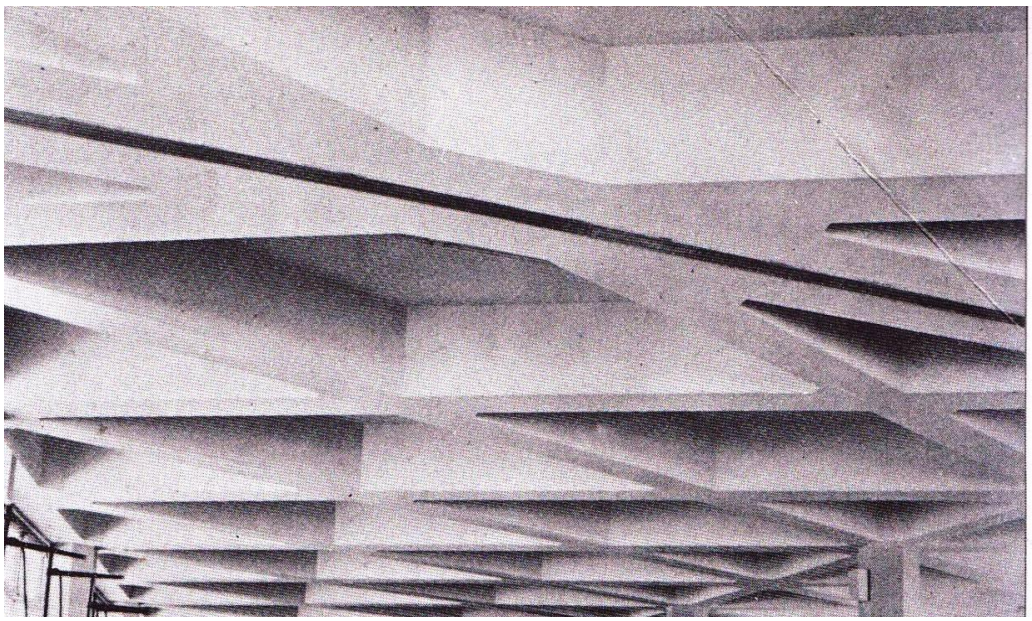


Figure 4.10 : Neyir Tricotage and Confection Factory, Tekeli-Sisa with Metin Hepgüler, Istanbul, 1963-1964, transverse waffle slab roofing the production hall. (Tekeli and Sisa, 1976).

Sixthly, in order to achieve all of these principles, Tekeli-Sisa did not change their distinctive office culture. For them, an architectural office is not a place where people work to make money. They underline that these places are working settings that include experience, research, education, the combination of creativity and techniques. They have never intended to become a larger office. Instead of powerful status or strict hierarchy, the creative soul of design teams is one of the main essentials of this office. As two role models, Doğan Tekeli and Sami Sisa always acted as head designers and were involved throughout projects. (Figure 4.11). With this understanding, this design-oriented architectural office could become institutionalized. As the following statement implies (Kayaçetin, 2009):

> "…Architectural organizations may benefit from an institutional setting in the design process. Recording all activities in a process with defining better job and activity descriptions, organizations have a greater control on all aspects including the design process. Removing excessive subjectivity on how activities should progress may render architectural design process less dependant on single individuals. With a better control on design activities, it could be easier to capture and manage the architectural knowledge. Also, one of the main advantages of an institutional organization is the capability of performing all activities even in the absence of executives. By doing so, organizations may provide flexibility and increase the work volume and also establish a more satisfying working environment for their employees...." (p. 87).

Figure 4.11 : Tekeli-Sisa Architectural Office, Istanbul, 2008. (Photograph: Meral Ekincioğlu).

In spite of some messages by Tekeli-Sisa architectural practice in the professional world since the 1960s, it seems to be under question how their efforts could evoke awareness in Turkish architecture to define, evaluate and interprete a new philosophy of practice and the design practitioner's professional role in the country. For instance, Chrysler Truck Assembly Plant underlined that Tekeli-Sisa clearly differentiated their practice from an architect as an artist profile in the end of the

1960s. (Tekeli and Sisa, 1976). Without ignoring a personal touch in architecture, they indicated the importance of cost, objective quality, a reasonable amount of standardization and the reality of construction around these years. (Tekeli, 1969). In other words, their professional strategy has begun to reveal close interdepencies among the client's economic budget, the capacity of the building sector, the social milieu of the market and the design architect's practice since the 1960s. In spite of this fact, no academic text analyzing Chrysler Truck Assembly Plant with respect to the professional context of Tekeli-Sisa architectural practice could be found during this research process. (Tekeli, 2009a). On the other hand, the following statement exemplifies the general view on this period (Tapan, 2005):

> "...Unfortunately, one cannot find such a positive approach in the buildings constructed in the decade 1950-1960. The architecture of this era exhibits inconsistencies within its own chronology in the approach to form. Facade treatments, which had been heavily influenced by Ottoman and especially Anatolian models during the Second National Movement of the previous decade, are now simple and rational and closely follow the ideas of the International Style. Plan and form solutions are prismatic in nature. Rectangles and squares, which are functional geometric elements, predominate in site plans. The grid system is used extensively on facades..." (p.107).

Since the second half of the 1970s, Tekeli-Sisa architecture has underlined that design architect's practice had begun to be recognized as a commercial instrument by different capital groups and stimulated by their fragmentary financial investments. As one of the leading examples of their buildings in this period, a bank and office building complex in Istanbul designed and supervised between 1976 and 1999 shows that design architects should have considered a market-concious practice in the private sector. However, it became a critical issue to differentiate professional values from commerce in architecture. (Greenwood, 1988). Without being manipulated by the large-scale client's profit-oriented logic, the phenomenon of commodification and an extravangant language in architecture, Tekeli-Sisa practice could give a priority to generate rational solutions to the design problem through an economic and a systematic approach, high degree of self-control and codes of ethics in this building complex. Instead of individual creativity and a personally directed set of principles in architecture, they regarded the client as one of the important participants of their practice and did not subordinate his needs and expectations. (Tekeli, 2009b). Preferring an organizational discipline driven by market forces, they could position their design practice in a new organizational capacity related to new economic dynamics, the building sector and the social milieu of the market. With this professional vision, Doğan Tekeli criticizes architects' elitist images and an emphasis on Western trends in Turkish architecture in the 1980s. (Tekeli, 1981). In spite of his messages and architectural strategy, no academic text

analyzing bank and office building complex in Istanbul between 1976 and 1999 with respect to the professional strategy of Tekeli-Sisa architectural practice could be found during this research process. (Tekeli, 2009b). Their architecture and some commercial buildings were mostly interpreted through a formal approach or some architectural styles, such as modernism or post-modernism in these years. (Tapan, 2005; Akcan and Zelef, 2001; Kazmaoğlu and Tanyeli, 1986; Sözen, 1984; Yücel, 1984). It can be assumed that most of these texts are far away from elaborating their practice and professional self-images in the sector. (Tekeli, 2009b).

In the 1990s and in the 2000s, Tekeli-Sisa architectural practice began to operate under the service-based economy and its intensified commercial impact unlike manufacturing-based economy in Turkey around the 1970s. As a power symbol of large-scale clients in the private sector, mixed-use commercial buildings of this period required high budget, high technology, advanced construction methods and a contemporary outlook. As Metrocity Shopping, Office and Residence Complex designed and built between 1994 and 2003 indicates, Tekeli-Sisa architectural practice began to operate under the client's intensified commercial expectations, a competitive global milieu and more complex social dynamics of the sector. Within such a picture, this building complex reveals that Tekeli-Sisa architectural practice did not display a heroic profile or a formal language rooted in commercial culture. For these professional design practitioners, team-based design approach, a collective act with the client and other participants of practice were essential principles. (Karabey, 2003). As a team-player, their professional relationship with the client was based on the importance of architectural quality, the client's needs and expectations and the efficiency of their practice instead of profit-oriented issues. In other words, they could differentiate the client from the customer in these years in spite of the strong influence of commercial dynamics on architecture. Pursuing still their rational function-structure solutions, professional integrity, management and coordination skills of various group of participants in practice, they could have control over the substance of their work and complete this mixed-use building program in spite of uncertainty inherent in the process. (Karabey, 2003). For the case of Metrocity Shopping, Office and Residence Complex, some interviews with Doğan Tekeli indicate the critical issues of architectural design process and its realization with other participants of practice. (Karabey, 2003; Uluğ, 2003). Although this mixed-used building complex are one of the critical turning points for Tekeli-Sisa architectural practice and their professional roles, no academic text analyzing this complex and its influence on these design practitioners' self-image in the private

sector could be found during this research process. (Tekeli, 2009b). On the other hand, some academicians have begun to indicate the basic principles of their practice and the importance of their professional roles in this period. (Akcan and Zelef, 2001; Özkan, 2001; Tanyeli, 2001). However, the lack of in-depth analysis of their practice and professional roles still raise a question. In parallel to this view, the following statement seems to support that there is still a need to investigate architect's professional role in Turkey (Kennedy, 2005):

> "…Architects in Turkey also suffer from problems related to the recognition of their professional identities. While civil engineers and unqualified contractors produce architectural projects, architects are distanced from control of the construction process. The provision of architectural services by unqualified people İn Turkey can have extremely serious consequences, as becomes clearest in the case of earthquakes. In addition, the field of influence of the profession has been narrowed through the emergence of a series of new design professions such as interior design, landscape architecture and urban design...According to Teymur, much attention is paid to new buildings, the work of famous architects, and the affairs of professional institutions, and major advances have occurred in architectural theory and history in recent decades. But there still exists no comprehensive sociology of the architectural profession…" (p.5-6).

