

TURKISH PAVILION IN THE BRUSSELS EXPO '58:
A STUDY ON ARCHITECTURAL MODERNIZATION IN TURKEY
DURING THE 1950S

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ABSTRACT

TURKISH PAVILION IN THE BRUSSELS EXPO '58: A STUDY ON ARCHITECTURAL MODERNIZATION IN TURKEY DURING THE 1950S

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This thesis aims to examine the Turkish Pavilion in the Brussels Expo '58 in order to comprehend architectural modernization in Turkey during the 1950s. The Pavilion as well as Turkey's participation in the Expo'58 can be considered as special cases that provide the significant information about contemporary context of the country. In parallel with the changes occurred in the world in the aftermath of the Second World War, the postwar period in Turkey transformed towards modernist attitudes not only in architectural realm but also in socioeconomic discourses and practices. The case of the Turkish Pavilion has important and remarkable characteristics in many respects of architectural modernization in the country.

Having analyzed the Expo '58 as an international event, the main part of the study aims to discuss Turkey and the Turkish Pavilion in the Expo with the related and detailed information. This chapter is composed of four main parts. Having discussed the role of the state in the *new* international structure, the *locus* of the Turkish Pavilion within contemporary architectural scene is, firstly, examined. The second part intends to reveal the specific characteristics of the Pavilion. The next part is an examination to explain the

conscious effort to construct the idea of the *synthesis of arts* in the architecture of the Pavilion. Finally, the last part explores, firstly, the exhibition and the display objects *within* the Pavilion in terms of their contents, secondly, the wide-ranging activities and events of the Turkish participation *beyond* the Pavilion.

Keywords: Twentieth Century Turkish Architecture, Modern Architecture, Expo '58, World's Fair

ÖZ

1958 BRÜKSEL EXPO'SUNDAKİ TÜRK PAVYONU: TÜRKİYE'DE 1950'Lİ YILLARDAKİ MİMARİ ÇAĞDAŞLAŞMA ÜZERİNE BİR ÇALIŞMA

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Bu tez, Türkiye'de 1950'li yıllarda yaşanan mimari çağdaşlaşmayı anlamak için, 1958 Brüksel Expo'sundaki Türk Pavyonu'nu ayrıntısıyla incelemeyi amaçlamaktadır. Türk Pavyonu'nun ve genel olarak Türkiye'nin yanı sıra Türkiye'nin Expo '58'e katılımı, ülkenin çağdaş ortamı hakkında önemli ve anlamlı bilgilerin sağlandığı özel örnekler olarak addedilebilir. İkinci Dünya Savaşı sonrası dünyada oluşan değişikliklere paralel olarak, Türkiye'deki savaş sonrası dönem de hem mimari alanda hem de sosyo-ekonomik bağlam ve pratiklerde modern davranışlara tanık olur. Türk Pavyonu örneği, ülkedeki mimari çağdaşlaşmanın pek çok bakımdan önemli ve dikkate değer özelliklerine sahiptir.

Expo '58'in bir uluslararası olay olarak incelenmesinin ardından, çalışmanın ana bölümü Expo'daki Türkiye'yi ve Türk Pavyonu'nu detaylı bilgiler ışığında tartışmayı amaçlamaktadır. Bu bölüm dört ana kısımda ele alınmıştır. *Yeni* uluslararası düzen içinde devletin rolünün tartışılmasının arkasından, ilk kısımda çağdaş mimarlık tablosu içinde Türk Pavyonu'nun *yeri* ayrıntısıyla incelenmektedir. İkinci kısım, Pavyon'un özel niteliklerini açığa çıkarmayı hedeflemektedir. Sonraki kısım ise *sanatlar sentezi* fikrinin Pavyon

mimarisinde yorumlanması için gösterilen bilinçli çabayı irdelemektedir. Son kısım ise, ilk olarak, anlamları bakımından Pavyon'daki sergilemeyi ve sergi nesnelerini; ikinci olarak da, Pavyon'un ötesinde Türkiye katılımının geniş kapsamlı faaliyetlerini ve olaylarını araştırmaktadır.

Anahtar Kelimeler: Yirminci Yüzyıl Türkiye Mimarlığı, Modern Mimarlık, Expo '58, Dünya Fuarı

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CHAPTER 1

INTRODUCTION

As an ordered *tableau*, the exhibition conveys an educational account of the world; as a *décor*, it forms an entertaining illustration of this; and as a *monument*, it functions as a symbol of the most important values and notions of society.¹

This statement, which Wesemael makes, touches upon the importance of world's fairs to any historical research. Indeed, it is possible to suppose that international exhibitions serve as a cross-section of the world and times. Key transformations of period, social, political, economic conditions, and contemporary innovations become clear via each fair's agenda. As for architectural history, undoubtedly, architecture's role in their formation as well as their impact on architecture should be taken into consideration. As Mattie indicates, "world's fairs have made an important contribution to the history of architecture and design."² In other words, it would be worthwhile to propose that any international exhibition could be the substance of an architectural enquiry in view of the interdisciplinary nature of architectural history.

In this sense, this thesis aims to introduce and examine the particular case of the Turkish Pavilion and the Turkish participation in the Brussels Expo '58 in order to comprehend architectural modernization in Turkey during the 1950s. The Pavilion as well as Turkey's participation in the Expo'58 can be considered as special cases where the significant information about contemporary architecture of the country was provided. In fact, the case has important and remarkable characteristics in many respects of architectural modernization in the country. In parallel with the changes occurred in the world in the aftermath of the Second World War, the postwar period in Turkey transformed towards modernist attitudes not only in architectural realm but also in socioeconomic discourses and practices.

¹ WESEMAEL, P. (2001) *Architecture of Instruction and Delight: A socio-historical analysis of World Exhibitions as a didactic phenomenon (1798-1851-1970)*, Rotterdam: 010 Publishers, p. 17

² MATTIE, E. (1998) *World's Fairs*, New York City: Princeton Architectural Press, p.7

On the other hand, many divergent positions have been developed with respect to the modernist idea of the time. In this manner, to better understand the *modernity* of the case, the study aims to broaden the context of analysis beyond the Pavilion itself. As Heynen defines, “modernity is a phenomenon with at least two different aspects: an objective aspect that is linked to socioeconomic processes, and a subjective one that is connected with personal experiences, artistic activities, or theoretical reflections.”³ In addition to considering the theoretical frameworks, the thesis, thus, tries to concentrate on figures that were modern in the sense that they affected the production of a modern built environment with their different perspectives, approaches, goals, actions, and interests. This study, then, positions itself to address *these* different modernities.

As a matter of fact, architectural history has conventionally been written with reference to significant buildings. Most of the time, the style of buildings has been accepted an essential tool to explain them. Architects, on the other hand, are commonly studied as the essential *creators*. Nonetheless, the approach that emphasizes the importance of interdisciplinary studies opens a new horizon to analyze architectural history with regard to wider frames of social, cultural, and regional structures. This study accepts the production of architecture as complex with multiple actors of different approaches, whose collaborative efforts realize the real process. Hence, the study can be interpreted as a search for the way in which histories of architecture are written.

Therefore, this study is composed of two main stages. The first and rather short one is **Chapter 2** in which the Brussels Expo '58 is introduced and analyzed as an international event. In other words, the Expo '58 is partly considered here as a communicational tool so as to better understand the period -the past under consideration- due to the fact that every international fair reflects its period. As explained in the chapter, the 1950s and the postwar context in general marked a world-wide break of economic, political, social and cultural atmospheres. In this sense, major themes of the period will be highlighted in the case of the Expo '58, namely *Atoms for Peace*, *Post-War Integration in Europe* and *Evaluation of the World for a More Humane World*. Moreover, the architecture of the pavilions in the fair could be analyzed as exemplary of the architecture of the postwar world. So, in this chapter, the study examines the Expo '58 as a medium for comprehending the 1950s with reference to the factual or background information.

³ HEYNEN, H. (1999) *Architecture and Modernity A Critique*, London: MIT Press, p.10

The main focus of analysis is the next chapter, **Chapter 3**, where Turkish Pavilion and Turkish participation in Brussels 1958 Expo are discussed with the related and detailed information. The chapter considers the case so as to question architectural modernization in Turkey during the 1950s. Besides having global consequences, changes of the era can be seen in each nation's situation as well. As a result, the first part of this chapter initially explores the role of the state in the *new* international structure. In parallel with global transformations, alterations in social, political, ideological and economic conditions that came to light in Turkey are examined. Additionally, the study on the Turkish committee contributes to an understanding of postwar Turkey. The members of the committee were chosen to represent the Turkish nation in an international fair. Examining the choice of these people as well as their ideas and works provides an enhanced discussion about the approach of the state towards architectural modernization.

The second part seeks to solidify the *locus* of the Turkish Pavilion within contemporary architectural scene. Examining the existing literature on the Turkish Pavilion in Brussels Expo '58 that defines the building as an important example of modern architecture, this part aims to extend the framework of study further than the building itself by reading *Architectural modernization in Turkey during the 1950s* and *the International Style*. It can be observed, at first sight, that the Turkish Pavilion is very typical both of the fair's architectural environment and of the 1950s architectural modernization in Turkey.

Remembering the contextual relevance of the characteristics of the Turkish Pavilion and the Turkish participation in the Expo in the postwar era, the first two parts of Chapter 3 might be comprehended as attempts to explain how these are typical examples of the contemporary Turkey in both representational and architectural terms. However, it is possible to claim that only by examining the case through multiple perspectives could its main themes be set apart from other seemingly similar cases. That is, comprehensive analyses of the Pavilion could make its important and interesting features known. The last-three parts of the chapter, then, are allocated to search the specialities of the case of the Turkish Pavilion and the Turkish participation in the Expo.

The third part of this chapter intends to reveal the specific characteristics of the Pavilion in accordance with its unique insights into architectural history in Turkey. Firstly, the construction system of the Pavilion –the curtain wall system- is introduced to figure out its pioneering role. The realization and the construction of the Pavilion, with specific emphasis on contemporary architectural design and building technology applications, are analyzed.

Secondly, in order to be thoroughly knowledgeable about the modernity of the Pavilion, the information about the competition, the project, and the architectural qualities of the winning design are discussed in detail. The role of the architects in the process is also reviewed in this connection. That is to say, not only the team work design process, and architectural qualities and construction techniques of the project, but also the realization of the Pavilion provide noteworthy information about contemporary modern architecture in the country.

The next part of Chapter 3 is an examination to explain the conscious effort to construct the idea of the *synthesis of arts* in the architecture of the Pavilion. The relation between art and architecture is analyzed related to both artistic and architectural frameworks. It can be understood that the Pavilion was one of the most successful examples of art and architecture synthesis. Artistic contributions had major roles in the design of the building. Thus, the case of the Pavilion is studied to exemplify how contemporary approach of design incorporated art and architecture with reference to artists.

Finally, the last part explores, firstly, the exhibition and the display objects *within* the Pavilion in terms of their contents, secondly, the activities and events of the Turkish participation *beyond* the Pavilion. The aim here is to understand how the Turkish Republic wanted to represent itself in this international scene, and by which ways, in order to better perceive how Turkey was portrayed in the Expo via architectural and other means.

In this framework, the general outline of the thesis is formed according to various sources of relevant literature. At the first phase of the thesis study in Belgium, both several written sources about the “international exhibition” theme in general, and particular source-documentation about the Expo ’58 were examined in the *Katholieke Universiteit Leuven*. In addition to on-site study in Brussels, surveys were undertaken both in the libraries and in the archives in Leuven provided detailed information on the Brussels Expo ’58; however, regrettably no original documents on the Turkish pavilion could be found, except for a number of Expo publications including the Turkish Pavilion. During the next phase in Ankara, contemporary documents of the 1950s were reviewed in the National Library and in the General Directorate of the State Archives. News and reviews about the Expo in contemporary magazines (*Hayat, Arkitekt, Türk Yurdu, Türk Folklor Araştırmaları, Forum*), and daily newspapers (*Milliyet, Cumhuriyet, Akşam*) of the 1950s were analyzed. In addition, the articles and books written by the architects and the artists were examined, and interviews were held with the architects. In order to have a general understanding of contextual characteristics, literature about the 1950s both in Turkey and in the world in artistic, architectural, and socio-political atmospheres were also examined.

CHAPTER 2

THE BRUSSELS EXPO '58

2.1. Introduction

The Brussels World's Fair, generally called as Expo '58,⁴ was held from April 17 to October 19, 1958 in the capital city of Belgium, Brussels. It is supposed that Belgium has a history to be a host country for international exhibitions. Matthew Stanard explains that as follows: "Capitalizing on its central location and extensive railway system, Belgium was second only to France in terms of the number of and overall attendance for all *expositions internationales* up to and including the 1958 World's Fair."⁵ Since the Antwerp Exhibition in 1885, Belgium held 1894 Antwerp, 1897 Brussels, 1905 Liège, 1910 Brussels, 1913 Ghent, 1930 Antwerp and Liège, and 1935 Brussels exhibitions until 1958. The succession and continuity of world exhibitions chain had been broken up by the Second World War for almost twenty years.⁶ Being the first major world exposition after the Second World War, Expo '58 was one of the most remarkable events during the 1950s.

In addition to having exhibition experiences, the attempt of the Belgian government to put in order the world-scale event in 1958 can be interpreted as a response to politically, socially, economically, and culturally instable postwar world. Moreover, hope for a better world was highlighted. The theme of the Expo was chosen "Evaluation of the world for a more humane

⁴ **Official Title:** [in French] Exposition universelle et internationale de Bruxelles, [in Dutch] Wereldtentoonstelling Brussel 1958, Expo '58. Although there are some discussions about using the words of *Expo*, *World's Fair*, and *an International Exhibition - Exposition*, I use these interchangeably in this study. For discussions about the differences between them please see: HELLER, A. (1999) *World's Fairs and the End of Progress: An Insider's View*, Corte Madera: World's Fair, Inc. pp. 30-32 and FINDLING, J. E. (1990) *Historical Dictionary of World's Fairs and Expositions 1851-1988*, Westport: Greenwood. pp. xviii-xix

⁵ STANARD, M. (2005) "'Bilan du monde pour un monde plus déshumanisé': The 1958 Brussels World's Fair and Belgian Perceptions of the Congo" *European History Quarterly*, Vol.35, No.2, p.268

⁶ The previous international exhibition was organized in New York from 30 April to 31 October in 1939 and from 11 May to 27 October in 1940. "Building the World of Tomorrow" was the theme of the exhibition (<http://www.bie-paris.org>).

world,” “Technology in the service of mankind, human progress through technological progress.”⁷ Star with five irregular rays, and the planet earth were selected as the logo.

The celebration of technical development, the main concept of previous fairs, was criticized here because of the large scale demolition caused by the war and the atom bomb. There is no doubt that the organizers wanted to make known that “The World’s Fair was a final farewell to war, shortages and uncertainty.”⁸ Furthermore, the Expo ’58 put an emphasis on the peaceful use of atomic power. The Atomium was the symbol of both the atomic-age and the Expo ’58.

Over 41 million people⁹ visited the fair that was located on a 200 hectares area in the Heyselpark with approximately 112 pavilions. In addition to international organizations, over 40 nations¹⁰ participated in the fair which had nine sections and fifty-two groups.¹¹

2.2. The Themes

2.2.1. “Atoms for Peace”

The United States of America (USA) and the Union of Soviet Socialist Republics (USSR) were superpowers of the postwar world. These two countries also symbolized two great blocs; i.e. socialists (the Communist Eastern bloc) and capitalists (the Capitalist Western bloc); furthermore, they had totally different ideologies. Western democracies saw

⁷ [in French] Bilan du monde pour un monde plus humain. La Technique au service de l’homme. Le progrès humain à travers le progrès technique. “Pour un Monde plus humain.”

⁸ REYNEBEAU, M. (2006) “Years of promise” *Expo 58* (ed. E. Martens), Royal Belgian Film Archive, p.81

⁹ According to official web site of the Bureau International des Expositions (BIE), translated in English as the International Exhibition Bureau, 41,454,412 people visited the fair (<http://www.bie-paris.org>). It is fascinating to know that Belgium had just about 9 million people in the 1950s.

¹⁰ **International Organizations:** The United Nations, the European Coal and Steel Community (ECSC), the Council of Europe, Organization for European Economic Co-operation (OEEC), Benelux, the Customs Co-operation Council, the International Red Cross.

Participant Countries: Arab States (Egypt, Iraq, Lebanon, Syria), Argentina, Austria, Belgian Congo and Rwanda-Burundi, Belgium, Brazil, Cambodia, Canada, Czechoslovakia, Dominican Republic, Finland, France, Germany, Holy See, Hungary, Iran, Israel, Italy, Japan, Jordan, Liechtenstein, Luxemburg, Malta, Mexico, Monaco, Morocco, Netherlands, Nicaragua, Norway, Philippines, Portugal, San Marino, Saudi Arabia, Spain, Sudan, Switzerland, , Thailand, Tunisia, Turkey, Union of Socialist Soviet Republics (USSR), United Kingdom of Great Britain and Northern Ireland, United States of America, Venezuela, Yugoslavia, St-Marin, St-Siege

¹¹ See Appendix A

communism and the growth of the USSR as a danger against their own countries. In addition to anxieties over peace and the fear of war, tensions between the two generated the Cold War across much of the world. All peoples lived under the shadow of nuclear weapons. Goldhagen and Legault propose that "... if political tensions between the superpowers got out of control, as many, given recent history, reasonably expected that they must, the world might be destroyed."¹² On the other hand, there was growing opposition to the military use of atomic weaponry and to the scientific and technological advances. Science was questioned with doubt as a possible representative of annihilation by both intellectuals and the public.¹³

In fact, "**Atom for peace**," a universal and long-term campaign, was created by the Eisenhower¹⁴ government so as to deal with such new world-wide agenda. The speech, delivered to a world audience in the United Nations¹⁵ General Assembly on 8 December 1953, was the beginning of the campaign. Shawn J. Parry-Giles emphasizes that "Eisenhower connected his own nation's advancements in atomic energy with peaceful conceptions of science, framing the USSR's scientific advancements, conversely, with images of fear and apocalypse."¹⁶ The first and the second United Nations International Conferences on the Peaceful Uses of Atomic Energy¹⁷ were considered as parts of the Atoms for Peace movement.

¹² GOLDHAGEN, S. W. and R. LEGAULT (2002) *Anxious Modernisms. Experimentation in Postwar Architectural Culture*, Montreal: CCA, Cambridge, Massachusetts and London: The MIT Press, p.12

¹³ PETERSEN, S. (2004) "Explosive Propositions: Artists React to the Atomic Age" *Science Context*, Vol.17, No.4, p.579

Petersen's article, for example, examined "**Artists React to the Atomic Age**." The other example is to find **Campaign for Nuclear Disarmament** in Britain in 1958. The Campaign is claimed to be Europe's largest single-issue peace campaign. Moreover, one of the well-known peace symbols in the world, designed in 1958 by Gerald Holtom, used as the logo of the Campaign.

¹⁴ Dwight David Eisenhower (1890-1969) was the President of USA from 1953 to 1961.

¹⁵ In order to protect political and economic stability in the world, establishing a new world order was being discussed during the Second World War. In 1945, fifty countries assembled in San Francisco at the United Nations Conference with the purpose of formulate the United Nations Charter. Finally, with the aim of making the world a better place for all people, the **United Nations** (UN) officially founded on 24 October 1945. In addition to peacekeeping and humanitarian assistance, the UN and its family of organizations have been working for such diverse areas as human rights, environment, health, air travel, telecommunications, and economical issues. Some of the UN specialized agencies: IMF (International Monetary Fund), UNESCO (UN Educational, Scientific and Cultural Organization), IAEA (International Atomic Energy Agency), WHO (World Health Organization), WTO (World Tourism Organization). (<http://www.un.org>)

¹⁶ PARRY-GILES, S. J. (undated) "Dight D. Eisenhower, 'Atoms for Peace'" [data-base online] at <http://www.voicesofdemocracy.com/deafpcon.pdf> [Accessed: 16.03.2008] p.1

¹⁷ **The First Conference** organized in Geneva, August, 1955. Proceeding review of the conference can be found in American Journal of Public Health, January 1957, Vol. 47, pp.124-125

In this connection, *Our Friend the Atom*¹⁸ was produced by Walt Disney working together with the U.S Navy and General Dynamics from 1957 onwards (Figure 2.1). *Our Friend the Atom* was beyond a film and a cartoon book; it aimed to address popular taste and the masses as Mark Langer describes:

To soothe public apprehension, atomic energy is explained in terms of common household items. An atomic reactor, the viewer is told, is just like a big furnace. An atomic chain reaction is likened to what happens when a stray ping-pong ball is thrown at a mass of mousetraps with ping-pong balls set on each one. ... 'Then, the atom will become truly our friend.'¹⁹

Meanwhile, **the Pavilion for Atomic Energy** was also established from 1956 onwards at the Exhibition of the Achievements of the People's Economy of the USSR in Moscow. Although the name of the exhibition implies that it was a demonstration of Soviet accomplishments, Sonja D. Schmid shows that "it was at least as much a materialized vision of the glorious communist future, a beautiful demonstration of future happiness."²⁰ Not only already known advances but also future perspectives (the working stage innovations) in nuclear science and technology were displayed in the Atomic Energy Pavilion. Potential developments of nuclear industry in everyone's life were emphasized.²¹

The other competition between superpowers was about initiating the world's first artificial satellite. Beginning with 1952, the USA - USSR space race was finished when the Soviet Union successfully launched **Sputnik I** on 4 October, 1957. Actually, the event can not be regarded as an end; in fact, it is recorded as the start of the space age.²² Other than its technical accomplishments, Sputnik caught world-wide interest (Figure 2.2) because the masses thought that the Soviets had capability to create weaponry that could carry nuclear missiles from Europe to the USA. After one month, **Sputnik II** was launched together with the dog *Laika* by the Soviet Union. It was on January 31, 1958 that the United States

The Second Conference held in Geneva, September 1958. Proceeding review of the conference can be found in American Journal of Public Health, September, 1960, Vol. 50, No. 9, pp.1451-1452

¹⁸ It is interesting to know that *Our Friend the Atom* is based on the story of **One Thousand and One Nights**, *The Fisherman and the Jinni (Balıkçı ile İfrit)*. ONARAN, A. Ş. (2004) "Türkçeye Çevirenin Önsözü" *Binbir Gece Masalları* (trans. A. Ş. Onaran), İstanbul: Yapı Kredi Yayınları, p. xxx

¹⁹ LANGER, M. (1998) "Disney's Atomic Fleet" [data-base online] at <http://www.awn.com/mag/issue3.1/3.1pages/3.1langerdisney.html> [Accessed: 15.03.2008]

²⁰ SCHMID, S. D. (2006) "Celebrating Tomorrow Today: The Peaceful Atom on Display in the Soviet Union" *Social Studies of Science*, June, Vol.36, No.3, p. 341

²¹ Ibid. p. 356

²² Following the achievement of Sputnik, National Aeronautics and Space Administration (NASA) was created on October 1, 1958.

successfully launched **Explorer I** into orbit, after series of unsuccessfully launching operations.

As we take a brief look at the Brussels 1958 Expo, those hot items on the world agenda explicitly come into view. Both peaceful uses of nuclear energy and the Cold War tensions, and the space race between the USA and the USSR reverberated along the Expo. The competitive framework, as stressed by Zelef, locations and dimensions of pavilions at world exhibitions signify the country's position in world politics. In this sense, enormous pavilions of the USA and the USSR, located facing one another, highlighted two rival ideologies of the two poles; moreover, Sputnik's being exhibited in the USSR's Pavilion recalled the USA - USSR space race.²³ The Atomium has also taken its place as both the last reminder of the Expo '58 and the icon of the Atomic Age (Figure 2.3 – 2.4).

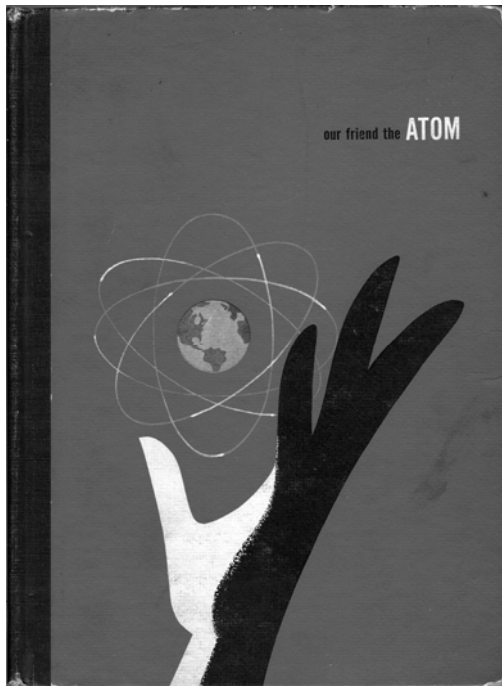


Figure 2.1 *Our Friend the Atom* Cover

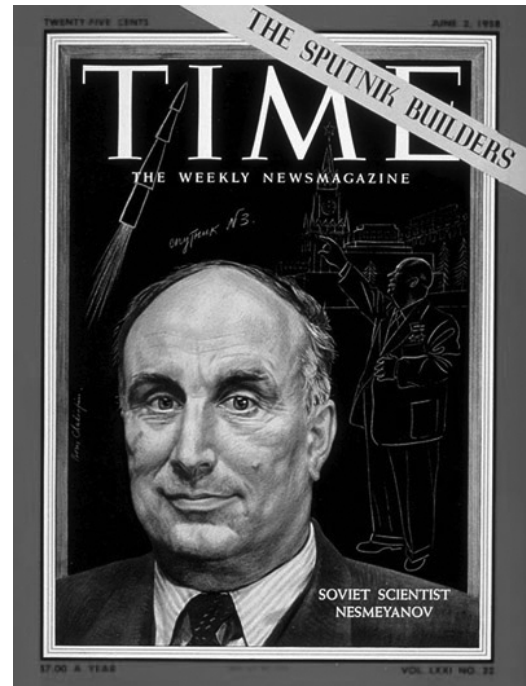


Figure 2.2 The Cover Picture of *Time* Magazine: June 2, 1958
“The Sputnik Builders, Soviet Scientist Nesmeyanov”

²³ ZELEF, M. H. (2007) “Dünya Fuarları – Geçmişteki Gelecek” *Mimarlık ve Expo* (ed. T. Çakıroğlu), İzmir: Mimarlar Odası İzmir Şubesi Yayınları, p. 14



Figure 2.3 Aerial view of the Expo: The United States Pavilion, the circular one; and the Pavilion of USSR, the rectangular one upper left.



Figure 2.4 The Atomium

2.2.2. Post-War Integration in Europe

The idea of the European Union was not new;²⁴ nonetheless, the intent of creating a federal Europe could never been realized until the 20th century.²⁵ After the Second World War the idea of unification moved into the focus of interest again for the reason that both humanistic concerns and economic costs took the stage. Following the first step of West European nations,²⁶ France, Germany, Italy, Belgium, Netherlands and Luxembourg signed the Treaty of Paris in 1951 establishing the European Coal and Steel Community (ECSC).²⁷ The Treaty was planned to help the economy of Europe and the continuity of peace. What is more, these six countries signed the Treaty of Rome in 1957. The European Atomic Energy Community (Euratom) and the European Economic Community (EEC) were established through the Treaty. Expanding cooperation within the six countries, EEC, or common market, gave people, goods and services permission to move freely across borders.²⁸

Belgium, in point of fact by courtesy of the Belgian politician and statesman Paul Henri Spaak (1899-1972), had been present from the very beginning of the European integration processes.²⁹ Spaak was a loyal supporter of political, regional and economic unification of Europe; moreover, he took active roles in the creation of the organizations that have since become the European Union.

²⁴ Some of the 18th century thinkers, for instance, had plans to organize legislation assembly in Europe. In addition to them, Richard Coudenhove-Kalergi's book "*Pan Europa*," which was a reaction to the destruction of World War I in the 1920s, is considered as a part of peaceful unification movement.

²⁵ LEE, S. J. (2004) *Avrupa Tarihinden Kesitler 1789-1980* (trans. S. Aktur), Ankara: Dost Kitabevi Yayınları, p.321

²⁶ West European nations create the Council of Europe in 1949.

²⁷ ECSC is the first supra-national organization in Europe. LEE, S. J. (2004) p. 324

²⁸ EEC starts operation on 01.01.1958.

²⁹ **Spaak** became several times Minister of Foreign Affairs and Prime Minister of Belgium. He was one of the founders of the United Nations and the first president of the UN General Assembly (1946). He also worked toward the Benelux (Belgium, Netherlands, and Luxembourg) customs union (started in 1944 and strengthened in 1958). He was considered as a founding father of an integrated Europe and called the name of "Mr. Europe."

With regard to the framework of *place promotion*³⁰ it is meaningful to think that the effort of hosting the world fair in 1958 helps the city of Brussels to forward its value within European cities. Generally, the host city demonstrates its achievements and gains world-wide pleasure in this manner.³¹ Indeed Devos and De Koning affirm that “Brussels wanted to portray itself as the ‘Crossroads of the West’, the heart of Europe and the hub of the major routes linking Scandinavia, the Mediterranean, Britain and Eastern Europe.”³² One can easily trace the idea by means of the accompanying publications of the Expo. As describing Brussels, the definitions such as *the wonderful city of tomorrow* and *the city of the future* are commonly used. More specifically, Haluk Zelef points out that Expo ’58 was planned as a strategical and a political international event which determined to declare the city of Brussels the capital city of Europe at the establishment phase of the European Union.³³ Additionally, many international organizations which remind us of this international unification were hosted by the Expo. Representation of international co-operation in Brussels 1958 was declared by arguing that “Brussels may be the birthplace and the Atomium a symbol, of genuine international co-operation, that is world friendliness,”³⁴ as stated in one of the Expo’s publications.

2.2.3. “Evaluation of the World for a More Humane World”

There was also enough hope for a better future of the world through the advances in scientific, cultural and technological realms. Watson and Crick’s paper for instance, published in April 1953, presented the structure of the DNA-helix. Two years later, Salk’s discovery of the polio vaccine was publicly known. The first pacemaker was also installed

³⁰ GOLD, J. R and M. M. GOLD (2005) *Cities of Culture: Staging International Festivals and the Urban Agenda, 1851-2000*, England and USA: Ashgate Publishing, p. 8

The authors used the term one of the four key terms at discussion of three types of festivals namely: the international expositions, the modern Olympic Games, and the European Cities of Culture. *Place promotion* is explained in their book as following: “It refers to the activity of consciously communicating selectively chosen and positive images of specific geographical localities or areas to a target audience.”

³¹ FINDLING, J. E. (1990) p.xviii

³² DEVOS, R. and M. DE KONING (2006) “Architecture and design at Expo 58” *Expo 58* (ed. E. Martens), Royal Belgian Film Archive, p. 88

³³ ZELEF, M. H. (2007) p. 16 (Please also see: BİLSEL, C. (2007) “Kentsel Gelişme Stratejileri, Sürdürülebilir Planlama ve EXPO’lar” *Mimarlık ve Expo* (ed. T. Çakıroğlu), İzmir: Mimarlar Odası İzmir Şubesi Yayınları, p. 37)

³⁴ *Universal Exhibition Brussels 1958* (Undated and Unpaginated)

by Dr. Ake Senning in 1958. In 1954, the first organ transplants were done in Boston and Paris. These innovations “promised the overcoming of diseases and increased longevity.”³⁵ The invention of the laser³⁶ can be dated to 1958 and opened both a new scientific field and an industry. Changes, which thoroughly transformed lived understanding as well as daily life, were noticed during the postwar period. Television, for example, became a new medium to reach the mass public. Furthermore, both auto mobilization and the airplane,³⁷ and better economic situations of Europe and the USA were not only made the world a smaller place but also created great optimism.³⁸

As an international event in which cold war climate and scientific, cultural, and technological advances were marked and re-framed, the Brussels Expo '58 searched for an opportunity to formulate new perspectives by means of its particular theme “Evaluation of the world for a more humane world”, and “Technology in the service of mankind, human progress through technological progress.” It is clear that the organizers intended to convert this grand gathering into much more than just an international exhibition. The Expo laid stress on the future in connection with human values, science and technology. Commissioner General of the Expo, Baron Moens de Ferning, tried to illustrate the aim of Expo with these words:

Our aim, plainly stated, is to make a comparative survey of all achievements of the last few decades, to show the main projects designed by our time for the future, and all this with a view to giving renewed stature to specifically human values.

If we achieve this aim, the Exhibition will have been a turning-point in history, by contributing to fostering the confidence of Man in his destiny and by establishing an atmosphere of trustful friendship between peoples.

Under such conditions, the Exhibition in Brussels may well throw open fresh avenues to both science and technological progress, and cause these to be made subservient to the lasting progress of Man.³⁹

It was world fairs that promoted modern way of life with an emphasis on technological and scientific innovations.⁴⁰ Devos and De Koning indicate that in addition to the aim of world

³⁵ GOLDHAGEN, S. W. and R. LEGAULT (2002) p.12

³⁶ an acronym for Light Amplification by the Stimulated Emission of Radiation

³⁷ First transatlantic jet trip from America to Europe began in 1958.

³⁸ GOLDHAGEN, S. W. and R. LEGAULT (2002) pp.12-13

³⁹ *Universal Exhibition Brussels 1958* (Undated and Unpaginated)

peace, “the benefits of post-war science and technology in people’s daily lives”⁴¹ was primarily stressed in accordance with the official theme of Expo 58. This attention is explained within the messages of Baron Moens De Ferning:

We wanted to show the possibilities of modern age and make it clear that every problem can be solved. ...Therefore this Fair can make the theme come true: the promotion of the well-being of every human being.⁴²

2.3. The Organization

Three years after the Atomic Bombing of Hiroshima and that of Nagasaki,⁴³ in 1947, Paul-Henri Spaak⁴⁴ made an offer to the Belgian government about organizing the next world exhibition in the city of Brussels. After 3 years, Baron Moens de Fernig, the former Minister, was charged as Commissioner General of the Exhibition and the Ministry of Economic Affairs was assigned the responsibility to organize it. The Expo had been planned for the summer of 1955 at Woluwé; nevertheless, it was postponed due to the cold war tensions and the Korean War.⁴⁵

The Belgian government seems to regard the exhibition as a temporary public service. In fact “the 1935 Exhibition was ‘officially recognized’, while the 1958 Exhibition was ‘official.’”⁴⁶ In 1952 the government both passed a law⁴⁷ so as to regulate the exposition project and fixed

⁴⁰ RYDELL, R. W. (1992) “The Literature of International Expositions” *The Books of the Fairs: Materials about World’s Fairs, 1834-1926, in the Smithsonian Institution Libraries*, Chicago and London: American Library Association, p.2

⁴¹ DEVOS, R. and M. DE KONING (2006) p.88

⁴² *Expo ’58 Special* (Undated), p.5

⁴³ The Atomic Bombing of Hiroshima: August 6, 1945 and that of Nagasaki: August 9, 1945.

⁴⁴ For information about **Spaak** please see 29th footnote p.11

⁴⁵ Starting as a civil war between communist North Korea and the Republic of South Korea in 1950, it turned into a war between the capitalist powers (the United States) and the communist powers (the People’s Republic of China and the Soviet Union).

⁴⁶ JORION, E. (1959) “The Legal Status of the International and Universal Exhibition, Brussels 1958” *International Review of Administrative Sciences*, Vol.25, pp.v-vi

(Downloaded from <http://ras.sagepub.com> on November 24, 2007)

⁴⁷ 1952 the Ministry of Economic Affairs budget and 29 May 1952 Royal Order (JORION, E. (1959) p. v)

the date of the exposition for 1958. The *Bureau International des Expositions* (BIE)⁴⁸ officially registered the Expo in November 5, 1953.

The Expo was supposed to be a mediator between high and low culture, between upper, middle and lower class.⁴⁹ As a result, publicity campaigns started from about 1955 in order to present the Expo not only in Belgium but also in many other countries. The trilingual⁵⁰ official bulletin of the Expo, *Objectif 58*, was monthly published with 100,000 copies for that purpose.⁵¹ (Figure 2.5) The latest advances in relation with the Expo were announced and participant countries were introduced; the theme of the Expo was discussed, and official remarks were also printed on the pages of *Objectif 58*. The famous star logo of the Expo, designed by De Roeck, was chosen as the winning design of the Expo logo design competition.⁵² (Figure 2.6a-b) It was stressed that the logo represents the five continents⁵³ in order to make it clear that people would be able to get know and like each other towards a new, peaceful future world. The focus on using both cartoon-like language and illustrations for printed documents such as maps, postcards, brochures etc. was attached special importance to call upon popular taste.



Figure 2.5 Some Covers of *Objectif '58*

⁴⁸ Since 1907 the need launching regulations to govern international exhibition could not be authorized due to the First World War. It was November 22, 1928 that thirty-one countries signed the International Convention in Paris. Meanwhile official body, the *Bureau International des Expositions* was shaped to order the world exhibitions' condition, frequency etc. and to guarantee the requirements of the Convention. Turkey is one of the member states of the International Exhibitions Bureau since 5.10.2004 (<http://www.bie-paris.org>).

⁴⁹ WESEMAEL, P. (2001) p. 17

⁵⁰ English, French and Dutch

⁵¹ HENNEBERT, D. (2006) "Memories of Expo 58" *Expo 58* (ed. E. Martens), Royal Belgian Film Archive, p. 83

⁵² DEVOS, R. and M. DE KONING (2006) p. 89

⁵³ HENNEBERT, D. (2006) p. 83

Meanwhile, huge advertising campaigns were launched inside the country. Guido Peeters explains the reason as such: “During the last 300 years Belgium has been through about 40 foreign invasions, and as a result the Belgian’s attitude to foreigners is, to put it mildly, somewhat ‘neutral’.”⁵⁴ Accordingly, explaining to Belgians what was going to happen in 1958 was an important mission. In this context ‘*Campaign of Courtesy*’ was organized in 1956 to test behaviors of Belgian public services towards foreigners.⁵⁵ What is more ‘*learn foreign languages!*’ was the other significant public campaign.⁵⁶ The organization of *Fair Hostesses*, Peeters called a new version of the 20th century phenomenon,⁵⁷ was found; i.e. they went on journeys in Belgium and abroad so as to promote the Fair (Figure 2.7). Thus, no fewer than 80% of the Belgian population visited the exhibition;⁵⁸ indeed, one can claim that advertising campaigns were proved useful since “over 95 per cent of Belgian visitors declared that they liked the Exposition.”⁵⁹



Figure 2.6a The Logo of the Expo, designed by De Roeck

Figure 2.6b Commemorative medal of the Expo, designed by Marcel Rau

In addition to the construction of the exhibition pavilions, a wide variety of events was also organized in 1958 Brussels. There were scientific, cultural congresses, and international

⁵⁴ PEETERS, G. (1959) “The Welcome Department of the Brussels World Exhibition: A Public Relations' Case Study” *International Communication Gazette*, Vol.5, p.152 (Downloaded from <http://gaz.sagepub.com> on November 24, 2007)

⁵⁵ Ibid. p.152

⁵⁶ HENNEBERT, D. (2006) p. 83

⁵⁷ PEETERS, G. (1959) p.152

⁵⁸ DEVOS, R. and M. DE KONING (2006) p. 88

⁵⁹ STANARD, M. (2005) p.268

festivals such as the World Film Festival, International Festival of University Dramatic Groups, Jazz Music Festival, and Folk-dances. Moreover, each nation had its National Day when *characteristic* national performances were given by artists. The fine arts were also represented in the Expo in the “Fifty Years of Modern Art”⁶⁰ exhibition (Figure 2.8). Science was not forgotten either; the International Science Hall devoted to exhibitions which had different subjects specifically the Atom, the Molecule, the Crystal and the Living Cell. It can be noted that from fine arts to science, Expo 58 put an emphasis on both an international synthesis of the results achieved worldwide and international good will.

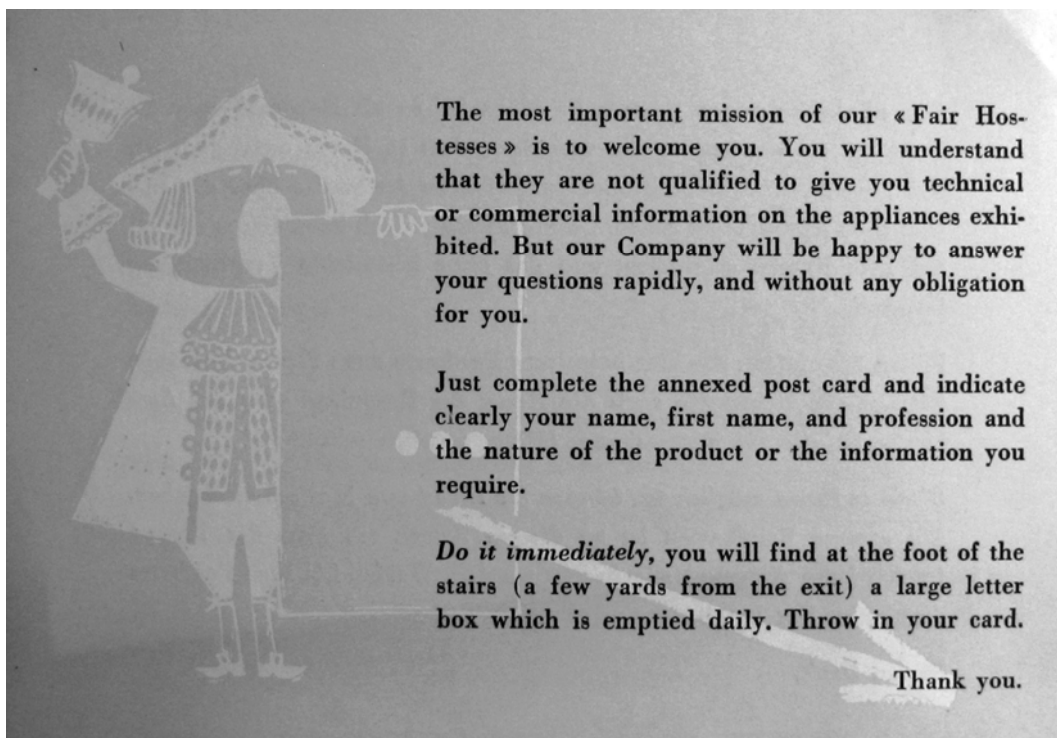


Figure 2.7 Information card about Fair Hostesses

⁶⁰ [The Original Title in French: *50 Ans D'Art Moderne*]



Figure 2.8 The Cover of “Fifty Years of Modern Art” Catalog

2.4. The Architecture

The Brussels Expo '58 took place in the Heyselpark, 7 kilometers north-west of the Brussels city centre, expanding the 1935 exhibition place. After the death of King Leopold II⁶¹ in 1909, the royal family endowed the Heysel plateau to the Belgian State.⁶² The Expo ground was surrounded by the Royal Estates of Laeken,⁶³ Stuyvenbergh and the old Roman road. As Findling explains, “The exposition grounds were vast, covering nearly 500 acres of undulating parkland that proved to be one of the most beautiful settings ever developed for a world’s fair.”⁶⁴

⁶¹ King Leopold II wanted to develop the grounds round the Château of Laeken with examples of *exotic* architecture. It is said that he was deeply impressed by Far East architecture of the 1900 Paris Exhibition. There are two examples of King’s dream, a **Japanese Tower** (The Japanese Tower is a pagoda, originally built for the world fair of Paris in 1900. It was bought by King Leopold II and brought to Brussels) and a **Chinese Pavilion** on the edge of the Royal Estate at Laeken (The buildings now house the Museums of the Far East and the Museum of Japanese Art.). Moreover, it was King Leopold II that added Royal Greenhouses, with glorious iron framed glass domes; to the Château of Laeken.

⁶² HENNEBERT, D. (2006) p.82

⁶³ The official residence of the King of the Belgians

⁶⁴ FINDLING, J. E. (1990) pp.311-312



Figure 2.9 The surface of the exhibition;
air photograph, taken for the beginning of the work

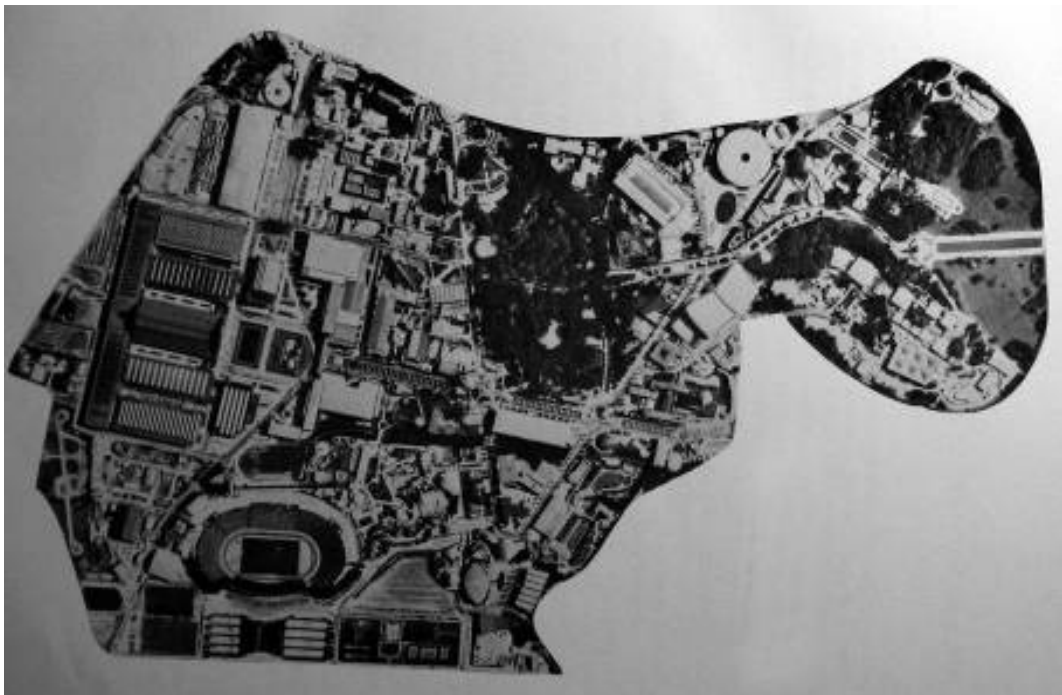


Figure 2.10 Air photograph of the same surface,
taken after the work had been concluded

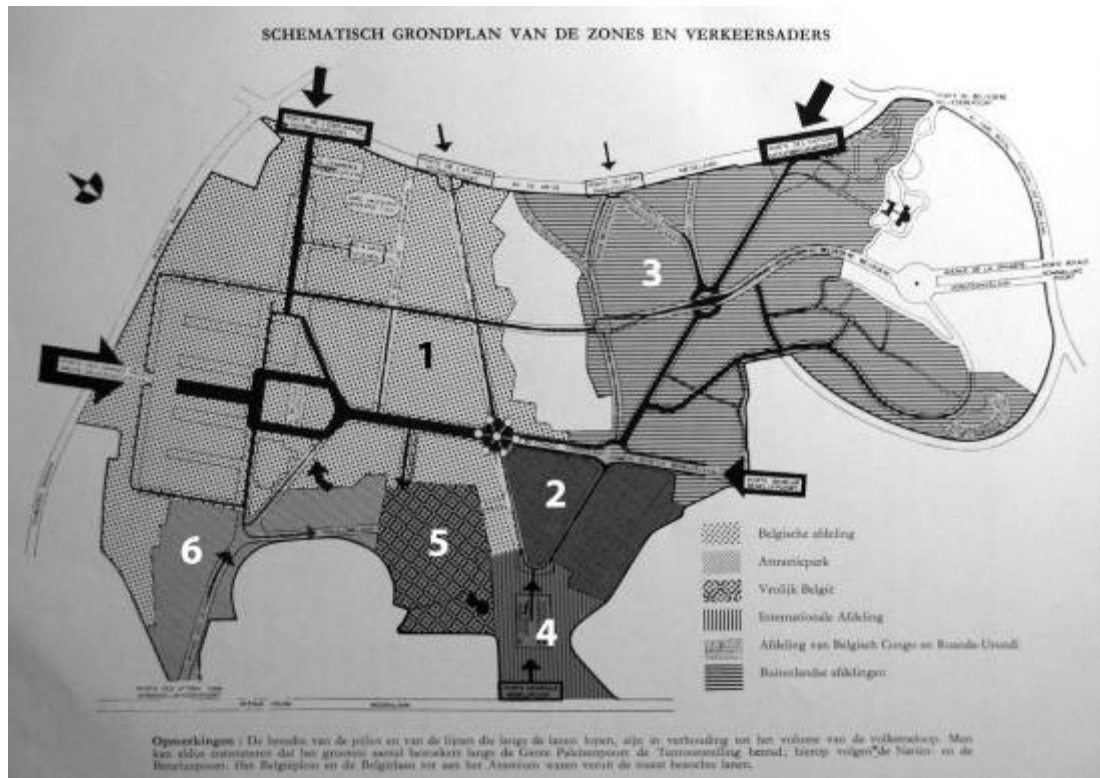


Figure 2.11 Schematic Plan of the Expo Ground
 1. Belgian section 2. Belgian Congo 3. Pavilions of foreign nations
 4. International organizations 5. *Merry Belgium* 6. Pleasure Gardens

The Expo terrain was divided mainly into four sections of the Belgian section, the Belgian Congo, the pavilions of foreign nations, and the pavilions of international organizations. Additionally, there were pleasure gardens, *Merry Belgium*, and (of course) the Atomium. Apart from architects and engineers, more than 10,000 workers worked hard to erect the buildings on the Expo grounds (Figure 2.9-2.10-2.11).⁶⁵

Belgians wanted to present themselves in various terms starting from their life style to their potentials and attainments; as a result, the Belgian Section had a mixture of specialized sections and pavilions.⁶⁶ Besides the buildings originally constructed for the 1935 Universal Exhibition,⁶⁷ many temporary pavilions were built. The idea was declared by Marcel van

⁶⁵ Please see Appendix B

⁶⁶ For example agriculture, horticulture and stock rearing; gardening, glass, ceramics and terra cotta; petroleum, electricity, water and gas; paper industry and printing; chemical industries; mint, currency, savings, credit and insurance; luxury goods and wear; the group of Belgian Civil Engineering; the sections of Sports and Games, Social Economy and Health; Trade, Travel and Science in Belgium; an exhibition of Education and Teaching; and Telecommunication.

⁶⁷ Such as the Grand Palais (the Great Exhibition Hall) and the Planetarium

Goethem, the architect in chief of the Expo, that the main exhibition halls would be designed along modernist lines.⁶⁸ The effect of that decision was remarkable. The Belgian Section was a scene of new construction techniques and materials.⁶⁹ The Civil Engineering Arrow and the Marie Thumas Pavilion, for instance, were characterized by dynamism, multiple-curved surfaces and sculptural effect (Figure 2.12-2.13).



Figure 2.12 The Civil Engineering Arrow, J. van Doosselaere, J. Moeschal, A. Paduart



Figure 2.13 The Marie Thumas Pavilion, L. J. Baucher, J. P. Blondel, O. Flippone, R. Sarger, C. Gérard

The Foreign Section, conversely, presented more complicated and varied reflection. *Nationalist* tendencies were conveyed to the international scene in some of the pavilions' architecture; at the same time, several notable contributions were made to *modern* design. On the other hand, some of the countries tried to show how their designs/architecture could be integrated with the latest technological advances and to show how good they were at

⁶⁸ FINDLING, J. E. (1990) pp.311-312

⁶⁹ DEVOS, R. and M. DE KONING (2006) p. 90

engineering ingenuity (Figure 2.14). Unlike the huge technologically inspired designs of French, the USSR, the USA and the others, there were also some smaller pavilions; as Ogden Tanner confirms, “Amid all its high-wire stunts and carnival clutter, the first World’s Fair since 1939 reveals some unexpected gems of architecture.”⁷⁰



Figure 2.14 French Pavilion: a view showing the base of the steel structure

Indeed, some of the smaller pavilions of the Expo did not concentrate on revolutionary constructions and deluxe materials, but rather expressed a high level of sophistication in their architecture. Germany, Hungary, Portugal, Spain, Turkey, Yugoslavia, and the others were praised for their sustained simple and genuine modes and pure attitudes in their architectural characteristics⁷¹ (Figure 2.15). In the general sense of the Expo architecture, the themes of ‘*overcoming gravity*’ and ‘*glass-box*’ were generally attributed for many cases of modernist styles of the pavilions. Devos and De Koning stressed that “The design of the exhibition areas and the majority of the Expo’s pavilions had an expressly modern and novel look.”⁷²

⁷⁰ TANNER, O. (1958) “The best at Brussels” *Architectural Forum* 6, June 1958, Vol.108, p.79

⁷¹ TANNER, O. (1958) p.86 and VANLI, Ş. (1958) “Beynelminel Sergilerin Bıraktıkları ve Brüksel’ in Söyledikleri” *Forum*, 15.10.1958, Vol. 10, No.110, p.28

⁷² DEVOS, R. and M. DE KONING (2006) p.88



Figure 2.15a German Pavilion Figure 2.15b Hungarian Pavilion
 Figure 2.15c Portuguese Pavilion Figure 2.15d Spanish Pavilion
 Figure 2.15e Turkish Pavilion Figure 2.15f Yugoslavian Pavilion

Not only the architecture of the Expo with lighting, fountains, and sculptures; but also use of space, materials and colors within the magnificent landscape represented the good will and the hope for universal peace. What is more, there were cable car system into the Expo sky and a variety of motorized vehicles on the Expo grounds so as to ease the difficulty of transportation (Figure 2.16). In fact, the designers of the Expo wanted to make an impact on visitors with a forward-looking style.



Figure 2.16a The Cable Car System, with the Ship of Paris by Demarchy
 Figure 2.16b The Cable Car System, with the Atomium

Other than vast construction activities in the Expo area, many infrastructure projects were set about in the country in order to facilitate transportation to Brussels from 1950s onwards, by connecting the city roads and railways with water and air networks. The first motorway of the country, for instance, opened between Brussels and Ostend in 1956.⁷³

In addition to the creation of new networks, new complexes were also erected in the city of Brussels, such as the *Galérie Ravenstein*, the *Mont des Arts*, the tower of the *Prévoyance Sociale*, the *Martini* and *Madou* towers, the *Cité Administrative de l'Etat*⁷⁴. On the other hand, the old fabric of the capital city was partly demolished; thus, critical remarks were passed.⁷⁵ As Erik Mattie observes, “Many Belgians considered the fair’s architecture to be overblown and artificial, and therefore in direct opposition of the exhibition’s avowed theme of ‘Building the World on a Human Scale.’”⁷⁶

The contradiction between the theme of the Expo and the everyday reality of the 1950s Brussels, as described by Mattie, was significant, though not the only one. Despite the destruction of actual old fabric, *Merry Belgium* (La Belgique Joyeuse) was being put up combined with the aim of the re-construction Belgian history. Indeed, this kind of historical villages had appeared in international fairs since the 1900 Paris Exhibition.⁷⁷ *Merry Belgium* invited fair-goers to re-discover and to meet with the folklore and traditions of Belgium (Figure 2.17a-b).⁷⁸

⁷³ REYNEBEAU, M. (2006) p.80

⁷⁴ DEVOS, R. and M. DE KONING (2006) p.88

⁷⁵ BILSEL, C. (2007) p.37

⁷⁶ MATTIE, E. (1998) p.202

⁷⁷ Historical villages had been brought back to life both in 1900 Paris Exhibition and 1929 Barcelona Exhibition (MADRAN, B. (2000) “World fairs as a venue for global communication” *Domus*, August-September, pp. 70-71)

⁷⁸ There were other villages at the Fair such as the village Hawaiian, the Congolese village.



Figure 2.17a *Merry Belgium*

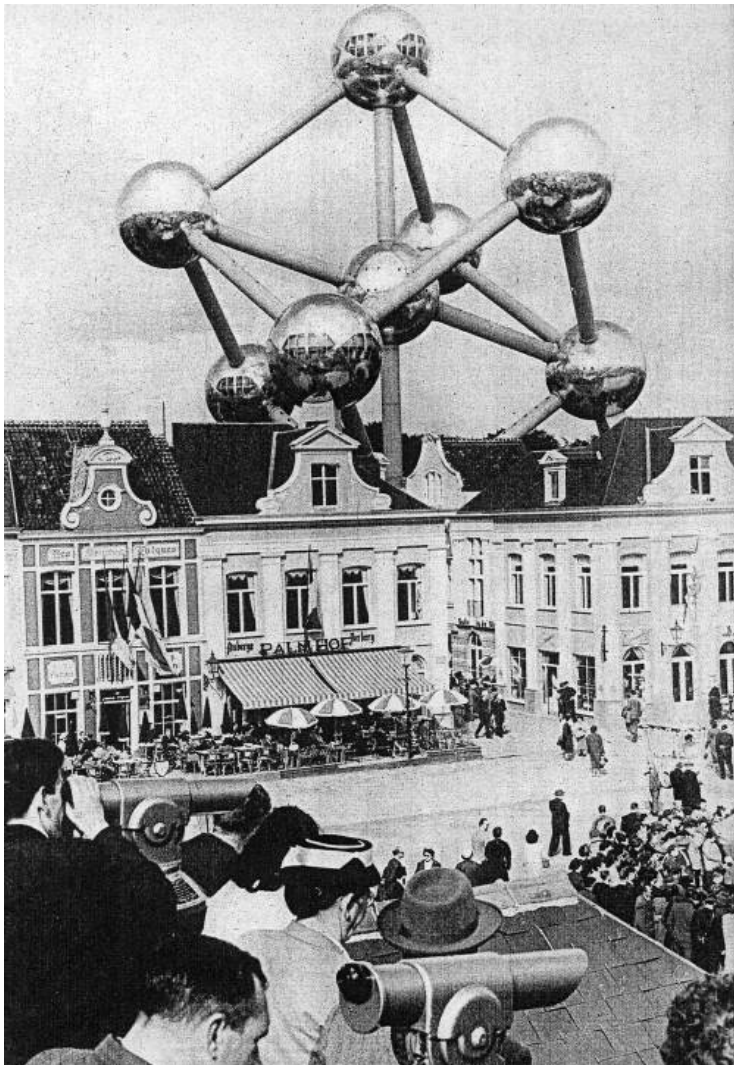


Figure 2.17b *Merry Belgium with the Atomium*

There is no doubt that the designers of the Expo were aware of the inconsistency / duality between *Merry Belgium* and the Atomium when they were writing the following remarks: “Maybe there’s another reason too: in this village we find memories from the past. Memories from a time in which the world was more quiet[er]. But just turn your head: there’s the Atomium. There is the present!”⁷⁹ The way which furnished with direct contrast between the past and the present was probably the strongest tool for constructing the focus on popular taste (Figure 2.17b).

The Atomium standing at the heart of the terrain is one of the reminders of the Expo ’58 at the present; indeed, it was expected to be the major actor (Figure 2.4). Hence, almost every document relating to the Expo conventionally laid emphasis on this significant building. Generally stated, it is referred to the Eiffel Tower, “as the Eiffel Tower had celebrated machine-age engineering, so the Atomium declared that the atomic age had arrived.”⁸⁰ It was in 1955 when the engineer André Waterkeyn proposed his project: a building prepared totally of metal signifying an iron crystal whose size was increased 165 billion times, that was composed of nine steel structured spheres covered with aluminum. The atomic spheres, linked by long tubes containing escalators, have two main floors. The Atomium is 102 meter high; the atoms have a diameter of 18 meters. While the highest sphere includes a restaurant, it suggested visitors a brilliant outlook across the Expo. Three spheres stayed empty; nonetheless, four of them housed a comprehensive exhibition of nuclear energy. The interior character of the spheres was designed by the architects A. & J. Polak. The Atomium is not only the symbol of ‘atoms for peace’ but also the representation of the Belgian metallurgical industry⁸¹ and its economy; with reference to laying stress on Belgians national unity.

The Atomium symbolizes this age of ours in which men of science have deepened our knowledge of the structure of matter. It is, they say, composed of condensed energy, which if man so desires, can be applied for the greater benefit of a civilization based on technical achievement bent to the service of humanity.

The Atomium symbolizes also the strength which comes through union and will help to show that Belgian industry can accept the challenge of difficult tasks calling for daring execution.⁸²

⁷⁹ *Expo ’58 Special* (Undated) p.67

⁸⁰ PETERSEN, S. (2004) p.599

⁸¹ KINT, J. (2006) “Expo 58 captured on film” *Expo 58* (ed. E. Martens), Royal Belgian Film Archive, p.93

⁸² <http://atomium.be>

The other section that aimed to reflect the Belgians' achievements was *the Belgian Congo* (Figure 2.18a-b). This section concentrated on the Congo and Rwanda-Burundi, "which only fifty years ago still lived in the Neolithic era."⁸³ Belgium had exhibited colonial possessions since 1885 Antwerp exposition and after the 1908 *réprise*⁸⁴, they continued to built large sections on its colonial works.⁸⁵ With over 20,000 m² surface area, Belgian Colonial Exhibitions in the Expo '58 "was by far the largest and most impressive display ever of Belgian colonization at an international event,"⁸⁶ partly because of the absence of extensive British and French colonial displays here.⁸⁷



Figure 2.18a Great Hall of Belgian Congo and Rwanda-Burundi, by G. Ricquier
 Figure 2.18b Congolese Participation (sculpture by A. Dupagne)

The Belgian Congo and Rwanda-Burundi Section in 1958 contained tropical garden including a *village indigène* and seven great pavilions: Main Belgian Congo and Rwanda-Burundi Hall; the Building, Power and Transport Pavilion; the Agricultural Hall; the Mining Hall; the Catholic Missions; the Hall of Banking, Commerce and Insurance; the Pavilion of African Fauna. Mathew Stanard interprets that the pavilions of the Congo section were not different from several national pavilions in the sense that many participant countries organized exhibitions to display their culture, industry etc. Nevertheless, using models of

⁸³ 1958: *Views of the International exhibition of Brussels* (1958) Bruxelles: Dessart, p.12

⁸⁴ 1958 was also the fiftieth anniversary of Congo's annexation by Belgium.

⁸⁵ Please see STANARD, M. (2005) p.269

⁸⁶ LAGAE, J. (2004) "Modern living in the Congo: the 1958 Colonial Housing Exhibit and postwar domestic practices in the Belgian Colony" *The Journal of Architecture*, winter, Vol.9, p.477

⁸⁷ FINDLING, J. E. (1990) p.315

human figures makes a distinction from other colonial exhibits.⁸⁸ For Stanard, educational displays, the Congorama which was a *Belgian* historical film of the Congo, the *village indigene*, or the performances of Congolese were characterized as a vehicle of propaganda and signified the Belgian control over the Congo. Findling comments ironically: “As a display of imperial aims, the exhibit was a success, but as a display of colonial realities, it masked more than it revealed, as Belgians and the rest of the world would discover two years later when the Congo erupted in a bloody struggle for independence.”⁸⁹

Besides the pavilions of countries, many private companies also took part in the 1958 Brussels Exhibition. Coca-Cola, Cote D’or, Dexion, IBM, Kodak, Larousse, Pan American Airways, Singer and Philips were some of the well-known companies that attended the Expo. Similar to others, they searched something new for their pavilions and for their exhibition concepts so as to share with the world audiences. To demonstrate, the Philips Pavilion⁹⁰ at the Brussels fair was the most impressive in architectural terms: Le Corbusier, working in collaboration with Jannis Xenakis, designed an electronic poem, choreography of “light, color, image, rhythm, sound and architecture.” The unsupported roof design was based on hyperbolic parabolas.⁹¹ The pavilion displays a combination of arts and the most recent scientific and technological innovations (Figure 2.19).

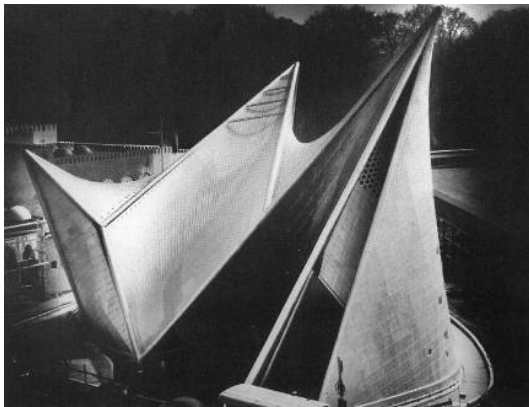


Figure 2.19 The Philips Pavilion, by Le Corbusier

⁸⁸ STANARD, M. (2005) p.271

⁸⁹ FINDLING, J. E. (1990) p.315

⁹⁰ For more information about the Philips Pavilion please see: TREIB, M. (1996) *Space Calculated In Seconds: The Philips Pavilion Le Corbusier Edgard Varèse*, Princeton University Press Princeton, New Jersey

⁹¹ TREIB, M. (1996) p.228

Many critics and historians have almost the same opinion: exhibition architecture in Brussels represented the modernist style⁹² and modern architectural ideas both in various forms and in several ways. The article, entitled “*Acrobatic Structure in Brussels*” stressed that “No recent fairs ... have posed a more *avant-garde* look in structural engineering than Brussels.”⁹³ The elements of such an image included large, column free shapes, cable-hung designs, *technological* colors (grey, white, blue) and materials (aluminum, chromium), great glass surfaces, parabolic shapes, and imaginatively used structures. Thus, the thought behind the architecture of the Expo can be defined as an apparatus not only to materialize and visualize post-war modernism but also to intend the construction of a “more human world.”

After the Expo '58, many of the temporary buildings were deconstructed and exhibition pavilions were taken back to their countries. Today, the site houses the Atomium, the Japanese Tower, the Chinese Pavilion, the Royal Estates of Laeken, Royal Greenhouses, the Great Exhibition Hall, the Planetarium⁹⁴, enormous parkland, and monuments with various colorful images.⁹⁵ Other substantial activities have been set in motion on the site. For example, *Mini Europe*, 25 times smaller than in real life, invites you to re-discover monuments of Europe. Aquatic Park, cinema complex and *King Baudouin* stadium also stand on this site to offer fun, joy and laugh. Consequently, there is more than a sufficiency of attractions in the grounds especially as a tourist centre today.

The conditions of the pavilions are a mystery at present. On the other hand, Findling's contribution is very fascinating to know that “The city of Liège bought the Transportation Hall for use as a covered market, an Antwerp firm bought the Finnish pavilion, and a Dutch firm purchased the Vatican's exhibit hall.”⁹⁶ The Austrian Pavilion was dismantled and re-erected by Karl Schwanzner in Vienna, functioned as the Museum of the 20th Century. Parts of the American pavilion were also able to get away from being demolished, and house the Flemish Radio and Television Network (VRT) Company now. The Atomium remains both the main affinity of the Heysel plateau and a lasting reminder of Brussels Expo '58.

⁹² The features of Expo architecture were so-called as *Expo Style* or *Atomic Style*. You can find one of the analyses on this issue: DEVOS, R. (2005) “Smaltz, googie and Honky-tonk? Belgian architects at Expo 58 and the Atomic Style” (Unpublished Symposium Paper) *Symposium on World's Fairs* organized by Royal College of Art, London: March 2005

⁹³ ANON. (1958a) “Acrobatic structure in Brussels”, *Architectural Forum* 5, May, Vol.108, p.136

⁹⁴ Science Pavilion of 1935 Exhibition

⁹⁵ Laeken Park, Osseghem Park, King Leopold I and Van Damme Memorials

⁹⁶ FINDLING, J. E. (1990) p.317

CHAPTER 3

TURKEY AND THE TURKISH PAVILION IN THE EXPO'58

3.1. Introduction

The Republic of Turkey was one of the participant states of the world fair that was organized in the above-mentioned historic postwar context. Up to the time of the Brussels World's Fair in 1958, Turkey had participated other international exhibitions; similarly, the Ottoman Empire had taken part in such events in the 19th century.⁹⁷ As for the Brussels Expo '58, Turkey paid heed to the participation and took space at the Expo with a large organization that was coordinated by the Ministry of Foreign Affairs (*Hariciye Vekaleti*). In addition to the structure of the Pavilion, the participation program of Turkey embraced several planned displays, activities, and events, which will be introduced and analyzed in this chapter.

Chapter 3, then, is an inquiry; firstly, to reveal common features of the Turkish participation and the Turkish Pavilion with the context of the 1950s both in Turkey and in the world; secondly, to introduce the specific characteristics of the Pavilion and the participation in accordance with their particular contributions into architectural history in Turkey. In this manner, as initiated by both the role of the state among *new* international structure and the *locus* of the Turkish Pavilion in architectural scene, the chapter also covers the following three parts; namely, *the Architects and the Architecture of the Pavilion*, *the Artists and the Relation between Art and Architecture*, and *Turkish Participation*. In this way, on one hand, the case will be treated thoroughly; on the other hand, many significant features of the case might be pointed out.

⁹⁷ For further information about the Ottoman Empire's participation please see: ÇELİK, Z. (1992) *Displaying the Orient: Architecture of Islam at Nineteenth-Century World's Fairs*, Berkeley and Los Angeles: University of California Press. A systematical-architectural analysis of Turkish Pavilions at World's fairs is found in: ALTUN, D. A. (2003) *Dünya Fuarlarının / Expoların Mimari Değerlendirmesi: Türk Pavilyonları* (Unpublished Master Thesis, Supervisor: Yasemin Sayar), İzmir: Dokuz Eylül Üniversitesi, Fen Bilimleri Enstitüsü. The participation of Republic of Turkey is found: DURHAN, Ö. S. (2002) *Türkiye Cumhuriyeti'nin Uluslararası Dünya Fuarlarına Katılımı (1930-2000)*, (Unpublished Master Thesis, Supervisor: Uğur Tanyeli), İstanbul: Yıldız Teknik Üniversitesi, Fen Bilimleri Enstitüsü



Figure 3.1.1 The Turkish Pavilion at Brussels Expo '58

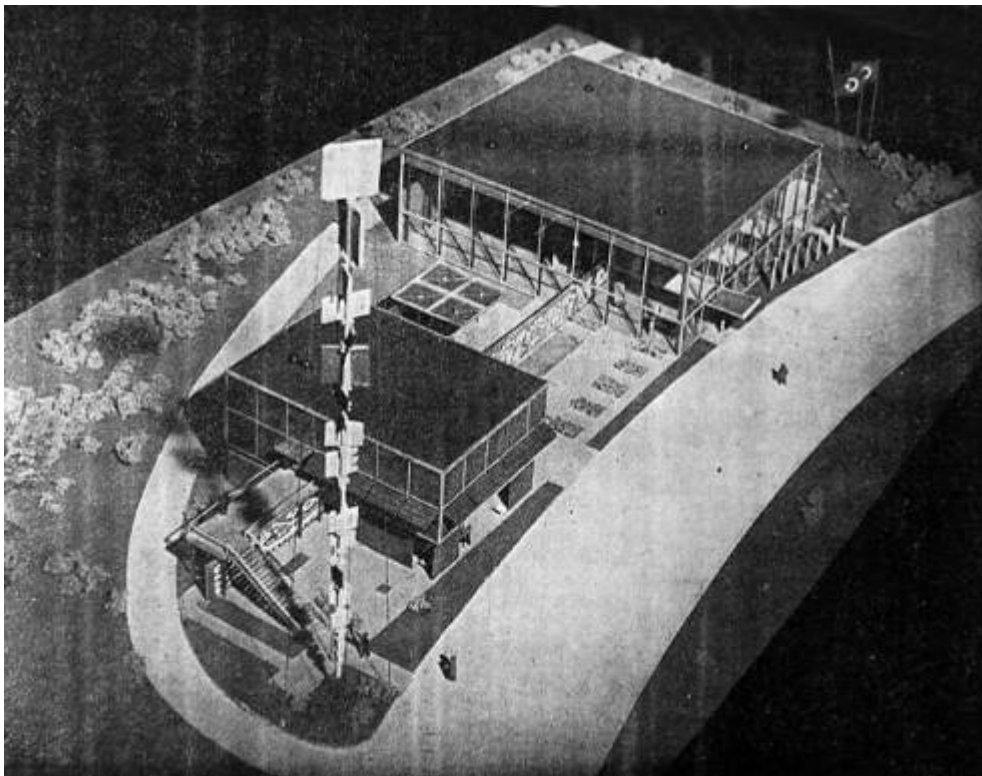


Figure 3.1.2 A View of the Mock up

Turkey found itself deep at the heart of the **Cold War** tension in the post-1945 period. Intimate relations of the 1920s-1930s between the USSR and the Republic of Turkey had worsened partly owing to Turkey's neutrality during the Second World War. Turkey experienced strong Russian request for the Bosphorus and the eastern border of the country from about 1945.⁹⁸ As a result of communist threats, economic distress and the contemporary belief in Western leadership, Turkey tried to take part in the Capitalist Western bloc within two-pole international order.

Indeed, this intent of Turkey was supported by the USA. The **Truman Doctrine**⁹⁹ that was announced in March 1947 clearly demonstrated military assistance and financial support of the USA for Turkey and Greece against the USSR. Shortly after the Doctrine, the **Marshall Plan**¹⁰⁰ emerged to provide economic and technical aid for devastated European countries. Other than its emphasis on economic domain, the Plan is generally attributed to its political effects on the world politics as George Marshall indicates: "It is logical that the United States should do whatever it is able to do to assist in the return of normal economic health in the world, without which there can be no political stability and no assured peace."¹⁰¹ In this context, as related to its geo-strategic position, Turkey should also be taken into consideration as one of the states in the Western bloc in view of the fear that the Soviet influence would spread across the world.

In 1948, the Marshall Plan brought about the emergence of the Organization for European Economic Co-operation (**OEEC**), of which Turkey was one of the founding members. The OEEC seeks common solutions to the distribution of the Marshall aid. The Republic of Turkey got its main financial assistance of the period from the OEEC (Figure 3.1.3).¹⁰²

At the end of the Second World War, the idea of European integration had already been promoted and the **Council of Europe** was founded on 5 May 1949 by the Treaty of London. The Treaty was signed by ten West European countries.¹⁰³ Turkey was among the first member-states to join the Council of Europe, on 9 August 1949. As an international

⁹⁸ ZÜRCHER, E.J. (2000) *Modernleşen Türkiye'nin Tarihi-Turkey, a Modern History* (trans. Y. S.Gönen), İstanbul: İletişim Yayınları, pp.302-303

⁹⁹ That is named for Harry S. Truman (1884-1972), the thirty-third President of the USA (1945-1953).

¹⁰⁰ That is named for George Marshall (1880-1959), Secretary of State.

¹⁰¹ <http://www.oecd.org>

¹⁰² GÜNER, S. (1985) *Fatin Rüştü Zorlu'nun Öyküsü*, Ankara: Bilgi Yayınevi, p.38

¹⁰³ Belgium, Denmark, France, Ireland, Italy, Luxembourg, Netherlands, Norway, Sweden, United Kingdom (<http://www.coe.int>)

organization, the Council of Europe puts an emphasis on such themes: human rights, pluralist democracy, the rule of law and cultural co-operation.¹⁰⁴



Figure 3.1.3 The Participant Countries of the OEEC (from upper-left and clockwise): Switzerland, Turkey, Western Germany, Austria, Belgium, Denmark, France, Greece, Ireland, Iceland, Italy, Luxembourg, Norway, Netherlands, Portugal, United Kingdom, Sweden

Meanwhile, a (new) military alliance also began in 1949, namely the North Atlantic Treaty Organization (NATO), as a result of the North Atlantic Treaty on 4 April 1949. A structure of collective defense is formed that was highlighted from the Article 5 of the treaty: “The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all.”¹⁰⁵ Turkey’s participation in NATO was accepted in 1952. It was affirmed that, in addition to the armed forces of Turkey, non-military potential of the country -like airport and communicational system- was improved by

¹⁰⁴ <http://www.coe.int>

¹⁰⁵ <http://www.nato.int>

the assistance of NATO. Moreover, Turkey was saved from its isolated and weak situation being of primary importance in an intense stage of cold war tension.¹⁰⁶

In fact, it would not be wrong to say that during the postwar period, Turkey actively and effectively played a role in the re-establishing era of Europe. She has become a member of the important international organizations.¹⁰⁷ Furthermore, Turkey thought herself as a part of the Western world (or felt as though she had been a part of the Western world). On the other hand, as Uğur Tanyeli points out, the position of Turkey was not questioned in Europe either. At the same time, siding with the West against both the USSR and the communism could be sufficient evidence to be accepted for becoming a member of the western club.¹⁰⁸ As a result, “In foreign policy at least Turkey had identified herself fully and unreservedly with the West.”¹⁰⁹

As can be seen, the decade marked a new phase for Turkey in terms of its political interactions with other countries and the world. Besides Turkey’s foreign relations, the state’s political system and economic policy underwent radical and fundamental transformations. These alterations are generally attributed to “external factors” that “were significant in pushing Turkey towards political change.”¹¹⁰ However, these changes also had their own internal dynamics.¹¹¹

The two-party system, established in 1946, opened the way for new policies in the country. The election that was held on 14 May 1950 ended 27 years of the Republican rule. After the election, the Democrats ruled until 1960, when the military coup of May 27, 1960 overthrown the government of Adnan Menderes (1899-1961).

“The Democrats promised to make Turkey a ‘little America’ within a generation, with a millionaire in every district.”¹¹² As a result, the country was ruled by the more liberal

¹⁰⁶ Quoted from KUNERALP, Z. (1999) *Sadece Diplomat*, İstanbul: Isis Press in GÜNVER, S. (1985) pp.44-45

¹⁰⁷ Turkey also applied to the European Economic Community – the predecessor of the EU- in 1959 (GÜNVER, S. (1985) p.105).

¹⁰⁸ TANYELİ, U. (1998) “1950’lerden Bu Yana Mimari Paradigmaların Değişimi ve ‘Reel’ Mimarlık” *75 Yılda Değişen Kent ve Mimarlık* (ed. Yıldız Sey), İstanbul: Tarih Vakfı Yayınları, p.237

¹⁰⁹ LEWIS, B. (2002) *The Emergence of Modern Turkey*, Newyork and Oxford: Oxford University Press, p.314

¹¹⁰ AHMAD, F. (1993) *The Making of Modern Turkey*, London: Routledge p.102, also see LEWIS, B. (2002) p.313 and ZÜRCHER, E. J. (2000) p.304

¹¹¹ AHMAD, F. (1993) pp.102–103 and ZÜRCHER, E. J. (2000) pp.304, 317

economics and populist politics of the Democrat Party. As well as becoming a part of the Western world, therefore, postwar optimism was felt all over the country through its internal structure. The Democrats' first term in 1950-54, for instance, was recorded by the relative growth of economy, while, by 1955 the economic policy went wrong for the reason that, in general sense, the Democrat Party government did not have long-range planning policies in any realm. On the other hand, contrary to the period before the 1950s, the Democrats did not specifically concentrate on the cultural policies.¹¹³

1958 international fair was put on Turkey's agenda in such a socio-political atmosphere. Considering the circumstances together, both the foreign relations and internal dynamics of the country, it is relevant to affirm that, "[i]n terms of scale and cost of the operation, and of the prestige attached to it, Expo '58 was an unprecedented undertaking, and the government was determined to make this ambitious enterprise a glowing success."¹¹⁴ Consequently, Turkey wanted to represent and introduce itself by every possible ways.