In addition to the case of Tekeli-Sisa architectural practice, the literature review of this study reveals that it is necessary to investigate and elaborate the design practitioner's professional role in Turkish architecture. (Kennedy, 2005; Balamir, 1996; Nalbantoğlu, 1989). Such an effort can assist them in thinking about their positions in the sector, clarify critical issues and define an effective strategy for dealing with other participants and the client's expectations. For instance, how many different types of design-oriented architectural offices exist in Turkey? How many different types of clients operate in the professional world? What are their characteristics? How do clients and design architects define each other and their roles in practice? How do clients select design architects? How does a design architect get a commission from what kind of the client? What are the critical topics of the building sector? Who are the main participants of the design architect's professional practice? How do they define their roles and what does design practice mean for them? And the list goes on.

In recent times, it needs to be emphasized that it is getting more difficult for design architects to obtain jobs and survive in the professional world due to the competitive business milieu in Turkey. Clients have become more tough-minded and are not only looking for a design practitioner to realize a creative building but also for professional skills for a successful practice. In addition, the number of registered architects has been increasing. Most design architects are aware of this competition and are trying to take their places within this milieu. In particular, increasing capital investments in architecture, international flow of money and global actors call for them to be more professional than they have ever been before. Under these

circumstances, a combined effort of the Chamber of Architects of Turkey, [94] design studios in architectural schools [95] and professional architectural journalism [96] can promote a rich perspective in order to define and elaborate the design architect's self-image in the professional world. As the nature of architectural design practice transforms, they can rearrange their agenda and definitions with respect to the problems and challenges of design practitioners. From today's perspective, it can be promote a rich perspective in order to define and elaborate the design architect's self-image in the professional world. As the nature of architectural design practice transforms, they can rearrange their agenda and definitions with respect to the problems and challenges of design practitioners. From today's perspective, it can be asserted that they have been slow to recognize design architects' self-image under the real dynamics of practice. With respect to all of these facts, detailed studies on different types of design-oriented architectural offices, their current profiles and historical backgrounds can help recognize the design practitioner's self-image, challenges and predict future directions in architectural design practice. To do this, the following statement by Kenneth Frampton may be a starting point (Saunders, 2007) (Figures 4.12; 4.13):

> "...Distancing oneself from the star system is certainly liberating..." (p.117).

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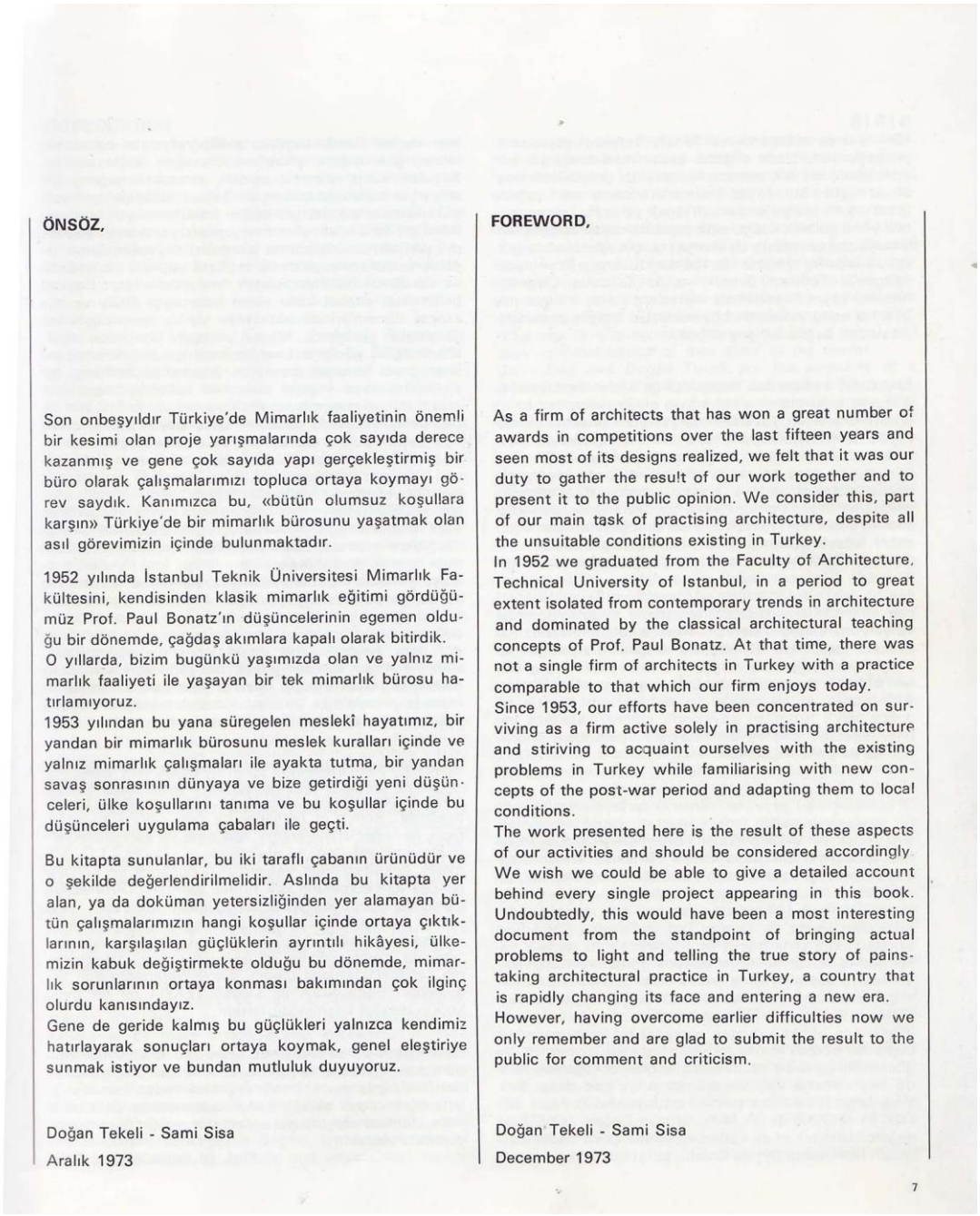
94. For instance, the Architect's Handbook of Professional Practice published by AIA since 1917 can be seen as an example of how a professional institute helps the architect understand the existing parameters in the professional service, the sophistication of architectural programs, the client's changing profiles, shifts in construction methods and new aspects of the business culture, etc. For an overview on the historical background of these handbooks, see, Gordon, D. E., 1987. the Evolution of Architectural Practice, Architecture, December, 76, pp.122-126. Although there is a report investigating the profile of architects in Turkey in 1991, it does not elaborate design architects' practice-oriented issues and the critical facts of their professional careers. See for details, İşçan, E., 1991. Mimarlar Araştırması, TMMOB Mimarlar Odası, İstanbul Büyükkent Şubesi, Istanbul.

95. A program launched by RMJM at Harvard University Graduate School of Design can be seen as a noteworthy example of the integration of education in architectural design studio with the reality of architectural design practice, see http://www.gsd.harvard.edu/research/research_centers/rmjm/index.html, accessed on October, 25th, 2009. For critical views on recent design studio work in Turkey, see, Jury Report, 2002. Archiprix Türkiye, National Architectural Competition for Graduation Projects, Ed. Çelikkurgan, G., Yapı Endüstri Merkezi Yayınları, Istanbul. p. 12; and Özelgül, E., 2009. Universality of Architectural Education and Particularity of Educational Institutions of Architecture: A Critical and Comparative Look at Four Educational Institutions of Architecture in Turkey, Master Thesis, Middle East Technical University, Ankara.

96. For an extensive debate on the role and influence of professional architectural journalism in the profession, see Larson, M. S., 1993. Behind the Postmodern Facade: Architectural Change in Late Twentieth-Century America, University of California Press, Berkeley, CA. See for a critical view on (professional) architectural journals in Turkey, Sorgucu, E. (interviewer), 1992. Yayıncılar Tartışıyor, Balamir, M., Sağdıç, B., Yurdakul, R., Tibet, R., Kartal, M., Seğmen, Ü., Özbay, H., Tümertekin, Z., Aşcıkoca, H., Tanyeli, U., Akay, Z., Mimarlık, 250, pp. 23-36.

Figure 4.12 : Doğan Tekeli-Sami Sisa, Istanbul. (Tekeli and Sisa, 1994).



ÖNSÖZ,

Son onbeşyıldır Türkiye'de Mimarlık faaliyetinin önemli bir kesimi olan proje yarışmalarında çok sayıda derece kazanmış ve gene çok sayıda yapı gerçekleştirmiş bir büro olarak çalışmalarımızı topluca ortaya koymayı görev saydık. Kanımızca bu, «bütün olumsuz koşullara karşın» Türkiye'de bir mimarlık bürosunu yaşatmak olan asıl görevimizin içinde bulunmaktadır.