The Ministerial Council assigned the Ministry of Foreign Affairs (*Hariciye Vekaleti*) to organize the Turkish participation. The Permanent Commission of Brussels Exhibition (*Brüksel Sergisi Daimi Komisyonu*) was formed in the conduct of the Ministry. As it is understood later, the Commission was coordinating a large organization seriously so as to make people aware of the importance of the event. Doğan Türkmen, a diplomat at the Brussels Embassy, was charged by the Council with signing the agreement for the participation of the Turkish State on 21.04.1956.¹¹⁵ Many prominent figures and administrative organizations of the period made valuable contributions to the participation of Turkey to the Expo '58.

The choice of the administrative team is notable. Munis Faik Ozansoy (1911-1975) was charged as the General Commissar. In addition to being a bureaucrat, he is one of the distinguished poets and writers of the period.¹¹⁶ Founded by Ozansoy in 1950 in Ankara, the Society of Art-lovers (*Sanatsevenler Derneği*) should be regarded as an indication of his

¹¹² AHMAD, F. (1993) p.109

¹¹³ YAMAN, Z. (1998) "1950'li Yılların Sanatsal Ortamı ve "Temsil Sorunu"" *Toplum ve Bilim*, Winter 79, pp.96-97

¹¹⁴ BOZDOĞAN, S. (2006a) "A Lost Icon of Turkish Modernism: Expo '58 Pavillion in Brussels" *Docomomo*, No:35,pp.62-63

¹¹⁵ However, Sibel Bozdoğan states that "The official agreement for Turkey's participation was signed on 17 September 1955." (BOZDOĞAN, S. (2006a) p.62) For the orders of the Ministerial Council about the Turkish participation and the Turkish Pavilion in the Expo '58, please see Appendix C.

¹¹⁶ TOROS, T. (1998) *Mâzi Cenneti I*, İstanbul: İletişim Yayıncılık, pp.164-175

interest and support in cultural and artistic activities.¹¹⁷ Furthermore, he was also one of the founders of the *Hisar* Magazine which supports the ideas of independency, nationality and newness in arts.¹¹⁸ Burhan Doğançay (1929-) was assigned as the director of the Turkish Pavilion. At the time, he was working for the Ministry of Commerce in Ankara. He is also a well-known painter and photographer.¹¹⁹ Besides the two, Doğan Türkmen as the deputy-commissioner, Fuat Pekin as the secretary, and Semih Günver as the president of the interdepartmental committee were designated to represent Turkey in this international atmosphere.¹²⁰ Their profound knowledge in literature, language, fine arts and the Western culture made them major representatives of Turkey in the Expo. Their appointment, as the managers of the Pavilion, reflects the approach of the government: Turkey aimed to show that it was a modern society composed of well-educated, experienced, and many-sided individuals-citizens.

The rubric of *La Turquie: Porte Orientale de l'Europe* (Turkey: the Eastern Gate of Europe), which was given as the title to an article introducing Turkey in the official bulletin of the Expo, could be taken as summarizing the Turkish participation to the fair.¹²¹ (Figure 3.1.4) The country was characterized here as “a bridge between East and West not only by its exceptional geographic situation but also by its history and culture.”¹²² The Republic of Turkey, *a young nation*, was also praised for its major social reforms that had transformed the whole country in just 35 years.¹²³ Indeed, this interpretation of Turkey, “as one of the most successful models of a universally defined modernization process,” was a leitmotiv in social scientist’s remarks during the 1950s.¹²⁴

The other recurring theme was to portray Turkey as *the cradle of civilizations*. The Republic of Turkey projected itself into a synthesis of 4.000 year-old history. Furthermore, how a

¹¹⁷ The Society was named as Art Association (*Sanat Kurumu*) later. (ÖNSAL, B. (2006) *Emergence of Art Galleries in Ankara A Case Study of Three Pionerring Galleries in the 1950s*, (Unpublished Master Thesis, Supervisor: Hasan Ünal Nalbantoğlu), Ankara: Middle East Technical University, the Graduate School of Social Sciences, p.92)

¹¹⁸ GEÇGEL, H. (2003) *Cumhuriyet Dönemi Türk Edebiyatı*, Ankara: Anı Yayıncılık, pp.102-104

¹¹⁹ <http://burhandogancay.com>

¹²⁰ ANON. (1957b) “La Turquie: Porte Orientale de l’Europe” *Objectif* 58, No:32, November, p.14

¹²¹ Ibid. p.13

¹²² Ibid. p.14

¹²³ Ibid. p.15

¹²⁴ BOZDOĞAN, S. and R. KASABA (1998) “Giriş” *Türkiye’de Modernleşme ve Ulusal Kimlik* (eds. S. Bozdoğan and R. Kasaba), İstanbul: Tarih Vakfı Yayınları, p.2

modern nation was built on the foundations of this venerable past was displayed.¹²⁵ In fact, one of the exhibition sections was devoted the *crossroads of civilizations* subject. The Hittite “sun course” stood for in the hall to represent the honored past of the country. It is appropriate to assume that Turkey wanted to be read as a *crossroads of civilizations*; nevertheless, there were additional claims in this metaphorical concept, as Can Bilsel points out:

The metaphor of Anatolia as “the cradle of civilization(s)” fulfills a discursive function: it implies that the ancient Anatolians are not merely the cultural forebears of contemporary Turkey, but, more important, are among the originators of contemporary (that is, Western) civilization.¹²⁶

Consequently, the Republic of Turkey seemed very much pleased with its *new* position in the world politics. As a participant country in the 1958 Brussels World Fair, Turkey desired to perform its resemblance, variety and dissimilarity in terms of its characteristic appearances at the same time. The aim was to show on the one hand that, despite being a so-called *oriental* civilization, the Republic was as ancient and deep-rooted as its western counterparts. On the other hand, the Turkish Republic also wanted to prove how it shared the same level of contemporary civilization with (other) Western *modern* societies. On these grounds, the brief sketch of Turkey within this international atmosphere not only illustrates the meaning of Turkey’s diversified cultural identity but also shows its talent to re-produce the concept(s) of modernity.

¹²⁵ THYS, C. (ed.) (1960) *Algemene Wereldtentoonstelling Te Brussel 1958: De Buitenlandse en Belgische Inzendingen*, Brussel: Commissariaat-Generaal van de Regering, p.167

¹²⁶ BILSEL, C. S. M. (2007) “ ‘Our Anatolia’: Organicism and the Making of Humanist Culture in Turkey” *Muqarnas*, Harvard University Journal of Islamic Architecture, November 2007, Vol.24

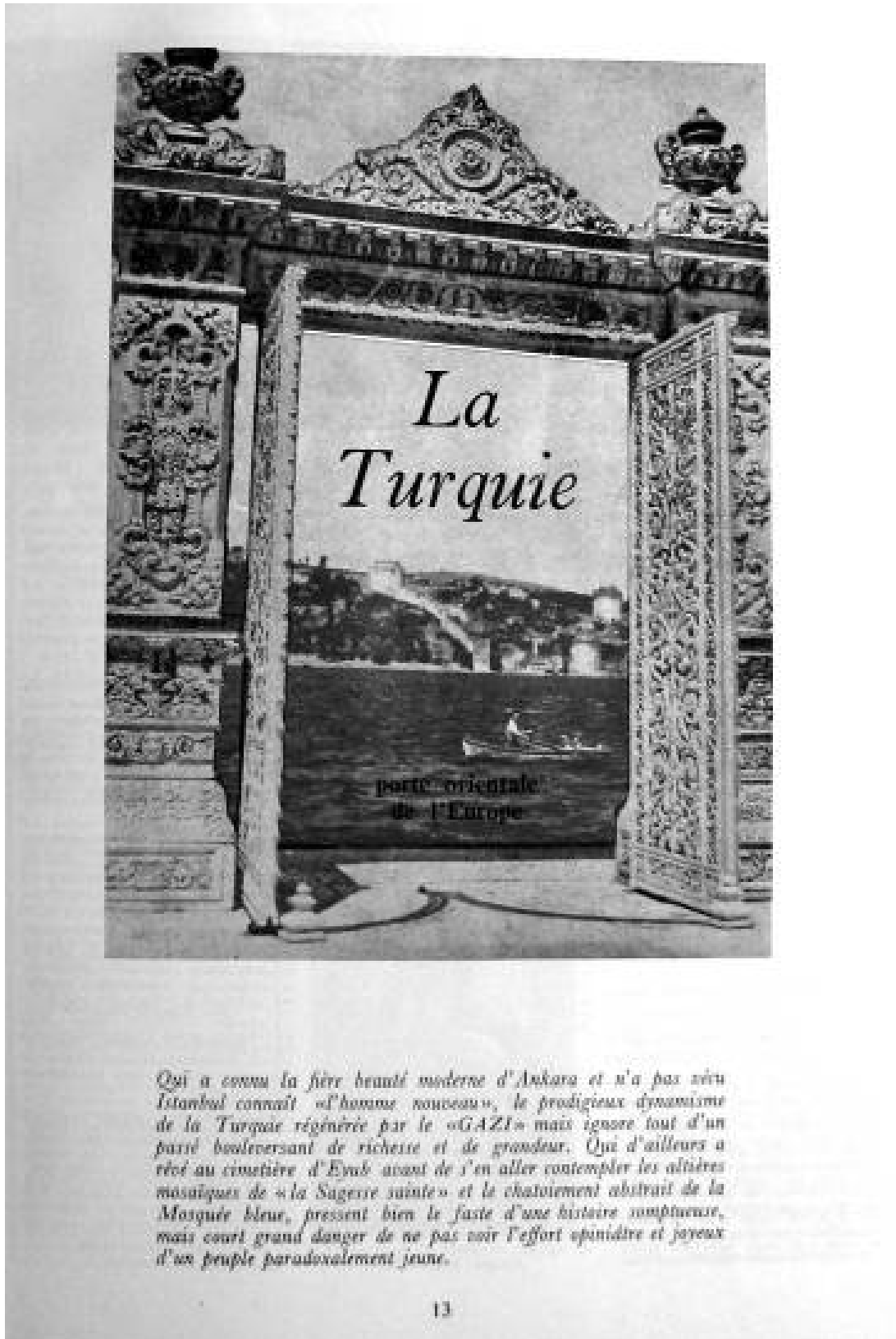


Figure 3.1.4 The inside cover of the bulletin *Objectif 58*, introducing Turkey to world-audience

3.2. Architecture after the Second World War

The Turkish Pavilion was located near the southern border of the Expo terrain. The place, covering 2.064 m² surface areas, was opposite of the United Kingdom of Great Britain and next to Monaco (Figure 3.2.3-3.2.4). The project, by the team of Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, and İlhan Türegün, was the winning design of a national competition.¹²⁷ The layout of the project is simple: consisted of two separate prisms (the exhibition pavilion and the restaurant), a 50 meter long mosaic wall and a 30 meter high pylon (Figure 3.2.1-3.2.2).



Figure 3.2.1 The Turkish Pavilion

¹²⁷ **Jury Members:** Şevki Kayaman, Tuluğ Baytın, Fatin Uran, Vedat Dalokay, Cihat Burak, Nejat Tekelioğlu, Mithat İkray, Sami Anolay, Hilmi Tolunay, Bekir Atagerçek, Fevzi Uluçay. **First Award:** Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, İlhan Türegün **Second Award:** Haluk Baysal, Melih Birsal, Turgut Cansever, Tuğrul Devres, Sedat Gürel, Vedat Özsan, Yılmaz Tuncer **Third Award:** Tayfur Şahbal, Affan Kırımlı, Ferzan Baydar **First Mention:** Ergun Unaran, Güngör Kaftancı **Second Mention:** Kadri Erdoğan **Third Mention:** Enis Kortan, Avyerinos Andonyadis, Nişan Yaubyay **Fourth Mention:** Güneri Dutipek, Feridun Bankoğlu, Ercan Evren (YILMAZ, Z. Ö. (ed.) (2004) *Yarışmalar Dizini 1930-2004*, Ankara: TMMOB Mimarlar Odası Genel Merkezi ve TMMOB Mimarlar Odası Ankara Şubesi, p.55)

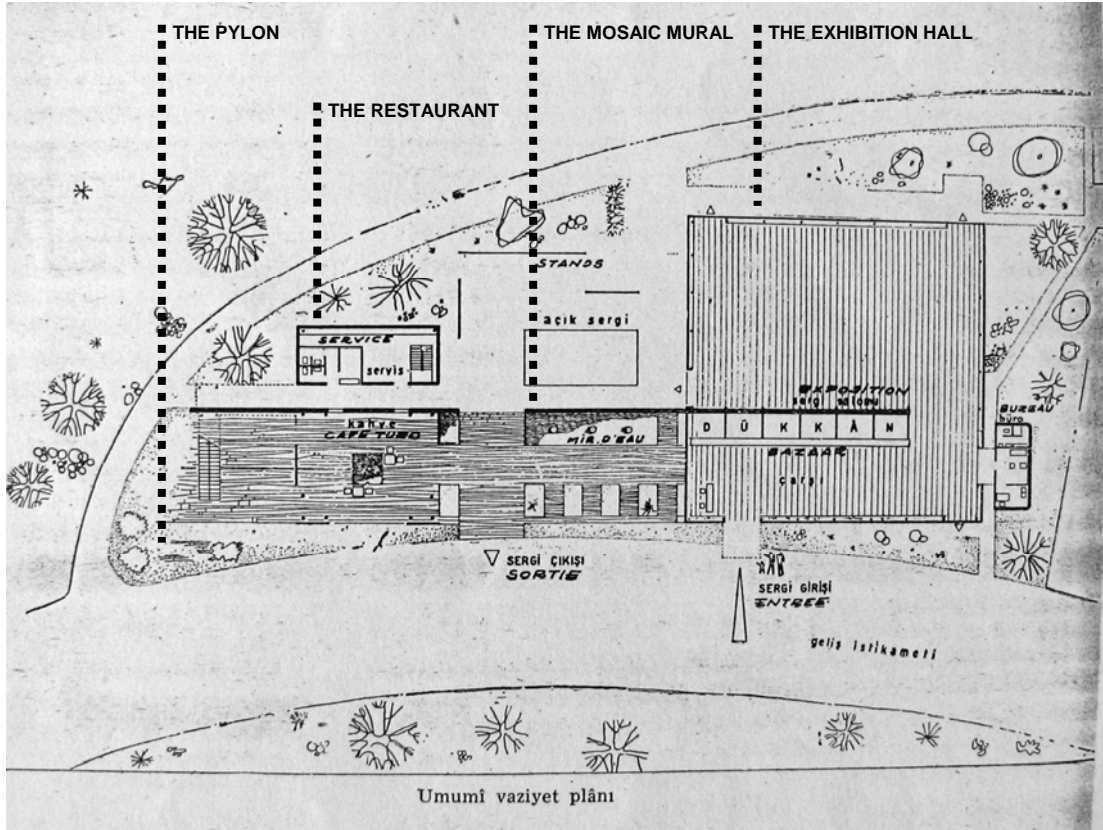


Figure 3.2.2 The Site Plan

It was the Turkish Pavilion's modest tone that was narrated in *Guide Officiel* as follows: "Notice the happy harmony of the proportions of the pavilion: it results from the simplicity of the lines and the accuracy of volumes which always characterized Turkish architecture."¹²⁸ This statement suggests the need to look at the *locus* of the Turkish Pavilion in the architectural milieu of the 1950s. In this sense, for the beginning, it is relevant to comprehend the existing literature on the Pavilion. It is only by this framework established in the literature that we will become involved with the appropriate concepts of the Pavilion's architecture and find methods of approach to better evaluate it.

¹²⁸ *Guide Officiel*: Exposition Universelle et Internationale de Bruxelles 1958, p. 275 [the original statement in French: "Remarquez l'heureuse harmonie des proportions du pavillon: elle résulte de la simplicité des lignes et de la justesse des volumes qui ont toujours caractérisé l'architecture turque."]

3.2.1. An Overview of the Literature on the Pavilion

The Pavilion was analyzed in detail in the article by Sibel Bozdoğan, entitled “*A Lost Icon of Turkish Modernism: Expo ’58 Pavilion in Brussels.*”¹²⁹ Bozdoğan begins her discussion by mentioning about “Turkey’s admission to the Western club” in the 1950s. In this context, the Brussels Expo ’58 was seen as a perfect place so as to celebrate this admission. Bozdoğan suggests that:

It was the first major deployment of international style modernism to project Turkey’s newfound sense of belonging in an international community of modern (read “Western”) nations under the Democrat Party government that came to power in 1950.¹³⁰

According to Bozdoğan, “the pristine modernist aesthetic of Pavilion” differs not only from other non-Western pavilions in the Expo but also from the pavilions of Turkey in earlier international fairs. The main concepts according to which Bozdoğan develops her argument are the duality between traditional and modern, the relation between art and architecture, and the role of the nation-state in the international fair.

The Pavilion has taken its significant place in the canon of architectural history in Turkey. One of the initial accounts is made by Bülent Özer who indicates that a growing interest in the International Style (*uluslararası üslûp*) had begun to replace the National Style (*milli mimari*) from 1952 onwards.¹³¹ The Pavilion was considered as an example of the “international style” with reference to its simple geometrical form. Unlike Özer, Enis Kortan criticizes the building because the design of the Pavilion did not give priority to the basic expectation from this type of a building, i.e. the fact that it should represent *national* features in an international fair.¹³²

¹²⁹ BOZDOĞAN, S. (2006a) pp.62-70

¹³⁰ Ibid. p.62

¹³¹ The results of the İstanbul Municipality Palace project competition were given as examples here. (ÖZER, B. (1963) *Rejyonelizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme*, İstanbul Teknik Üniversitesi Mimarlık Fakültesi, pp. 75-76)

¹³² KORTAN, E. (1971) *Türkiye’de Mimarlık Hareketleri ve Eleştirisi 1950-60*, Ankara: Orta Doğu Teknik Üniversitesi Mimarlık Fakültesi, p. 79

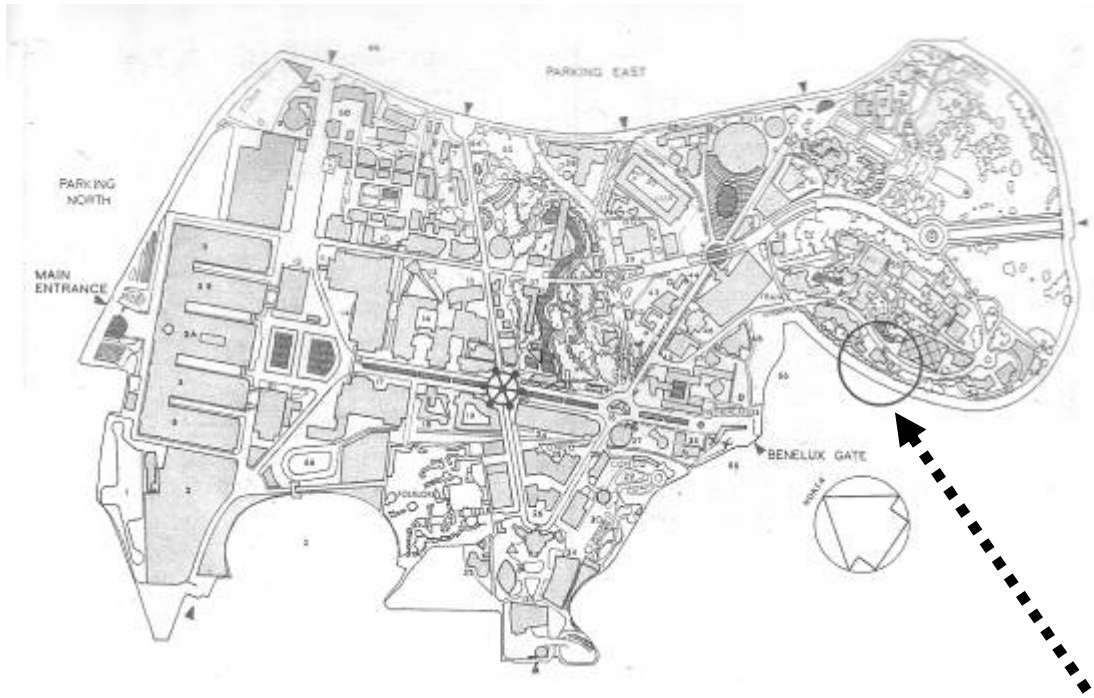


Figure 3.2.3 Layout Plan of the Exhibition Site

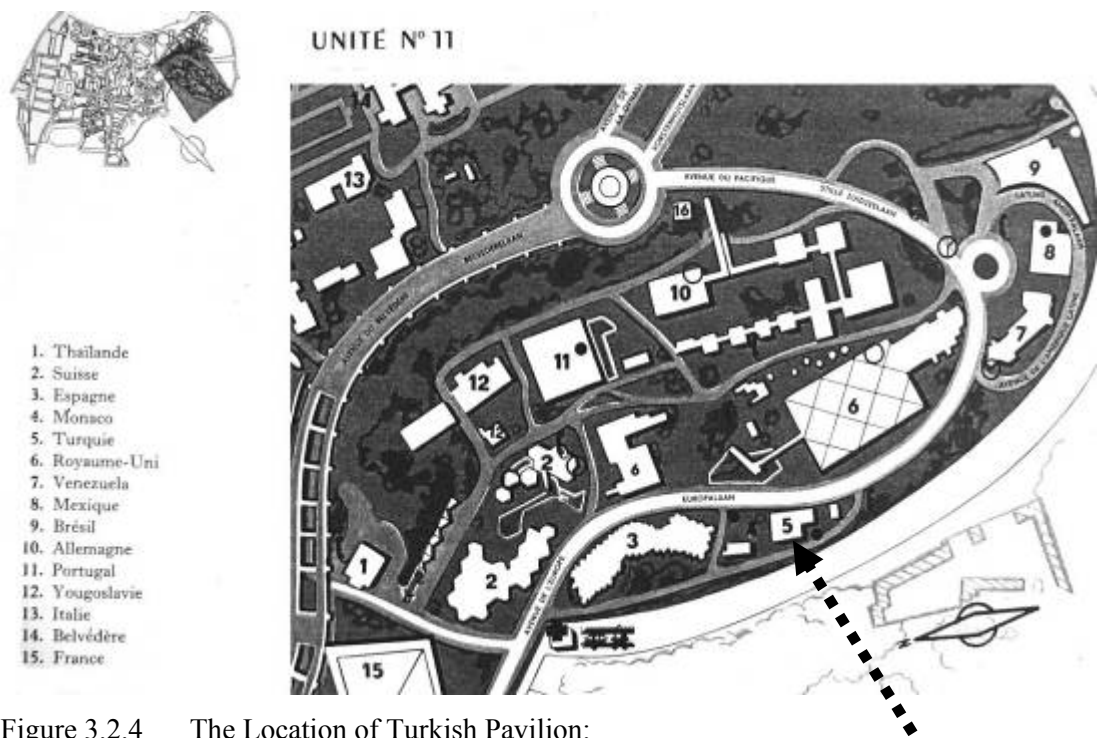


Figure 3.2.4 The Location of Turkish Pavilion:
 1-Thailand 2-Switzerland 3-Spain 4-Monaco 5-Turkey
 6-United Kingdom of Great Britain 7-Venezuela 8-Mexico 9-Brasil
 10-Germany 11-Portugal 12-Yugoslavia 13-Italy 14-Belvedere 15-France

Kortan, at the same time, supports the choices of both materials and the construction system of the Pavilion. Üstün Alsaç defines the period from 1950 to 1960 with reference to the designs with free forms.¹³³ According to Alsaç, the earliest examples of such new architectural approaches in this era began with rationalist and functionalist understandings. As a peak example of these approaches, Alsaç mentions the Brussels '58 Turkish Pavilion. Uğur Tanyeli also gives importance to the building, and he claims that the Turkish Pavilion in the Brussels Expo '58 was one of the earliest examples of modern architecture in Turkey.¹³⁴ In her account of the architecture of the post World War II period in Turkey, Afife Batur also gives the Pavilion as an example of contemporary approaches in architecture.¹³⁵ Şevki Vanlı, on the other hand, evaluates the Pavilion as the most successful pavilion of Turkey.¹³⁶

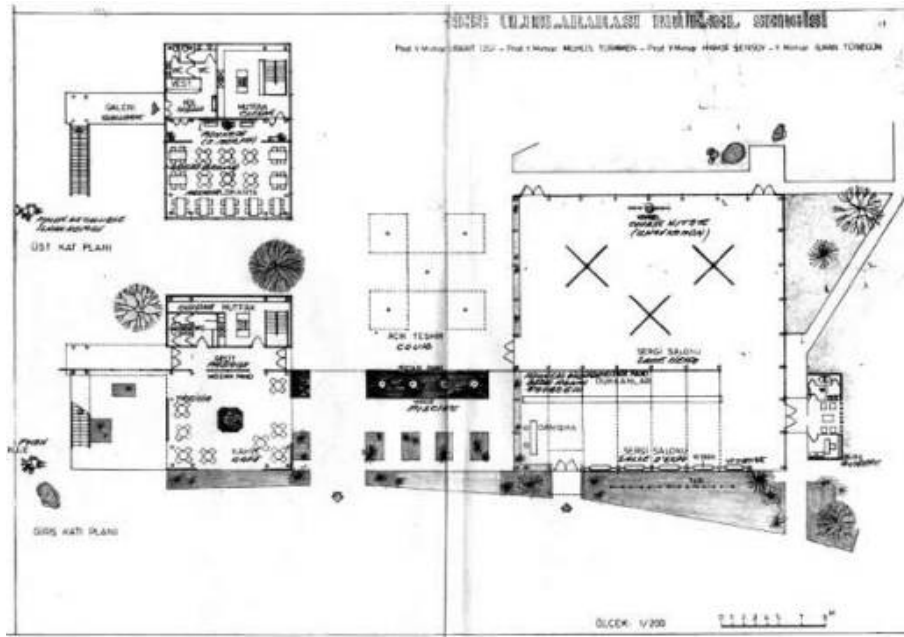


Figure 3.2.5 Floor Plans of the Pavilion '58

¹³³ ALSAÇ, Ü. (1976) *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Trabzon: KTÜ. Baskı Atelyesi pp. 40-43

¹³⁴ The other building Tanyeli mentioned was Büyükkada Anatolian Club by A. Hancı and T. Cansever (TANYELİ, U. (1998) p.240)

¹³⁵ BATUR, A. (2005) *A Concise History: Architecture in Turkey During The 20th Century*, İstanbul: Chamber of Architects of Turkey Publications, p. 50

¹³⁶ VANLI, Ş. (2006) *Mimariden Konuşmak: Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış*, Ankara: Şevki Vanlı Mimarlık Vakfı, p.222

Besides these publications, the Turkish Pavilion in the Brussels Expo '58 is analyzed in two master theses, namely Ö. Sila Durhan's "*Turkish Republic's participation in the international world fairs (1930-2000)*" and T. Didem Akyol Altun's "*Architectural evaluation of world's fairs/expos: Turkish pavilions*"¹³⁷ As part of her general analysis of Turkish participation in world fairs, Durhan goes over the main points of the Expo '58 at first, and then general information about the Turkish Pavilion, the design of the Pavilion, and finally the reflections of the press both in the architectural medium and the public are examined. Akyol Altun similarly investigates the Pavilion within a general framework of Turkish pavilions in world fairs. Her description includes a table chart showing general information of the Brussels World Fair, and the architectural scene of the period between 1950 and 1960 is discussed; afterwards the Turkish Pavilion is introduced. In his Ph.D. thesis "*A Research on the Representation of Turkish National Identity: Buildings Abroad*", Haluk Zelef discusses the building in the framework of national identity with a specific emphasis on the works of art at the Pavilion.¹³⁸ As for the contemporary approaches in architecture and wall painting issue, Ali Cengizkan deals with the mosaic wall of Bedri Rahmi Eyüboğlu at the Pavilion.¹³⁹

On the other hand, the contemporary analysis of the Pavilion' architecture opens with a brief sketch: the Turkish Pavilion was composed of two main sections, that is, the exhibition hall – the icon of modern Turkey (the present), and the restaurant building –the reminiscent of Bosphorus *Yali* (the past).¹⁴⁰ In fact, Haluk Zelef indicates the act of Turkish pavilion: "Bridge in the 1958 pavilion was materialized as the wall between the two pavilions, connecting past and modern, İstanbul and Ankara."¹⁴¹ Thus, it should be stressed that there is a striking likeness of the ways to project the country and to read the Pavilion's architecture.

As presented above, the existing literature on the Turkish Pavilion, which identifies the building as a significant case of modern architecture, emphasizes similar points regarding the pavilion's architecture. Furthermore, it seems that the architecture of the Turkish Pavilion

¹³⁷ DURHAN, Ö. S. (2002) pp.39-50, ALTUN, D. A. (2003) pp. 74-77, 191-199

¹³⁸ ZELEF, M. H. (2003) *A Research on the Representation of Turkish National Identity: Buildings Abroad* (Unpublished Ph.D. Dissertation, Supervisor: Selahattin Önür), Ankara: the Middle East Technical University, the Graduate School of Natural and Applied Sciences, pp. 99-122

¹³⁹ CENGİZKAN, A. (2002) "Bedri Rahmi'nin Bilinmeyen Bir Mozayığı: Mimarlık ve Duvar Resmi" *Modernin Saati*, Ankara: Mimarlar Derneği 1927 and Boyut, pp.229-237

¹⁴⁰ İPEKÇİ, A. (1958b) "Pavyonumuza Umumî Bakış - Dünyanın en büyük gösterisi: Brüksel Sergisi 6" *Milliyet*, 22 August 1958, p.3 and ANON. (1957b) p.15

¹⁴¹ ZELEF, M. H. (2003) p.108

has *international* tendencies in common with the 1950s agenda of Turkey and the world. As Haluk Zelef indicates, “the Turkish pavilion did not display the “other” for the Belgians or Europeans.”¹⁴² In this sense, I will attempt to describe the main outlines of the architectural milieu of the 1950s in Turkey as a forward step.

3.2.2. Architectural Modernization in Turkey during the 1950s

Architectural milieu in Turkey from 1950 to 1960 is marked at both ends by turning points, at which significant changes occurred in the country. The conventional historiography states that “National Architecture” -revivalist attitudes in architecture- began to be outdated from the end of the 1940s and the “International Style” –modern/rational approaches- was becoming the ongoing architectural trend in the 1950s. Indeed, the periodical division of after the 1920s according to stylistic changes generally finds acceptance in history writing of architecture in Turkey. Accordingly, the period is broadly divided into decades as follows:

- the First National Style until the end of the 1920s
- the Modern Architecture (Functional or Cubic Architecture) until the end of the 1930s
- the Second National Architecture until the end of the 1940s
- the International Style until the end of the 1950s¹⁴³

It would not be wrong to argue that these interpretations reflect the method of macro-historiography; it is to concern a whole system rather than particular parts of it. Nevertheless, it can be thought that the decade of the 1950s was not studied extensively with respect to the cases and micro-studies to handle the realm of architectural historiography.¹⁴⁴ In this context, I propose that it is necessary to examine both multiplicity of case studies and interrelations among these two methods of approach. This would not only shed light on reasons of these

¹⁴² ZELEF, M. H. (2003) p.100

¹⁴³ See, for example, TEKELİ, İ. (1984) “The Social Context of the Development of Architecture in Turkey” *Modern Turkish Architecture* (eds. R. Holod and A. Evin), USA: University of Pennsylvania Press, pp.9-33, ASLANOĞLU, İ. (2001) *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, Ankara: ODTÜ Mimarlık Fakültesi Yayınları, BOZDOĞAN, S. (1998) “Türk Mimari Kültüründe Modernizm: Genel Bir Bakış” *Türkiye’de Modernleşme ve Ulusal Kimlik* (eds. S. Bozdoğan and R. Kasaba), İstanbul: Tarih Vakfı Yayınları, pp.118-135 and ALSAÇ, Ü. (1976), and BATUR, A. (2005)

¹⁴⁴ İMAMOĞLU, B. and E. A. ERGUT (2007) “Mimarlık Tarihi Araştırma Stüdyosu’ Çalışmasının Düşündürdükleri: Ankara’da Mimarlık, 1950-1980” *Mimarlık*, September-October, No. 337, p.56-57

breaks taking place at architectural attitude in Turkey but also lead the way of other history writing for different analyses.

Mete Tapan argues that “a scientific study of any built environment, whether it is planned or not, has to take account sociological factors, and it is only through such an approach that a theoretical perspective on urbanization can be obtained.”¹⁴⁵ In this way his conception of the decade is based upon social, economic and political changes in Turkey (which has already been analyzed in the previous part of this chapter).

Uğur Tanyeli confirms that history of architecture in Turkey is traditionally dependent upon political turning points of the country’s history through researchers’ comments¹⁴⁶ whereupon the 1950s is generally understood as a new modernist break to be conditioned by the two-party democracy. Furthermore, he claims that this historiographical method, which is derived from the parallelism between structures and ideologies of political powers and architecture, is open to dispute.¹⁴⁷

Taking the dispute into consideration, I suggest the period be interpreted within its own dynamics, as well as keeping the continuity on account. In other words, architectural historiography has to be dealt with its own epistemology, and new parameters should be added in this realm. Therefore, I will firstly try to understand the period in line with Mete Tapan’s commentary.¹⁴⁸ Secondly, I will alternatively attempt to analyze the causes of shift in architectural point of views by means of architectural dynamics.

After the 1950 election, the Democrat Party was given a position of authority as noted before. During the era of the Democrats’, the priority was on the private sector, agriculture and mining. Moreover, tractors and highways were signs of the era.¹⁴⁹ Due to both the industrialization and mechanization of agriculture, migration from villages and towns to

¹⁴⁵ TAPAN, M. (1984) “International Style: Liberalism in Architecture” *Modern Turkish Architecture* (eds. R. Holod and A. Evin), USA: University of Pennsylvania Press p.105

¹⁴⁶ TANYELİ, U. (2008) “20. Yüzyılda Türk Mimarlığı: Çok Kısa Bir Özet” *Türk Mimarlarının Moskova Buluşması: 20. Yüzyıl Türk Mimarlığı*, Ankara: Şevki Vanlı Mimarlık Vakfı & Mimarlar Derneği 1927, p.7

¹⁴⁷ For similar interpretation in terms of the relation between the architectural forms and the ideologies, please see ERGUT, E. A. (1999) “The Forming of the National in Architecture” *METU Journal of the Faculty of Architecture*, Vol.19, No.1-2, pp.31-43

¹⁴⁸ Other accounts, which are mainly agree with Tapan, characterized the architecture of the decade in accordance with social, political and economic transformations: BATUR, A. (2005) pp. 45-53, TEKELİ, İ. (1984) pp.9-33 (especially pages 23-27), BOZDOĞAN, S. (1998) pp.118-135, and ALSAÇ, Ü. (1976) pp.40-45

¹⁴⁹ TAPAN, M. (1984) pp.105-106

cities brought about extensive construction activities. This led to a change in the urban fabric. It is stated that “The urban growth rate, which had been three percent per annum since 1927, jumped to nine percent after 1950.”¹⁵⁰ This migration brought about squatter areas especially in the big cities such as, İstanbul, Ankara and İzmir. Forty to fifty percent of the urban population lived in these areas.¹⁵¹ However, Tekeli indicates that “Rapid urbanization generated its own rules and mobilized different social forces in creating a new living environment. Neither architects nor were other professionals able to play any role in this process.”¹⁵² The architects of the era were not ready to discuss the architectural problems of the day within a theoretical frame.¹⁵³ They did not have critical point of view either. As there is more communication, Turkish architects were able to follow the ideas of the architectural realm on the world agenda.¹⁵⁴ Tapan criticizes that “Various architectural solutions published in journals were copied with no regard to appropriateness. Regional characteristics were ignored.”¹⁵⁵ Policies such as the Marshall Plan, the participation in the Korean War, and the admission to NATO made Turkey part of the international economic system.¹⁵⁶ In effect, “the meaning of the West” also changed and was identified with the USA for Turkey in this era. In fact, the shift in emphasis from Europe to the USA was regarded as a fact in the post-World War II era in the world.¹⁵⁷

¹⁵⁰ Ibid. p.106

¹⁵¹ Ibid. p.106

¹⁵² TEKELİ, İ. (1984) p.26

Dealing with city of İstanbul, Ayataç, for instance, stressed that the personal desires of the politicians were major factor to shape the city fabric. In 1956, Adnan Menderes, prime minister, described his idea of modern city as following: “Essential to the needs of the residents, the roads and avenues are vitally important. This is why major junctions and squares, carrying the majority of the traffic, need to be redefined and reconstructed. We must plan and build large, handsome squares and open up wide avenues...” Therefore, the problems of the cities were neglected in the cause of political reputation. (AYATAÇ, H. (2007) “The International Diffusion of Planning Ideas: The Case of Istanbul, Turkey” *Journal of Planning History*, May, Vol.6, No.2, pp.114-137) However, it can be thought that there were efforts to seek solutions: an international master plan competition for the city of Ankara in 1955 (the winning project is by Raşit Uybadin and Nihat Yücel); the establishment of the Middle East Technical University in 1956 to educate technicians such as architects and planners.

¹⁵³ On the other hand, there were other developments: the Chamber of Architects was established in 1954. A new Planning Expropriation Act was passed in 1956 and the Ministry of Reconstruction and Settlement was established in 1958 (TEKELİ, İ. (1984) pp.25, 27).

¹⁵⁴ TAPAN, M. (1984) pp.106-118

¹⁵⁵ Ibid. p.108

¹⁵⁶ Ibid. p.106

¹⁵⁷ TEKELİ, İ. (1984) p.24 Please also see: BALAMİR, A. (2003) “Mimarlık ve Kimlik Temrinleri- I: Türkiye’de Modern Yapı Kültürünün Bir Profili” *Mimarlık*, September-October, No.313, p.26

It can be interpreted the intent of USA to export American architecture and Turkey's target to become the "little America" overlapped after World War II. Besides dam and port constructions, and mining tunneling works,¹⁵⁸ the most agreeable example of this argument could be the emergence of the Hilton Hotel in İstanbul. Gordon Bunshaft¹⁵⁹ from renowned SOM (Skidmore, Owings, Merrill) company and Sedad Hakkı Eldem from Turkey worked together on the design. İstanbul Hilton is regarded as not only a good and successful example of the International Style for Turkey but also a model to be studied by Turkish architects.¹⁶⁰ Moreover, "the İstanbul Hilton was part of the bulwark of the Free World against the threatened encroachments of communism."¹⁶¹

The redirection of the economy caused the development of architectural practice: the requirements of new building types, new construction techniques and expanding construction industry.¹⁶² In essence, this emphasis on *newness* was shaped by the country's dependence on foreign support. To illustrate, the report that was tailored by experts from the SOM Company proposes the import of new construction materials by reason for deficiency of variety. Consequently, luxury finishes were brought in the country despite local presence.¹⁶³ At the same time, the rise in the construction material prices was significant i.e. if the year 1953 is taken as an index; it is 159 in 1956, 218 in 1958, and 290 in 1960.¹⁶⁴

3.2.3. The International Style

In this context, what might be the reasons for the widening impact of the International Style throughout the 1950s in Turkey? According to Bülent Özer, architectural themes of the 20th

¹⁵⁸ CODY, J. W. (2003) *Exporting American Architecture 1870-2000*, London and New York: Routledge, p.139

¹⁵⁹ Gordon Bunshaft (1909-1990) is also a designer of well-known Lever House.