1952 yılında İstanbul Teknik Üniversitesi Mimarlık Fakültesini, kendisinden klasik mimarlık eğitimi gördüğümüz Prof. Paul Bonatz'ın düşüncelerinin egemen olduğu bir dönemde, çağdaş akımlara kapalı olarak bitirdik.
O yıllarda, bizim bugünkü yaşımızda olan ve yalnız mimarlık faaliyeti ile yaşayan bir tek mimarlık bürosu hatırlamıyoruz.
1953 yılından bu yana süregelen meslekî hayatımız, bir yandan bir mimarlık bürosunu meslek kuralları içinde ve yalnız mimarlık çalışmaları ile ayakta tutma, bir yandan savaş sonrasının dünyaya ve bize getirdiği yeni düşünceleri, ülke koşullarını tanıma ve bu koşullar içinde bu düşünceleri uygulama çabaları ile geçti.

Bu kitapta sunulanlar, bu iki taraflı çabanın ürünüdür ve o şekilde değerlendirilmelidir. Aslında bu kitapta yer alan, ya da doküman yetersizliğinden yer alamayan bütün çalışmalarımızın hangi koşullar içinde ortaya çıktıklarının, karşılaşılan güçlüklerin ayrıntılı hikâyesi, ülkemizin kabuk değiştirmekte olduğu bu dönemde, mimarlık sorunlarının ortaya konması bakımından çok ilginç olurdu kanısındayız.
Gene de geride kalmış bu güçlükleri yalnızca kendimiz hatırlayarak sonuçları ortaya koymak, genel eleştiriye sunmak istiyor ve bundan mutluluk duyuyoruz.

Doğan Tekeli - Sami Sisa
Aralık 1973

FOREWORD,

As a firm of architects that has won a great number of awards in competitions over the last fifteen years and seen most of its designs realized, we felt that it was our duty to gather the result of our work together and to present it to the public opinion. We consider this, part of our main task of practising architecture, despite all the unsuitable conditions existing in Turkey.
In 1952 we graduated from the Faculty of Architecture, Technical University of Istanbul, in a period to great extent isolated from contemporary trends in architecture and dominated by the classical architectural teaching concepts of Prof. Paul Bonatz. At that time, there was not a single firm of architects in Turkey with a practice comparable to that which our firm enjoys today.
Since 1953, our efforts have been concentrated on surviving as a firm active solely in practising architecture and stiriving to acquaint ourselves with the existing problems in Turkey while familiarising with new concepts of the post-war period and adapting them to local conditions.
The work presented here is the result of these aspects of our activities and should be considered accordingly. We wish we could be able to give a detailed account behind every single project appearing in this book. Undoubtedly, this would have been a most interesting document from the standpoint of bringing actual problems to light and telling the true story of painstaking architectural practice in Turkey, a country that is rapidly changing its face and entering a new era.
However, having overcome earlier difficulties now we only remember and are glad to submit the result to the public for comment and criticism.

Doğan Tekeli - Sami Sisa
December 1973

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Figure 4.13 : Foreword, Doğan Tekeli and Sami Sisa, First Monograph, Istanbul, 1973. (Tekeli and Sisa, 1976).

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APPENDICES

APPENDIX A : Tekeli-Sisa Buildings and Projects.

APPENDIX B : Tekeli-Sisa Publications.

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APPENDIX A : Tekeli-Sisa Buildings and Projects

Australia Wool Yarn Plant, Istanbul, Turkey, 1953.

Multi Storey Residence Building, Izmir, Turkey, 1953.

Konak Komplex Administrative Center Urban Design, Izmir, Turkey, 1955.

Multi Storey Residence Building, Istanbul, Turkey, 1956.

Municipality Building, Konya, Turkey, 1956.

Ataturk University Campus, Erzurum, Turkey, 1956.

Primary School, Intermediate School, High School, Ankara, Turkey, 1956.

Petrol Ofisi Headquarters, Ankara, Turkey, 1956.

Türk Dil Kurumu (Turkish Language Foundation) Headquarters, Ankara, Turkey, 1957.

Turkish Cooperative Association Headquarters, Ankara, Turkey, 1957.

Martyrs' Monument, Gaziantep, Turkey, 1957.

Pension Fund Facility, Istanbul, Turkey, 1957.

Town Hall, Adıyaman, Turkey, 1958.

Town Hall, Kırşehir, Turkey, 1958.

Rumelihisarı Interior and Landscape Design, Istanbul, Turkey, 1958.

Town Hall, Bitlis, Turkey, 1958.

Mechanical and Chemical Industry Corporation, Ankara, Turkey, 1958.

Urban Design for the Space between Ataturk Boulevard and Suleymaniye Mosque, Istanbul, Turkey, 1958.

Olympic Stadium and Sports Facilities, Izmir, Turkey, 1958.

Moda College, Istanbul, Turkey, 1958.

Manifaturacilar Çarşisi, İ.M.Ç. (Drapers Bazaar), Istanbul, Turkey, 1959.

Higher Education Dormitory for 2000 People, Ankara, Turkey, 1959.

Stadium and Sports Facilities, Eskişehir, Turkey, 1959.

Samsun College, Samsun, Turkey, 1959.

Ege University Campus Urban Design, Izmir, Turkey, 1959.

Ziraat Bankasi General Directorate Additions, Ankara, Turkey, 1959.

D.P.I. 1. Region Facilities, Bursa, Turkey, 1959.

State Hospital, Gaziantep, Turkey, 1959.

D.P.I. Headquarters, Ankara, Turkey, 1960.

Urban Design for Harbiye Barracks Area, Istanbul, Turkey, 1960.

State Hospital, Adana, Turkey, 1960.

Multi Storey Bazaar, Tahtakale, Istanbul, Turkey, 1960.

K.T.U. Campus Urban Design, Trabzon, Turkey, 1961.

Teachers Academy, Bahçelievler, Ankara, Turkey, 1961.

Şeker Arastirma Enstitutusu (Sugar Research Institute), Etimesgut, Ankara, Turkey, 1961.

Ministry of Finance Housing Estate, Ankara, Turkey, 1961.

Social Security Organization (SSK) Hospital, Adana, Turkey, 1961.

Multi Storey Residence Building, Topağacı, Istanbul, Turkey, 1961.

Ministry of National Education Building, Ankara, Turkey, 1961.

Viniculture-Gardening Research Institute, Istanbul, Turkey, 1961.

Technical School Campus, Elazığ, Turkey, 1961.

Turkish Embassy Complex, New Delhi, India, 1962.

Victory Monument Area, Dumlupınar, Afyon, Turkey, 1962.

Turkish Pavillion in World Fair, New York, USA, 1962.

Neyir Tricotage and Confection Factory, Levent, Istanbul, Turkey, 1963.

Ege University Faculty of Science and Technology, Izmir, Turkey, 1963.

Higher Education Dormitory, Istanbul, Turkey, 1963.

Turkish Embassy Building Project, Lisbon, Portugal, 1963.

Ege University Faculty of Agriculture, Izmir, Turkey, 1963.

Municipality Complex, Sivas, Turkey, 1963.

Stad Hotel, Ulus, Ankara, Turkey, 1964.

Villa in Bebek, Istanbul, Turkey, 1964.

Antalya Regional Archaeological Museum, Antalya, Turkey, 1964.

Turkish Embassy Building Project, Nicosia, 1964.

Bus Terminal, Kayseri, Turkey, 1964.

K.T.U. Faculties of Mechanical Engineering and Electrical and Electronic Engineering, Trabzon, Turkey, 1965.

Thermal Treatment Center Project, Izmir, Turkey, 1966.

Tomb of Emin Onat, Istanbul, Turkey, 1966.

Apa Ofset Press Printing House, Istanbul, Turkey, 1965.

State Council Building, Ankara, Turkey, 1966.

Shopping Mall, Warehouse, Office Complex Project, Istanbul, Turkey, 1966.

Telecommunication Factory, Istanbul, Turkey, 1966.

Military Museum, Harbiye, Istanbul, Turkey, 1967.

Pamukbank Building, Istanbul, Turkey, 1967.

State Hospital Obstetrics and Gynecology Services, Erzurum, Turkey, 1967.

Turkish Arnament Student Dormitory, Ankara, Turkey, 1967.

United German Pharmaceutal Plant, Istanbul, Turkey, 1967.

City Bazaar, Ulus, Ankara, Turkey, 1967.

Kurtboğazı Dam D.P.I. Recreation Facilities, Ankara, Turkey, 1967.

Municipality Building, Izmir, Turkey, 1967.

K.T.U. Academical Center, Trabzon, Turkey, 1968.

Grooved Pasteboard Factory, Gebze, Kocaeli, Turkey, 1968.

Profession Institute for Girls, Ankara, Turkey, 1968.

Compessor Assembly Factory, Tuzla, Istanbul, Turkey, 1969.

Axle and Toothed Wheel Box Factory, Tuzla, Istanbul, Turkey, 1969.

Bank Branch Building, Haymana, Ankara, Turkey, 1971.

Bank Branch Building, Kilis, Gaziantep, Turkey, 1971.

Insurance Company Headquarters, Istanbul, Turkey, 1971.

Textile Factory, Bomonti, Istanbul, Turkey, 1971.

Oyak-Renault Automobile Factory, Bursa, Turkey, 1971.

Yapı Kredi Bank Staff, Aid and Pension Fund Foundation Residance, Istanbul, Turkey, 1972.