¹⁶⁰ WHARTON, A. J. (2001) *Building the Cold War: Hilton International Hotels and Modern Architecture*, Chicago: University of Chicago Press, p.37

¹⁶¹ Ibid. p.35

¹⁶² TAPAN, M. (1984) pp.106-107, 116

¹⁶³ ASLANOĞLU, N. İ. (1994) "Ankara'da Yirmi Yılın Mimarlık Değerlendirmesi: 1940-1960" *Ankara Ankara* (ed. Enis Batur), İstanbul: Yapı Kredi Yayınları, p. 237

¹⁶⁴ ÖZBİLEN, A. (1970) "Yapı Maliyetinde Malzeme" *Mimarlık, Şehircilik ve Türkiye'nin Sorunları*, İstanbul: Mimarlık Dergisi Yayınları, pp. 229-230

century could not get along well with the former Turkish style (the National Architecture). Moreover, he claims that the adaptation of the old style, in fact, easily materialized some themes such as mosques, dwellings, while this method was not useful for new building types.¹⁶⁵ İlhan Tekeli, on the other hand, reads the situation in a different way:

One of the reasons must have been the impossibility of continuing a national architecture in a peripheral country integrated politically and economically into the international order. It may have been easier to pursue the course of a national architecture in closed economic and political systems, but it is not very realistic to expect the development of an influential international style in a peripheral country.¹⁶⁶

Doğan Kuban asserts that “younger generations more open to new ideas have begun to disengage themselves, and they were forced to conform to new tendencies.”¹⁶⁷ It was much easier at that time than the previous decades Turkish architects were acquainted with the current interests on the architectural agenda in which different approaches and styles were found at the same time. As summarized by Afife Batur:

This multi-voice situation appears to have had a shock effect on Turkish architects, who passed the last years with limited communication opportunities to the extreme, in a medium of an introverted culture and who were squeezed between certain clichés. This effect had created a strong desire in the architecture sector to try these new trends.¹⁶⁸

In the same manner, Üstün Alsaç observes that expositions such as 1944 “English Architecture” and 1947 “City Planning in Britain” had a great effect on Turkish architects for the reason that those exhibitions displayed them new, challenging and interesting architectural thoughts other than Germany.¹⁶⁹ Alternatively, Enis Kortan believes the important principles of modern architecture have already been within our traditional architecture; as a result, Turkish architects did not experience difficulty to reconcile with the principles of the modern architecture.¹⁷⁰

¹⁶⁵ ÖZER, B. (1963) p.73

¹⁶⁶ TEKELİ, İ. (1984) p.25

¹⁶⁷ KUBAN, D. (1961) “Emin Onat ve Cumhuriyet Devri Mimarisi” *Mimarlık ve Sanat*, No:4-5, p.143

¹⁶⁸ BATUR, A. (2005) p.48

¹⁶⁹ ALSAÇ, Ü. (1976) p.41

¹⁷⁰ The analyses and works of Le Corbusier on the Ottoman-Turkish architecture are used as an example in Kortan’s remark (KORTAN, E. (1997) “1950’li Yıllardaki Mimarlık Ortamımıza Genel Bir Bakış” *1950’ler Kuşağı Mimarlık Antolojisi*, İstanbul: Yapı-Endüstri Merkezi Yayınları, p.33)

Whether it is considered as a direct imitation of trends or considered as a use without perspectives, backgrounds, and contexts, the architecture of the period gave way to alternatives for the future. Many examples of the International Style were designed by Turkish architects during the 1950s, regardless of social, economic and political changes of the period in Turkey.

The idea of style as the frame of potential growth, rather than fixed and crushing mould, has developed with the recognition of underlying principles such as archaeologists discern in the great styles of the past. The principles are few and broad. They are not mere formulas of proportion such as distinguish the Doric from the Ionic order; they are fundamental, like the organic verticality of the Gothic or the rhythmical symmetry of the Baroque. There is, first, a new conception of architecture as volume rather than as mass. Secondly, regularity rather than axial symmetry serves as the chief means of ordering design. These two principles, with a third proscribing arbitrary applied decoration, mark the productions of the international style. This new style is not international in the sense that the production of one country is just like that of another. Nor is it so rigid that the work of various leaders is not clearly distinguishable. The international style has become evident and definable only gradually as different innovators throughout the world have successfully carried out parallel experiments.¹⁷¹

On the basis of Hitchcock's explanation, an attempt to identify common features of Modern Architecture in the 1920s was revealed. Indeed, an exhibition *The International Style: Architecture since 1922* tried to introduce the characteristics of Modern Architecture which "had already reached maturity in Europe but were little known as yet in the United States."¹⁷² The exhibition, organized by the Museum of Modern Art (MoMA) in New York in 1932, and the accompanying publications declared the architecture of the era that is the "International Style."¹⁷³ In the postwar period, during the early 1950s, "It now braced for a different onslaught as the progressive modernism it had exported to the United States in the 1920s and 1930s re-crossed the Atlantic in the reverse direction."¹⁷⁴ As a matter of fact, the approach was diversified in terms of its characteristics. To put it in a different way, "It [the

¹⁷¹ HITCHCOCK, H.R. and P. JOHNSON (1966) *The International Style*, USA: Norton & Company Inc., pp.20-21

¹⁷² OCKMAN, J. (1993) *Architecture Culture 1943-1968: a Documentary Anthology*, New York: Columbia University Graduate School of Architecture, Planning, and Preservation: Rizzoli, p.137

¹⁷³ **Alfred H. Barr:** the Director of MoMA, **Henry Russell Hitchcock:** Art historian and **Philip Johnson:** the Curator

The works of Mies van der Rohe, Walter Gropius, Hans Scharoun, Otto Haesler, Le Corbusier, Alvar Aalto, Raymond Hood, Frank Lloyd Wright, Richard Neutra as well as other architects from Austria, Belgium, Britain, France, Germany, Holland, Italy, Japan, the Soviet Union, Spain, Sweden, and Switzerland were exhibited (EVERS, B. (Preface) (2006) *Architectural Theory from the Renaissance to the Present*, China: Taschen, p.476)

¹⁷⁴ OCKMAN, J. (1993) p.16

International Style] was a new version abstracted from the populist-political contents of European modernism and united with the technical and commercial experience of American skyscraper architecture.”¹⁷⁵

However, it is not always clear to use the rubric of the International Style. In other words, the shift in approaches of modern architecture in the 1920s, described in *The International Style: Architecture since 1922*, and that in the 1950s explicitly comes to light through Hitchcock’s explanation:

For horizontality, which is the most conspicuous characteristic of the international style as judged in terms of effect, is still unacceptable aesthetically to the average American client. ... The verticality of the skyscraper is meaningless and anarchical. Yet because the skyscraper is an American development and the international style has developed in Europe ...¹⁷⁶

Almost 20 years after Hitchcock’s comment, ironically, *this* International Style recorded skyscrapers in the company of concerns for the use of technological advances with economical forms which became more prevalent in the post war world. Frampton explicitly mentions the characteristics of the International Style as follows:

it implied a universality of approach which generally favored light-weight technique, synthetic modern materials and standard modular parts so as to facilitate fabrication and erection. It tended as a general rule towards the hypothetical flexibility of the free plan, and to this end it preferred skeleton frame construction to masonry.¹⁷⁷

Even though the International Style was symbolized with geometric order, prismatic blocks, unbroken façades, extensively used glass surfaces; it should be simply interpreted as modern attitudes of the 1950s for the reason that the definition has taken new meanings in the course of time and place. It was in 1951 and it was Hitchcock who tried to conclude the use of term:

The International Style was not presented, in the 1932 book which first gave currency to the phrase, as a closed system; nor was it intended to be the whole of modern architecture, past, present, and future. Perhaps it has become convenient now to use the phrase chiefly to condemn the literal and unimaginative application of the design clichés of 25 years ago; if that is really the case; the term had better be forgotten. The “traditional architecture,” which still bulked so large in 1932, is all

¹⁷⁵ BATUR, A. (2005) p.46

¹⁷⁶ HITCHCOCK, H.R. and P. JOHNSON (1966) pp.65-67

¹⁷⁷ FRAMPTON, K. (1980) *Modern Architecture*, New York and Toronto: Oxford University Press, p. 248

but dead by now. The living architecture of the twentieth century may well be called merely “modern.”¹⁷⁸

In the light of the information given above, I would like to emphasize that the Turkish Pavilion in the Brussels Expo '58 reflects important and interesting features in many respects of architectural modernization in the 1950s. With reference to not only its architectural qualities but also its other characteristics which will be reviewed in the following parts, the Pavilion should be regarded as a symbol of the modern approaches of the 1950s and the “*International Style*.”

¹⁷⁸ HITCHCOCK, H.R. and P. JOHNSON (1966) p.255 (An appendix by Hitchcock titled “The International Style Twenty Years After”, originally published in *Architectural Record*, August 1951, pp.89-97)

3.3. The Architects and the Architecture of the Pavilion

3.3.1. The Curtain Wall

Having examined in the preceding parts the common features of the Turkish participation and the Turkish Pavilion within the context of the 1950s both in Turkey and in the world, this part of the study aims to introduce the specific characteristics of the Pavilion in accordance with its particular contributions into architectural history in Turkey. The Turkish Pavilion in the Expo '58 was considered as one of the pioneering examples of the period due to its construction technique and its dismantlable system.¹⁷⁹

The Pavilion was designed and constructed as a lightweight prefabricated composition so as to be rebuilt in İstanbul.¹⁸⁰ The structure of the Pavilion was a curtain-wall system, i.e. an exterior wall made of non-load bearing modular panels, with plate glass and aluminum for the exhibition hall, and wood for the restaurant, which were supported by structural steel construction.¹⁸¹ (Figure 3.3.1-3.3.2)



Figure 3.3.1 Construction of the Pavilion

¹⁷⁹ İZGİ, U. and U. TANYELİ (1997) “Söyleşi / Profil: Utarit İzgi” *Arredamento Dekorasyon*, 1997/1, p.64 and TANYELİ, U. (1997) “Utarit İzgi: Teknolojisiz Ülkede Teknolojik Üretimin Peşinde” *Arredamento Dekorasyon*, 1997/1, p. 67

¹⁸⁰ Reconstruction of the Pavilion in İstanbul was never realized. For further information please see: ALPÖGE, A. (1999), BOZDOĞAN, S. (2006a), CENGİZKAN, A. (2002), İZGİ, U. (1993), İZGİ, U. (1996), TÜRKMEN, S. M. (2008) and TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997)

¹⁸¹ Famous “skin and bone construction” of Mies van der Rohe

According to Utarit İzgi, one of the architects of the project, it was in 1953 when the first (and important) example of curtain wall was applied; just four years after, in 1957 they designed the (not similar) curtain wall system of the Pavilion. Nonetheless, the basic principle of the system was unchanged, which means that lightweight prefabricated-components were used.¹⁸² The example mentioned by Utarit İzgi was most probably the Lever House, designed by the SOM Company in 1952, a remarkable symbol of the curtain wall. Although several preceding examples of the curtain wall can be found during the 19th and the early 20th century, “[n]ew technologies resulting from World War II had a great influence on the acceptance of the glass and metal curtain wall and the realization of a machine-made building envelope.”¹⁸³ Therefore, it would be possible to assume that the Pavilion, constructed with a curtain wall of glass, metal and wood, tried to use an innovative technique which was also new for Western and Central Europe.¹⁸⁴ The curtain wall system was characterized as the last step in terms of the development of the wall by Utarit İzgi in 1964. Explaining the advantages of the system that is richness and flexibility of interior space, open composition and open work of art, he gave their design of the Expo Pavilion as an example.¹⁸⁵

Tubular steel columns were settled down in 8x8 axis system at the two-storey high exhibition building and there were 3 meters between each. Modular panels, made by aluminum -3mm in thickness- and plate glass, were used for exterior skin to cover the frame structure. On the other hand, columns were not covered up from the interior (Figure 3.3.4). The thinness of the materials (aluminum and glass) offered possibility to designers, that is, three-dimension of façades almost disappeared.¹⁸⁶ Lightening was located in the suspended ceiling. Sixty-four illumination units were enclosed by translucent Perspex panels.¹⁸⁷ Moreover, transparent glass was applied in its entirety; as a result, the exhibition hall of the Pavilion could act as a showcase especially in nights (Figure 3.3.3).

¹⁸² İZGİ, U. and B. MADRAN (2000) “Expo ’58 pavyonu sanatların senteziydi / Expo ’58 pavilion was a synthesis of arts” *Domus*, August-September, p.77

¹⁸³ KELLEY, S. J and D. K. JOHNSON (1998) “The Metal and Glass Curtain Wall: The History and Diagnostics” *Modern Movement Heritage* (ed. A. Cunningham), London and New York: E&FN Spon, p.78

¹⁸⁴ TANYELİ, U. (1997) p.67

¹⁸⁵ İZGİ, U. (1964) “Yapıda Duvar” *Akademi*, March, No.1, İstanbul, p.12

¹⁸⁶ İZGİ, U. and B. MADRAN (2000) p.77

¹⁸⁷ Each of them has eight fluorescent tubes at a valuation of 40watt / 125 cm. / 2400 lm. (DURHAN, Ö. S. (2002) p.45)

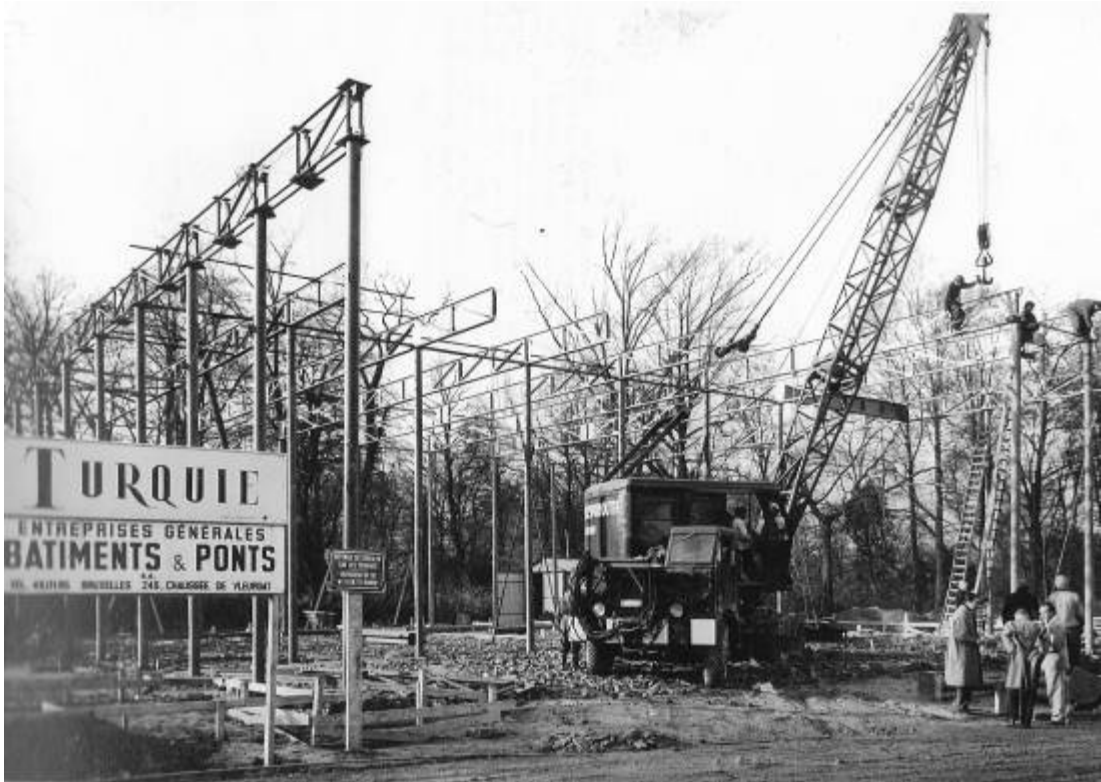


Figure 3.3.2 Construction of the Pavilion

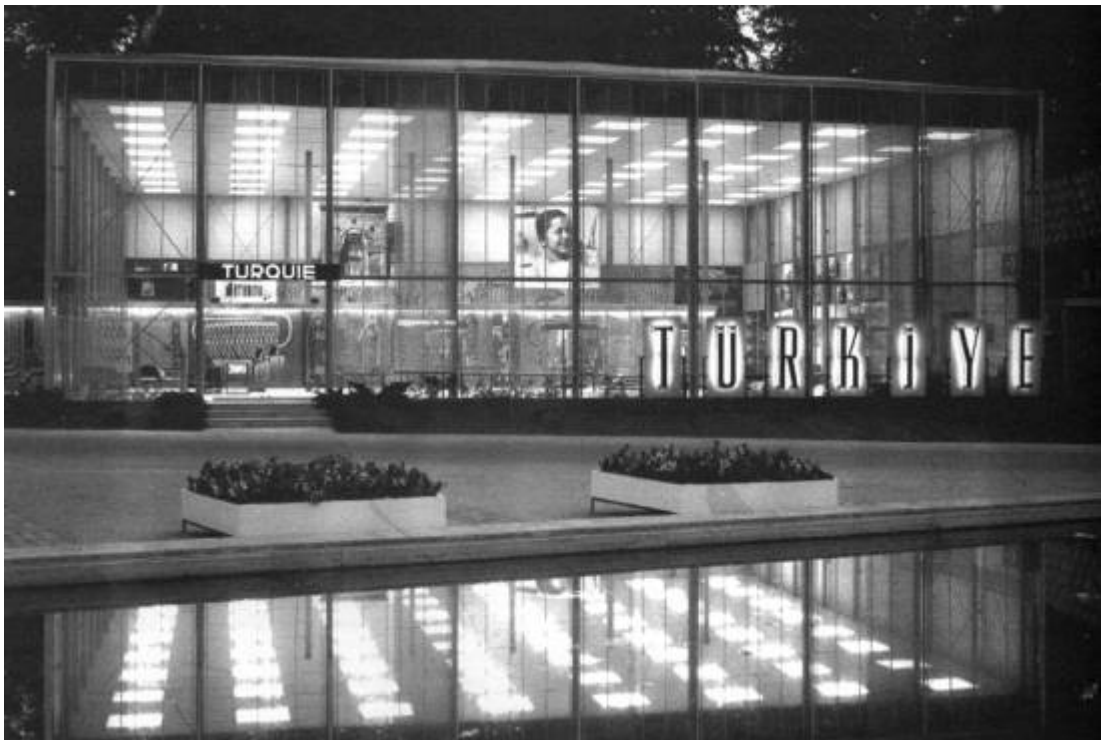


Figure 3.3.3 The Exhibition Hall by night



Figure 3.3.4 A view of the exhibition hall interior.

Similar to the exhibition building, the curtain wall of the restaurant has an interior frame with enclosed panels of aluminum and wood. However, the axial system of the restaurant block is not so rigid as that of the exhibition hall. The restaurant, reached by open stairs, was raised on stilts which were the same unit of the exhibition hall. The *Café Turc*, defined by the mosaic wall, was on the ground floor. Services were located behind the wall. Unlike the “glass-box” exhibition pavilion, both the modular panels of the curtain wall and screens, and the separation panels of the café were made of wood (Figure 3.3.5a-b). Despite the contemporary architectural references in the construction and style of the Pavilion with reference to its form and material, the building was generally accepted as reminiscent of an “Ottoman/Turkish house.”¹⁸⁸



Figure 3.3.5a-b Close-up of the restaurant building

To a large extent, it was the Pavilion’s dismantlable and novel system that it was constructed at a high cost, 300.000 dollars,¹⁸⁹ at the same time, the architects faced with difficulties as Utarit İzgi mentioned.¹⁹⁰ Nonetheless, the architects made efforts to work out

¹⁸⁸ BOZDOĞAN, S. (2006a) p.64

¹⁸⁹ İPEKÇİ, A. (1958b) p.3 For instance the American Pavilion costs 20 million dollars, almost the same cost of Russian Pavilion (ANON. (1958k) “Milletlerarası Brüksel Sergisinin bilmediğimiz hususiyetleri” *Cumhuriyet*, 24 April 1958, p.4)

¹⁹⁰ İZGİ, U. and B. MADRAN (2000) p.77

problems in terms of construction quality and successful details and solutions in a country which had not had such an advanced technology and building industry yet:

... the sheet glass industry was yet to be established with the Çayırova plant in 1961. Likewise, aluminum industry was to be developed in the 1960s and aluminum would be extracted in Turkey in the 1970s. Even mechanical ventilation of the pavilion was beyond the technical capacities and the building practice in Turkey.¹⁹¹

Haluk Zelef reminds the fact that building material industry in Turkey was not ready to catch up with the latest technological developments in western countries. Even if the pavilion was designed by Turkish architects in collaboration with the Turkish engineer, Şevket Koç, it was constructed by the Belgian construction company, Bâtiments & Ponts. Sheet glass was provided by Saint Gobain¹⁹² and aluminum by Champbell. In view of these conditions, i.e. the lack of both technical know-how and building material industry in Turkey, the creative idea of such an advanced and contemporary construction system should be regarded as the architects' manifesto.¹⁹³

3.3.2. The Architects and the Architecture of the Pavilion

The project was published in the February 1957 issue of the Turkish architectural magazine *Arkitekt*.¹⁹⁴ (Figure 3.3.6) The six pages the magazine allocated to the topic contain exiguous information about the Expo, preparations for the Turkish participation, drawings and mock-up photographs of the Turkish Pavilion, and the construction technique of the Pavilion, in which there were two major works of art. Oddly enough, the fact that the project was the winning design of the national competition is not mentioned nor the other entries in the competition were covered. However, the (model) photographs of the French Pavilion and the Germinal Pavilion at the Expo were printed in the following pages of the magazine. It is understandable due to the magazine's limited number of pages why the editorial board allocated only six pages to the winning design. The Turkish press did not deal with the architecture of the Pavilion, either; rather they discussed the objects displayed and the exhibition methods used. The discussions in the press focused on the representation value of

¹⁹¹ ZELEF, M. H. (2003) p.106

¹⁹² The Saint Gobain Group is a French based company and it has had operations since 1665 (<http://www.saint-gobain.com/en/html/groupe/historique.asp>)

¹⁹³ TANYELİ, U. (1997) p.67

¹⁹⁴ ANON. (1957a) "1958 'Brüksel' Beynelmîlel Sergisi Türk Paviyonu" *Arkitekt*, No.287, 1957/2, pp.63-68 [It was in 1931 that the first architectural periodical of the country, *Mimar*, was published and it named *Arkitekt* in 1933.]

national identity by the Pavilion. As for the architects, sometimes their names are acknowledged sometimes they are only referred to as four *young Turkish* architects.

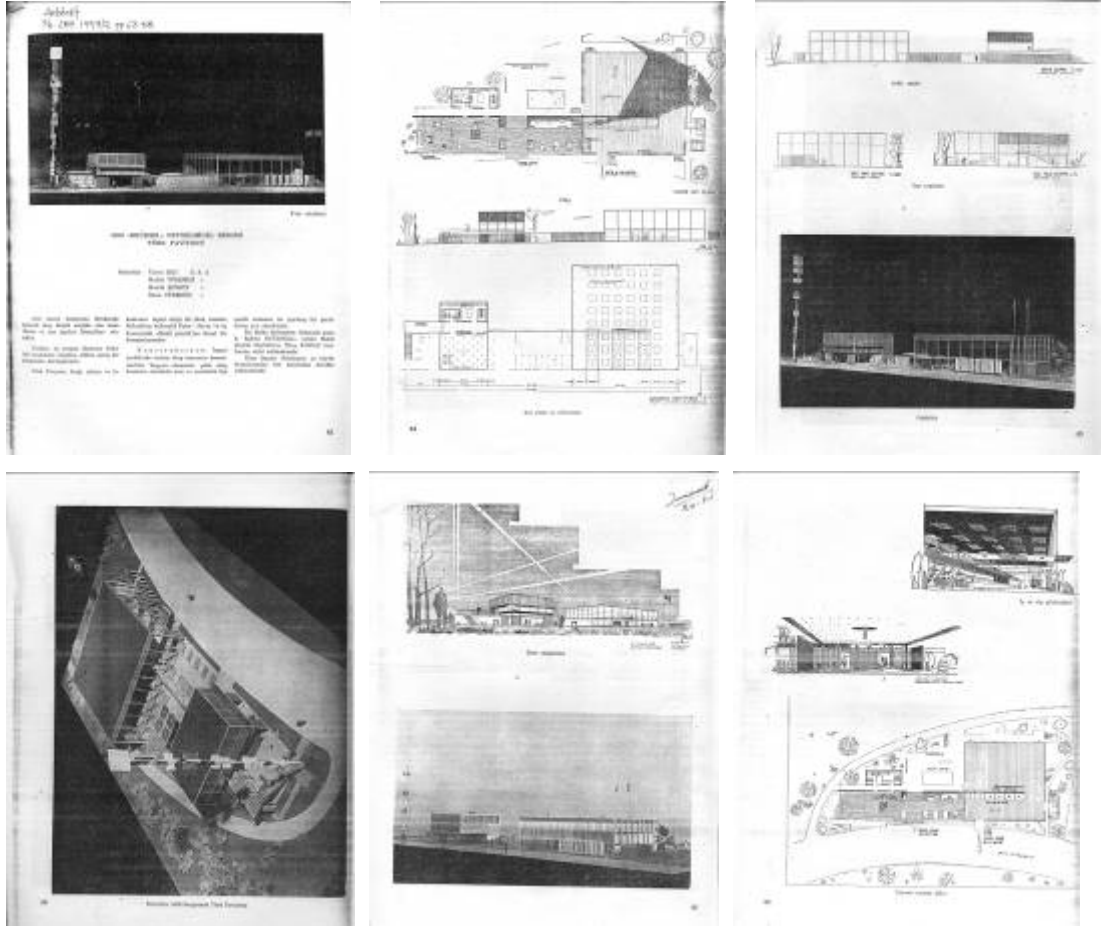


Figure 3.3.6 The pages of the architectural magazine *Arkitekt*, introducing the Turkish Pavilion

Indeed, it was on 05.05.1956 that the idea of organizing a competition for the design of the Turkish Pavilion which would be realized in Brussels was decided by the Ministerial Council. According to the same order of the Council, a committee by the name of the Permanent Commission of the Brussels Exhibition (*Brüksel Sergisi Daimi Komisyonu*) was engaged in preparatory works in the conduct of the Ministry of Foreign Affairs (*Hariciye Vekaleti*).¹⁹⁵ The team of Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün had

¹⁹⁵ Please see Appendix C.2

entered the competition among 40 projects¹⁹⁶ and their project was nominated the first award.

Organizing architectural design competitions was becoming the common way to realize architectural projects in those days. While competitions of the early republican era were interpreted to show close relationship between the dominant ideology and architectural production, they also facilitated to form an appropriate atmosphere for providing professional legitimacy in Turkey.¹⁹⁷ In view of the 1950s, the Chamber of Architects was established in 1954 and principles of project competitions in terms of participants, juries, awards etc. were controlled by way of legal arrangements.¹⁹⁸ In that sense, the architectural style was not determined by the state anymore; moreover, architectural competitions were watched by public commissions.¹⁹⁹ Architectural design competitions of the 1950s both “led to the formation of a lively professional platform and encouraged the development of the foundation of free professional offices.”²⁰⁰

With reference to the interview with Utarit İzgi, Haluk Zelef states that “a design had already been proposed before the competition; however, it neither satisfied the authorities in Turkey, nor the organizers of the exposition because of its retrospective attitude, resorting to historicist forms.”²⁰¹ Indeed, the (new) winning design does not excessively imply past styles, while it contains a sensitive search of them. Contrary to the common interpretation of the Pavilion by researchers like Enis Kortan, who accept that “wooden screens, wall panels etc. are used to make up for lack of regional essence felt,”²⁰² the Pavilion is presented by its architects as an acute analysis of history. Muhlis Türkmen explains:

First years, despite its rejection of the past, we had accepted the modern architecture with its whole rigour. Later on, we tried to synthesize the modern architecture with the core of architectural components coming from our culture. The proximate example of

¹⁹⁶ İPEKÇİ, A. (1958b) p. 3

¹⁹⁷ SAYAR, Y. (2004) “Türkiye’de Mimari Proje Yarışmaları 1930–2000: Bir Değerlendirme”, *Mimarlık*, Kasım-Aralık, No:320, p.35 Please also see: ERGUT, E. A. (2007) “Erken Cumhuriyet Dönemi Türkiye Mimarlığı ve Modernleşme: Mesleğin Profesyonelleşmesi Sürecinde Yarışmalar ve Yabancı Mimar Problemi” *80. Yılında Cumhuriyet’in Türkiye Kültürü* (ed. F. C. Bilsel), Ankara: Sanart and TMMOB Mimarlar Odası, pp.73-84

¹⁹⁸ “Mimarlık ve Şehircilik Müsabakalarına ait Yönetmelik,” 1952 (ERGUT, E. A. (2007) p.82)

¹⁹⁹ TEKELİ, İ. (1984) p.25

²⁰⁰ BATUR, A. (2005) p.50 and SAYAR, S. (2004) p.31

²⁰¹ ZELEF, M. H. (2003) p.100

²⁰² KORTAN, E. (1971) p.79 [the original statement in Turkish: “Eksikliği hissedilmiş olan bölgesel ruh, ahşap kafesler, duvar panoları vb öğelerle verilmeye çalışılmıştır.”]

this is the Turkish Pavilion which was realized in 195[8] Brussels Exposition. When the project is examined, it is seen that the exhibition hall is a rectangular space made up of steel in the same concept of Mies van der Rohe; however, the proportion of façades is to convey the Ottoman-Turkish Architecture proportions. In the Café and the Restaurant block, it can be felt a breeze from traditional spaces such as smoothness, and peace and quite to the people. There is neither affectation nor mimesis in lines. Although the building contains principles of rationalist, healthful, stable, modern, contemporary, progressionist architecture, you can also observe its soulful side for the traditional essence to be felt.²⁰³

The other designer of the Pavilion, Hamdi Şensoy, supports that there is rhythm integrity in Turkish architecture. In other words, there is an installation system of façades that is of great importance. This building has *that* culture and *that* proportion which is the proportion of 1 to 1,5. The windows of the restaurant building with its sun-break panels have such a rhythm in terms of its proportions.²⁰⁴



Figure 3.3.7 Close-up of the restaurant building

²⁰³ TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997) “Bir Mimar, Bir Yaşam...” *Mimarlık & Dekorasyon*, No:53, p.60 [the original statement in Turkish: “... İlk yıllar modern mimariyi, o geçmişi red edişine rağmen tüm katılığı ile kabullendik. Sonraları kendi kültürümüzden gelen mimari öğelerin özüne inerek modern mimari ile bir senteze gitmeyi denedik. Buna en yakın örnek 1957 Brüksel Sergisi’nde uyguladığımız Türk Pavyonu’dur. Bu proje tetkik edildiğinde sergi salonu[nun] Mies van der Rohe anlayışında çelik malzeme ile uygulanmış bir dikdörtgen mekân olduğu cephe oranlarının ise Osmanlı-Türk Mimarisi oranları taşıdığı görülür. Kahve ve lokanta bloğunda ise gelenekselin o yumuşak ve insana rahatlık veren mekânlarından bir esinti görülebilir. Çizgilerde ne bir taklit ne de bir özentisi yoktur. Akılcı, sağlam, sıhhatli, dengeli, modern, çağdaş, ilerici mimarının prensiplerini taşıyan bir yapı olmasına rağmen gelenekselin özünü hissettiren duygulu bir yanını da görebilirsiniz.”]

²⁰⁴ ALTUN, D. A. (2003) p.193

It is then from these points of views of architects, into which the reflective consideration of historical analysis issues, that other fundamental ideas of the Pavilion's architecture can be understood, as it is also possible to grasp the architectural principles of the team under the influence of both their architectural education and contemporary architectural atmosphere in Turkey and in the world.²⁰⁵ Moreover, a consistent argument is to show that theory and practices agree with each other that should be emphasized through these remarks of the architects.

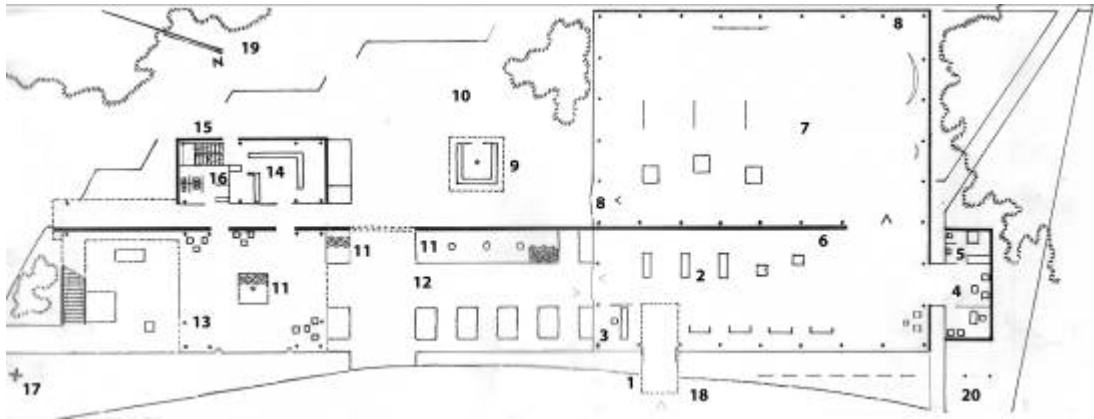


Figure 3.3.8 Ground Floor Plan: **1** Entrance **2** Bazaar **3** Information **4** Office **5** Water Closet **6** The Mosaic Wall **7** Exhibition Hall **8** Exit **9** Retail Store **10** Backyard **11** Pools **12** Front Garden **13** Café **14** Services **15** Service Entrance **16** Water Closet – Cloakroom **17** The Pylon **18** Main Route **19** Service Road **20** Flagpoles

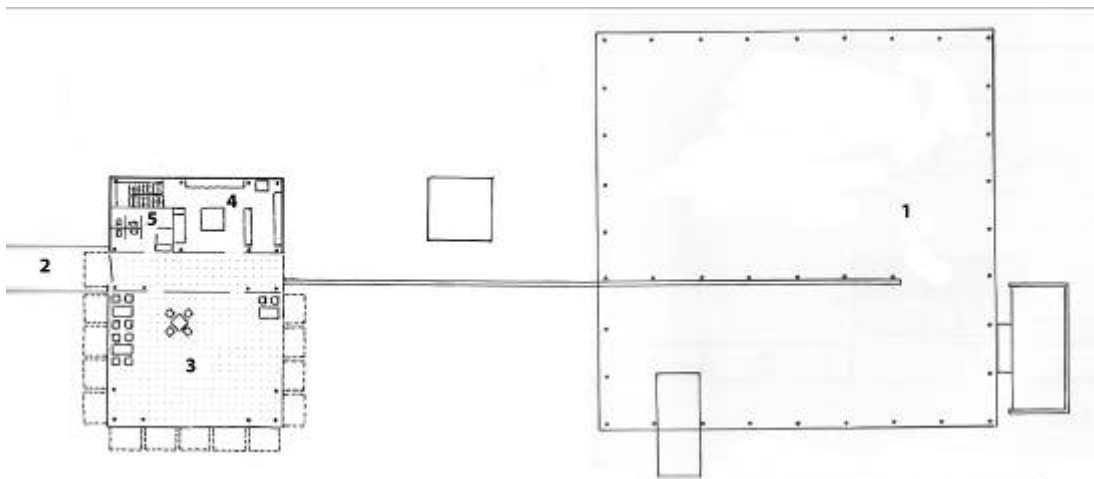


Figure 3.3.9 The First Floor Plan: **1** Gallery **2** Restaurant Entrance **3** Restaurant **4** Kitchen **5** Water Closet – Cloakroom

²⁰⁵ “Le Corbusier and Perret are also my masters, as much as Sedad Hakkı...” This expression of Utarit İzgi reveals the architects’ awareness of the architectural milieu. (GEZGİN, A. Ö. (eds) (2003) “Utarit İzgi”, in *Akademi’ye Tanıklık 2: Mimarlık*, Ankara: Bağlam Yayıncılık, p.82)

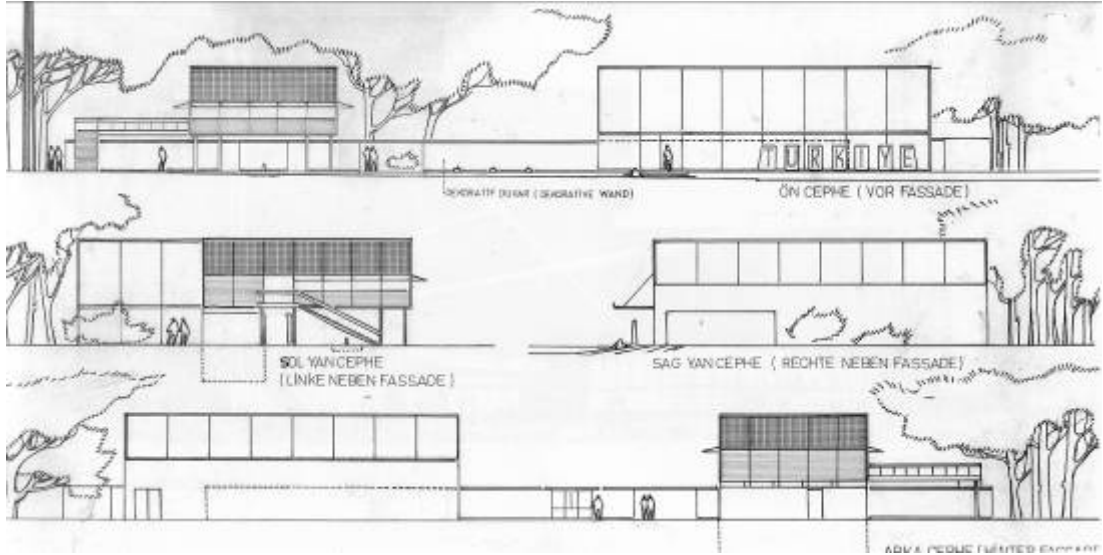


Figure 3.3.10 The Façades of the Pavilion

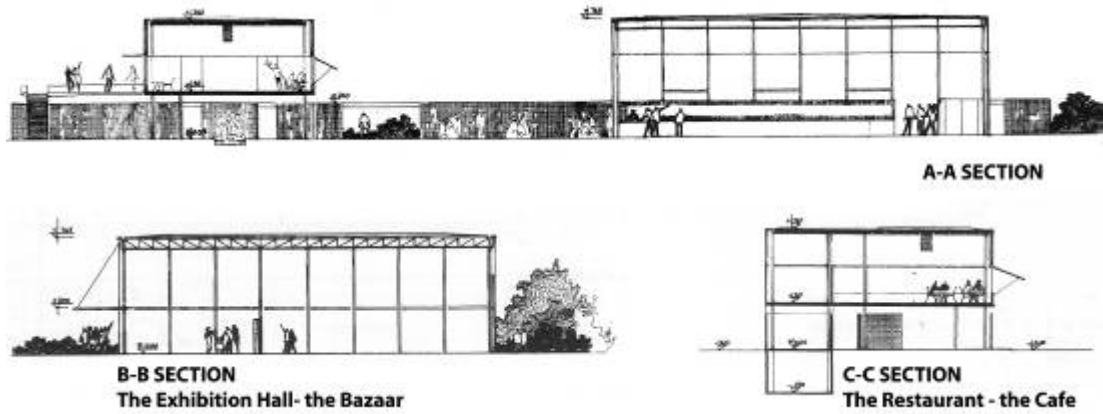


Figure 3.3.11 The Sections of the Pavilion

İzgi, Türkmen, Şensoy and Türegün trained to be architects during the 1940s²⁰⁶ at the Academy of Fine Arts (*Güzel Sanatlar Akademisi*) in İstanbul, which was one of three schools giving architectural education in Turkey.²⁰⁷ They graduated from the Academy in the midst of the 1940s and the early 1950s when the general architectural trend of the country, as in many other parts of the world, was characterized by nationalist approaches because of the

²⁰⁶ Utarit İzgi and Muhlis Türkmen started their education in 1941, Hamdi Şensoy in 1945. İzgi and Türkmen graduated from the Academy in 1946, Şensoy in 1952.