Leather Processing Factory, Izmit, Turkey, 1972.

Fertilizer Factory, Balıkesir, Turkey, 1972.

Synthetic Fiber and Yarn Factory, Edirne, Turkey, 1973.

Bank Branch Building, Uskudar, Istanbul, Turkey, 1973.

Trade Center, Karaköy, Istanbul, Turkey, 1973.

Yalova Synthetic Fiber and Yarn Factory, Yalova, Turkey, 1973.

Yapi ve Kredi Bankasi Recreation Facilities, Bayramoğlu, Istanbul, Turkey, 1973.

Paper Factory, Edirne, Turkey, 1974.

Lassa Tyre Factory, Izmit, Turkey, 1975.

Cotton Yarn Factory, Gediz, Kütahya, Turkey, 1975.

Yapı ve Kredi Bankası Branch and Office Building, Aksaray, Istanbul, Turkey, 1975.

Agriculture Machinery Factory, Düzce, Adapazarı, Turkey, 1975.

Ufi Department Store, Aksaray, Istanbul, Turkey, 1976.

Holiday Resort, Yalova, Istanbul, Turkey, 1977.

Office Building, Esentepe, Istanbul, Turkey, 1977.

İGSAŞ Residence, Tütünçiftlik, Izmit, Turkey, 1978.

Complex for Small Industries, Topkapı, Istanbul, Turkey, 1978.

Eczacıbaşı Serum Factory, Ayazağa, Istanbul, Turkey, 1979.

Carburetor Factory Project, Manisa, Turkey, 1979.

Cigarette Factory, Akhisar, Manisa, Turkey, 1979.

Yapı ve Kredi Bankası Service Building, Okmeydanı, Istanbul, Turkey, 1979.

Eczacıbaşı Gentamicin Plant, Ayazağa, Istanbul, Turkey, 1980.

Office Building and Shop, Harbiye, Istanbul, Turkey, 1980.

Administration Building for a Firm, Şişli, Istanbul, Turkey, 1980.

Mass Housing Project, Al-Kharj, Saudi Arabia, 1980.

Apartment Building Group Project, Miami, Florida, USA, 1980.

Summer House, Tuzla, Istanbul, Turkey, 1980.

Ceramic Factory Project, Aksaray, Niğde, Turkey, 1980.

Transportation Company Headquarters, Istanbul, Turkey, 1980.

Bank Decoration, Maçka, Istanbul, Turkey, 1980.

Mass Housing Project, Abu Dhabi, United Arab Emirates, 1980.

Mass Housing Project, Kozyatağı, Istanbul, Turkey, 1980.

Army Recreation Facilities, Juffra, Libya, 1980.

Biscuit, Chocolate Factory, Topkapı, Istanbul, Turkey, 1982.

United German Pharma Factory Expansion, Topkapı, Istanbul, Turkey, 1982.

Mass Housing Project, Basra, Iraq, 1982.

Islam Economy Research Institute, Jidda, Saudi Arabia, 1983.

Undersecretariat of Treasury and Foreign Trade Building, Ankara, Turkey, 1983.

Mass Housing Project, Misurata, Libya, 1983.

Bank Branch Decoration, Harbiye, Istanbul, Turkey, 1984.

Bank Branch Decoration, Gayrettepe, Istanbul, Turkey, 1984.

Residential Complex, Etiler, Istanbul, Turkey, 1985.

Trade Center, Mecidiyeköy, Istanbul, Turkey, 1985.

Touristic Hotel Project, Istanbul, Turkey, 1985.

Residential Complex, Ortaköy, Istanbul, Turkey, 1985.

Bank Branch Decoration, Esentepe, Istanbul, Turkey, 1985.

Banking School, Dragos, Istanbul, Turkey, 1985.

Residential Complex, Anadoluhisarı, Istanbul, Turkey, 1986.

Anavatan Party Headquarters, Ankara, Turkey, 1986.

Shopping Center and Touristic Hotel Project, Etiler, Istanbul, Turkey, 1986.

Trade Center Project, Gayrettepe, Istanbul, Turkey, 1986.

DUSA Industrial Fiber Factory, Izmit, Turkey, 1987.

Multi Storey Residence Building, Bakırköy, Istanbul, Turkey, 1987.

Bank Branch Decoration, Istanbul, Turkey, 1987.

Multi Storey Residence Building, Mecidiyeköy, Istanbul, Turkey, 1987.

Administration and Business Center Project, Levent, Istanbul, Turkey, 1988.

Bank General Directorate Decoration, Istanbul, Turkey, 1988.

Data Processing Center Building Project, Ankara, Turkey, 1988.

Eczacıbaşı Pharmaceutical Plant, Lüleburgaz, Turkey, 1989.

Trade Center, Maslak, Istanbul, Turkey, 1990.

Vakıfbank Social Facilities and Data Processing Center, Ankara, Turkey, 1990.

Yapı ve Kredi Bankası Kızılay Branch Building Facade Renovation, Ankara, Turkey, 1990.

Antalya Airport International Lines Terminal Building I, Antalya, Turkey, 1991.

Mass Housing Project, Dikmen, Ankara, Turkey, 1991.

Shopping Center and Touristic Hotel Project, Maltepe, Istanbul, Turkey, 1991.

Bufer-Legrand Electrical Appliances Plant, Gebze, Kocaeli, Turkey, 1991.

Sports Facilities, Umraniye, Istanbul, Turkey, 1992.

Halk Bankasi General Headquarters Complex, Ankara, Turkey, 1993.

İş Bankası General Directorate Complex, Istanbul, Turkey, 1993.

GOSB Administrative Center, Gebze, Kocaeli, Turkey, 1994.

Metrocity Shopping, Office and Residence Complex, Levent, Istanbul, Turkey, 1994.

Sanovel Pharmaceutical Plant, Esenyurt, Istanbul, Turkey, 1996.

Landmark Shopping Complex, Sariyer, Istanbul, Turkey, 1996.

Housing and Shopping Complex, Veliefendi, Istanbul, Turkey, Turkey, 1996.

Show TV Office and Television Studios Complex, Istanbul, Turkey, 1996.

Sakosa (Hoecsa) Industrial Fiber and Cord Fabric Factory, Izmit, Turkey, 1997.

Logo Software Company Building, Gebze, Turkey, 1997.

Turkish Jockey Club Headquarters, 1988.

Nural Residence Multi Storey Housing Complex, Göztepe, Istanbul, Turkey, 1998.

Mountain Hotel, Bolu, Turkey, 1999.

Covered Sports Hall for Eczacıbaşı Volleyball Team, Ayazağa, Istanbul, Turkey, 1999.

Municipality Marriage Hall and Business Center, Izmit, Turkey, 2000.

Selenium Residence, Istanbul, Turkey, 2001.

Sanovel Pharmaceutical Plant, Silivri, Turkey, 2001.

Renovation of Ifea (Institut Francais d'Etudes Anatoliennes-French Institute of Anatolian Studies), Multi Purpose Room, Istanbul, Turkey, 2002.

Etik Houses, Multi Purpose Housing Complex, Erenköy, Istanbul, Turkey, 2002.

Eczacıbaşı Pharmaceutical Factory, Sefalosporin Production Plant, Lüleburgaz, Turkey, 2003.

GOSB Technopark, Gebze, Kocaeli, Turkey, 2003.

Turkan Dereli Primary School and Muammer Dereli High School, Izmit, Turkey, 2004.

Uğur Plaza Shopping and Office Complex, Gaziantep, Turkey, 2004.

Antalya Airport International lines Terminal Building II, Antalya, Turkey, 2004.

Kentplus Mass Housing Settlement, Ataşehir, Istanbul, Turkey, 2006.

Shopping Center, Erbil, Iraq, 2007.

Sabiha Gokçen Airport International Lines Terminal Building, Istanbul, Turkey, 2007.

Shopping Complex, Askhabad, Turkmenistan, 2008.

Kapital-2 Headquarter, Maslak, Istanbul, Turkey, 2008.

Beşiktaş AVM, Beşiktaş, Istanbul, Turkey, 2009.

APPENDIX B : Tekeli-Sisa Publications

İzmir Konak Sitesi proje müsabakası, 1956. *Arkitekt,* **25**, 284, pp. 57-65.

Atatürk Üniversitesi proje müsabakası, 1956. *Türkiye Mühendislik Haberleri*, **20**, p. 9.

Kooperatifler Sarayı proje müsabakası neticelendi, 1956. *Karınca,* **238**, pp. 9-10.

Gaziantep Şehitler Abidesi ve Harp Müzesi proje müsabakası, 1957. *Arkitekt,* **26**, 286, pp. 29-34.

Konya Belediye Binası proje müsabakası, 1957. *Arkitekt*, **26**, 287, pp. 58-62.

İstanbul Manifaturacılar Çarşısı proje müsabakası, 1958. *Arkitekt*, **26**, 291, pp. 87-92.

Rumelihisarı Bahçesinin Tanzimi, 1958. *Arkitekt*, **29**, 299, pp. 61-67.

Ankara Üniversite ve Yüksek Okullar Talebe Yurdu proje müsabakası jüri raporu, 1960. *Arkitekt*, **29**, 299, pp. 61-67.

İstanbul Manifaturacılar Çarşısı proje müsabakası, 1960. *Arkitekt*, **29,** 300, pp. 122-132.

Ankara Yüksek Öğretmen Okulu proje müsabakası izah raporu, 1960*. Arkitekt,* **29,** 31, pp. 165-182.

Eminönü-Tahtakale'de bir işhanı, 1961. *Arkitekt,* **30**, 302, pp. 9-11.

Maliye Sitesi proje müsabakası, 1961. *Arkitekt,* **30**, 302, pp. 18-39.

Türkiye Cumhuriyeti Yenidelhi Büyük Elçilik Binası mimari proje müsabakası, 1962. *Arkitekt,* **31**, 309, pp. 163-172.

Shape of things to come, proposed Turkish Embassy Building in New Delhi, 1962. *the Indian Architect,* **5**, 18, pp. 22-27.

Neticelenen Proje Yarışmaları, Ege Üniversitesi Fen Fakültesi proje yarışması neticeleri, 1963. *Mimarlık,* **6**, III.

Der Neue StoffMarkt von Istanbul, 1963. *Bauen+Wohnen,* **11**, pp. XI 1-XI 2.

Ege Üniversitesi Fen Fakültesi proje yarışması jüri raporu, 1964. *Devlet Yapıları Bülteni,* pp. 29-34.

Antalya Bölge Müzesi Mimari proje yarışması jüri raporu, 1964. *Arkitekt,* **33,** 314, pp. 28-37.

Chrysler Sanayi A.Ş. Çayırova Fabrikası,1964*. Arkitekt,* **34,** 316, pp. 101-107.

Emekli Sandığı'nın Ankara'da yaptıracağı otel-sinema tesisleri mimari proje yarışması, 1964. *Mimarlık,* **3**, pp. 25-29.

Özer, B., 1964. Rejyonalizm, Universalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme, *Istanbul,* pp. 77, 116, 117.

Istanbul Manifaturacılar Çarşısı, 1965. *Mimarlık,* **15,** pp. 23-25.

Erzurum Kenti İmar Planı yarışması, 1965. *Mimarlık,* **26**, pp. 4.

Aru, K. A., 1965. Yayalar, taşıtlar, şehir dokusunda yeni ulaştırma düzenleri, *Istanbul,* pp. 110-112.

Agamemnon Kaplıcaları proje yarışması neticesi, 1966. *Mimarlık,* **29**, pp. 6.

Mimarlar Odası 1966 yılı mimarlık ve şehircilik jüri adayları listeleri, 1966. *Mimarlık,* **29,** pp. 6.

Emin Onat kabri yarışması sonuçlandı, 1966. *Mimarlık,* **30**, pp. 7.

İzmir Agamemnon Sıcak Su Tedavisi Merkezi mimari proje yarışması,1966. *Mimarlık,* **30**, pp. 24-30.

Ord. Prof. Emin Onat'ın kabri tamamlandı, 1966. **38**, *Mimarlık,* pp. 2.

Levent'te Neyir Örme Fabrikası, 1966. *Mimarlık,* pp. 22-24.

İzmir Belediye Sarayı Yarışması Sonuçlandı, 1967. *Mimarlık,* **39**, pp. 13.

Sınırlı yurt yarışması sonuçlandı, 1967. *Mimarlık,* **39**, pp. 13.

Adana İmar Planı yarışması sonuçlandı,1967. *Mimarlık,* **39**, pp. 14.

Selimiye Camii civarının tanzimi yarışması, 1967. *Mimarlık,* **41**, pp. 8.

Mimarlar Odası 1967 yılı mimarlık ve şehircilik jüri listesi,1967. *Mimarlık,* **41**, pp. 9.

Ankara Ulus Meydanı Çarşı ve Büro Binası proje yarışması, 1967. *Mimarlık,* **45**, pp. 15-25.

Sonuçlanan sınırlı yarışmalar, Erzurum Devlet Hastanesi ilave kısmı, 1967. *Mimarlık,* **49**, pp. 5.

Sonuçlanan yarışmalar, Karadeniz Teknik Üniversitesi Makine ve Elektrik Fakülteleri binaları proje yarışması, 1967. *Mimarlık,* **50**, pp. 5.

Der Neue Stoffmarkt in Istanbul, 1967. *Deutsche Bauzeitung,* die Bauzeitung, **12**, pp. 963-965.

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APPENDIX C : Tekeli-Sisa Awards

The Sinan Award, 4th National Architecture Awards by the Chamber of Architects, 1994.

Architectural Design Competitions and Awards (1st Prizes)

Konak Complex Administrative Center Urban Design, Izmir, Turkey,
With Tekin Aydın. 1st prize in the competition held by Izmir Municipality, 1955. Application project completed in 1956 and main decisions were mainly constructed by municipality.

Municipality Building, Konya, Turkey,
With Metin Hepgüler. 1st prize in the competition held by Konya Municipality, 1956. Constructed with professional control.

Primary School, Intermediate School, High School, Ankara, Turkey,
1. prize in competition held by Çankaya Okul Yaptırma Derneği Cankaya School Building Association), 1956.

Town Hall, Adıyaman, Turkey,
1st prize in the competition held by the Ministry of Public Works and Settlement, 1958. Together with Metin Hepgüler. Built without supervision of chief architects.

Rumelihisarı Interior and Landscape Design, Istanbul, Turkey,
Together with Metin Hepgüler. 1st prize in the competition, 1958. Project and construction stage have been supervised.

Manifaturacılar Çarşısı (İ.M.Ç.), Drapers Bazaar, Istanbul, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by Istanbul Manifaturacilar Çarsisi Kooperatifi (Textile Wholesalers Association), 1959.

Higher Education Dormitory for 2000 People, Ankara, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by a Dormitory Building Association, 1959.

D.S.İ. 1. Region Facilities, Bursa, Turkey,
Together with Metin Hepgüler. 1st prize in the limited competition held by D.S.İ. (State Water Works), 1959. Built without supervision, 1961-1964.

Teachers Academy, Bahçelievler, Ankara, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by the Ministry of Public Works and Settlement, 1961. Supervised during construction, 1962-1968.

Şeker Araştırma Enstitüsü (Sugar Research Institute), Etimesgut, Ankara, Turkey,
Together with Metin Hepgüler. 1st Prize in the competition held by Türkiye Şeker Fabrikaları Anonim Şirketi (Turkish Sugar Factories Incorporate Firm), 1961. Supervised during construction, 1962-1963.

Turkish Embassy Complex, New Delhi, India,
Together with Metin Hepgüler. 1st prize in the competition held by the Ministry of Public Works and Settlement, 1962. Built without supervision of chief architects.

Ege University Faculty of Science and Technology, Izmir, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by the Ministry of Public Works and Settlement, 1963. Built without supervision of chief architects, 1964-1965.

Stad Hotel, Ankara, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by Pension Fund, 1964. Supervised during construction.

Antalya Regional Archeological Museum, Antalya, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by the Ministry of Public Works and Settlement, 1964. Built without supervision of chief architects.

K.T.U. Faculties of Mechanical Engineering and Electrical and Electronic Engineering, Trabzon, Turkey,
Together with Metin Hepgüler. 1st prize in the competition held by the Ministry of Public Works and Settlement, 1965. Built without supervision of chief architects, 1968-1972.

Tomb of Emin Onat, Istanbul, Turkey,
1st prize in the competition held by T.M.M.O.B. Architecture Chamber and İ.T.Ü. Architecture Faculty, 1966. Supervised during construction.

Shopping Mall, Warehouse, Office Complex Project, Istanbul, Turkey,
1st prize in the competition held by Umumi Mağazalar Anonim Şirketi (Public Stores Company), 1966. Not constructed.

Pamukbank Building, Istanbul, Turkey,
Project won the first prize in the competition with limited participation opened for a building to include general directorate and central branch functions of Pamukbank which was a small bank in 1967. Project was built in 1971-1972.

State Hospital Obstetrics and Gynecology Services, Erzurum, Turkey,
1st prize in the competition held by the Ministry of Public Works and Settlement, 1967. Built without supervision of chief architects.

K.T.Ü. Academical Center, Trabzon, Turkey,
Project won the first prize in the competition opened in 1968 for the academic center on the area reserved in the settlement plan that was obtained in an earlier competition of Karadeniz Technical University.

Yapı Kredi Bank Staff, Aid and Pension Fund Foundation Residance, Istanbul, Turkey,
1st prize in the competition with limited participation, 1972. Supervised during construction.

Undersecretariat of Treasury and Foreign Trade Building, Ankara, Turkey,
1st prize in the limited competition held by Halk Bankasi General Directorate, 1983. Built without supervision.

Administration and Business Center Project, Levent, Istanbul, Turkey,
1st prize in the limited competition held by Şise Cam Factories General Directorate, 1988.

Vakıfbank Social Facilities and Data Processing Center, Ankara, Turkey,
1st prize in the limited competition held by Vakıflar Bankası, 1990. Not constructed.

Antalya Airport International lines Terminal Building I, Antalya, Turkey,
1st prize in the competition with limited participation held by Directorate General of State Airports Administration (DHMİ), 1991. Supervised during construction.

Sport Facilities, Ümraniye, Istanbul, Turkey,
Chosen for application in the limited competition held by Northern Elektrik Telekomunikasyon A.Ş., 1992. Supervised during construction.