²⁰⁷ **The Academy of Fine Arts** was established in 1882 as Royal School of Fine Arts (*Sanayi-i Nefise Mektebi*) for providing the education of fine arts. (Mimar Sinan University of Fine Arts now) **The Civil Engineering School** (*Hendese-i Mülkiye Mektebi*) was founded in 1884 and it was transformed into the İstanbul Technical University in 1944. **İstanbul Technical School** (*İstanbul Teknik Okulu*) was set up in 1937, and the architecture department started to operate in 1942. (Yıldız Technical University now)

climate formed by the Second World War. During their education period, the architects participated in the Seminar on National Architecture (*Milli Mimari Semineri*) in the Academy. The Seminar which was given by Sedat Hakkı Eldem, the most important figure in architecture in Turkey who laid stress on principles for a national architecture, concentrated on Ottoman civic architecture.²⁰⁸ It could be thought that the architects of the Pavilion comprehended traditional Ottoman-Turkish architecture in connection with the Seminar.²⁰⁹ In fact, significant features of their designs regarding the respect of traditional architecture do not illustrate straight reproduction, but rather reflect an attempt to find a balance between traditional and modern, notwithstanding the usual tension between them. It should be noted that their search of a synthesis of traditional and modern architecture, has continued throughout their careers later on. The conception is also well observed both in their projects and comments, as Muhlis Türkmen points out: “It is necessary for us not to be conservative, to love tradition, and to carry it for the future without damaging it. The duty to undertake is to create the tradition of the future in our age.”²¹⁰

Although “Nobody knew what kind of [a] historical style could be defined as ‘national’,”²¹¹ the style was developed in order to promote revivalism. As Türkmen notes, “both studio and graduation projects of the Academy, competition projects, and also applications of the Ministry of Public Works were almost a *national architecture* exhibition.”²¹² İlhan Tekeli argues that:

Competitions organized by the Ministry of Public Works helped disseminate the ideology among architects. Buildings thought to be in keeping with the principles of the Second National Architectural Movement won these competitions.²¹³

However, it should be noted that the theme regarding the emergence of *national style* did not apply evenly to all competition projects. Put differently, there were projects that explore an

²⁰⁸ TEKELİ, İ. (1984) p.21

²⁰⁹ TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997) p.60

²¹⁰ Ibid. p.61 [the original statement in Turkish: “Bizim için gereken, tutucu olmamak, gelenekseli sevmek, onu geleceğe yıpratmadan taşımaktır. Yapılacak olan, çağımızda geleceğin gelenekselini yaratmaktır.”]

²¹¹ ALSAÇ, Ü. (1984) “The Second Period of National Architecture” *Modern Turkish Architecture* (eds. R. Holod and A. Evin), USA: University of Pennsylvania Press, pp.97-98

²¹² Emphasis is mine. TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997) p.60 [the original statement in Turkish: “Akademide yapılan atölye ve diploma projeleri, yarışmalar ve bakanlık uygulamaları adeta bir milli mimari sergisi idi.”]

²¹³ TEKELİ, İ. (1984) p.21

individualist and new design language then obey accepted interests of the era implicitly. This argument is also affirmed by Utarit İzgi's expression:

All our proposals were found too schematic; as a result they were discarded at the first turn of the competitions. No matter how, we spent both time and money for competitions, our projects were considered as schematic and rejected. I told Mahmut [Bir]: "Listen! This will not work in this way; we should submit two proposals: one is again a proposal that we find as correct, the other that will address the jury." We designed a hospital project in this manner, and we captured the third prize; needless to say, the proposal that we found to be correct was discarded at the first turn again.²¹⁴

Although it is usually affirmed that the Pavilion was both the most brilliant work and the milestone of their professional carrier in terms of its design and realization, the architects had actively taken part in the architectural scene from their graduation onwards.

Following his graduation from the Academy, **Utarit İzgi** (1920-2003) became an assistant of Professor Sedad Hakkı Eldem; at the same time, he started to give construction courses in 1946. Before the Expo '58 pavilion of Turkey, he mostly designed house projects in İstanbul, working jointly with Mahmut Bir; such as Nedim Karakurt House and Esat Karakurt Apartment Building in 1956, and Sezai Tümay Apartment Building and M. İmamverdi House in 1957. The analysis of architectural competitions reveals that İzgi also took part in many in collaboration with his colleagues.

Muhlis Türkmen (1923-) was also appointed as a senior lecturer, and an assistant of Professor Arif Hikmet Holtay, at the Academy after his graduation in 1946. Starting with the Konya Cinema Building competition in 1946, there is no doubt that architectural design competitions had a major role in his career. The Sümerbank Pavilion and the Pavilion of the Garanti Bank at İzmir International Exhibition in 1948, Antalya City Hotel in 1950, Mithatpaşa Mausoleum in 1951, and Turk Trade Bank Adana Branch in 1955 are some noteworthy designs which were not only nominated as first awards but also realized. Other than competition proposals, he also took on commissions such as the Antalya Yayla Palace Hotel, Seyfi Üstün Glasshouse, and many houses.

Hamdi Şensoy (1925-) and **İlhan Türegün** (1926-) were appointed as assistants at the studio of Professor Sedad Hakkı Eldem in the Academy. Prior to the Turkish Pavilion at the Expo '58, we can see them as competitors. Şensoy drew up some other projects such as

²¹⁴ İZGİ, U. and U. TANYELİ (1997) p.62 [the original statement in Turkish: "... bizim önerilerimizi çok şematik diye birinci elemde atıyorlardı. Ne olursa olsun, zaman ve para harcıyorsun konkur için ve oybirliğiyle bizim projelerimiz şematik bulunuyor ve atılıyordu. Mahmut'a dedim ki, "Bak bu böyle yürümeyecek, biz iki teklif verelim; bir tanesi gene bizim doğru bulduğumuz öneri olsun, diğeri de jüri üyelerine hitab edecek türden bir öneri olsun." Ona göre bir hastane projesi hazırladık, üçüncü ödülü aldık, bizim doğru bulduğumuz öneri gene birinci elemde atıldı tabii ki."]

Çobanoğlu House, Weith Medicine Factory; furthermore, one of his significant works of that period was to make drawings for the Hilton Hotel. On the other hand, little is known about İlhan Türegün due to the fact that following the Expo he preferred to stay in Belgium so as to develop his career.

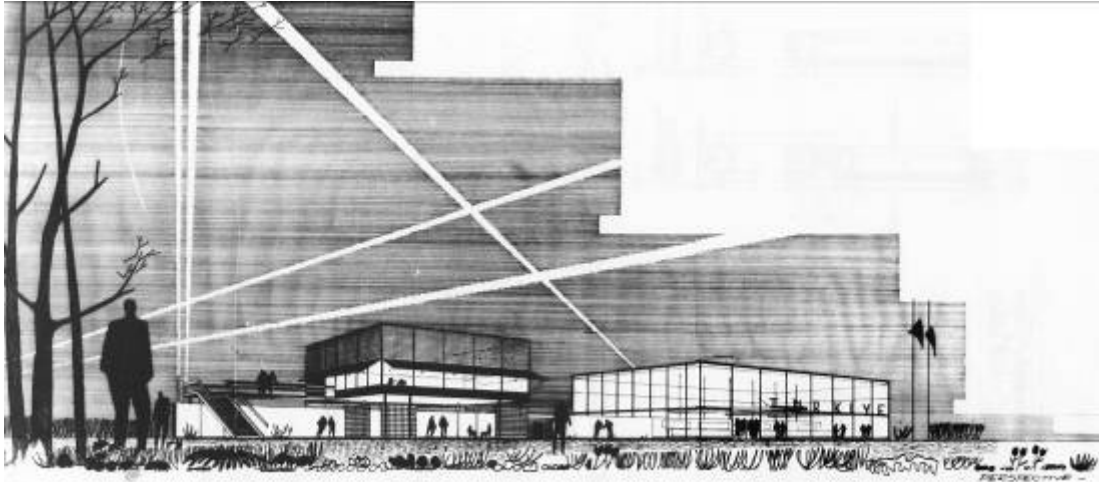


Figure 3.3.12 Perspective Sketch

Like their preliminary projects,²¹⁵ the Pavilion sets a good example of rationalist understanding. In other words, it seems possible to tell that this pavilion illustrates the architects and the basic principles of their architecture at their best. The first principle was the emphasis on composition in order to secure fine proportions. Indeed, a feeling for rhythm, proportion, and scale can be traced throughout a large part of their projects in terms of uncomplicated pure forms. However, this is not an evidence for the *formalistic* approach of their architecture; in essence, there are sets of answers to be developed for resolving design problems as the story of Turkish Pavilion shows us. The ground was, the architects felt, quite big, consequently the building was separated into two pavilions connected with each other by the mosaic wall for reasons of a stronger effect instead of placing the building on the edge of the ground (Figure 3.1.2). They thus got a chance to provide a more impressive and better result.²¹⁶ On the other hand, this decision engendered a horizontal effect that was yet another difficulty to cope with. In spite of the fact that it was possible to let this horizontal emphasis aside, or even to underline it, the designers preferred to deal with this aesthetic problem instead. As a result, the pylon and the proportions of the curtain wall

²¹⁵ Please see Appendix D

²¹⁶ İZGİ, U. and B. MADRAN (2000) p.75

panels were formed in terms of their own patterns of verticality. This expression facilitated to ensure the balance of the composition; that means there was no potential disorder. In fact, it can also be stated that all components of the design perfectly cohered into a new and unique identity.²¹⁷

The second aspect of their architecture was to use rational plan forms, i.e. pure rectangles; nevertheless, they eased to determine the variety of spaces for the Pavilion in terms of their size, material expressions, openness and transitions. This minimalism in plan organization was also revealed on the façades with the application of pure geometric forms. Similar to the earlier projects, there were open, semi-open and enclosed areas here; that is to say the project included mixtures of spaces. Moreover, the relation between these volumes suggests both continuity and flow of spaces freely; and there is nothing artificial about such a search within the meaning of space. For this reason the composition of spaces was created in a way that it would promote the experience of visitors housed in concentration, both dense and diverse enough to offer them a chance to explore the space (Figure 3.3.8-3.3.9-3.3.10-3.3.11).

Respect for not only the human being but also the building site²¹⁸ could be the other important principle of the designers. They took notice of human scale in their projects, which was originated from the idea of not designing heavy-looking, complicated, cold or inhuman structures. This concept also carries the notion of *honesty*: the Pavilion was clearly exemplified by the notion of *honesty* in its structural expression and in its characteristic materials; additionally, the façades of the building projected a true representation of interior volumes in terms of their final clarity. The last two aspects of the scheme, i.e. using rational plan forms and respect for the site, work together with the building site. Thus, it would be possible to say that the Pavilion seemed to be carefully sited on.

Their last, but probably the most remarkable, design principle was to search art and architecture synthesis in their works. The idea of *gesamtkunstwerk* was a current theme during the 1950s. The architects, especially İzgi and Türkmen, believed that art had a significant role in their architecture. The characteristics of art-architecture synthesis are examined and experienced by the architects in order to achieve the maturity of the idea. Türkmen tried to make the participation of many plasticians in his designs even in his early works: For example, his Sümerbank Pavilion of 1948 İzmir International Exhibition shows the collaboration of artists such as sculptors Hüseyin Anka, Turgut Pura, painter Abidin

²¹⁷ İZGİ, U. (1999) *Mimarlıkta Süreç: Kavramlar, İlişkiler*, İstanbul: YEM Yayınları, p.85

²¹⁸ For example, the living spaces of the Nedim Karakurt House were raised on columns due to preexistence of old grot and trees on the ground.

Elderođlu, and decorator Abidin Zafir.²¹⁹ In addition to the use of the theme in his designs later on, Utarit İzgi mostly concentrated on to publicize the idea of the synthesis of artworks.²²⁰

Although the Turkish Pavilion at Expo'58 can be both defined and described by these points, they should be all regarded as concepts thorough which the architects could be discovered, at the same time, I suggest that Utarit İzgi, Muhlis Trkmen, Hamdi Őensoy, İlhan Tregn are excellent modernist designers among the modernists of their generation. In addition to putting principles of the rational architecture in practice the architects searched (and led) the way in which they both examined their own design languages and questioned the modern architecture. Moreover, the architects were conserved to deal with the current themes on the architectural agenda in terms of technological innovations and artistic creativity.

²¹⁹ TRKMEN, S. M., B. SAĐDIŐ and B. İNCESU (1997) p.58

²²⁰ Some of them can be found: İZGİ, U. (1968) "Plastik Sanatlar Eđitiminde Mimar" *Mimarlık*, No.10, pp.13-15, İZGİ, U. (1993) "Mimar-SanatŐ İliŐkileri" *Sanat Őevresi*, June, No: 176, pp.4-7, and İZGİ, U. (1996) "Mimarlık Yapıtının Meydana Gelme Srecinde Mimar-SanatŐ İliŐkisi" *Yapı*, May, No.174, pp.47-48, 97-103

3.4. The Artists and the Relation between Art and Architecture

3.4.1. The Art Works

The most striking feature of the design could be the mosaic wall²²¹ that linked the exhibition pavilion and the restaurant. The 50 meter long and a 2 meter high wall, designed by Bedri Rahmi Eyüboğlu, consisted of 200 two-sided mosaic panels, each 50 cm wide. Bedri Rahmi Eyüboğlu, working with Eren Eyüboğlu and his 12 assistants, finished the work in one year. Stylized Turkish culture motifs were used in the design. In addition to its exhibition value as an artwork, the mosaic wall undertook a very central role in the design by functioning as an orientation element for the visitors in the exhibition hall and the café. Moreover, it formed and defined the front garden and the open exhibition space. The wall provided Eyüboğlu an international reputation as well as an award. Besides the wall, silken Venetian blinds of the exhibition hall bore Eyüboğlu's signature.²²²



Figure 3.4.1 The Mosaic Mural, by Bedri Rahmi Eyüboğlu

²²¹ Unfortunately, the mosaic mural gave a share of the same end with the Pavilion; it was also lost and destroyed. For further information, please see: ALPÖGE, A. (1999), BOZDOĞAN, S. (2006a), CENGİZKAN, A. (2002), İZGİ, U. (1993), İZGİ, U. (1996), TÜRKMEN, S. M. (2008) and TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997)

²²² İZGİ, U. (1993) p.5



Figure 3.4.2 The Mosaic Mural, by Bedri Rahmi Eyübođlu

The mosaic mural was one of the art works in the Pavilion. The pylon was the other major art work, designed by İlhan Koman with the assistance of engineer Ketoff.²²³ Approximately 30 meter high sculpture was constructed of steel tubes. Taking both an artistic and a functional role, small elements made of plastic and aluminum were attached to the structure. The pylon emphasized the place of the Pavilion as a landmark. Furthermore, İlhan Koman designed wire-fenced chairs produced by Selçuk Milar²²⁴ and enlarged Hittite “sun course” displayed in the hall.

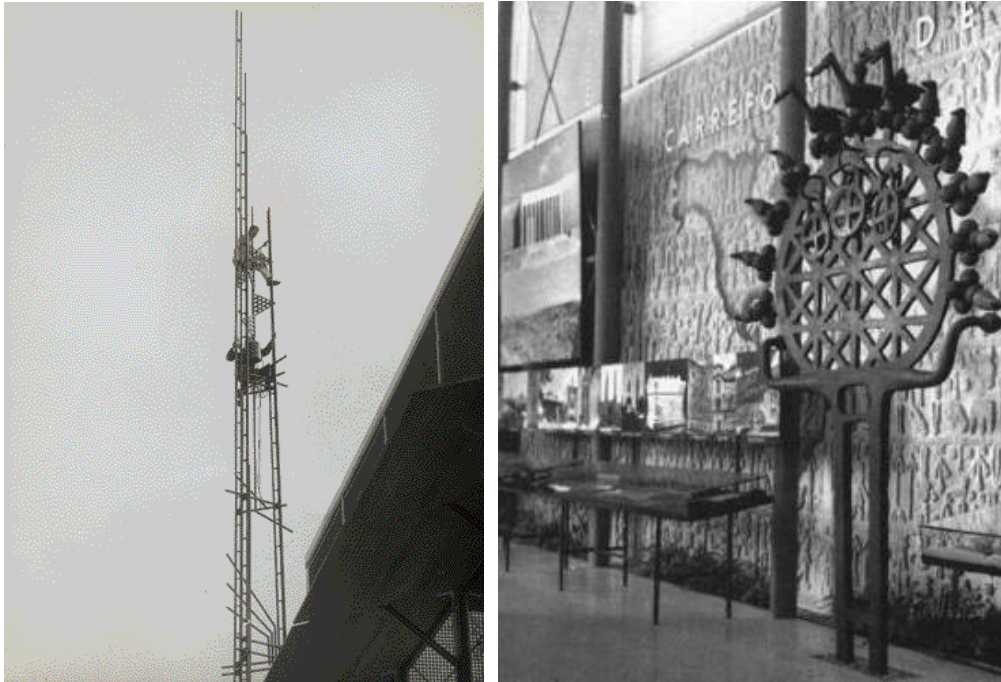


Figure 3.4.3 The Pylon, by İlhan Koman

Figure 3.4.4 The Hittite Sun Course, by İlhan Koman

Besides these, there were various other works of Turkish artists which were presented in the Pavilion. Füreya Koral’s cups and saucers were used in the café, and the tile work for tables was designed by Namık Bayık. Paintings of Sabri Berkel were employed in the restaurant to function as separation panels. Some of the other decorative panels were made on site by

²²³ The Turkish team had French-engineer Ketoff (? Serge Ketoff, 1918-2005) re-prepare the project of the metal tower in terms of its statistics, for the project had not been received approval. DURHAN, Ö. S. (2002) p.45 and İZGİ, U. (1996) p.102

²²⁴ İZGİ, U. (1993) p.5

Gevher Bozkurt and Namık Bayık.²²⁵ Gevher Bozkurt also designed graffitied walls and panels of civilizations part in the exhibition hall.²²⁶ There were other art works which should only be regarded as display objects such as Lerzan Bengisu’s modern art works of engraving on wood; sculptures by Zerrin Bölükbaşı; Selva Ebuziya’s enameled-copper works; beads and amulets designed by Gençay Okçu, and small gilded plates by inspiration of Turkish miniatures.²²⁷



Figure 3.4.5 A view from the exhibition building looking towards the restaurant.

²²⁵ TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997) p.84

²²⁶ TÜRKMEN, S. M. (2008) p.5

²²⁷ The other artists which were mentioned in İnan’s article were Belma Balmumcu, Cahide Birdevrim, Selçuk Tezhibi and Mine Balıoğlu (İNAN, A. (1959) “1958 Milletlerarası Brüksel Sergisindeki Türk Pavyonunda Kadın Eserleri” *UNESCO Haberleri*, March, No.10, p.4).

3.4.2. The Collaboration between Art and Architecture

It can be understood that the artists and their works, especially the mosaic wall and the pylon, undertook very central roles in the design of the building. Utarit İzgi declares that:

If one detach the art works, particularly Bedri Rahmi's, from the building, there will be almost no building at all. In other words, the problem is not about simply hanging one art work on one wall. In fact, it is very important to deal with art and architecture together and for some of the architectural components to bear artistic value.²²⁸

An understanding of İzgi concerning the unity of arts shows some similarity to the comments of Le Corbusier:

Architecture and the plastic arts are not just two things that are juxtaposed; they are a coherent and solid whole. In the very substance of the plastic event, unity is supreme: sculpture-painting-architecture, volume ... and polychromy. The body of the finished building is the expression of the three major arts in unison.²²⁹

Indeed, the collaboration between art and architecture based on "a unity of belief and thought among architects and artists"²³⁰ has emerged from the idea of a *new* synthesis of arts since the Second World War.²³¹ The idea of *gesamtkunstwerk* (total art work) was one of the special concerns of the well-known modern architects such as Le Corbusier, A. Van Eyck, and Walter Gropius. Le Corbusier declared in 1945 that:

A life devoted to art, and especially to a search after harmony, has enabled me, in my turn, to observe the same phenomenon through the practice of three arts: architecture, sculpture, and painting. ... Architecture, sculpture, painting: the movement of time and of events now unquestionably leads them toward a synthesis.²³²

The synthesis of the major arts was highlighted by the International Congresses for Modern Architecture (CIAM) and the International Union of Architects (UIA). The sixth CIAM congress in Bridgewater in 1947, for instance, addressed the question of artistic collaboration. "A trend toward the reintegration of the plastic arts" was stated among the achievements of recent years; furthermore, "To work for the creation of a physical

²²⁸ İZGİ, U. and U. TANYELİ (1997) p.64 [The original statement in Turkish: "O binada sanat yapıtlarını, özellikle Bedri'nin katkılarını kaldır, neredeyse bina kalmıyor. Yani sadece bir sanat eserinin bir duvara asılması değil sorun. Sanatla birlikte mimarinin aynı anda ele alınması ve mimari elemanlardan kimilerinin sanatsal yapı taşıması çok önemli."]

²²⁹ Quoted from DAMAZ, P. (1959) *Art in European Architecture – Synthèse des Arts*, New York: Reinhold Publishing Corporation, p.29

²³⁰ DAMAZ, P. (1959) p.11

²³¹ Ibid, p.69

²³² OCKMAN, J. (1993) p.66

environment that will satisfy man's emotional and material needs and stimulate his spiritual growth" was redefined as one of the aims of CIAM.²³³ The following meetings of CIAM in 1949 at Bergamo, in 1951 at Hoddesdon, in 1953 at Aix-en-Provence gave importance on the theme.²³⁴ In 1953 a third UIA congress in Lisbon, the role of art in architecture was emphasized in term of its importance / locus in design process:

The inclusion of artists in a building (or group of buildings) should be foreseen and provided for from the moment an estimate is drawn up, just as is done with material needs and technical installations.²³⁵

An association of artists, *Groupe Espace* (which is French for space), was founded by André Bloc in collaboration with architects and artists in France in the 1950s; later on it spread among other countries. Their main goal was to "realize a *gesamtkunstwerk*, a new synthesis of the arts."²³⁶

Similar efforts were also seen on the Expo grounds such as in the Austria Pavilion, the Yugoslav Pavilion, and the German Pavilion. The most extreme example of the idea is by the design of Le Corbusier, the Philips Pavilion, where the building *itself is a synthesis of arts* – integrated artwork.



Figure 3.4.6 The artwork by Karl Hartung at the Austria Pavilion in Expo '58

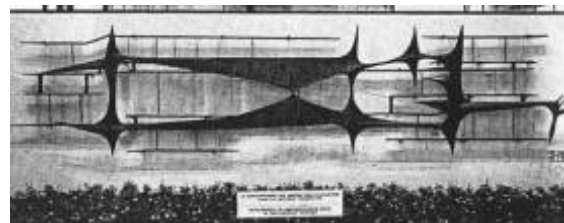


Figure 3.4.7 The artwork by Dusan Dzamonja at the Yugoslav Pavilion in Expo '58

²³³ OCKMAN, J. (1993) pp.100-102 and DAMAZ, P. (1959) p.73

²³⁴ DAMAZ, P. (1959) p.75

²³⁵ Quoted from DAMAZ, P. (1959) p.76

²³⁶ DAMAZ, P. (1959) p.77



Figure 3.4.8 The Sculpture at the Yugoslav Pavilion in Expo '58
Figure 3.4.9 The Entrance Stairs with the Supporting Monumental Pylon at the German Pavilion in Expo '58



Figure 3.4.10 The Philips Pavilion, by Le Corbusier

It is observed the architects of the Turkish Pavilion were conscious of this current theme on the architectural agenda. In addition to taking a warm interest in the idea of *gesamtkunstwerk*, they could follow publications, works and design-ups in order to get concepts in support of their thoughts.²³⁷ Hence, it can be said that the Turkish Pavilion at the Expo '58 would be a perfect medium to realize their contemporary approach of such a design by incorporating art and architecture. In this sense, the Pavilion is interpreted as one of the most successful examples of art and architecture synthesis in Turkey.²³⁸

3.4.3. The Artists

During the 1950s, the idea of total artwork is characterized by the shared interest in Turkey, which means that architects and artists as well were interested and made efforts in this direction. It is clear that **Bedri Rahmi Eyübođlu** (1913-1975) had been a strong proponent of the idea. He believed that arts were not merely long-lived, but, more importantly, could go public through the cooperation between architecture and works of arts. Moreover, according to him, it should be an architect to provide an opportunity for the painter and the sculptor to exercise their art.²³⁹

It was in 1943 that he created his first mural painting at Lido Swimming Pool (*Lido Yüzme Havuzu*) in İstanbul. Even though he was frightened in the beginning to be faced with walls as white as milk, he then felt some similarity between a spotless little canvas and the wall.²⁴⁰ In addition to the motifs like boats, horses, mermaids, birds, and motley fishes, he added angels parachuting from the sky into the beach in this early work, which was named as *Plajın Fethi* (Conquest of the Beach).²⁴¹

²³⁷ İZGİ, U. (1993) p.5

²³⁸ İZGİ, U. and U. TANYELİ (1997) p.64, BOZDOĞAN, S. (2006a) p.65 and ZELEF, M. H. (2003) p.113

²³⁹ EYÜBOĐLU, B. R. (1995a) "Mozaik Hakkında" *Bütün Eserleri 9: Resim Yaparken*, Ankara: Bilgi Yayınevi, pp.268-273 [Republished from *Cumhuriyet*, 13 March 1952] and EYÜBOĐLU, B. R. (1987) "Esirkuş'a Mektup" *Bütün Eserleri 5: Delişişek*, Ankara: Bilgi Yayınevi, p.210

²⁴⁰ EYÜBOĐLU, B. R. (1995b) "Yapı ve Resim" *Bütün Eserleri 9: Resim Yaparken*, Ankara: Bilgi Yayınevi, pp.235-236 [Republished from *Ülkü*, 1 October 1943]

²⁴¹ EYÜBOĐLU, B. R. (1995b) pp.233-238



Figure 3.4.11 The Mural Painting: Conquest of the Beach, by Bedri Rahmi Eyüboğlu

The panels in the Ankara Opera House foyer, which were offered by Paul Bonatz (1870-1956) during the conversion of the building from the Exhibition House in 1946, were Bedri Rahmi's second mural painting, through which he realized the wonders of the mosaic technique. He recognized the problems such as where the artwork was to be seen, from what distance and under what kind of light. Therefore, Eyüboğlu had to use oil-paint by the mosaic technique so as to secure better result and effect in this employment, Bonatz's disapproval notwithstanding.²⁴²

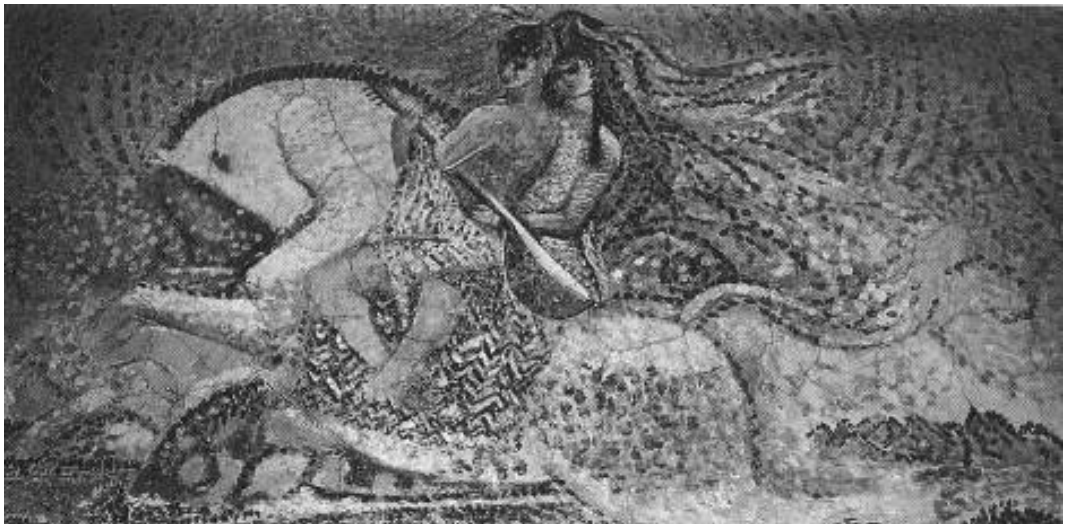


Figure 3.4.12 One of the panels in the Ankara Opera House foyer, by Bedri Rahmi Eyüboğlu

²⁴² EYÜBOĞLU, B. R. (1995a), pp.272-273

Among the other major art works of Bedri Rahmi Eyüboğlu before the Brussels Expo could be counted the mural painting of *Karagöz* Bar at Hilton Hotel in 1954 and the mosaic panel(s) of the Fourth Levent District in 1956-57.

Both modes of perception that necessitate the use of different techniques and materials from easel painting, and the studies of mosaics on Hagia Sophia and the *Chora Museum* (Kariye Müzesi) directed Bedri Rahmi's attention towards mosaics to provide a well balanced relationship with architecture. In spite of the fact that many buildings are enriched with the works of artists almost concurrently with or later on,²⁴³ it would not be wrong to affirm that the mosaic mural of the Turkish Pavilion at the Expo '58 is the first example of such a large scale art work among the works of the Turkish artists of the era. As Utarit İzgi designates, regarding its scale, the mosaic wall was widely different from the previous successful cooperation between art and architecture. Architects and artists had been experimenting on, studying and dealing with the design of the mosaic wall at the Pavilion throughout almost a year. They even compared Bedri Rahmi's works with well-known artist Fernand Léger's mosaics in Bastogne (American War Memorial, Belgium, 1950) in terms of mixture, pattern, and color density.²⁴⁴ Bedri Rahmi's creation at the Pavilion thus both shows a flourishing teamwork between architects and artists and it is also a manifestation in favor of how an artwork could facilitate to create the character of the building.

The *blue tiles* of the wall were sometimes a cerulean sea where a medley of fishes lived and varied cutters, ships, boats passed across; at times, they turned out as a simple background on which merry stories were being told, patterns came into being, babies were suckling, shepherds were pacing up and down, the sun was shining and people were cheerfully dancing. It can be easily supposed that the whole story and the composition reflect not only Turkish folklore but also abstractions of setting areas and that of distinguishing geographical features (Figure 3.4.14-3.4.15).

On the one hand, the mosaic mural is applauded by reason of brilliant representation of peasants in the country. But for these scenes peasantry had no chance to be embodied at the

²⁴³ For some analyses on "the synthesis of arts" theme in Turkey, please see: GÜREL, H. N. (2007) "Bedri Rahmi Eyüboğlu – Mimari İşler" [data-base online] at <http://www.sanalmuze.org/sergiler/> [Accessed: 19.10.2008], PELVANOĞLU, B. (2007) "Cumhuriyet Dönemi Sanatı: Mimari - Resim - Heykel - Seramik İşbirliği" [data-base online] at <http://www.sanalmuze.org/sergiler/> [Accessed: 19.10.2008], BOZDOĞAN, S. (2008) "Yayın Değerlendirme: Haluk Baysal-Melih Birsal Kitabı: Modern Mimarlığımızın Ustalarına Gecikmiş Bir İthaf" *Mimarlık*, Mart-Nisan, No:340, pp.62-69, YAVUZ, D. (2008) "Mimarlık-Sanat Birlikteliğinde 1950-1970 Aralığı" *Mimarlık*, Kasım-Aralık, No:344, pp.70-76, and CENGİZKAN, A. (2002)

²⁴⁴ İZGİ, U. (1993) p.6

Expo.²⁴⁵ In fact, folklore, as it is quoted from Francois Choay by Haluk Zelef, “had been one of the common sources in different works of art in many pavilions.”²⁴⁶ Additionally visitors showed warm interest in the wall that was regarded as a barker within its gleaming and brightly-colored displays and was located parallel with the road of approach. Not surprisingly Bedri Rahmi Eyüboğlu was awarded with the *Grand Prix* for the mosaic mural in the Arts and Artistic Media group of the Expo.

On the other hand the technique was being called into question, namely, asking: “can we arrogate the mosaic arts to Turks?”²⁴⁷ In other words, the art of mosaics was considered as a limited medium in its means of representation.

While in the Turkish Arts Department of the Academy of Fine Arts, Turkish or Islamic decorative arts are practiced employing flowers, inscriptions and (abstract) forms, why are mosaics, which had been highly favored in the Middle Ages and continued to be so in the ages that followed, and which probably had been originated by the Egyptians or Mesopotamians, but usually attributed to the Byzantine for their excellence in the use of this technique, being used to decorate the walls of our pavilion?²⁴⁸

Indeed, journalist Samih Nafiz Tansu visited the Turkish Pavilion while these thoughts were on his mind; nonetheless, his thought changed later and he supposed that it was impossible not to imagine how poor the Turkish Pavilion would be if Bedri Rahmi’s mosaic mural had not been presented there.²⁴⁹

²⁴⁵ TÜKEL, T. (1958b) “Brüksel’de Medeniyet hesap veriyor: Ya biz veya diğer memleketler...” *Akşam*, 30 April 1958, p.5

²⁴⁶ ZELEF, M. H. (2003) p.113

²⁴⁷ TANSU, S. N. (1958) “Brüksel Sergisinden Notlar 5: Sergideki Türk pavyonu” *Cumhuriyet*, 22 August 1958, p.4

²⁴⁸ Quoted from TANSU, S. N. (1958), in ZELEF, M. H. (2003) p.114 [The original statement in Turkish: “Güzel Sanatlar Akademisinde seneler senesi kurulmuş bulunan –Türk sanatları-seksiyonunda Türk ve nihayet İslam süsleme tarzları, çiniler, çiçekler, yazılar ve şekillerle yapılırken ilk ve ortaçağda çok revaçta fakat yeni ve yakın çağlarda da kıymetten düşmemiş olan aslı belki Mısırlılar, belki Mezopotamyalılar tarafında ortaya konmuş fakat bunu en güzel kullanabildiği için Bizans’a mal edilen mozaiklerle niçin pavyonumuzun duvarları süslenmiştir.”]

²⁴⁹ TANSU, S. N. (1958) p. 4



Figure 3.4.13 Bedri Rahmi Eyüboğlu and the Mosaic Wall

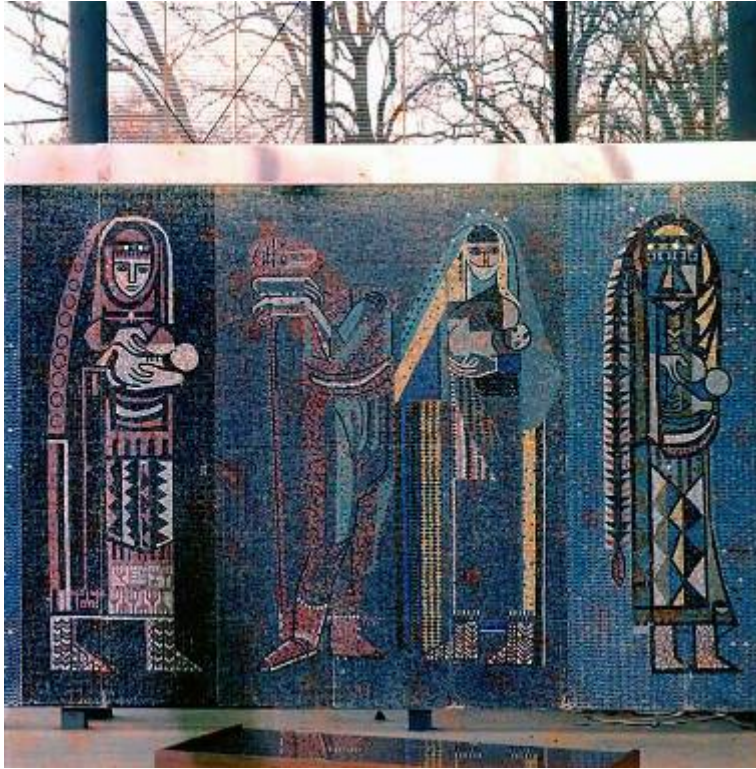


Figure 3.4.14 Close-up of the Mosaic, by Bedri Rahmi Eyüboğlu



Figure 3.4.15 Close-up of the Mosaic, by Bedri Rahmi Eyüboğlu

The mosaic mural was requisitioned so as to be placed at the new headquarters of NATO in Paris; however, the Turkish government preferred to order a new one from Bedri Rahmi instead. The 14,5 meter long and 3,6 meter high new mosaic wall, a gift from Turkey, cost 70 thousand new French franc.²⁵⁰ This time Bedri Rahmi colored the wall a brilliant red and the recurring theme was Turkish carpet's patterns.



Figure 3.4.16 The Mosaic Mural at the headquarters of NATO

Besides economic, political, and social changes, the post war period of the 1950s marked the break of cultural and artistic atmosphere in the country.²⁵¹ It can generally be confirmed during the 1950s, under the Democrat Party reign, that the common tendency of Turkish fine arts was the Abstract Art.²⁵² However, it is also considered as a milieu at which national,

²⁵⁰ CARLU, M. J. (1960) "Nato'nun Paris'te İnşa Edilen Yeni Merkez Binası" *Arkitekt*, İstanbul, Vol.29, No.299, p.74

²⁵¹ KÖKSAL, A. (1984) "1950'den Günümüze Türk Resminden Bir Kesit" *Milliyet Sanat Dergisi*, May, p.32 and ERZEN, J. N. (2007) "Türkiye'de 1950-1960: Soyut Sanat Yılları" *Tasarım Merkezi Dergisi*, January, No:2, pp.81-82

local and individual tastes emerged and a pluralist, multi-faceted artist environment appeared.²⁵³ More significantly, one kind of discussion believes that Abstractionism was founded on the Islamic tradition; furthermore, the opinion was supported that the Abstract Art is predefined in our cultural codes.²⁵⁴ Akin to the whole of cultural realm (architecture, fashion etc.), the artistic production and tendencies might be based upon the urge which analyzes Turkish identity by comparing the adopted Western forms with decorative Turkish motifs of folk arts.²⁵⁵ Bozdoğan points out the situation as follows:

Bedri Rahmi Eyüboğlu, Nurullah Berk, and Cemal Tollu were especially prolific in adapting cubist abstraction techniques to folkloric motifs, peasant women, and Anatolian landscapes. They also incorporated inspirations from archaeological findings, Hittite figures, and other motifs from pre-Islamic Anatolian civilizations.²⁵⁶

The emergence of *peasant cubism* or *peasant romanticism*²⁵⁷ can be seen as a part of these many-sided artistic activities and practices. In order to cope with Asia-Europe and East-West problematic, Nurullah Berk (regarding himself as a part of it) tries to explain this movement as follows: “Young Turkish Painting, with consistent size and proportion, derives benefit from its traditions and at the same time it is tending to be saved from international impersonality.”²⁵⁸ Conversely, it should be understood that the movement, says Berk, was not characterized by specific statements, clear expressions or declarations in common with agreed-upon individuals and/or methods; the movement is thus visible in multitudinous attitudes of different interpretations, ways and techniques. According to Nurullah Berk, among others Bedri Rahmi Eyüboğlu seems to be moving on this *barbed way* i.e. the search to reconcile the East with the Western world.²⁵⁹

²⁵² KÖKSAL, A. (1984) p.32

²⁵³ YAMAN, Z. (1998) pp.130-131

²⁵⁴ Ibid. p.105

²⁵⁵ Ibid. p.131

²⁵⁶ BOZDOĞAN, S. (2001) *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, Seattle and London: University of Washington Press, p.253

²⁵⁷ Commonly named by the scholars such as BOZDOĞAN, S. (2001) p.253 and YAMAN, Z. (1998) p.100

²⁵⁸ BERK, N. (1954) “Bugünkü Türk Resminde Eski Türk Geleneği” *Yeditepe*, 1 September 1954, No:68, pp.1-4, [data-base online] at <http://www.sanalmuze.org> [Accessed: 24.10.2008]

[The original statement in Turkish: “Genç Türk resmi, ahenkli bir ölçü, bir nispet içinde kendi geleneklerinden faydalanmaya bakarak, milletlerarası şahsiyetsizlikten kurtulmaya yöneliyor.”]