Metrocity Shopping, Office and Residence Complex, Istanbul, Turkey,
1st prize in the limited competition held by Metrosite Partnership, 1994. Supervised during construction.

Sabiha Gökçen Airport International Lines Terminal Building, Istanbul, Turkey,
1st prize in the competition with limited participation held by Havaalanı İşletme ve Havacılık Endüstrileri A.Ş (Airport Management and Aeronautic Industries) and Savunma Sanayii Müsteşarlığı (Defence Industry Undersecretariat), 2007.

Other Prizes and Mentions

Ataturk University Campus, Erzurum, Turkey,
With Metin Hepgüler. 2. prize in the competition held by the Ministry of Public Works and Settlement, 1956.

Petrol Ofisi Headquarters, Ankara, Turkey,
Together with Metin Hepgüler. 1st mention in the competition held by Petrol Ofisi, 1956.

Türk Dil Kurumu (Turkish Language Foundation) Headquarters, Ankara, Turkey,
Together with Metin Hepgüler. 1st mention in the competition held by Türk Dil Kurumu, 1957.

Turkish Cooperative Association Headquarters, Ankara, Turkey,
Together with Metin Hepgüler. 1st mention in the competition held by Turkish Cooperative Association, 1957.

Martyrs' Monument, Gaziantep, Turkey,
Together with Metin Hepgüler. 3rd prize in the competition held by the Ministry of Public Works and Settlement, 1957.

Pension Fund Facility, Istanbul, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by Pension Fund, 1957.
Town Hall, Bitlis, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1958.

Mechanical and Chemical Industry Corporation, Ankara, Turkey,
Together with Metin Hepgüler. 3rd prize in the competition held by the foundation, 1958.

Urban Design for the Space between Atatürk Boulevard and Süleymaniye Mosque, Istanbul, Turkey,
Together with Metin Hepgüler. 3rd prize in the competition held by Istanbul Manifaturacılar Çarşısı Kooperatifi (Textile Wholesalers Association), 1958.

Olympic Stadium and Sports Facilities, Izmir, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by General Directorship of Physical Education, 1958.

Moda College, Istanbul, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by the Ministry of Public Works and Settlement, 1958.

Stadium and Sports Facilities, Eskişehir, Turkey,
3rd prize in the competition held by General Directorship of Physical Education, 1959.

Samsun College, Samsun, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by the Ministry of Public Works and Settlement, 1959.

Ege University Campus Urban Design, Izmir, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by the Ministry of Public Works and Settlement, 1959.

Ziraat Bankası General Directorate Additions, Ankara, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by Ziraat Bankası, 1959.

State Hospital, Gaziantep, Turkey,
Together with Metin Hepgüler. 3rd prize in the competition held by the Ministry of Public Works and Settlement, 1959.

D.S.İ. Headquarters, Ankara, Turkey,
Together with Metin Hepgüler. 1st mention in the competition held by D.S.İ. (State Water Works), 1960.

Urban Design for Harbiye Barracks Area, Istanbul, Turkey,
Together with Metin Hepgüler. 4th mention in the competition held by the Ministry of National Defense, 1960.

State Hospital, Adana, Turkey,
Together with Metin Hepgüler. 4th mention in the competit ion held by the Ministry of Public Works and Settlement, 1960.

K.T.U. Campus Urban Design, Trabzon, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1961.

Ministry of Finance Housing Estate, Ankara, Turkey,
Together with Metin Hepgüler. 2nd mention in the competition held by the Ministry of Public Works and Settlement, 1961.

Social Security Organization (SSK) Hospital, Adana, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1961.

Ministry of National Education Building, Ankara, Turkey,
Together with Metin Hepgüler. 3rd Prize in The Competition Held By the Ministry of Public Works And Settlement, 1961.

Viniculture-Gardening Research Institute, Istanbul, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1961.

Technical School Campus, Elazığ, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1961.

Victory Monument Area, Dumlupınar, Afyon, Turkey,
It has been awarded in a competition held by an association founded in Dumlupınar and has been elected for application, 1962. Supervised during construction, 1966.

Turkish Pavillion in World Fair, New York, USA,
Together with Metin Hepgüler. 2nd mention in the competition held by the Ministry of Public Works and Settlement, 1962.

Turkish Embassy Building Project, Bonn, Germany,
Together with Metin Hepgüler. 2nd prize in the competition held by the Ministry of Public Works and Settlement, 1963.

Turkish Embassy Building Project, Lisbon, Portugal,
Together with Metin Hepgüler. 1st mention in the competition held by the Ministry of Public Works and Settlement, 1963.

Ege University Faculty of Agriculture, Izmir, Turkey,
Together with Metin Hepgüler. 1st mention in the competition held by the Ministry of Public Works and Settlement, 1963.

Municipality Complex, Sivas, Turkey,
Together with Metin Hepgüler. 2nd prize in the competition held by Sivas Municipality, 1963.

Turkish Embassy Building Project, Nicosia, Cyprus,
Together with Metin Hepgüler. 1st mention in the competition held by the Ministry of Public Works and Settlement, 1964.

Bus Terminal**,** Kayseri, Turkey,
Together with Metin Hepgüler. 3rd prize in the competition held by Sivas Municipality, 1964.

Thermal Treatment Center Project, Izmir, Turkey,
2nd prize in the competition held by Izmir Special Provincial Administration, 1966.

Military Museum Harbiye, Istanbul, Turkey,
2nd prize in the in limited competition held by the Ministry of National Defense, 1967.

Turkish Armament Student Dormitory**,** Ankara, Turkey,
5th prize in the limited competition held by the Ministry of National Defense, 1967.

City Bazaar, Ulus, Ankara, Turkey,
2nd mention in the competition held by Ankara Özel İl İdaresi (Governorship of Ankara), 1967.

Kurtboğazi Dam D.S.İ. Recreation Facilities, Ankara, Turkey,
2nd prize in the competition held by D.S.İ., 1967.

Municipality Building, Izmir, Turkey,
3rd prize in the competition held by Izmir Municipality, 1967.

Profession Institute For Girls, Ankara, Turkey,
3rd prize in the competition held by the Ministry of Public Works and Settlement, 1968.

APPENDIX D : Learning from other Parties

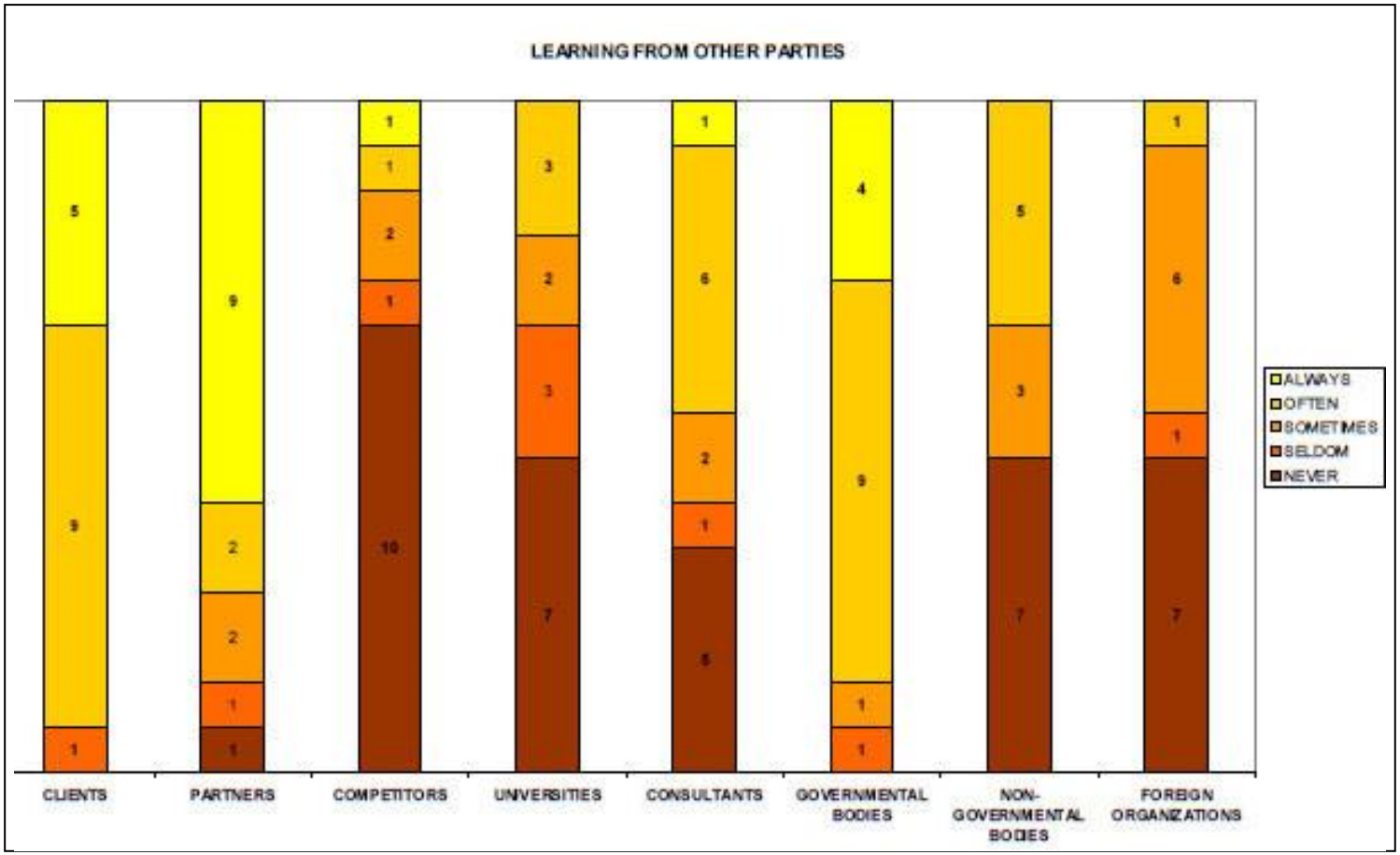

Figure D.1 : Learning from other parties. (Kayaçetin, 2009).

APPENDIX E : General Characteristics of Four Buildings and Their Influences on Tekeli-Sisa's Professional Role

<table>
<tr><th>Buildings</th><th>General characteristics of the client and architectural programs</th><th>Influence of these buildings on Tekeli-Sisa as a professional</th></tr>
<tr><td rowspan="2">Chrysler Truck Assembly Plant

1963-1964</td><td>Client:
An early example of a large-scale client in the private sector.</td><td rowspan="5">▪ In terms of the client;

They regarded their design-centered practice as a service in the private sector.

Instead of individual self-interest, the large-scale client's budget, economic and architectural expectations, rational and systematic design approach, self-control internalized in the process of design and practice were the essential attributes of their professional behaviour.

▪ In terms of the architectural program;

Architectural creativity (new and original architectural space, structure, detail solutions) was the essential principle of their design-centered practice. However, they did not underline individual creativity or a personally directed set of principles in architecture.

In order to realize these building programs, close interdependencies among the client, the building sector, other practitioners and team-based approach were important principles for their practice and service.</td></tr>
<tr><td>Architectural program:
An early example of an industrial and large-scale technical building in the private sector.</td></tr>
<tr><td rowspan="2">Lassa Tyre Factory

1975-1977</td><td>Client:
An early example of the first large-scale client as one of the leading industrial and financial conglomerates of the country.</td></tr>
<tr><td>Architectural program:
An early example of an industrial building complex with a distinctive creative architectural language.</td></tr>
<tr><td rowspan="2">Bank and Office Building Complex in Istanbul

1976-1999</td><td>Client:
▪ An early example of different large-scale clients for a building complex.
▪ Three different large-scale clients and three different capital groups.
▪ An early example of the large-scale client's profit-oriented logic and commercial expectations. (for the rental office block of the building complex).</td></tr>
<tr><td>Architectural program:
▪ An early example of a building complex including different functions for different large-scale clients. (a bank, an office and a headquarter block.)
▪ An early example of the commercial space production. (the rental office block).</td></tr>
<tr><td rowspan="2">Metrocity Shopping, Office and Residence Complex

1994-2003</td><td>Client:
▪ an early example of a large-scale client's intensive profit-oriented logic and an investment strategy guided by maximum commercial gain in architecture.</td></tr>
<tr><td>Architectural program:
▪ An early example of commercial mixed-used building program including a shopping mall, an office block and two residence blocks with complex urban dynamics.</td></tr>
</table>

Figure E.1 : General characteristics of four buildings and their influences on Tekeli-Sisa's professional role.

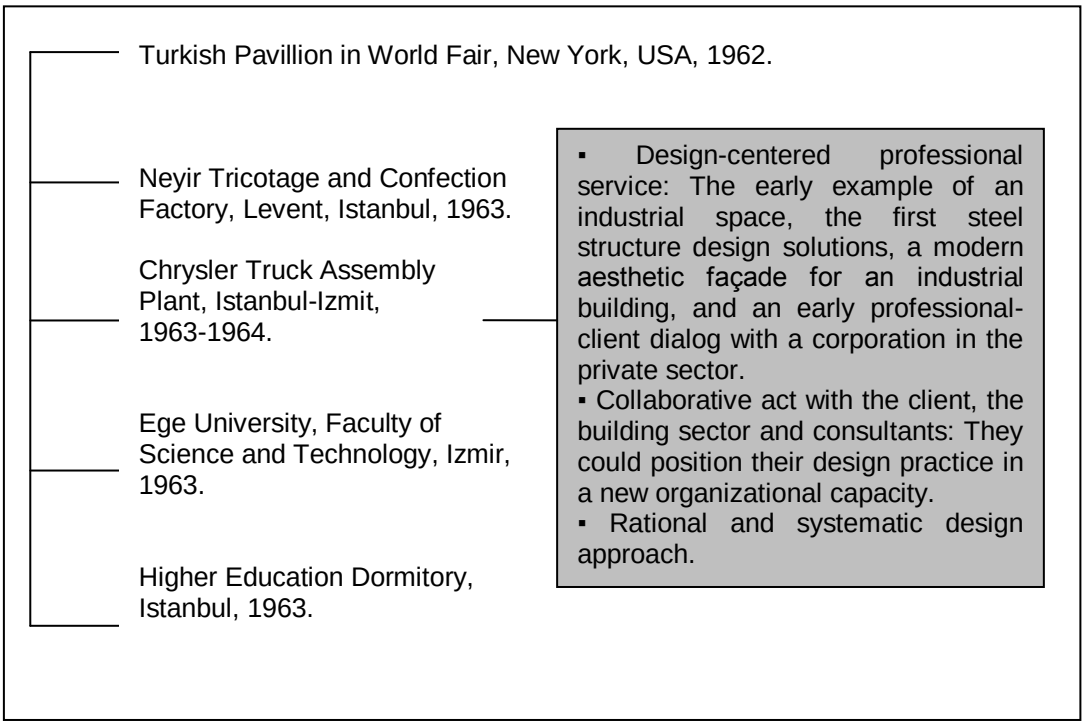

Figure E.2 : Chrysler Truck Assembly Plant and its influence on Tekeli-Sisa's professional role.

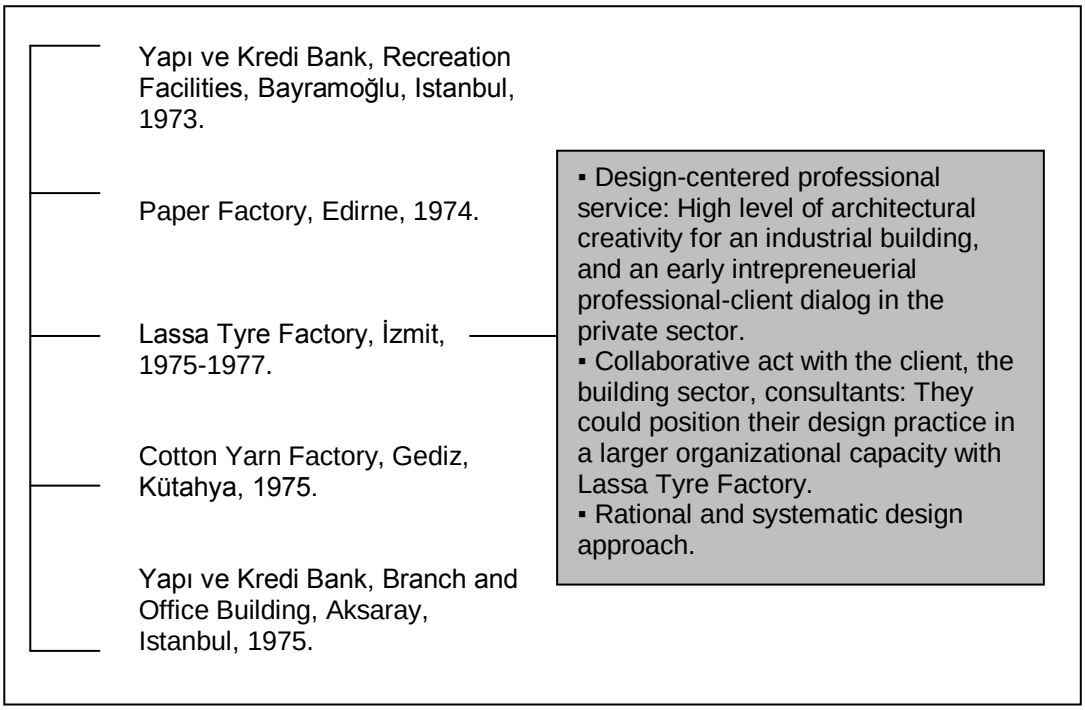

Figure E.3 : Lassa Tyre Factory and its influence on Tekeli-Sisa's professional role.