²⁵⁹ Turgut Zaim, Cemal Tollu, Eren Eyüboğlu, Hakkı Anlı, Sabri Berkel, Fahrünissa Zeyd, Nejat ?, Selim Turan, Avni Arbaş and the writer (Nurullah Berk) were the mentioning names. (BERK, N. (1954) pp. 1-4)

Indeed, it will be clear from the writings and art works of Bedri Rahmi that he found *contemporaneity* of his art in abstract motifs of Anatolian folk arts.²⁶⁰ What is more, he gives importance on facing with the shared national essence. To illustrate, when he was commissioned as the head of the selection committee in order to evaluate paintings for the new building of the Turkish Grand National Assembly, the organization of “Provincial Paintings Exposition”²⁶¹ in 1955 -bearing a remarkable resemblance to 20 years before “Provincial Tours”²⁶² - make us think that his belief was also in line with this type of an understanding.

To put it differently, Jale N. Erzen reads Bedri Rahmi’s endeavor in connection with the effects of his works on newly becoming urbanized people. As can be understood, Bedri Rahmi’s artistic language, which was molded by long established, symbolic motifs, is easily accepted by the common people and it causes art to become closer to the community.²⁶³

In fact, in a more general sense, the thought of considering arts as a social phenomenon was a current interest during the 1950s. As has been noted before, in company with several artists, André Bloc set up the Group *Espace* in order to advance the idea of *gesamtkunstwerk*. Afterwards, a group of people in the Academy in İstanbul (Hadi Bara, İlhan Koman, Tarık Carım, Sadi Öziş, Şadi Çalık, Neşet Günal, among others) proceeded to *Groupe Espace* with their manifesto and formation of Turkey branch. The manifesto published in October 1951 issue of the magazine *Art d’Aujourd’Hui Revu*, and was signed by dozens of artists.²⁶⁴ The idea was defended that an artwork was by no means to see itself in a freestanding condition but rather to partake in the design process and to meet the framework of aesthetics in which it appeared.²⁶⁵ Furthermore, an art should question the space in terms of conceptions of

²⁶⁰ ERZEN, J. N. (2007) p.84

²⁶¹ The Provincial Paintings Exposition (*Vilayet Tabloları Sergisi*): Artists had sent to the provinces in order to produce art-works; however, the authorities came into conflict with painters due to the style of artworks; the exhibition thus has never been realized, the presence of paintings notwithstanding. (EROL, T. (1969) *Resmimizin Son Onbeş Yılı*, Sanat Tenkitçileri Tarafından Düzenlenen Gençler Arası Resim Yarışması, Ankara: Ankara Üniversitesi Basımevi, [data-base online] at <http://www.sanalmuze.org> [Accessed: 24.10.2008])

²⁶² The aim of Provincial Tours (*Yurt Gezileri*) which was organized by the Republican People’s Party from 1938 to 1943 is to introduce art to people. (KATRANCI, B. (2006) “Yurt Gezilerinin Kültür ve Sanat Ortamına Yansımaları (1938-1943)” *EJOS*, IX, No:4, pp.1-169 [data-base online] at <http://www2.hum.uu.nl/Solis/anpt/ejos/ejos-0.html> [Accessed: 28.10.2008])

²⁶³ ERZEN, J. N. (2007) p.85

²⁶⁴ Full Article both in French (original) and in English translation see Appendix E

²⁶⁵ AKYÜREK, F. (1999) “Cumhuriyet Döneminde Heykel Sanatı” *Cumhuriyet’in Renkleri Biçimleri* (ed. A. Ödekan), İstanbul: Tarih Vakfı Yayınları, p.54

space, structure, materials and also disciplines. Following wordings from the manifesto are remarkable and indicate a unity of approach:

- An Art which fits within the real space, meets the functional necessities and all the needs of man from the simplest to the highest,
- An Art concerned about the living conditions, private and collective; an Art essential even to the man the least attracted by aesthetic values,
- A constructive Art which, by effective achievements, takes part in a concept directly with the human community,
- ...
- Planning and construction of cities require from those who are responsible not only technical qualities, but also social psychological knowledge and a certain artistic culture,
- ...
- The creation of close links between all those who may be called upon to contribute to large contemporary tasks and in particular to: Planning studies, mass plan studies, studies of the architectural plastic, including all the extensions in everyday life, the impact of the color in architecture.
- ...
- The following committees will be created immediately for the study of special problems and each will have to include Architects, Painters, Sculptors and Plastic artists.²⁶⁶

One of the artists who keep on working in parallel with these ideas was **İlhan Koman** (1921-1986). We can come across Koman's works not only as an installed art work in architecture but also as a sculpture with functional features. The *Sakarya Battle* relief on the eastern wing of the Atatürk's mausoleum²⁶⁷, the winning design of the competition, could be the first public work of him in the 1950s.²⁶⁸ Koman represented both the war and the victory at the same composition. Bozdoğan calls attention to the similarity of the characteristics between the relief and prehistoric wall reliefs.²⁶⁹

²⁶⁶ KOMAN, İ. et al. (1951) "Manifeste: Le Groupe Espace" *Art d'Aujourd'Hui Revue*, No:8, October, [data-base online] at http://www.koman.org/pub/pub_body_ge1.htm [Accessed: 24.10.2008]

²⁶⁷ The project of the Mausoleum which was designed by Emin Onat and Orhan Arda is the winning design of an international project competition in 1941.

²⁶⁸ "Koman worked with Şadi Çalık in making the plaster model." (<http://www.koman.org>)

²⁶⁹ BOZDOĞAN, S. (2001) p.290

In fact, Anatolian roots had an influence on the Mausoleum project as the one of the authors, Emin Onat, declared: "One of Atatürk's most significant revolutions is certainly the one aiming at the revaluation of the past... Like that of many Mediterranean countries, it goes back to the Sumerians and the Hittites and mingles with that of several nations from Central Asia to Central Europe. It constitutes thus one of the mother roots of the classical tradition of the [M]editerranean civilization. Atatürk has demonstrated that our real past lay not in the Middle-Ages but in the common source of the world's classics." (KUBAN, D. (1961) pp.148-149)



Figure 3.4.17 The *Sakarya Battle* relief on the eastern wing of the Atatürk's mausoleum, by İlhan Koman

Concurrently, almost the same names who set up the Turkey Branch of *Groupe Espace*, i.e. Şadi Çalık, Sadi Öziş, Mazhar Süleymanlı, and İlhan Koman, started to produce sculpture-furniture such as armchairs, and coffee tables in their studio, *Karemetal*. In point of fact is that the emergence of *Metal Studio* in the Academy in 1953 engendered the presence of such metalwork. It would be possible to tell that their intention was partly grounded on an economic demand,²⁷⁰ yet, the attempt is of great importance beyond artists' financial affairs in terms of its pioneering role within furniture industry and furniture design in Turkey.²⁷¹ Due to the absence of production materials in the country, they used materials which had completely different purposes such as electric cables, water pipes, sifters, fishing-mussel nets etc. for making sculptures with functional features.

It was not a period during which construction material industry or technical know-how had already advanced operational areas in Turkey. It should be clear; on the other hand, that in these years efforts were shown in that type of activity; for example, the renowned architect Sedat Hakkı Eldem made a large order for furniture so as to use them his Kilyos Hotel

²⁷⁰ KÜÇÜKERMEN, Ö. (1995) "Metal Heykel Mobilyalar" *Art Decor*, November, No:32, p.140

²⁷¹ Furthermore, it is important to emphasize that their designs keep up with the times such as modern furniture designs of Harry Bertoia (1915-1978), Charles (1907-1978) and Ray (1912-1988) Eames.

project in İstanbul.²⁷² Furthermore, the wire-fenced chairs, which were designed by İlhan Koman and produced by Selçuk Milar, were also used in the Turkish Pavilion (Figure 3.4.21-3.4.22).²⁷³ From this perspective it would clearly be appropriate to see these furnishings as an important addition to the field of contemporary art, and as a pioneer of the modern furniture design in the country. The parallelism between the construction of the Pavilion and the production of furniture could not be coincidental, and indeed it corresponds to profound picture of the modern way of design.²⁷⁴



Figure 3.4.18, Figure 3.4.19, Figure 3.4.20 *Karametal* Furniture, 1950s

²⁷² KÜÇÜKERMEN, Ö. (1995) p.140

²⁷³ Similarly, the verandah of the Venezuelan Pavilion was furnished with the famous ‘Diamond Chair’ designed by Harry Bertoia.

²⁷⁴ Modernism influenced design of modern furniture in terms of using new materials, new technology, and innovative methods and emerging new philosophies. For instance, the chair designs of Mies van der Rohe and Le Corbusier should be considered as good and famous examples of this relation.



Figure 3.4.21, Figure 3.4.22 Wire-fenced chairs by İlhan Koman

It may be thought that the Pylon, the Hittite “sun course”, chairs and the abstract composition for “Fifty Years of Modern Art” exhibition both demonstrate Koman’s *iron age* (how he calls his works of the 1950s), and summarize his design principles. Many noteworthy features of these, in general, might be pointed out as representative of his search and active interest in the meaning and nature of material:

From 1956 to 1965, I used principally iron in making sculpture. Why iron? It was simply because I had ways and means to work in this medium. Nowadays, I use mostly wood for the same reasons. Yet, whether it is iron, wood or even plastic, **I try to take full advantage of the properties offered by each material.**²⁷⁵

Main concepts of his work which become preponderant issues of his career later on, i.e. mathematical concepts, developable structure and technology, can be followed in the design of the Pylon. An initial study of pylon published in the January 1957 issue of *Arkitekt*²⁷⁶ explicitly illustrates its design progression; in fact, similar to the mosaic wall, the pylon was also an extreme case for artists and architects in those days.²⁷⁷

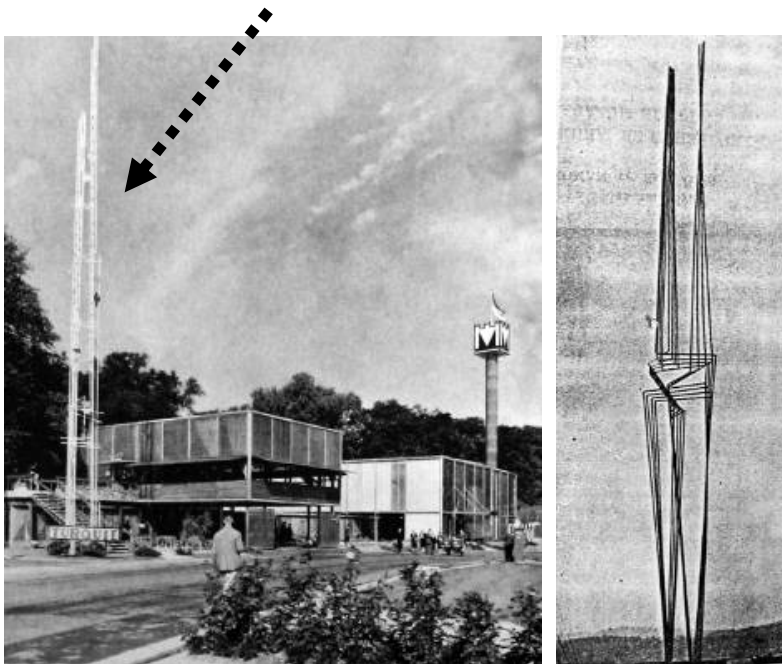


Figure 3.4.23, Figure 3.4.24 The Pylon by İlhan Koman

²⁷⁵ Emphasis is mine. KOMAN, İ. and ROBEYROLLES, F. (1979) “On My Approach to Making Nonfigurative Static and Kinetic Sculpture”, *Leonardo*, Vol.12, USA New York: Pergamon Press [data-base online] at <http://www.koman.org> [Accessed: 29.05.2008], pp. 1-2

²⁷⁶ BARA, H. (1957) “Sao Paulo Biennali” *Arkitekt*, No.286, 1957/1, pp. 27-28

²⁷⁷ İZGİ, U. (1993) p.6

To conclude, there are three important points that should be emphasized in terms of the contemporary collaboration between the arts and architecture. The first is the pioneering role of composite work within the cultural milieu in Turkey. There is no doubt that this understanding of the integrity of arts into architecture is one of the vital starting points while examining the Pavilion. The varied products of artistic activity which were involved in the project not only reveal the leading characteristics, but, more significantly, identify the prominent figures of the period. Beginning from the conception of the Pavilion project, the architects and the artists collaborated in creating this unique work of art. On one hand, every part of it has core concerns to itself as the production of chairs and the like, for instance, crystallizing this productive and creative setting of the era. On the other hand, all acted perfectly so that the notion of totality-uniqueness would secure. This modest tone is also important for *an advanced* design process that is to necessitate both an interaction and conciliation between the architects, the artists and the governors.

The second is an administration support for the togetherness -the artists and the architects involved- generating a creative atmosphere.²⁷⁸ In fact, a legal arrangement is an outcome of the endeavor procuring the idea of “synthesis of arts.” Moreover, it declares the general agreement among others apart from architects and artists of the era. It was then legally declared that five percent of building costs was to be reserved for artists and artistic works. In this context, artistic contribution was encouraged and promoted by the State in this period.²⁷⁹

The last point is about the Blue Anatolia (*Mavi Anadolu*) movement.²⁸⁰ Anatolia as “a central metaphor of a national myth of origin”²⁸¹ had been a functional geography to re-describe Turkish identity since the 1930s. However, as it is argued by Can Bilsel, “[t]he transformation of Anatolia into **an organizing paradigm of aesthetic culture** was initiated in the mid-1950s”²⁸² Bedri Rahmi’s mosaic, İlhan Koman’s Hittite sun course and the contents of the exhibition, which will be further examined in the forthcoming part, put emphasis on this dominant paradigm in the milieu.

²⁷⁸ İZGİ, U. (1993) p.6

²⁷⁹ Although the original regulation(s) was not clearly cited, it was referred in GÜREL, H. N. (2007) and İZGİ, U. (1999) p.219

²⁸⁰ It is also known as Anatolian humanism, or the Blue Anatolia Humanism.

²⁸¹ BİLSEL, C. S. M. (2007) p.1

²⁸² Emphasis is mine. Ibid. p.1

3.5. Turkish Participation

3.5.1. Within the Pavilion

Related documents noted that both the interior design of the exhibition hall and the organization of the display units were planned by the architects.²⁸³ Entrance eave was formed at right angles to the mosaic mural which also marked the foyer of the hall. The bazaar (shop) was housed just in front of the wall. At the rear of the mosaic mural, there was a main exhibition area. Afife Batur argues that the difference between selling and exhibiting spaces was created in their own special geometric order (Figure 3.5.1 and Figure 3.5.2).²⁸⁴ However, if the case is more closely analyzed, it is understood that the interior layout of the Pavilion was being re-organized, re-designed and re-constructed during the Expo.

The text on April 24, 1958 putting journalist Turhan Tükel's observations into words clearly explains the situation: Munis Faik Ozansoy, the General Commissar of the Turkish Pavilion, undertakes to reorganize the exhibition himself. Drawing-ups, circulation plans and principles of the exhibition which were prescribed by the architects are simply left. The display units and furniture which were designed by the architects in accordance with the design language of the building are re-designed and altered.²⁸⁵ Later on, the General Commissar published a statement to justify himself, stating that he had given orders so as to secure the excellence of the exhibition; nevertheless, they were mistakenly reflected and comprehended by the media that the architects were discharged from the job.²⁸⁶

Indeed, this study gives importance on exposition objects and their representation value, in order to evaluate how the Turkish state wanted to represent itself in this international environment. Then, I suggest that, in the face of the changes which we can not evidently define, the exhibition can basically be read from another journalist's point of view (Figure 3.5.3).²⁸⁷ My intent here is to search for the characteristics of the display objects in terms of their contents rather than to define their arrangement.

²⁸³ TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997) p.84 and İPEKÇİ, A. (1958b) p.3

²⁸⁴ BATUR, A. (1993) "Utarit İzgi İçin..." *Mimarlık*, May, No.252, p.52

²⁸⁵ TÜKEL, T. (1958a) "Brüksel'de Medeniyet hesap veriyor: Serginin İçi ve İçyüzü 2" *Akşam*, 29 April 1958, p.5

²⁸⁶ ANON. (1958d) "Brüksel Fuarındaki Türk pavyonu rağbet gördü" *Akşam*, 3 May 1958, p.3

²⁸⁷ İPEKÇİ, A. (1958b) p. 3

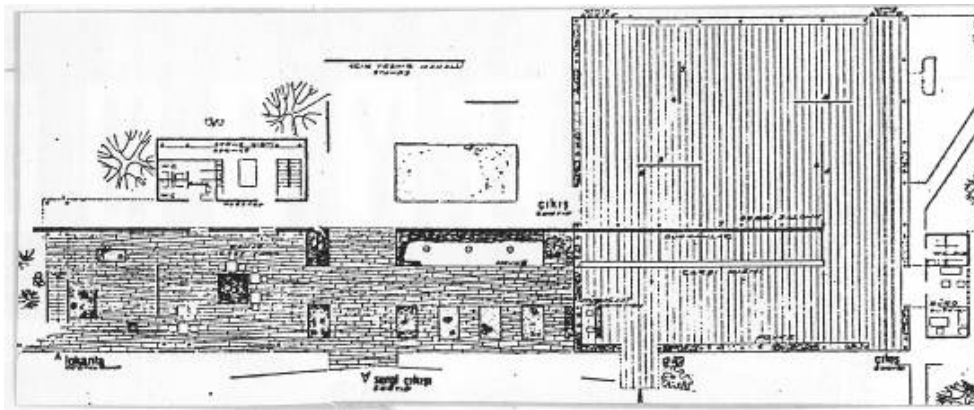
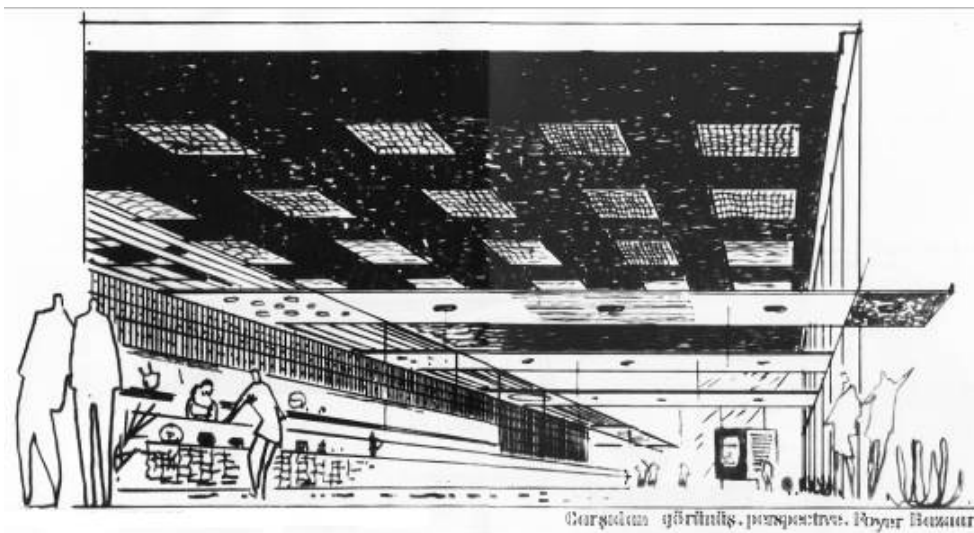


Figure 3.5.1 Ground Floor Plan of the Pavilion



Georgescu gbrütüsü, perspective, Foyer Bazaar

Figure 3.5.2 Perspective Sketch of the Foyer Bazaar

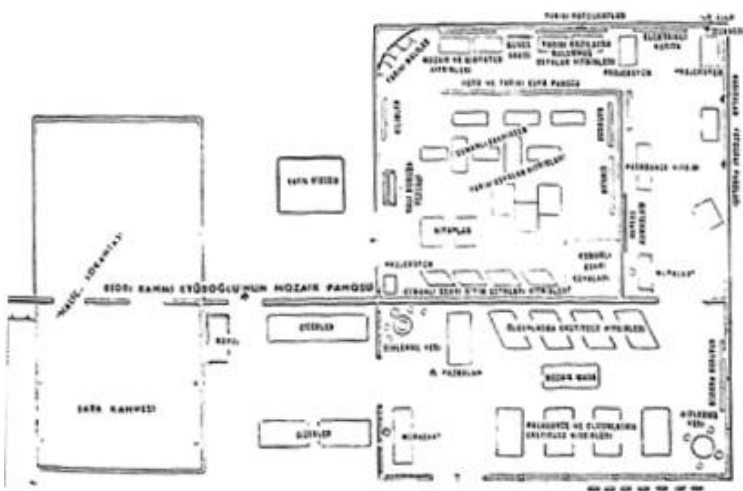


Figure 3.5.3 Schematic Plan of the Exhibition

As aforementioned, the 8 meter high display building was square in plan. 24x24 meter dimensioned space had transparent glass façades. Venetian blinds, designed by Bedri Rahmi Eyübođlu, were used so as to control the sun light. Two poles on which Turkish flags were hung and the lettering of *TURKIYE* were placed on the ground in front of the building, proposed to attract visitors' attention (Figure 3.5.4).



Figure 3.5.4 The Exhibition Building with the Restaurant on the left

Getting in the exhibition hall through the main entrance on the street, one could find the information desk and display units, containing handiworks of Girls' Continuation Institute (*Ođunlařma Kız Enstitüs*) and displaying works of *Pařabahçe*, the Turkish firm of glass and ceramic household objects. In addition to the carpet and the mosaic coffee-table in the midst of the space, there were also resting spaces for visitors. The mosaic wall was extended from outside into the interior of the Pavilion, by characterizing the hall. Furthermore, this hall housed the photomural of Atatürk and his aphorisms (Figure 3.5.5).



Figure 3.5.5 The Photomural of Atatürk

At the end of this first hall, passage-like next part was set, which stored pictures and maps with the aim of displaying country's agricultural and industrial efforts. The Turkish carpet company *Hereke*'s products were on display in this part, across the pictures. The other part was named as “**crossroads of civilizations.**” Firstly, there was an illuminated map retrospectively demonstrating all Anatolian civilizations. At its both sides were there projection machines presenting exhibitors views from Turkey. Historical objects found in excavations, mosaics, miniatures, and historical Turkish carpets, and rugs were near them. Two Turkish girls were weaving rugs here. The Hittite “sun course,” which was designed by İlhan Koman, took its place in the hall. The last part of the exhibition was mostly to display articles of clothing and household goods from the Ottoman Era. Furthermore, some separation panels held information to introduce some of the important Turkish figures like the Ottoman Sultan Fatih [Sultan Mehmet], Turkish writers Namık Kemal, and Ziya Gökalp, Ottoman statesmen Mustafa Reşit Pasha, and Mithat Pasha and the founding President of Turkey Mustafa Kemal Atatürk. It is noted they all made efforts to achieve liberty for the people of Turkey.²⁸⁸ The two main characters of the traditional Turkish shadow play, *Karagöz and Hacivat*, were exhibited. There were also display windows to exhibit printed works.



Figure 3.5.6 View of the “Crossroads of Civilizations” part with the Hittite Sun Course

²⁸⁸ İPEKÇİ, A. (1958d) “Hatâlarımız, kusurlarımız, ihmallerimiz - Dünyanın en büyük gösterisi: Brüksel Sergisi 8” *Milliyet*, 24 August 1958, p.3 Fatih [Sultan Mehmet] (1432-1481): Ottoman Sultan, Namık Kemal (1840-1888): writer and poet, Ziya Gökalp (1876-1924): writer, politician, and sociologist, Mustafa Reşit Pasha (1800-1858): Ottoman statesman, Mithat Pasha (1822-1884): Ottoman statesman and [Mustafa Kemal] Atatürk (1881-1938): Founder of the Republic of Turkey

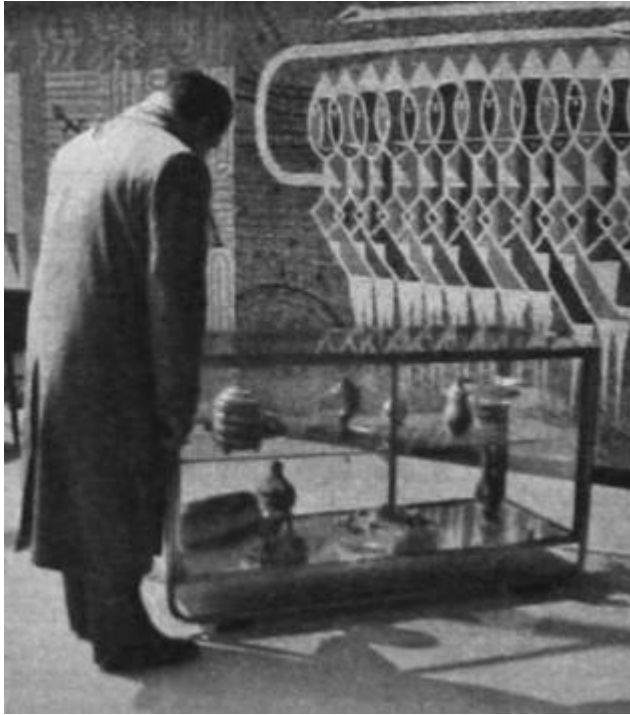


Figure 3.5.7, Figure 3.5.8, Figure 3.5.9 Views from the Exhibition



Figure 3.5.10, Figure 3.5.11 Views from the Exhibition

It is possible to determine two divergent positions in the Turkish Press about the Turkish participation in the Expo. One key approach discussed the exhibited objects related to the value of contents. As it is argued by the journalists like Turhan Tükel and S. Nafiz Tansu, these objects symbolized the works of art belonging the decline era of the Ottoman Empire, or the palace atmosphere of it. Furthermore, far from a representation of an opulent civilization, they narrated the Turkey as part of the “Orient.”²⁸⁹ It is suggested that, not that of today but “Turkey of the past, even the Ottoman Empire lives in the Pavilion.”²⁹⁰ In fact, as Haluk Zelef comments, the theme of “self-orientalization” is an approach criticized also for the other Turkish Pavilions in world’s fairs as well as Turkey’s buildings abroad in terms of the contents of their cultural objects and art works.²⁹¹

In this context, it is relevant to criticize the Pavilion for displaying objects in complete contrast to the “meaning” attributed to the building and its architectural characteristics. In other words, the ultimate expression of the whole obviously demonstrates inconsistencies in its modern envelope with its interior that looked like an *oriental bazaar* or a *covered market*.²⁹² Sibel Bozdoğan emphasizes this as following:

Nothing illustrates the complex negotiations between the emerging internationalism of the world and the deeply entrenched nationalism of the Turkish state than the Turkish Pavilion and the exhibited objects within....Whereas the container symbolized the new internationalism of the 1950s, its contents reproduced the official republican constructions of Turkish history and identity as laid out in the 1930s.²⁹³

The other argument of the Turkish press focused on the method of the organization. It is considered that, contrary to 1953 Paris Exposition, Turkey prepared for the Expo ‘58 carefully.²⁹⁴ Collected works from the Topkapı Palace and the Turkish and Islamic Arts Museum representing Turkish way of life in ancient times were chosen by the committee of five in order to be displayed both in the Pavilion and in the international section of the Expo (the Albertine Library in Brussels). The display objects were insured, and a commission

²⁸⁹ TÜKEL, T. (1958b) p.5

²⁹⁰ TANSU, S. N. (1958) p. 4

²⁹¹ ZELEF, M. H. (2003) p.117

²⁹² In fact, once located in show-cases, those displayed objects should be regarded as representations and parts of the past. The “museumification” of the past in display, in this manner, is also a modern concern. On the other hand, we can still criticize the exhibition in terms of its conceivable way of representing i.e. the lack of a specific narrative or that of meaningful structure by which it could be formed.

²⁹³ BOZDOĞAN, S. (2006a) p.67

²⁹⁴ ŞEHSUVAROĞLU, H. Y. (1958) “Brüksel Sergisinde Türkiye” *Cumhuriyet*, 8 June 1958, p.3 and NACI, E. (1957) “Brüksel Sergisi” *Türk Yurdu*, March, No.266, pp.715-716

assessed their value; moreover, they were sent to Brussels together with a security team and a museum group.²⁹⁵



Figure 3.5.12 View from the Exhibition

The restaurant which was run by Süreyya, the famous restaurant owner in Ankara, was named as the Golden Horn Restaurant (*Haliç Lokantası*), referring to the historical district in İstanbul. Süreyya Serj [Serge] Homyak (?-1983) migrated from Russia to Turkey in the 1920s. After working for *Karpiç Restaurant* as a waiter, it was in 1943 that he opened his own restaurant in Ankara. *Süreyya Restaurant* which was located in *Soysal Apartmanı* in Kızılay was the best restaurant of the capital city until its close in 1966. Lefter, another well-known figure of a cafeteria, served as the head waiter.²⁹⁶ Lefter was from the other famous eating place of Ankara, *Piknik*. In addition to them, five cooks, and both Turkish and foreign waiters served at the Restaurant. Although the prices were found shockingly expensive by Abdi İpekçi, it was stated that the restaurant was quite popular. According to Lefter,

²⁹⁵ ŞEHSUVAROĞLU, H. Y. (1958) p. 3

²⁹⁶ İPEKÇİ, A. (1958c) “Haliç Lokantasında dönerli pilâv 22.5 lira... - Dünyanın en büyük gösterisi: Brüksel Sergisi 7” *Milliyet*, 23 August 1958, p.3

customers were mostly fond of *döner* and shish kebab, known as classical Turkish food.²⁹⁷ The *Café Turc* with daily receipts of 240 dollars only handed Turkish coffee to visitors. Furthermore, there were two shops: The one at the Pavilion was built like a kiosk to sell Turkish delight, chestnut goodies, smoke, beverages and small souvenirs. The other one in the international shopping center put up for sale just the products of the Ministry of State Monopolies (*Inhisarlar İdaresi*).²⁹⁸



Figure 3.5.13 Interior View of the Restaurant

Figure 3.5.14 The Restaurant Building

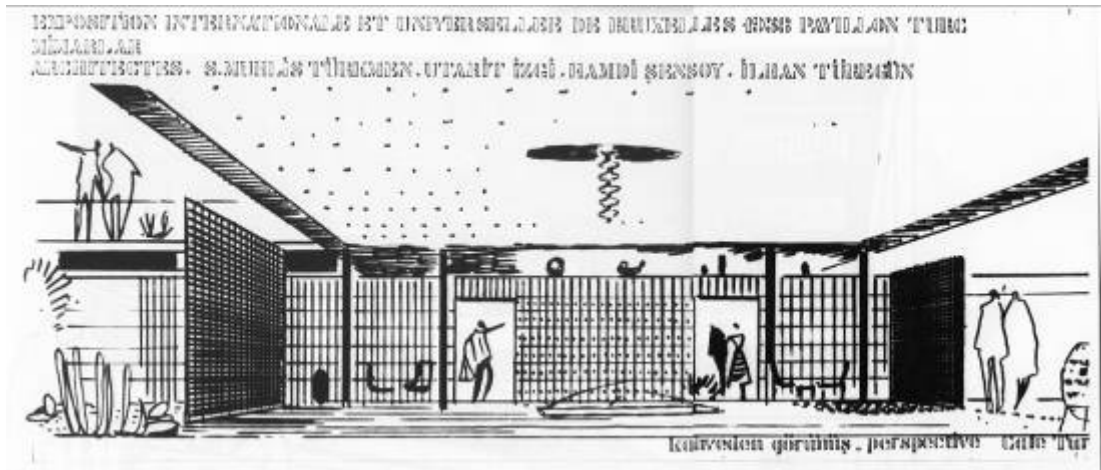


Figure 3.5.15 Perspective Sketch of the *Café Turc*

²⁹⁷ İPEKÇİ, A. (1958c) p. 3

²⁹⁸ Ibid. p. 3

3.5.2. Beyond the Pavilion

Turkish fashion was regarded as one of the most powerful ways of representing Turkish culture abroad in those days. For instance, one of the main events of June 14 –August 16, 1954 journey across the Atlantic by *Tarsus* Ship was the fashion show which included creations designed by the Girls' Continuation Institute (*Olgunlaşma Kız Enstitüsü*) based upon historical motifs (patterns) and models.²⁹⁹ It is noted that the performance was pure perfection at Waldorf Astoria Hotel in New York under its concept of representation.³⁰⁰ In 1958, there would be another opportunity for Turkish fashion to present itself again in New York. This time new creations were presented accompanied by modern reproduction of Turkish folk-songs and folk-dances with display objects (tiled vases and plates). Paradoxical references of names of the costumes were striking: *Turkish Delight*, *Ottoman Lady*, *Byzantine Beauty*, *Turquoise Charm*, and *Marmara Sea Nymph*.³⁰¹

In this context, it is not surprising that the fascination of Turkish style and its symbolic value were also operated under the international atmosphere of the Expo '58. Indeed, the fashion display had been introduced to Turkish media as well as the public before. According to the Turkish press, many significant features of the display designated the degree to which Turkish fashion had already reached to arrive at the same level of European designs; in fact, it had been even more beautiful than them.³⁰² After Palais d'Elégance show on June 12 in Brussels, Turkish mannequins modeled Turkish collection at the Pavilion on June 15, Sunday.³⁰³ The costumes of the parade were designed by the İstanbul Girls' Continuation Institute (*İstanbul Olgunlaşma Kız Enstitüsü*) and Ankara Girls' School of Technical Teachers (*Ankara Kız Teknik Öğretmen Okulu*). Contemporary photographs and narrations tell us that the costumes were founded on the concept of stylization, i.e. interpretation of national attires, combination of latest styles with Turkish taste, quotation from Turkish embroidery to modern models. It was thus clearly stated that the Turkish fashion had great achievements in Brussels. In a more general sense, it may be said that the Turkish fashion

²⁹⁹ AKÇURA, G. (2007) "Tarsus Amerika'yı Nasıl Fethetti?" *Tasarım Merkezi Dergisi*, July-August, No:8, p.77

³⁰⁰ Ibid. p.79

³⁰¹ SONGUR, İ. (1958) "Newyork'ta Türk modasının teşhiri" *Milliyet*, 1 February 1958, p.4

³⁰² MERYEM (1958) "Hiltonda çuval ve şalvar modasının en nefis örnekleri dün gösterildi" *Akşam*, 16 May 1958, p.3 and SELÇUKER, N. (1958) "Brüksel'de Türk modası defilesi" *Milliyet*, 11 May 1958, pp.1, 5

³⁰³ İPEKÇİ, A. (1958a) "Bir defilenin hikâyesi ve ... - Dünyanın en büyük gösterisi: Brüksel Sergisi 5" *Milliyet*, 21 August 1958, p.3

had a symbolic role, which shows us not only *an ideal* of what it is to be understood as *to be modern* (modern costumes with folkloric motifs), but also *a need* of how it is wanted *to be seen* (somewhere in between east and west). It might be, ironically pointed out the Turkish Fashion of the 1950s carries the stamp of the approval of an almost entire society.

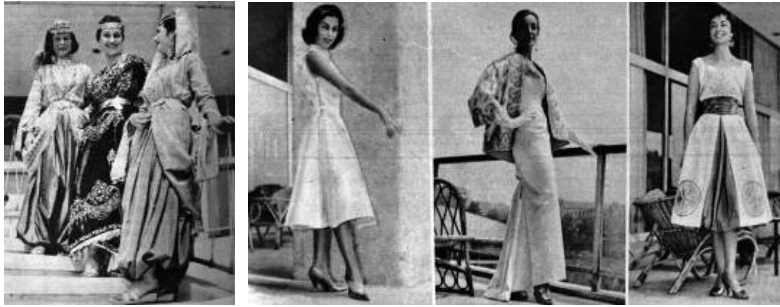


Figure 3.5.16 Three examples of “old Turkish clothings” from the İstanbul Hilton Hotel display in May 1958: *Bindallı* and *Üç Etek*

Figure 3.5.17 *Modern* clothings with folkloric motifs (patterns) from the İstanbul Hilton Hotel display in May 1958



Figure 3.5.18 Views of the Turkish fashion show at Palais d’Elégance on 12th June in Brussels.



Figure 3.5.19 Views of the Turkish fashion show at Palais d’Elégance on 12th June in Brussels.



Figure 3.5.20 Views of the Turkish fashion show at Palais d'Elégance on 12th June in Brussels.

As mentioned before, the planners of the Expo organized the day of the nations for each country; in this sense, August 7 was celebrated as the **Turkish Day** in Brussels. Folklore teams of Turkey previously visited the city of Nice on July 13, 1958, and in the following days they joined the festival of Cannes.³⁰⁴ Before going to Brussels, like the fashion designers, folklore teams had presented their performance to the public in Turkey. Teams from ten different cities of the country had been invited to Ankara in order to perform local/regional dances. Some of them were chosen by the panel of jurors for sharing the Nation's culture with an international audience in Brussels. Remarks of the press reveal that there were some discussions on the selected teams as well as the contents of their dances.³⁰⁵ A national dancing master from the Directorate General of Press (*Basın Yayın Umum Müdürlüğü*) Halil Oğultürk was the instructor.³⁰⁶ In addition to folkloric dances, the Ottoman Janissary Band also made its debut in front of the Pavilion. These special performances were also restaged at the Grande Place, the most famous and remarkable square of Brussels, at the request of the Municipality. Turkey was not the only country in that, many other nations preferred to represent their culture in similar ways of folkloric dances and/or performances.