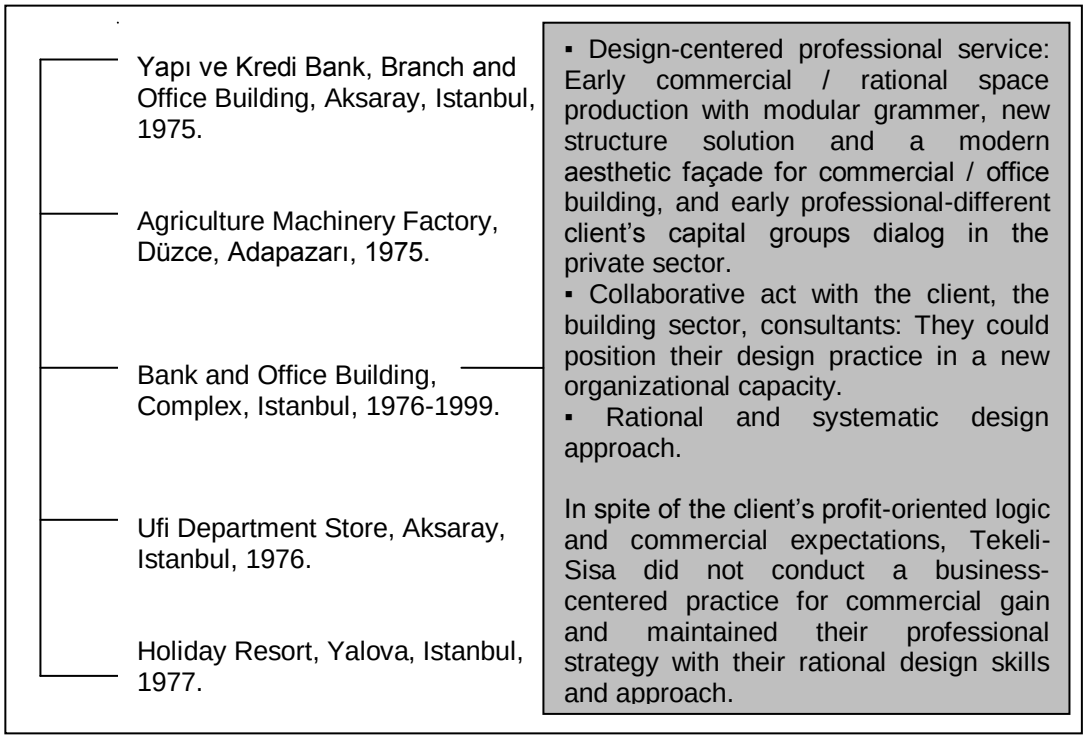

Figure E.4 : Bank and Office Building in Istanbul and its influence on Tekeli-Sisa's professional role.

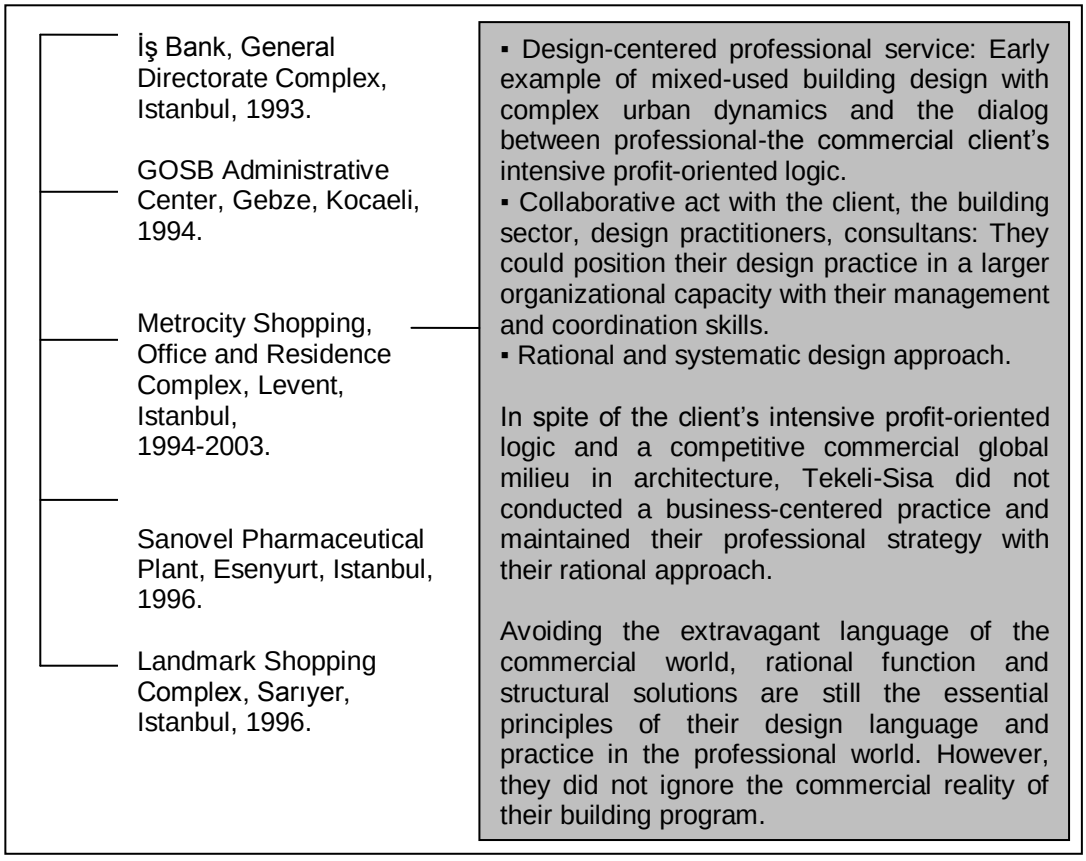

Figure E.5 : Metrocity Shopping, Office and Residence Complex and its influence on Tekeli-Sisa's professional role.

CURRICULUM VITAE

Meral Ekincioğlu

Academic Career

2008-2009; **Visiting Scholar,** Columbia University, Graduate School of Architecture, Planning, Preservation, Ph.D. Program, New York City, USA.

2006-2007; **Special Turkish Fellow,** Harvard University, History of Art and Architecture Department, Aga Khan Program for Islamic Architecture, Ph.D. Program, Cambridge, MA, USA.

2004-2011; **Philosophy of Doctor,** Istanbul Technical University, Faculty of Architecture,Institute of Science and Technology, Ph.D. Program, Istanbul, Turkey.

1994-1997; **Master of Architecture,** Istanbul Technical University, Faculty of Architecture, Institute of Science and Technology, Istanbul, Turkey.

1988-1993; **Bachelor of Architecture,** Istanbul Technical University, Faculty of Architecture, Istanbul, Turkey.

International Conference Presentations

2009; Ekincioğlu, M., Presentation title: Terrorizing Istanbul's Memories: Architectural Media Stories between Storage and Transmission, Organizing Institution: Massachusetts Institute of Technology, Conference title: MIT 6, Media in Transition 6, Cambridge, Massachusetts,USA, April, 24-26.

2007; Ekincioğlu, M., Presentation title: Contemporary Media Practice in Turkish Architecture: From Arkitekt to Arkitera, Organizing Institution: Massachusetts Institute of Technology, Conference title: MIT 5, Media in Transition 5, Cambridge, Massachusetts, USA, April, 27-29.

National Symposium Presentations

2000; Ekincioğlu, M., Presentation title: References from Architecture to Philosopy-from Philosophy to Architecture, Organizing Institution: Istanbul Technical University and Istanbul University. Symposium title: Architecture-Philosophy I, Istanbul, Turkey.

Organizing Committees

2000; "Architecture-Philosophy I", Organizing Institution: Istanbul Technical University and Istanbul University, Istanbul, Turkey.

Academic Experience

2002-2005; **Research and Teaching Assistant,** Yeditepe University, Faculty of Engineering and Architecture, Department of Architecture, Istanbul, Turkey.

Courses Thaught

Arch 492 Graduation Project with instructor Yaşar Marulyalı.
Arch 351 Design Studio III with instructor Yaşar Marulyalı.
Arch 467 Theory and Application of Town Planning with Assoc. Prof. Dr. Dilek Özdemir.
Arch 244 Theory of Buildings II with Assist. Prof. Dr. Engin Ünal.
Arch 243 Theory of Buildings I with Assist. Prof. Dr. Engin Ünal.
Arch 207 Architectural Presentation Techniques Assist. Prof. Dr. Murat Şahin.
Arch 105 Fundamentals of Architecture with instructor Arman Güran.
Arch 102 Architectural Basic Design II with instructor Arman Güran.

Award

1996; "A Black Letter to Derrida", Selected Graphic Presentation Project for the 5 National Architecture Exhibition; Prize Candidate. Organising Institution: The Chamber of Architects of Turkey.

Languages

Turkish (Bilingual)
English (reading, writing/fluently; speaking/advanced)
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German (German education in Erenkoy High School for Girls, 1982-1988, 6 hours/week).

Membership

2011-present; The American Research Institute in Turkey (ARIT), Turkey.
2011-present; The Society of Architectural Historians (SAH), USA.
2008-present; Turkish American Scientists and Scholars Association (TASSA), USA.
2008-present; Honorary Member, World Architecture Community, Turkey.
2006-2007; Harvard Neighbours, Cambridge, MA, USA.
1993-present; Member of the Chamber of Architects of Turkey; TMMOB, Istanbul Office,Turkey.

Book Editorship

Ekincioğlu, M. ed., 2000. *Bernard Tschumi*, *Boyut çağdaş dünya mimarları dizisi,* **1**, Ocak, Boyut Yayın Grubu, İstanbul.

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Ekincioğlu, M. (trans.), 2003. Slovenya mimarlığı, *PORTFOLYO*, Mayıs-Haziran, **3**, Liman Ltd. Şti., İstanbul, pp. 70-85.

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Marulyalı, Y. and Ekincioğlu, M., 2003. Çelik strüktür ile ulaşım yapıları tasarlamak, *Çelik Strüktür Dergisi*, Ekim, İstanbul, pp. 28.