The contradiction is clearly reflected especially through the show of the Ottoman Janissary Band in the same manner of the display objects in the exhibition hall. It would not be wrong to think that the Ottoman Janissary Band, "*grandchildren of the world conquerors who built a*

³⁰⁴ ANON. (1958c) "Avrupaya Gittiler," *Cumhuriyet*, 5 July 1958, p. 1 and ANON. (1958f) "Brüksel'de Türk Folkloru," *Hayat*, No. 99, 29 August 1958, p.12

³⁰⁵ MEMİŞOĞLU, F. (1959) "Brüksel Sergisi ve Çaydaçıra" *Türk Folklor Araştırmaları*, March, Vol.5, No.116, pp.1867-1869

³⁰⁶ ANON. (1958e) "Brüksel Sergisinde Türk Folkloru" *Hayat*, No. 75, 14 March 1958, p. 23

majestic empire,”³⁰⁷ shows us a heroic ideal of the country. Bozdoğan reads it in a different way:

The juxtaposition of the Pavilion’s “international glass-box” with Turkey’s quintessential nationalist show, the Ottoman Janissary Band gives a glimpse of the dilemmas of post-imperial identity that are still pervasive in modern Turkey today.³⁰⁸



Figure 3.5.21 A photograph of Turkish Day, 7 August 1958, with the Turkish Pavilion in the background.



Figure 3.5.22 Performers in front of the Turkish Pavilion: 7 August 1958.

³⁰⁷ [The original statement in Turkish “haşmetli bir İmparatorluk kuran cihangirlerin torunları”] ANON. (1958f) p.13

³⁰⁸ BOZDOĞAN, S. (2006a) p.68

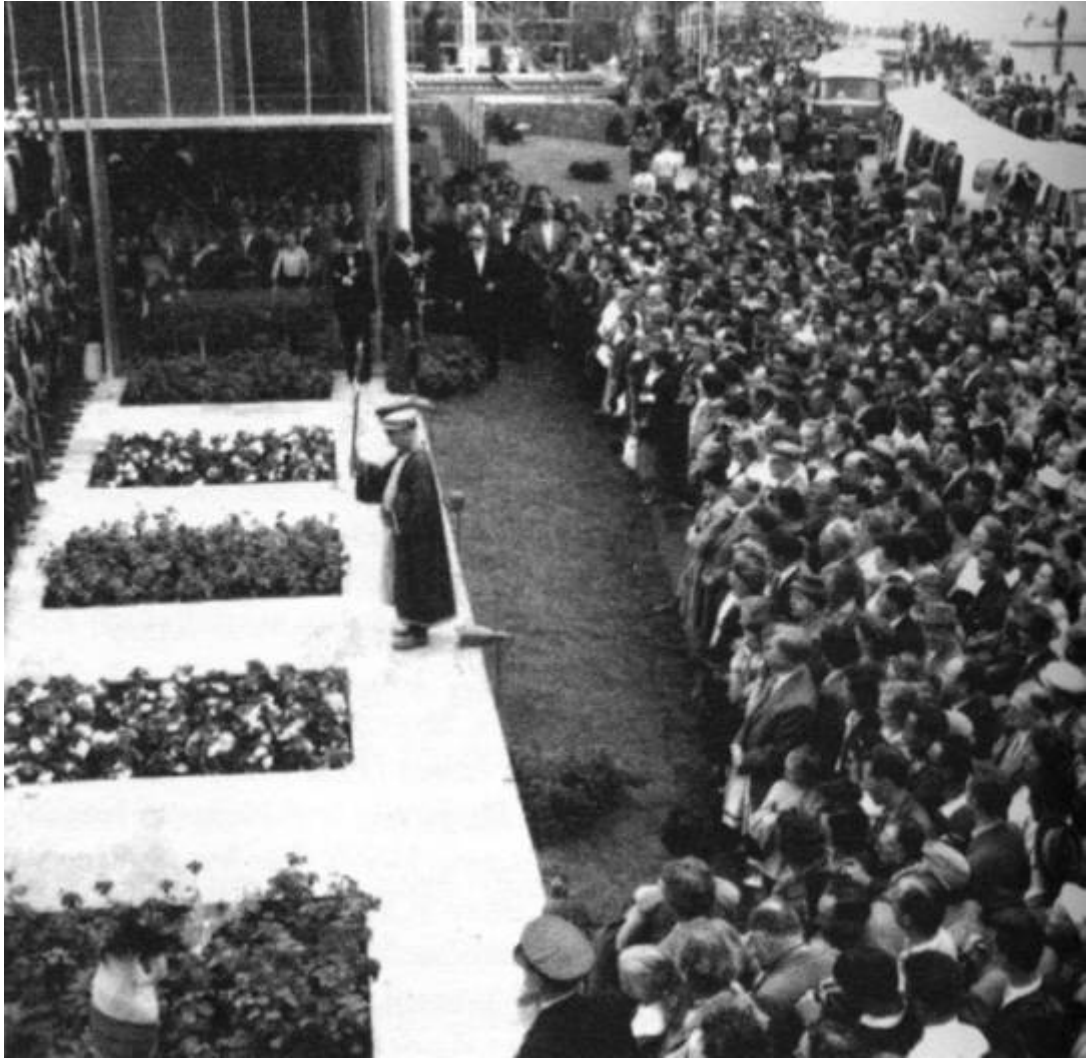


Figure 3.5.23 The Ottoman Jannisyary Band before the Turkish Pavilion: 7 August 1958.



Figure 3.5.24 Photos of the Grand Place show: *Kılıç-kalkan* play (sword-shield play)
Figure 3.5.25 The dance from Blacksea region



Figure 3.5.26 The Ottoman Janissary Band greeted the public at the Grand Place



Figure 3.5.27 A view of audience at the Grand Place



Figure 3.5.28 American Band



Figure 3.5.29 Russian Musicians

The participation program of Turkey included other activities so as to express itself in every possible ways. **Leyla Gencer** (1928-2008) and **Doğan Onat**, both from State Opera in Ankara, made a debut at *le Théâtre Royal de la Monnaie* (Royal Theatre of the Mint) at the night of May 3. Being the first Turkish actors to put on an opera in Brussels, they performed *Tosca* by Giacomo Puccini. The Soprano Leyla Gencer was the principal performer in the role of *Floria Tosca*, and Doğan Onat starred as *Mario Cavaradossi*. Indeed, Gencer had already become a well known artist. After 1950, she gave recitals to official quests after the request of the president Celal Bayar, accepting her as a *cultural attaché*.³⁰⁹ It was in 1953 that Gencer went on her first overseas journey to sing from that time on in various roles from Rome, Naples, Lausanne, and Belgrade to San Francisco and Los Angeles.³¹⁰



Figure 3.5.30 Leyla Gencer and Doğan Onat

Turkey joined the International Festival of University Dramatic Groups organized from August 2 to 8, 1958 in Brussels. The team of the Istanbul University “**Youth Theater**” that had been founded in 1953 as an amateur group was on the stage for the modern play of Çetin Altan, *Çemberler*. The director of the theater Ertuğrul Uçel indicates that the Youth Theater did their duty well to introduce the youth of the country to the youth of the world.³¹¹

³⁰⁹ ORAL, Z. (1995) *Leyla Gencer: Operanın Türk Divası*, Ankara: Seveda Cenap And Müzik Vakfı Yayınları, p. 73

³¹⁰ ORAL, Z. (1995) and ORAL, Z. (1996) *Leyla Gencer: Tutkunun Romanı*, İstanbul: Yapı Kredi

³¹¹ ANON. (1958j) “Gençlik Tiyatrosu Brüksel’de Seyircilere Türk Lokumu Dağıttı” *Akşam*, 21 August 1958, p. 3

Modern art of Turkey was given place in the “**Fifty Years of Modern Art**” exhibition at the Expo. The exhibition, of over 300 works, presented the story of modern art with the works of modern forerunners.³¹² In spite of the desire that an extensively-attended presence of Turkish modern art would be possible,³¹³ only three art works of Turkey could be displayed at the exhibition. The Turkish artists were **Zeki Faik İzer** (1905-1988), **Cevat Dereli** (1900-1989) and **İlhan Koman** (1921-1986). The art-works was selected by an international committee of which **Cevat Memduh Altar**³¹⁴ was a member. Moreover, **Halil Dikmen**, **Rüstem Duyuran** and **M. Fuat Pekin**³¹⁵ also made contributions to the organization.



Figure 3.5.31 *Paysage* by Cevat Dereli, 1956

³¹² Such as Umberto Boccioni, Constantin Brancusi, Alexander Calder, Paul Cezanne, Salvador Dali, Marcel Duchamp, Alberto Giacometti, Vincent Van Gogh, Wassily Kandinsky, Paul Klee, Casimir Malevitch, Matisse, Joan Miro, Piet Mondrian, Henry Moore, Pablo Picasso, Auguste Rodin, and so on.

³¹³ NACI, E. (1957) p.716

³¹⁴ **Cevat Memduh Altar** (1902–1995) was from Director General of the Beaux-Arts of Turkey (*Güzel Sanatlar Genel Müdürlüğü*).

³¹⁵ **Halil Dikmen** (1906-1964) was from Director of State Museum of Painting and Sculpture, Ankara (*Devlet Resim ve Heykel Müzesi*). **Rüstem Duyuran** (1914-1992) was from Director of İstanbul Archaeology Museum (*İstanbul Arkeoloji Müzesi*) and **M. Fuat Pekin** was a Secretary General of Commissioner General of Turkey.



Figure 3.5.32 *Musique* by Zeki Faik İzer, 1947

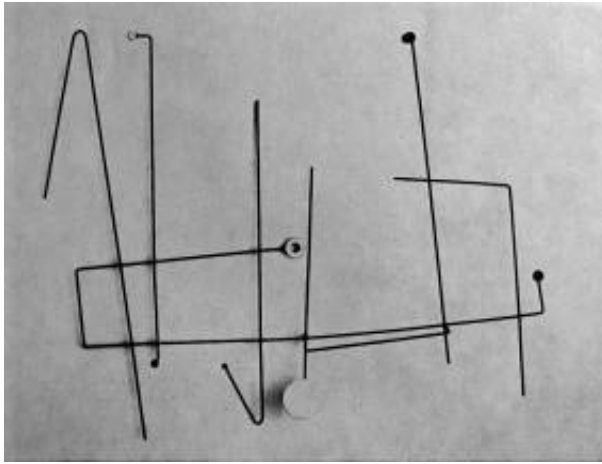


Figure 3.5.33 Iron relief by İlhan Koman, 1955

Among the 41 millions fairgoers, little is known about those from Turkey. First of all, I would like to summarize the mentioned actors as a reminder. The architects Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, and İlhan Türegün went to Brussels as groups of two, one of whom knew a foreign language(s). They undertook the responsibility for the construction period. Bedri Rahmi, Eren Eyüboğlu and İlhan Koman executed their works of arts on site. The team of the *Youth Theater* under the direction of Ertuğrul Uçel, folklore teams with the instructor Halil Oğultürk, the Ottoman Janissary Band under the head of Recai Ekerman, and Leyla Gencer and Doğan Onat gave their performances there. The Turkish delegates, for example Cevat Memduh Altar, Halil Dikmen, Rüstem Duyuran, M. Fuat Pekin and Seher Alyot,³¹⁶ were members of some international committees in order to take decisions on behalf of Turkey. In addition to the staff who worked both in the pavilion and the restaurant, there were an executive team and four Turkish hostesses, namely Tansu Boysan, Alev

³¹⁶ Afet İnan indicates that Seher Alyot was delegated to work for the panels of *Carpets, Haute Couture and Technical Schools*. (İNAN, A. (1959) pp.3-4)

Ebuzziya, Tülin Emzen and Güzin İrdelp, who were assigned responsibility. It is known that the Turkish press such as the journalists Abdi İpekçi, H. Erhan Bener, Turhan Tükel, Hâluk. Y. Şehsuvaroğlu, S. Nâfiz Tansu and the photographers Suavi Sonar and Ara Güler, went to see this huge international gathering. Other than the presentation of new Turkish creations, Turkish models also visited the Expo. The journey of the group from the State Monopolies, in which Suphi Okay, Melih Sagtür, Mehmet Cafer and Atf Tuna were the participants, had been a longer than expected one.³¹⁷ Moreover, the Ministry of Finance set 400 industrialists up in funds so as to tour the fair.³¹⁸ Certainly, there could and should be others who experienced this atmosphere but nothing is known about them.



Figure 3.5.34 Eren Eyüboğlu, Bedri Rahmi Eyüboğlu and Muhlis Türkmen

³¹⁷ ANON. (1958i) “Brüksel giden Tekel heyeti hâlâ dönmedi” *Akşam*, 21 May 1958, p. 2

³¹⁸ TURALI, İ. (1958) “Brüksel Fuarına 400 sanayici gidecek” *Akşam*, 23 April 1958, pp. 1, 5



Figure 3.5.35a Turkish Hostesses in national costumes

Figure 3.5.35b Tansu Boysan, Alev Ebuzziya, Burhan Doğançay,
Tülin Emzen and Güzin İrdelp

Figure 3.5.35c Turkish Models in Brussels

Turkey was one of **the prizewinners** in the competition for collective exhibits of the Expo. The presentation of Turkey, like some other 24 countries,³¹⁹ was rewarded with the Gold Star. As has been mentioned before, Bedri Rahmi Eyüboğlu was awarded the Grand Prix for the arts and artistic media group. For the same group, the other famous Turkish artist, a calligrapher and bookbinder Emin Barın (1913-1987) also won a prize, the “diplomas of honor” with his bookbinding of the *Fatih Divanı* which was displayed at the Turkish Pavilion (Figure 3.5.8 and 3.5.36). Jury gave two vocational schools of Turkey, Girls’ Continuation Institute in İstanbul and Girls’ School of Technical Teachers in Ankara, the Grand Prix both for vocational training and the luxury articles groups. Giresun-Fiskobirlik, İzmir-Tariş and Gaziantep-Fıstık, Turkish local manufacturers, received bronze medals in agricultural cooperatives group. Moreover, İstanbul-Paşabahçe, another Turkish firm, was awarded with silver medal for the manufacturing of glasses, and both Ankara-Sümerbank and Hereke factories received the Grand Prix for textile industry. Ankara-Sümerbank and Bursa factories were also rewarded with silver medal for the same group. Finally, the State Monopolies of İstanbul was one of the prizewinners with gold medal in foodstuffs group.³²⁰

³¹⁹ Austria, Belgium, Brazil, Belgian Congo and Rwanda Burundi, Canada, Czechoslovakia, Germany, Spain, Arab States, France, Great Britain, Hungary, Italy, Israel, Japan, Morocco, Mexico, Netherlands, Portugal, Finland, USSR, USA, Venezuela and Yugoslavia.

³²⁰ *Honours List*, Brussels Universal and International Exhibition 1958, Commissariat General of the Government

Although Zeynep Oral states that Leyla Gencer received the silver medal, I could not find further information about the award (ORAL, Z. (1995) p. 40 also see ORAL, Z. (1996) p. 167).



Figure 3.5.36 The bookbinding of the “*Fatih Divanı*” designed for the 500th anniversary of the Conquest of Istanbul, 1953, by Emin Barın

The Pavilion is thus characterized in a thoroughly ambiguous way: on the one hand, by modern (systematic, planned) working process of organization, and on the other hand, by a simultaneous traditional system. In other words, the display objects were certainly loaded with historical and traditional meanings, but at the same time it is not hard to understand the urge here to represent a national culture representing not only the identity of ancient times but also that of today. Consider merely Expo atmosphere; as exemplified true perfection in machines, current technological advances etc., it is clear that the entire exhibition was created on the concept of a contemporary cultural heritage in Turkey that is common with the universe to share.³²¹

It can be argued that the interpretation of the early republican period (the 1930s) by Sibel Bozdoğan is still valid for the 1950s: for that, the idea of a *historical continuity*, which can be described as “a desire to construct for it [the nation] a deep-rooted historical identity,”³²² is highlighted. Bozdoğan affirms that the immediate (Ottoman) past must be rejected by the Republican regime; alternatively there is a farther past on which the *Turkish identity* and *national essence* constructed.³²³

Having dissociated the country from its more recent Ottoman past, republican leaders focused on two alternative sources for Turkish identity and national essence. The first source was the early civilizations of Central Asia and pre-Islamic Anatolia, where the archaic roots of the Turkic peoples and tribes before their assimilation into Islam were located. The second source was the vernacular language and culture of Asia Minor, the Anatolian heartland now seen as the repository of a timeless and authentic Turkish

³²¹ İZGİ, U. and B. MADRAN (2000) p.75

³²² BOZDOĞAN, S. (2001) p.241

³²³ Ibid. p.242

identity from which a national culture could be born. In this way, an unbroken historical continuity of the Turkish “race” was established between prehistory and the present, spanning many empires, states, geographical regions and culminating with the new republic in Anatolia.³²⁴

At this point, it is meaningful to think again of the pavilion’s architecture, the art works, the display objects and the performances together. It could then be claimed that an intense perception of and reference to *the past* is a common notion for all. Their main concerns in terms of both figures and products clearly show us their understanding and interpretation of *history*. However, one can also suggest the idea that personal working methods, expression of private tastes and differences in approaches simultaneously took part in the process; and all signify a further way which concerns how divergent tastes, needs, choices and interests coexist.

³²⁴ Ibid. p.242

CHAPTER 4

CONCLUSION

The Turkish Pavilion was carefully labeled and packed up subsequent to the Expo. As originally planned,³²⁵ the Pavilion, the mosaic mural, the pylon and the other parts of the exhibition were conveyed to İstanbul by train. The re-construction of the Pavilion in İstanbul had been projected in the beginning; in this way; the city would be managed to acquire a new and distinguished exhibition hall.³²⁶ However, the plan was never materialized.³²⁷ In fact, after having been handed over to the İstanbul Municipality; the Pavilion was subjected to a long due destruction period. Traveling between Ankara and İstanbul as a result of indecision, the packages were desultorily stacked on the spot of the Gülhane Park close to the Sirkeci Train Station. On the other hand, the mosaic wall of Bedri Rahmi Eyüboğlu continued traveling.³²⁸ All of the building components were exposed to bad impacts of weather, thievery and depredation. The report that was composed by the architects, consisting of their detections, reveals the condition of the materials around 1960.³²⁹ Unfortunately, practical proposals and constructive suggestions of the architects for re-construction were not taken into consideration; thus, the physical existence of the Pavilion vanished; only memories could survive.

³²⁵ Indeed, one of the significant characteristics of world's fairs is their temporary nature. In other words, the theme of temporality is of capital importance in designing the pavillions. Generally, structures of world's fairs disappeared; however, in some cases, particular structures have been preserved (i.e. the Eiffel Tower, Paris 1889) or have been re-constructed (i.e. Barcelona Pavilion, Barcelona 1929). As for our case, the reconstruction of the Pavilion in Turkey had been previously designed and planned.

³²⁶ ALPÖGE, A. (1999) p.229

³²⁷ For further information please see: ALPÖGE, A. (1999), BOZDOĞAN, S. (2006a), CENGİZKAN, A. (2002), İZGİ, U. (1993), İZGİ, U. (1996), TÜRKMEN, S. M. (2008) and TÜRKMEN, S. M., B. SAĞDIÇ and B. İNCESU (1997)

³²⁸ 160 panels of the wall were sent to Cyprus to be displayed in Turkish Exposition (ALPÖGE, A. (1999) pp.229-230).

³²⁹ Please see Appendix F

If we can set an analysis of the *culture of destruction* practices in Turkey aside,³³⁰ an incongruity between the meaning of this special case and the tragic end of it guides us to *re-consider* the dialectic processes of modern times. As Berman indicates, “[t]o be modern is to live a life of paradox and contradiction;”³³¹ thus, the whole story which has been presented in the thesis exemplifies several inconsistencies of modernity. In other words, taking especially the twentieth century into consideration, its Janus-faced features that are based on seeming dualities should be highlighted.³³² As for the case of the Turkish participation in the Brussels Expo’58, the duality between the International Style and the traditional *essence*; the tension between contemporary design techniques and the lack of technical know-how; the contradiction between the display objects and the Pavilion’s modern character; and lastly the *in-between* situation of Turkey reveal a good deal of information for deviations, series, and other sides of modernity.

The Turkish Pavilion in the Brussels Expo ’58 is quite a well known example that has taken its place in architectural historiography in Turkey; however, except for a number of studies,³³³ the case was usually evaluated with reference to its formal characteristics – i.e. with an emphasis on the International Style applied in the building. In fact, the attempt to reach beyond forms by “this kind of an inclusive analysis [as tried to be undertaken in this study] clarifies the fact that the definition of the architectural ‘style’ of a building is insufficient for easily defining its ‘identity’.”³³⁴ In this sense, it would be consequential that the way(s) in which the Turkish Pavilion’s architectural history is written should be questioned by further more detailed surveys with new perspectives. This study has clearly displayed the complexity of the architectural process that incorporates multiple actors and multiple results, like multifaceted nature of architectural history.³³⁵ Therefore, the study on Turkey and the Turkish Pavilion in the Brussels Expo’58 has had two main objectives: to address different modernities and to reevaluate -existing- architectural historiography.

³³⁰ CENGİZKAN, A. (2002) p.237

³³¹ BERMAN, M. (1988) *All That Is Solid Melts into Air. The Experience of Modernity*, London: Penguin, p.13

³³² KINT, J. (2001) *Expo 58: als belichaming van het humanistisch modernisme*, Rotterdam: Uitgeverij 010, p. 397

³³³ See, for example: BOZDOĞAN, S. (2006a) and ZELEF, M. H. (2003)

³³⁴ ERGUT, E. A. (1999) p.34

³³⁵ ERGUT, E. A. and B. T. ÖZKAYA (2006) “Introduction: Mapping Architectural Historiography” *Rethinking Architectural Historiography* (eds. D. Arnold, E. A. Ergut, and B. T. Özkaya), London & New York: Routledge, p.5

At first glance, and as conventionally explained in historiography, the architects of the Pavilion appeared to convey the rational understanding in their architecture. However, although the Pavilion reflected the common features of modern architecture, like using new materials, and new construction system, and by applying rational thinking, it can also be evaluated by further analysis that the building simultaneously aimed to criticize modern architecture in terms of its anonymous and abstract character. In other words, the architects searched for an approach in which a synthesis of traditional and modern architecture could simultaneously exist. Their understanding of traditional and national architecture gave them new horizons to reconcile with modernity. In this way, it becomes clear that their attempt sheds light on the variety of approaches to modernism in Turkey, similar to various other parts of the world.³³⁶

Furthermore, the architects were open to new ideas and contemporary trends by strongly believing in the idea of the synthesis of arts. The artists also shared with them the idea. Their collaboration in creating this unique art work –i.e. the Turkish Pavilion- emphasizes an advanced design process and a collective work that is to require close relations and reconciliation among them. Moreover, the artists' innovations in techniques –i.e. Bedri Rahmi's mosaic technique, or Koman's technique for making sculptures with functional features- narrated their concerns in terms of aesthetic and artistic creativity. What is significant for the analysis in this study is that many works of artistic activity which were involved in the Pavilion demonstrate the artistic quests for interpretations of *culture* and *identity* specific to the country beyond modernist universality.

Hence, we can say that the Turkish Republic at first sight resembled the Western world with its contemporary works; yet, at the same time, it attempted to establish the authenticity of the country in its diversified and unique cultural identity. In this way, the Pavilion which was favored by the country that wished to characterize itself as reconciler of traditional and modern was also an exceptional building.³³⁷ Moreover, taking the substantial role of the architecture in image-building into consideration,³³⁸ the representation value of the Pavilion

³³⁶ Moreover, their attempt can be regarded as a regionalist approach. As Canizaro indicates, “the maturation of modernism into a responsive, functional, and locally relevant “regional modernism” was one of the trajectories that marked architectural regionalism” (CANIZARO, V. B. (2007) “Introduction” *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition* (ed. V.B. Canizaro), New York : Princeton Architectural Press, p.31).

³³⁷ It should be mentioned here that the preceding Turkish Pavilion of 1939 New York Fair, designed by Sedad Hakkı Eldem, was marked with its historicist attitude, and generally interpreted as one of the turning points towards a national style in Turkey.

was not minimized. Still, the modernity of the project was not limited to its formal appearance: The Republic -via the exhibition committee- constructed its method of creation and organization in a contemporary way. Their use of the competition method for the best, cheapest, and most innovative architectural project; their support for the collaboration between art and architecture; their desire for making the professional institutions, the key figures, and the manufacturers of the period participate in the process all indicate the many interpretative aspects of the modernity of the process of participation.

The study on the Turkish Pavilion in the Expo '58, thus, could be an indicator of the richness of modernist concerns. Nonetheless, as mentioned before, their concerns of the present, common to all actors and all components, are in fact shaped by their understanding and interpretation of *the past*. Even though the similarities in the approaches can easily be pointed out, it should be noted that there was a variety of approaches, all established via differing historical views solidified in different ways.

To conclude, after all, it could be emphasized that this is an attempt to understand the multiple faces of the production process of an architectural work, thus aiming to play a fertile and clarifying role for the way in which histories of architecture are written by providing new perspectives on as well as new information about the work itself. Indeed, “the architectural object [the Turkish Pavilion in the case] can speak to us only with the aid of the knowledge of its context furnished by textual evidence, and usually what it conveys is more about its perception in a certain framework rather than a trans-historical truth.”³³⁹ In addition to being resourceful and poetically striking, the Turkish Pavilion helps to think beyond the line drawn between the traditional and the modern, the East and the West, the national and the international; hence, in essence, the Pavilion is one of the “continuous” sources of the history to be evaluated by historians in multiple ways.³⁴⁰ The study crystallizes the variations and versions of modern architecture through individual examples, and points out the several interpretative facets of the dilemma that modernity has created.

³³⁸ Friebe confirms as follows: “Following the First World War and the changed which occurred in the philosophy behind the world exhibition, the architecture itself became an item for display an advertisement for the building achievements of a particular country.” (FRIEBE, W. (1985) *Buildings of the World Exhibitions*, Ed. Leipzig, p.10)

³³⁹ ERGUT, E. A. and B. T. ÖZKAYA (2006) p.6

³⁴⁰ “The sources of history are continuous; it is the historian who inserts the breaks.” (ARNOLD, D. (2002) “Reading the Past: What is Architectural History?” *Reading Architectural History*, London&New York: Routledge, p.12)

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APPENDICES

APPENDIX A

SECTIONS AND GROUPS OF THE BRUSSELS WORLD'S FAIR

I. SECTIONS: SCIENCE-CULTURE-EDUCATION

Group 1- The Sciences

- 1.1 The Universe
- 1.2 Mathematics
- 1.3 Chemistry
- 1.4 The Natural Sciences
- 1.5 Medicine

Group 2- The Art and Artistic Media

- 2.1 The Plastic Arts
- 2.2 Applied Arts and Crafts
- 2.3 Music
- 2.4 Literature
- 2.5 The Theatre

Group 3- The Graphic Arts

- 3.1 Books and Publishing
- 3.2 Photogravure
- 3.3 Printing
- 3.4 Binding
- 3.5 Printing Equipment
- 3.6 Raw Materials Requisites
- 3.7 Printing Inks and Varnishes

Group 4- Photography and Cinematography

- 4.1 Photography
- 4.2 Cinematography
- 4.3 Photographic and Cinematographic Materials

Group 5- The Press

- 5.1 The Daily Press
- 5.2 Periodicals
- 5.3 Radio and Television, News Bulletins and Newsreels

Group 6- Education and Teaching

- 6.1 Pre-School Education
- 6.2 Primary Education
- 6.3 Special Schools and Rehabilitation
- 6.4 Secondary Education
- 6.5 Higher Education
- 6.6 Training for Teachers
- 6.7 Vocational Guidance and Aid for Young People
- 6.8 General School Facilities

Group 7- Vocational Training

- 7.1 Agriculture

- 7.2 Extractive Industries
- 7.3 Electro-Mechanic Industry
- 7.4 Wood and Woodworking Industries
- 7.5 Textile and Clothing Industries
- 7.6 Chemical and Food Industries
- 7.7 Commerce and Administration
- 7.8 Public Service and Welfare
- 7.9 Transport
- 7.10 The Arts

II. ENERGY

Group 8- Coal

- 8.1 Prospecting for Coal
- 8.2 Extraction of Coal
- 8.3 Upgrading of Coal
- 8.4 Utilisation of Coal

Group 9- Petroleum

- 9.1 Prospection for and Extraction of Petroleum Deposits
- 9.2 Refining
- 9.3 Use and Distribution of Petroleum Products

Group 10- Gas

- 10.1 Gas Production
- 10.2 Transport of Gas
- 10.3 Distribution of Gas
- 10.4 Domestic Applications of Gas
- 10.5 Industrial Applications of Gas

Group 11- Electrical Energy

- 11.1 Production of Electrical Energy
- 11.2 Co-ordination of the Production and Transport of Electrical Energy
- 11.3 Distribution of Electrical Energy
- 11.4 Applications of Electrical Power in the Industries and Professions
- 11.5 Domestic Uses of Electrical Energy
- 11.6 Construction of Generating Equipment and Distributing Equipment
- 11.7 Construction of Equipment Utilising Electric Power

Group 12- Water Power

- 12.1 Sources of Water Power
- 12.2 Utilisation of Water Power

Group 13- Nuclear Energy

- 13.1 Liberation of Nuclear Energy
- 13.2 Exploitation of Nuclear Energy

Group 14- Less commonly-used Sources of Energy

- 14.1 Solar Energy
- 14.2 Energy from the Sea
- 14.3 Wind Power
- 14.4 Geothermic Power

III. EXPLOITATION OF SUBSTANCES FOUND IN THE EARTH AND IN THE ATMOSPHERE

Group 15- Mines and Quarries

- 15.1 Applied Mineralogy and Geology
- 15.2 Non-Metalliferous Minerals
- 15.3 Less common non-metalliferous Minerals
- 15.4 Iron Ore
- 15.5 Copper Ore
- 15.6 Common Metal Ores apart from Iron and Copper

15.7 Precious Minerals

Group 16- Agriculture-Horticulture and Stock Breeding

16.1 Rural Life

16.2 Institutions which serve Agriculture

16.3 Working the Soil

16.4 Improving Agricultural Production

16.5 Edible and Forage Plants

16.6 Sacchariferous Plants

16.7 Textile Plants

16.8 Vines

16.9 Oil-yielding Plants

16.10 Coffee

16.11 Cocoa

16.12 Gum-yielding Trees

16.13 Sundry Plants

16.14 Market Gardening

16.15 Fruit Growing

16.16 Ornamental Plants and Bulbs

16.17 Horses and Ponies

16.18 Cattle and Pigs

16.19 Aviculture and Livestock Breeding

Group 17- Forestry, Shooting and Trapping and Fishing

17.1 Sylviculture

17.2 Forest Products

17.3 Shooting and Trapping

17.4 Marine Fishing

17.5 Fresh Water Fishing

Group 18- Water and Air

18.1 The Natural Water Cycle

18.2 Water in Modern Life

18.3 Water Supplies for Industry and Industrial Effluents

18.4 The Air

IV. INDUSTRIES

Group 19- Chemical Industries

19.1 Inorganic Chemistry

19.2 Nitrogen Chemicals

19.3 Organic Chemistry

19.4 Petroleum Chemicals

19.5 Industrial Fatty Substances – Waxes and Products

19.6 Elastic Materials

19.7 Plastic and High-Polymer Materials

19.8 Pharmaceutical and Phyto-pharmaceutical Products

19.9 Pigments, Paints, Varnishes and Artists' Colours

19.10 Gunpowder, Explosives and Similar Products

19.11 Photographic Materials

19.12 Glues, Gelatines and Associated Products

19.13 Various Gases

19.14 Polishes and Sundry Products

19.15 Equipment for the Chemical Industry

Group 20- Metallurgy and Metallic Products

20.1 Non-Ferrous Metals and Alloys

20.2 Metallurgy of Iron

20.3 Steel and Iron Foundry Work

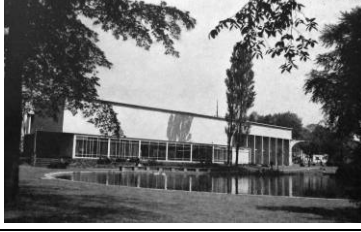


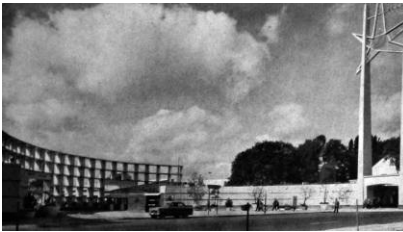

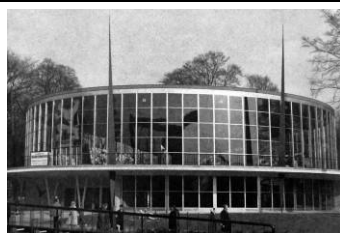
- 20.4 Drawing-out of Wire and Metals. Cold rolling and other Treatments
- 20.5 Forging, Stamping, Dye-stamping and Associated Industries
- 20.6 Furniture and Metal Shelving
- 20.7 Metal Fittings, Ironwork and Shutters
- 20.8 Bronze Work and Metal Fittings for Buildings
- 20.9 Welding, Brazing and Cutting
- 20.10 Motors and Pneumatic and Hydraulic Machinery for General Purposes
- 20.11 General Machine-Tools for Working Metal
- 20.12 Industrial Tools and Machine-Parts
- 20.13 Precision Mechanics
- 20.14 Office Machines
- 20.15 Lifting, Handling and Weighting Apparatus
- 20.16 Arms and Ammunition
- 20.17 Protection of Metals against Corrosion
- 20.18 Sundry Metal Products
- Group 21- The Glass, Ceramics and Terra-Cotta Industries**
- 21.1 Glass-making
- 21.2 Ceramics
- 21.3 Baked Clay and Terra-Cotta Products
- Group 22- The Diamond Industry**
- 22.1 Diamond Mining
- 22.2 Diamonds as Gem Stones
- 22.3 Industrial Diamonds
- Group 23- The Chalk and Cement Industry**
- 23.1 Cement, Lime and Plaster
- 23.2 Concrete Constructions
- 23.3 Asbestos-Cement
- Group 24- Wood and Timber Industries**
- 24.1 Treatment and Improvement of Wood
- 24.2 Wood-working Machines and Tools
- 24.3 Carpentry and Joinery
- 24.4 Manufacture of Various Articles from Wood and Associated Materials
- 24.5 Furniture
- Group 25- The Paper Industry**
- 25.1 Manufacture of Paper Pulps
- 25.2 Paper Manufacture
- 25.3 Articles manufactured from Paper
- Group 26- The Leather Industry**
- 26.1 Preparation of Leather and Tanned Skins
- 26.2 Footwear
- 26.3 Various Leather Products
- Group 27- Refrigeration**
- 27.1 Refrigeration Methods and Equipment
- 27.2 Refrigeration applied to the Food Trade
- 27.3 Refrigerated Transport Vehicles
- 27.4 Refrigeration other than for the Food Trade
- Group 28- The Textile Industry**
- 28.1 Cotton
- 28.2 Wool
- 28.3 Flax, Hemp, Jute, Hard Fibres
- 28.4 Natural Silk
- 28.5 Artificial and Synthetic Textile Products
- 28.6 Hosiery

- 28.7 Bed Linen and Similar Products
- 28.8 Carpets and Furnishing Fabrics
- 28.9 Sundry Textiles
- 28.10 Finishing
- 28.11 Textile Machines and Accessories
- Group 29- Clothing Industries – Bespoke and Ready-made**
- 29.1 Equipment
- 29.2 Dressmaking
- 29.3 Gents' Clothing made to Measure
- 29.4 Ready-made Gents' Clothing
- 29.5 Ready-made Ladies' Clothing
- 29.6 Corsets, Underwear and Hats
- 29.7 Clothing accessories and Ready-made articles
- 29.8 Furs and Fur-coated Skins
- Group 30- Foodstuffs**
- 30.1 Cereal Products
- 30.2 Sugars and Sugar Derivatives
- 30.3 Chocolate Making. Confectionery
- 30.4 Jams and Preserved Fruits
- 30.5 Preserved Foods
- 30.6 Oil Production and Margarine Manufacture
- 30.7 Milk Products
- 30.8 Brewing and Malting
- 30.9 Non-alcoholic Beverages
- 30.10 Fruit Juices and Wines
- 30.11 Wines and Liqueurs
- 30.12 Food Specialties
- 30.13 Cattle Foodstuffs
- 30.14 The Food Problem
- Group 31- The Tobacco Industry**
- 31.1 Tobacco Cultivation
- 31.2 Cigars and Whiffs
- 31.3 Cigarettes
- 31.4 Smoking, Chewing and Snuff Tobaccos
- Group 32- Luxury Articles**
- 32.1 Luxury Clothing
- 32.2 High-class Furs
- 32.3 High-class Jewelry
- 32.4 Morocco Leather. De Luxe Cloves and Footwear
- 32.5 Millinery and Fashionable Hair Styling
- 32.6 Fine and Ornamental Time-pieces
- 32.7 The Goldsmith's Craft
- 32.8 Crystal Glass
- Group 33- Ornamental and Fancy Goods**
- 33.1 Jewelry, Goldsmith's work. Time-pieces
- 33.2 Fancy Jewelry and Bazaar Articles
- 33.3 Perfumery, Hairdressing and Beauty Treatment
- 33.4 Articles for Smokers
- 33.5 Artificial Flowers and Holders
- Group 34- The Recovery Trades**
- 34.1 Recovery of Metals
- 34.2 Recovery of Sundry Scrap
- 34.3 Thermal Utilisation of Town Refuse

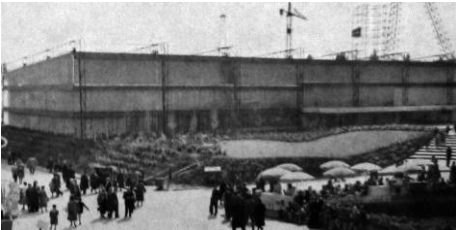





- V. BUILDING**
 - Group 35- Town and Country Planning**
 - 35.1 General Arrangement of the Land
 - 35.2 Arrangement of Industrial and Agricultural Areas
 - 35.3 Inhabited Areas
 - 35.4 Green Spaces and Belts and Public Gardens
 - Group 36- Civil Engineering**
 - 36.1 Roadways and Airfields
 - 36.2 Navigable Waterways and Ports
 - 36.3 Dams, Reservoirs and Supply Mains
 - 36.4 Bridges and Girder-work. Tunnels, Industrial Building
 - 36.5 Railroads
 - 36.6 Public and Industrial Lighting
 - 36.7 Contractors' Materials and Plant
 - 36.8 Research, Tests and Measurements
 - 36.9 Electro-mechanical Plant
 - Group 37- Buildings and Dwellings**
 - 37.1 Architecture
 - 37.2 Materials and Building Processes
 - 37.3 Thermal and Acoustic Equipment
 - 37.4 Lighting
 - 37.5 Sanitary Installations and Equipment
 - 37.6 Household Equipment
 - 37.7 Internal Means of Communication
- VI. COMMUNICATIONS AND TRANSPORT**
 - Group 38- Post and Telecommunications**
 - 38.1 Post
 - 38.2 Tele-transmission by Wire
 - 38.3 Professional Applications of Wireless Transmissions
 - 38.4 Domestic Applications of Wireless Tele-transmissions
 - 38.5 Tele-measuring
 - 38.6 Remote Control
 - 38.7 Servo Mechanisms and Tele-transmissions by various Carriers
 - Group 39- Land Transport**
 - 39.1 Rail and Similar Transport
 - 39.2 Road and Similar Transport
 - 39.3 Motorcycles, Cycles, etc.
 - 39.4 General Organization. Co-ordination and Safety of Means of Transport
 - 39.5 Management of Rail Transport
 - 39.6 Management of Road Transport
 - Group 40- Marine and River Transport**
 - 40.1 Shipbuilding
 - 40.2 River Vessels
 - 40.3 Sea-going Navigation
 - 40.4 Inland Navigation
 - 40.5 Port operations
 - 40.6 Ports and Navigable Waterways
 - Group 41- Aeronautics**
 - 41.1 Aeronautical Construction
 - 41.2 Land Equipment and Organisation of Civil Aviation
 - 41.3 Commercial Aviation
 - 41.4 Private, Sporting, Educational and Scientific Aviation

- VII. GENERAL ECONOMY**
- Group 42- Organisations for Research and Investigation**
- 42.1 Research
- 42.2 Control and Acceptance
- 42.3 Standardisation
- 42.4 Statistics
- Group 43- Trade**
- 43.1 Home Trade
- 43.2 Foreign Trade
- 43.3 Packing
- 43.4 Publicity
- 43.5 Industrial Aesthetic Appeal.
- Group 44- Finance, Credit and Savings**
- 44.1 Public and Semi-public Institutions
- 44.2 Private Banking Institutions
- Group 45- Insurance**
- 45.1 Direct Insurances
- 45.2 Re-Insurances
- Group 46- Protection against and Prevention of Disasters**
- 46.1 Protection against Fire
- 46.2 Civil Defence
- Group 47- Social Economy**
- 47.1 Social Economy of Labour
- 47.2 Labour Co-operation
- 47.3 Social and Cultural Advancement of Workers
- 47.4 Social Assistance
- 47.5 Demographic Problems
- 47.6 Social Protection
- 47.7 Applied Social Sciences
- VIII. HEALTH AND RELAXATION**
- Group 48- Health**
- 48.1 Health of the Individual
- 48.2 Family Health
- 48.3 Health of the Community
- 48.4 The Prevention of Sickness and Education of the People in Matters of Health
- 48.5 Restoring to Health
- 48.6 The Fight against Social Diseases
- Group 49- Touring and Travelling**
- 49.1 Tourist Centres and Hotels
- 49.2 Tourist Organisations and Travel Agencies
- 49.3 Social Travel
- 49.4 Touring and Travel Equipment
- Group 50- Sports and Games**
- 50.1 Sports
- 50.2 Games and Toys
- 50.3 Modelling
- IX. CIVILISATION OF THE NATIONS**
- Group 51- Religions**
- Group 52- Overseas Settlement**







**APPENDIX B
THE PAVILIONS OF THE EXPO '58**

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Agriculture, Horticulture and Stock Breeding	H. Courtens, M. Dams	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 71, 184
	Aluminum	I., and O. Wéry, R. Cailteux	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 182
	Atomium	A. Waterkeyn, A. and J. Polak, A. Beckers, A. Joukoff, Daniel	Baltus, A. and M. Lambilliotte et al. (1960) pp. 32, 182
	Atomium Gate	A. Chambon, L. Culer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 72, 184
	Bell Telephone	M. Brunfaut, A. Mihailov	Baltus, A. and M. Lambilliotte et al. (1960) pp. 54, 182
	Brabant	V. Martiny, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 69, 182







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Buildings and Dwellings	Ch. Van Nueten, B. Boloukhere	Baltus, A. and M. Lambilliotte et al. (1960) pp. 63, 183
	Central Palace	J. Depuis, de Bontridder (renovation project)	Baltus, A. and M. Lambilliotte et al. (1960) pp. 20, 183
	Cheese Factory Franco – Suisse	J. Vellut	Baltus, A. and M. Lambilliotte et al. (1960) pp. 51, 183
	Chemical Industries	R. Blanpain	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 183
	Children’s Day Care: “Queen Astrid”	V. Martigny	Baltus, A. and M. Lambilliotte et al. (1960) pp. 74, 183
	Civil Engineering	J. Van Doosselaere, J. Moeschal, A. Paduart	Baltus, A. and M. Lambilliotte et al. (1960) pp. 61, 182




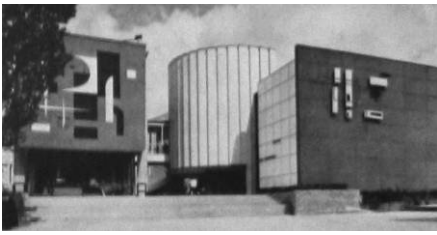


Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Coco Cola	Ch.De Meutter and J. Koning	Baltus, A. and M. Lambilliotte et al. (1960) pp. 45, 183
	Cote D'or	Ch. Verhelle, Gebroeders Molitor	Baltus, A. and M. Lambilliotte et al. (1960) pp. 45, 183
	Department Stores (Distribution Companies?)	J. Plumier, J. Petit, J. Polak, Van Ham	Baltus, A. and M. Lambilliotte et al. (1960) pp. 75, 185
	Dexion	R. Stapels	Baltus, A. and M. Lambilliotte et al. (1960) pp. 45, 183
	Diamond Industries	R. Haan, Moskostch eff, Vingerhout, Ph. Schomblood	Baltus, A. and M. Lambilliotte et al. (1960) pp. 66, 183
	Electric Energy	J. Petit, G. Denayer, van Hall, Decoration : L. Berthot and J. Dupuis	Baltus, A. and M. Lambilliotte et al. (1960) pp. 25, 183







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Elna-Passap, Bernina, Singer and D.M.C. companies	A. Hougardy, R. Chartry	Baltus, A. and M. Lambilliotte et al. (1960) pp. 72, 183
	Esplanade Gate	A. Chambon, L. Culer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 54, 184
	Eternit Tower	V. Bourgeois, B. Boloukhere	Baltus, A. and M. Lambilliotte et al. (1960) pp. 59, 183
	Flag-Banner Portico	J.L. Hendrickx van den Bosch, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 38,44, 185
	Flemish Garden of the Four Seasons	R. Pechère	Baltus, A. and M. Lambilliotte et al. (1960) pp. 39, 41, 42, 43, 44, 45, 185
	Food Industries	J. Cuisinier, J. Schotte, H. Hine, Daniel	Baltus, A. and M. Lambilliotte et al. (1960) pp. 57, 58, 185







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Gas	Ph. De Bellefroid	Baltus, A. and M. Lambilliotte et al. (1960) pp. 66, 183
	Germinal	V. Bourgeois, Nonclercq	Baltus, A. and M. Lambilliotte et al. (1960) pp. 51, 183
	Glass, Ceramics and Terra Cotta	V. Cols and J. De Roeck	Baltus, A. and M. Lambilliotte et al. (1960) pp. 70, 183
	Graphic Art	A. De Doncker, A. Vanderauwera	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 183
	Hachette	N. Hutchison	Baltus, A. and M. Lambilliotte et al. (1960) pp. 50, 183
	I.B.M.	E. Noyes, A. and J. Polak, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 53, 183







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Jacques	E. Fettweiss, Delvaux	Baltus, A. and M. Lambilliotte et al. (1960) pp. 46, 183
	Kodak	J. Howe	Baltus, A. and M. Lambilliotte et al. (1960) pp. 53, 183
	Kortrijks Roof Tiles Office	G. Bontinck	Baltus, A. and M. Lambilliotte et al. (1960) pp. 74, 183
	Larousse	A. Longueville, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 68, 184
	Le Soir	Y. Blomme, Van Ham	Baltus, A. and M. Lambilliotte et al. (1960) pp. 75, 184
	Liebig	L. Stynen, Artec	Baltus, A. and M. Lambilliotte et al. (1960) pp. 51, 184







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Luxury Articles	J. Clement, Van Wetter	Baltus, A. and M. Lambilliotte et al. (1960) pp. 58, 184
	M. B. L. E. Belgian Lamp Manufacturers	J. Thiran, J. Wybauw, Lesage	Baltus, A. and M. Lambilliotte et al. (1960) pp. 52, 184
	Marble	J. and L. Obozinski, Durin	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 184
	Marie Thumas	L. J. Baucher, J. P. Blondel, O. Filippone, R. Sarger, C. Gérard	Baltus, A. and M. Lambilliotte et al. (1960) pp. 38, 184
	Metallurgical Industries	S. Deval, A. and J. Polak, Van Ham, Daniel	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 184
	Meurisse	J. Vellut, Charlier	Baltus, A. and M. Lambilliotte et al. (1960) pp. 46, 184







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Mint, Currency, Savings, Credit and Insurance	J. Franssen	Baltus, A. and M. Lambilliotte et al. (1960) pp. 25, 184
	Modern Belgian Art	R. Puttemans, Ch. Malcause, J. Vancoppenolle, J. Verdeyen and P. Moenaert	Baltus, A. and M. Lambilliotte et al. (1960) pp. 35, 183
	N. V. Press Agency Transport and Distribution	E. Berlaimont	Baltus, A. and M. Lambilliotte et al. (1960) pp. 53, 184
	North Garden of Belvedere	Belgian Association of Garden Architects	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 184
	Pan American Airways	L. Delalieux	Baltus, A. and M. Lambilliotte et al. (1960) pp. 75, 184
	Park of Belvedere	J. Janlet	Baltus, A. and M. Lambilliotte et al. (1960) pp. 66, 184







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Park of Ossegem	J. Janlet	Baltus, A. and M. Lambilliotte et al. (1960) pp. 67, 68, 73, 184
	Petroleum	L. Stijnen, P. De Meyer, W. Bresseleers, P. Meekels and Artec	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 184
	Pfaff	H. Döhnert	Baltus, A. and M. Lambilliotte et al. (1960) pp. 47, 184
	Picket?	Schmidt, Fourmanoit, Artec	Baltus, A. and M. Lambilliotte et al. (1960) pp. 56, 185
	Police	J. Obozinski	Baltus, A. and M. Lambilliotte et al. (1960) pp. 68, 184
	Portico on the Belgium Square (<i>Belgieplein</i>)	J.L. Hendrickx van den Bosch, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 22, 185







Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Royal Porch	R. Moenaert	Baltus, A. and M. Lambilliotte et al. (1960) pp. 33, 185
	Savings bank	L. Kesage, A. Verschaffe l, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 54, 185
	Solvay	V. Mulpas, A. Paduart	Baltus, A. and M. Lambilliotte et al. (1960) pp. 55, 185
	South Garden of the Belvedere	R. Pechère	Baltus, A. and M. Lambilliotte et al. (1960) pp. 67, 185
	Stead construction? (Stedebouwkunde)	R. Goffaux and A. Vandenber ghe	Baltus, A. and M. Lambilliotte et al. (1960) pp. 58, 185
	Tobacco Industry	M. Gerard, B. Boloukhere	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 185


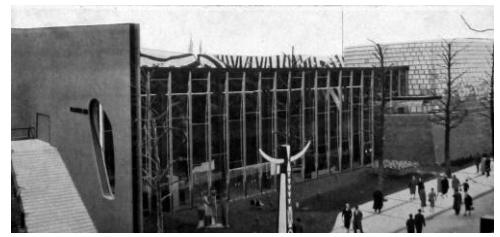




Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Transport	T. and F. Hoet-Segers, H. Montois et R. Courtois, J. Goossens-Bara and R. Moens de Hase, A Lipski	Baltus, A. and M. Lambilliotte et al. (1960) pp. 36, 37, 185
	Vanderborght	J. L. Hendrickx van den Bosch, Lewin	Baltus, A. and M. Lambilliotte et al. (1960) pp. 69, 185
	Victoria	A. and J. Polak, R. Thiily	Baltus, A. and M. Lambilliotte et al. (1960) pp. 46, 185
	Wanson	R. Michiels, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 68, 185
	Water and Air	J. Otten, H. Hine	Baltus, A. and M. Lambilliotte et al. (1960) pp. 65, 185
	Wood and Timber Industries	W. De t' Serclaes de Wommerson	Baltus, A. and M. Lambilliotte et al. (1960) pp. 70, 183


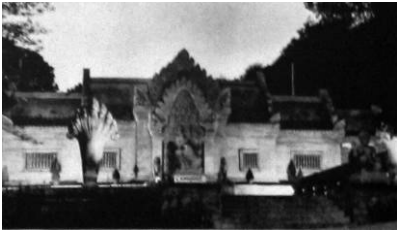


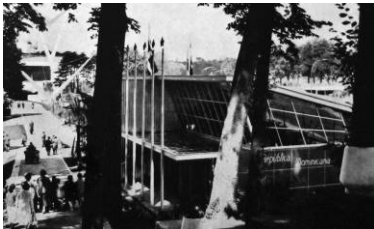

Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN SECTION			
	Woods, Yacht and Fishing	G. Dedoyard, H. Profiter, Bartholomé and David	Baltus, A. and M. Lambilliotte et al. (1960) pp. 72, 182
	Zoo	G. Rosemans	Baltus, A. and M. Lambilliotte et al. (1960) pp. 75, 185
Image	Pavilion Name	Designers	Source
BELGIAN CONGO-RWANDA BURUNDI			
	African Fauna	C. Brodzki, Ronsse	Baltus, A. and M. Lambilliotte et al. (1960) pp. 80, 185
	Main Hall	G. Ricquier, Leboutte	Baltus, A. and M. Lambilliotte et al. (1960) pp. 76, 185
	The Agricultural Hall	Y. Blomme, Ronsse	Baltus, A. and M. Lambilliotte et al. (1960) pp. 78, 79, 80, 185
	The Catholic Missions	J. and Y. De Ridder	Baltus, A. and M. Lambilliotte et al. (1960) pp. 84, 185





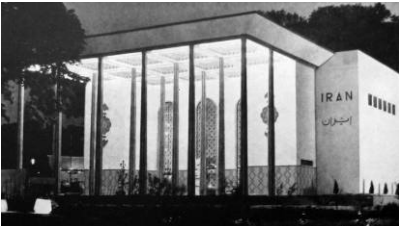

Appendix B (continued)

Image	Pavilion Name	Designers	Source
BELGIAN CONGO-RWANDA BURUNDI			
	The Hall of Banking, Commerce and Insurance	M. Spinnael, J. Stienon	Baltus, A. and M. Lambilliotte et al. (1960) pp. 79, 185
	The Mining Hall	F. Delcourt, M. De Nayer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 79, 186
	Transport	Jordan and Donnay, Robert and Musette	Baltus, A. and M. Lambilliotte et al. (1960) pp. 80, 186
	Tropical Garden	R. Pechere	Baltus, A. and M. Lambilliotte et al. (1960) pp. 81, 82, 83, 186
Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Argentina	R. Quiroz, F. C. Sabate	Baltus, A. and M. Lambilliotte et al. (1960) pp. 103, 186
	Austria	K. Schwanzer, R. Krapfenbauer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 113, 187






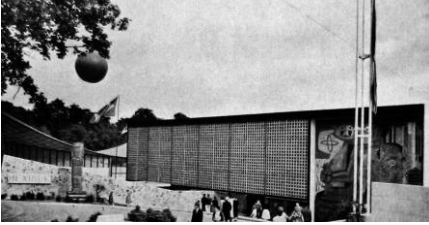
Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Brazil	D. Barbardes, N. Fikoff, Burle Max	Baltus, A. and M. Lambilliotte et al. (1960) pp. 129, 186
	Cambodia	A. Boudart	Baltus, A. and M. Lambilliotte et al. (1960) pp. 138, 186
	Canada	Ch. Greenberg, W. Sefton	Baltus, A. and M. Lambilliotte et al. (1960) pp. 102, 186
	Czechoslovakia	F. Cubr, F. Hruby, Z. Pokorny	Baltus, A. and M. Lambilliotte et al. (1960) pp. 105, 188
	Dominican Republic	A. Barrez	Baltus, A. and M. Lambilliotte et al. (1960) pp. 138, 186
	Finland	R. Pietilä	Baltus, A. and M. Lambilliotte et al. (1960) pp. 112, 186







Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	France	G. Gillet, P. Sonrel, R. Sarger, J. Prouvé, Guérin	Baltus, A. and M. Lambilliotte et al. (1960) pp. 97, 98, 99, 187 http://www.ribapix.com
	Germany	E. Eirman, S. Ruf, W. Rossow, H. Schwippert	Baltus, A. and M. Lambilliotte et al. (1960) pp. 131, 186 http://www.ribapix.com
	Holy See (the Vatican)	P. Rome, Boseret, Bastin, Langaskens and Pepermans, E. Stassin	Baltus, A. and M. Lambilliotte et al. (1960) pp. 101, 102, 187
	Hungary	L. Gadoroxs	Baltus, A. and M. Lambilliotte et al. (1960) pp. 104, 187
	Iran	A. Sadegh, Ph. Dumont	Baltus, A. and M. Lambilliotte et al. (1960) pp. 135, 187
	Israel	A. El-Hanani, A. Sharon, J. Weill, A. Lipski	Baltus, A. and M. Lambilliotte et al. (1960) pp. 106, 187





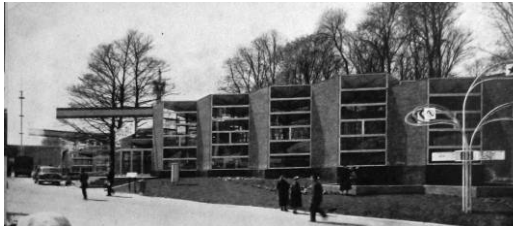

Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Italy	L. Belgioioso, I. Gardella, A. Luccichenti, G. Perugini, L. Quaroni, E. Rogers, U. Sacco	Baltus, A. and M. Lambilliotte et al. (1960) pp. 139, 140, 187
	Japan	M. K. Mayekawa	Baltus, A. and M. Lambilliotte et al. (1960) pp. 135, 136, 137, 187
	Liechtenstein	B. Ospelt, H. Rheinberger	Baltus, A. and M. Lambilliotte et al. (1960) pp. 107, 187
	Luxembourg	R. Maillet, P. Reuter	Baltus, A. and M. Lambilliotte et al. (1960) pp. 114, 187
	Malta	G. Fiorini	Baltus, A. and M. Lambilliotte et al. (1960) pp. 106, 187
	Mexico	R. Mijares Alcerreca, P. Ramirez Vasquez	Baltus, A. and M. Lambilliotte et al. (1960) pp. 129, 187




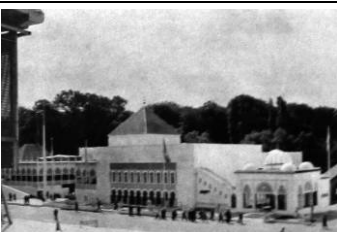


Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Monaco	Ch. Gamba	Baltus, A. and M. Lambilliotte et al. (1960) pp. 123, 187
	Morocco	A. Farsoui, H. Delval	Baltus, A. and M. Lambilliotte et al. (1960) pp. 119, 187
	Netherlands	J. W. C. Boks, J. H. van den Broeck, J. B. Bakema, G. T. Rietveld, W. C. J. Boer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 114, 116, 117, 187
	Nicaragua	A. Barrez	Baltus, A. and M. Lambilliotte et al. (1960) pp. 107, 187
	Norway	S. Fehn	Baltus, A. and M. Lambilliotte et al. (1960) pp. 110, 111, 187
	Philippines	G. Gielush, E. S. San Juan	Baltus, A. and M. Lambilliotte et al. (1960) pp. 138, 188

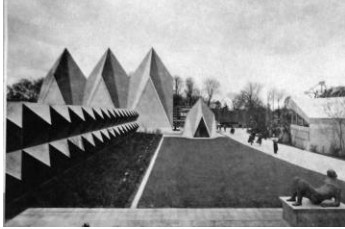



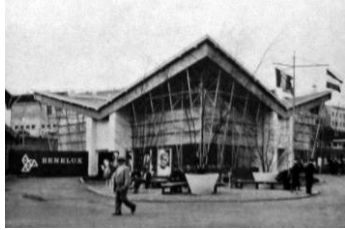

Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Philips	Le Corbusier, J. Xenakis, H.C. Duyster	Baltus, A. and M. Lambilliotte et al. (1960) pp. 118, 119, 188
	Portugal	P. Cid, J. Segurado	Baltus, A. and M. Lambilliotte et al. (1960) pp. 132, 188
	Protestant Churches	R. Calame-Rosset, W. Wastelain, Sarasin	Baltus, A. and M. Lambilliotte et al. (1960) pp. 108, 188
	San Marino	E. Stassin, L. Momont	Baltus, A. and M. Lambilliotte et al. (1960) pp. 106, 188
	Spain	R. Vasquez-Molezun, J. A. Corrales Gutierrez	Baltus, A. and M. Lambilliotte et al. (1960) pp. 122, 188
	Sudan	F. Ketter, B. Boloukhere	Baltus, A. and M. Lambilliotte et al. (1960) pp. 103, 188





Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	Switzerland	W. Gantenbien	Baltus, A. and M. Lambilliotte et al. (1960) pp. 121, 188
	Thailand	B. Sampatisiri	Baltus, A. and M. Lambilliotte et al. (1960) pp. 101, 188
	The Arab States	Sayed Kerim	Baltus, A. and M. Lambilliotte et al. (1960) pp. 103, 186
	Tunisia	R. Bouraoui, V. Valensi	Baltus, A. and M. Lambilliotte et al. (1960) pp. 119, 188
	Turkey	U. İzgi, M. Türkmen, H. Sensoy, I. Türegün	Baltus, A. and M. Lambilliotte et al. (1960) pp. 124, 188
	Union of Socialist Soviet Republics (USSR)	Y. Abramov, A. Boretski, V. Doubov, A. Polanski, Y. Rasskevitch	Baltus, A. and M. Lambilliotte et al. (1960) pp. 94, 95, 188

Appendix B (continued)

Image	Pavilion Name	Designers	Source
FOREIGN NATIONS			
	United Kingdom of Great Britain and Northern Ireland	H. Lobb and Partners and J. Ratcliff, and decorator J. Gardner	Baltus, A. and M. Lambilliotte et al. (1960) pp. 125, 126, 127, 187
	United States of America	E. Stone, Peter, G. Harden and Assoc.	Baltus, A. and M. Lambilliotte et al. (1960) pp. 92, 93, 188
	Venezuela	D. Savino, Milasson	Baltus, A. and M. Lambilliotte et al. (1960) pp. 12, 188
	Yugoslavia	V. Richter	Baltus, A. and M. Lambilliotte et al. (1960) pp. 133, 187
Image	Pavilion Name	Designers	Source
INTERNATIONAL ORGANIZATIONS			
	Benelux	F. Bonaert	Baltus, A. and M. Lambilliotte et al. (1960) pp. 87, 186
	Organization for European Economic Co-operation	K. Schwanzer, Pontalery, Carli, M. Grisotti, R. Krapfenbauer	Baltus, A. and M. Lambilliotte et al. (1960) pp. 87, 186

Appendix B (continued)

Image	Pavilion Name	Designers	Source
INTERNATIONAL ORGANIZATIONS			
	Peace Pillar	Marcel Rau	Baltus, A. and M. Lambilliotte et al. (1960) pp. 88, 186
	The European Coal and Steel Community	R. Delatte and H. Maquestieau, Coulon and Crivelli, D'Heyers, Bartholome and David	Baltus, A. and M. Lambilliotte et al. (1960) pp. 85, 186
	The International Red Cross.	J. Goossens - Bara	Baltus, A. and M. Lambilliotte et al. (1960) pp. 106, 186
	The International Rotary	G. Siple	Baltus, A. and M. Lambilliotte et al. (1960) pp. 106, 186
	United Nations	H. van Kuyck, Michel	Baltus, A. and M. Lambilliotte et al. (1960) pp. 88, 186
	World Cooperation	H. van Kuyck	Baltus, A. and M. Lambilliotte et al. (1960) pp. 86, 186

APPENDIX C

THE ORDERS OF THE MINISTERIAL COUNCIL

C.1 21.04.1956

T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Tetkik Dairesi

Karar Sayısı
4
7132

KARARNAME
Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

" 1958 Cihanşümül ve Milletlerarası Brüksel Sergisine Türkiye'nin iştirakini tanzim eden Sözleşme'nin, Hükümetimiz adına imzalanması hususunda Brüksel Büyükelçiliği Başkâtibi Doğan Türkmen'e selâhiyet verilmesi; Hariciye Vekâletinin 11/4/1956 tarihli ve 52857/227 sayılı yazısı üzerine, İcra Vekilleri Heyetince 21/4/1956 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

[Signature]

Basvekil Devlet Vekili Devlet Vekili ve Devlet Vekili Devlet Vekili
VEKİLİ Milli M.V.V.

Adliye Vekili Milli Müdafaa Vekili Dahiliye Vekili Hariciye Vekili Maliye Vekili

Maarif Vekili Nafaa Vekili İkt. ve Ticaret Vekili Sık. ve İc. Maa. Vekili Güm. ve İnş. Vekili
İk. ve T.V.

Ziraat Vekili Münakaat Vekili Hariciye Vekili Hariciye Vekili ve Hariciye V.V.

Dosya No :

76-144

746

30 18 07 2 142 35 5

T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Tetkik Dairesi

Karar Sayısı
4
7246

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi



KARARNAME

İştirâk edeceğimiz " 1958 Cihanşümül ve Milletlerarası
Brüksel Sergisi " nin hazırlık işleriyle iştigal etmek üzere Hariciye
Vekâletinde " Brüksel Sergisi Daimî Komisyonu" namı altında bir Komis-
yonun teşkili ve bu Komisyonca:

- 1- Sergide inşa edilecek Türkiye Pavyonu için bir proje müsabakası açılması ve Komisyonca teşkil edilecek bir Jüri Heyeti marfetiyle en münasip proje intihap olunarak kazanan proje sahiplerine tesbit edilecek primlerin ödenmesi,
- 2- 1957 ve 1958 Bütçelerine Sergi masrafları için tahsisat konulmasına intizaren İktisadî Devlet Teşekkülleri, Bankalar ve Sergi ile ilgili Anonim Şirketlerden mali yardım temin edilmesi ve bu yardımlarla seçilecek bir bank nezdinde hususî bir fon açtırılması,
- 3- Proje müsabakasinda kazanacaklara verilecek primler ve Sergi hazırlıkları için ihtiyar olunacak masrafların Komisyonca bu fonşan tesviye edilmesi,
- 4- Pavyonun inşaatının en müsait fiyatları teklif eden yerli ve yabancı bir inşaat firmasına ihale olunması,
- 5- Serginin hazırlanması işleriyle alakalı bilûmum Vekâletler, Devlet Daireleri, İktisadî Devlet Teşekkülleri ve Üniversitelerden hizmet talep edilmesi,

işlerinin icra ve intacı hususunda mezkûr Vekâlete salâhiyet verilmesi
Hariciye Vekâletinin 30/4/1956 tarihli ve 54967/267 sayılı yazısı üzere,
İcra Vekilleri Heyetince 5 / 5/1956 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

Bagvekil Devlet Vekili Devlet Vekili VE Devlet Vekili Devlet Vekili
Millî M.V.V.

Adliye Vekili Millî Müdafas Vekili Daniliye Vekili Hariciye Vekili Maliye Vekili

Maarif Vekili Nafza Vekili İkt. ve Ticaret Vekili Sıh. ve İc. Mus. Vekili Güm. ve İnş. Vekili V
İkt. ve Tc.V.V.

Ziraat Vekili V. Münakalât Vekili Galerna Vekili İşletmeler Vekili V.
Hariciye V.V.

Dosya No:

76-144
933

130 18 0 143 40 15

T. C.
BAŞVEKALET
KANUNLAR VE KARARLAR
Teftik Dairesi

Karar Sayısı
4

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

KARARNAME

9059

27 ve 29/Mayıs tarihlerinde Brüksel'de yapılacak olan 1958 Cihanşümül ve Milletlerarası Brüksel Sergisi Genel Komiserlerinin 3 üncü toplantısına, Genel Komiser sıfatıyla Hükümetimizi temsilen Başvekalet Umumi Murakabe Heyeti Azası Munis Falk Ozansoy'un iştiraki; Hariciye Vekâletinin 18/5/1957 tarihli ve 12708/289 sayılı yazısı üzerine, İcra Vekilleri Heyetince 22 / 5 /1957 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

L. Bayazıt

030 18 01 146 27 8

Dosya No :

105-149
657

Başvekil	Devlet Vekili	Devlet Vekili Milli M.V.V.	Devlet Vekili	Devlet Vekili
Adliye Vekili	Millî Müdafaa Vekili	Dahiliye Vekili	Hariciye Vekili	Maliye Vekili
Maarif Vekili	Nafia Vekili Hariciye V.V.	İkt. ve Ticaret Vekili	Sih. ve İç. Mua. Vekili	Güm. ve İnh. Vekili
Ziraat Vekili	Münakaat Vekili	Çalışma Vekili	İşletmeler Vekili	

C.4 23.11.1957

T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Tetkik Dairesi

Karar Sayısı
4

9722

KARARNAME

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

İlişik listede adları ve vasıfları yazılı ve fotoğrafları
melfuf müze eserlerinin, Brüksel Sergisinde teşhir edilmek üzere,
memleket dışına çıkarılmasına izin verilmesi; Hariciye Vekâletinin
8/11/1957 tarihli ve 595.017-ME/4-493 sayılı yazısı üzerine, İcra
Vekilleri Heyetince 23/ 11/1957 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

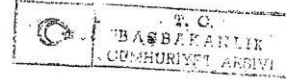
C. Başbakan

Ekl

030 18 01 10A 59 19

Dosya No :
105-149
1724

Başvekil	Devlet Vekili	Devlet Vekili	Devlet Vekili	Devlet Vekili
<i>A. M. M. M.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>
Adliye Vekili	Millî Müdafaa Vekili ve Adliye V.V.	Dahiliye Vekili	Hariciye Vekili	Maliye Vekili
<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>
Maarif Vekili	Nafıa Vekili ve Hariciye V.V.	Ticaret Vekili	Sih. ve İc. Müv. Vekili	Güm. ve İn. Vekili
<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>
Ziraat Vekili	Münakale Vekili	Çalışma Vekili	Sarıyeri Vekili ve Çalışma V.V.	
<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	<i>F. S. S.</i>	



T. C.
BAŞVEKÂLEF
KANUNLAR VE KARARLAR
Tetkik Dairesi

Karar Sayısı
4
9950

KARARNAME

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

23/11/1957 tarihli ve 4/9722 sayılı kararnameye ektir.

İlişik listede adları ve vasıfları yazılı müze eserlerinin , Brüksel Sergisinde teşhir edilmek üzere, memleket dışına çıkarılmasına izin verilmesi; Hariciye Vekâletinin 3/2/1958 tarihli ve 595.017/ME/4-49 sayılı yazısı üzerine, İcra Vekilleri Heyetince 5 /- 2 /1958 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

[Signature]

Ekl

1- 11850

030	18	01	11850	11850
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Dosya No :
105-1149
122

Başvekil <i>[Signature]</i>	Devlet Vekili ve Başvekil Yardımcısı <i>[Signature]</i>	Devlet Vekili <i>[Signature]</i>	Devlet Vekili <i>[Signature]</i>	Adliye Vekili <i>[Signature]</i>
Milli Müdafaa Vekili <i>[Signature]</i>	Dahiliye Vekili ve Hariciye V.V. <i>[Signature]</i>	Hariciye Vekili <i>[Signature]</i>	Maliye Vekili <i>[Signature]</i>	Maarif Vekili <i>[Signature]</i>
Nafia Vekili <i>[Signature]</i>	Ticaret Vekili <i>[Signature]</i>	Şih. ve İc. Mua. Vekili <i>[Signature]</i>	Güm. ve İnh. Vekili <i>[Signature]</i>	Ziraat Vekili <i>[Signature]</i>
Münakalât Vekili <i>[Signature]</i>	Çalışma Vekili <i>[Signature]</i>	Sanayi Vekili <i>[Signature]</i>	Bas-Yay. ve Turz. Vekili <i>[Signature]</i>	İmar Vekili <i>[Signature]</i>

T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Tetkik Dairesi

Karar Sayısı
4

10175

KARARNAME

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

Basın-Yayın ve Turizm Umum Müdürü Munis Faik Ozansoy'un, 1958 Cihanşümül ve Milletlerarası Brüksel Sergisi İdaresi nez-dinde Türkiye Genel Komiseri sıfatıyla Hükümetimizi temsil etmesi; Hariciye Vekâletinin 24/3/1958 tarihli ve 545.017-ME/4-117 sayılı yazısı üzerine, İcra Vekilleri Heyetince 9 / 4 / 1958 tarihinde kararlaştırılmıştır.

REİSİCUMHUR

C. Bayar

Ekl

17
18
148
01
18
090

Dosya No :
105-149
435

Basvekil	Devlet Vekili	Devlet Vekili	Devlet Vekili	Adliye Vekili
<i>M. Y. C.</i>	<i>S. F.</i>	<i>X. F.</i>	<i>K. F.</i>	<i>A. F.</i>
Millî Müdafaa Vekili	Dahiliye Vekili	Hariciye Vekili	Maliye Vekili	Maarif Vekili
<i>S. C.</i>	<i>O. C.</i>	<i>F. C.</i>	<i>H. C.</i>	<i>M. C.</i>
Nafia Vekili	Ticaret Vekili ve Sanayi V. V.	Sih. ve İç. Mua. Vekili	Güm. ve İn. Vekili	Ziraat Vekili
<i>N. C.</i>	<i>T. C.</i>	<i>S. C.</i>	<i>G. C.</i>	<i>Z. C.</i>
Münakalât Vekili	Çalışma Vekili	Sanayi Vekili	Bas-Yay. ve Turz. Vekili	İmar Vekili
<i>M. C.</i>	<i>Ç. C.</i>	<i>S. C.</i>	<i>B. C.</i>	<i>İ. C.</i>

T. C.
BAŞVEKÂLET
KANUNLAR VE KARARLAR
Teftik Dairesi
Karar Sayısı
4
10320

KARARNAME

Devlet Arşivler Genel Müdürlüğü
Cumhuriyet Arşivi

Brüksel'de bir Basın Ataşeliği kurulması; Basın-Yayın ve Turizm Vekâletinin 15/4/1958 tarihli ve 1021/2615 sayılı yazısı üzerine 5392 sayılı kanunun 12 nci maddesine göre, İcra Vekilleri Heyetince 10/5/1958 tarihinde kararlaştırılmıştır. REİSİCUMHUR

L. Başbakan

Eki

168 76 2
18 01 /

Başvekil	Devlet Vekili	Devlet Vekili	Devlet Vekili	Adliye Vekili
<i>U. Hüsnü</i>		<i>X</i>	<i>Ad</i>	<i>S. Başbakan</i>
Millî Müdafaa Vekili	Dahiliye Vekili ve Hariciye V.V.	Hariciye Vekili	Maliye Vekili	Manzûr Vekili
<i>S. Başbakan</i>	<i>S. Başbakan</i>		<i>H. Başbakan</i>	<i>S. Başbakan</i>
Neft Vekili	Ticaret Vekili ve Sanayi V.V.	Sih. ve İç. Maa. Vekili	Güm. ve İnh. Vekili	Ziraat Vekili
<i>S. Başbakan</i>	<i>S. Başbakan</i>	<i>S. Başbakan</i>	<i>S. Başbakan</i>	<i>S. Başbakan</i>
Münakalat Vekili	Çalışma Vekili	Sanayi Vekili	Bas-Yay. ve Turz. Vekili	İmar Vekili
<i>S. Başbakan</i>	<i>S. Başbakan</i>	-----	<i>S. Başbakan</i>	<i>S. Başbakan</i>

Dosya No:
16-5
572

APPENDIX D

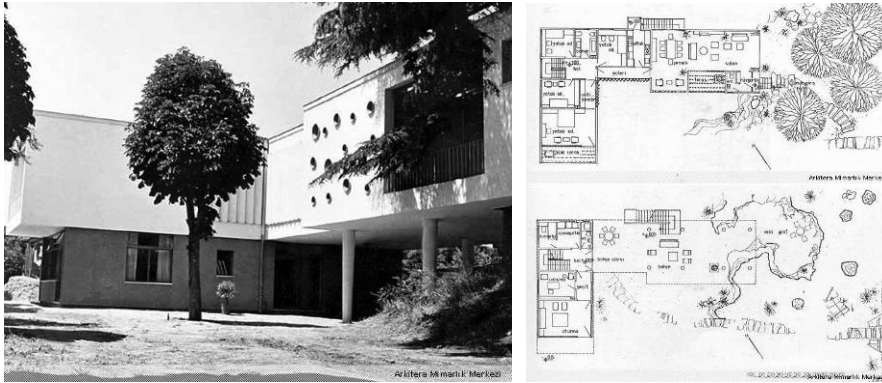
THE PRELIMINARY WORKS OF THE ARCHITECTS

D.1. Architectural Competitions between 1948 and 1956 that the Architects, İzgi, Türkmen, Şensoy and Türegün, participated in

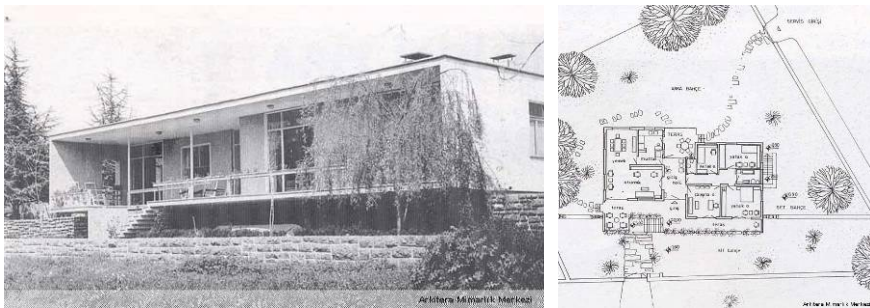
	The name of the Competition	Awards	The First Award
1948	İzmir Beynelmillel sergisi Sümerbank Pavyonu		Affan Kırımlı, Muhteşem Giray, Muhlis Türkmen
1949	Bursa Süleyman Çelebi Kabri	Second Award Özcan Tonguç, Turgut Cansever, Utarit İzgi	İbrahim Süzen, Nurettin Özselam
	İstanbul Adalet Sarayı	Fourth Mension Süha Toner, Fazıl Tuncalı, Affan Kırımlı, Muhteşem Giray, Muhlis Türkmen	Sedat Eldem, Emin Onat
	İÜ Tıp Fak. Ortopedi ve Psikiyatri Klinikleri	Secon Award Turhan Ökeren, Muhteşem Giray, Muhlis Türkmen	unknown
1950	Antalya Şehir Oteli	Fourth Award Muhteşem Giray, Affan Kırımlı, Süha Taner, Fazıl Turan, Muhlis Türkmen	Muhteşem Giray, Affan Kırımlı, Süha Taner, Fazıl Turan, Muhlis Türkmen
1951	Guraba Hastanesi Ortopedi ve Psikiyatri Pavyonları	First Mension Turhan Ökeren, Muhteşem Giray, Ekrem Bahtoğlu, Muhlis Türkmen	Asım Mutlu, Eyüp Kömürcüoğlu
	İstanbul Askeri Müze	Second Mension Süha Taner, Veysi Selimoğlu, Muhteşem Giray, Muhlis Türkmen	Vedat Dalokay, Yunus Erk
	İşçi Sigortaları Sanatoryumu	Fifth Mension Mahmut Bir, Utarit İzgi	Fatin Uran
	Mithatpaşa Anıt Mezarı	First and Fourth Mension Ekrem Bahtoğlu, Turhan Ökeren, Muhteşem Giray, Muhlis Türkmen	Ekrem Bahtoğlu, Turhan Ökeren, Muhteşem Giray, Muhlis Türkmen
	Ziraat Bankası Şube ve Ajans Tıp Planları Birinci Proje Yarışması	Two Mensions: Muhteşem Giray, Muhlis Türkmen , Ekrem Bahtoğlu,	Not awarded
1952	İstanbul Emniyet Hanı		Erzin Demir, Vedat İşbilir, Muhlis Türkmen

	The name of the Competition	Awards	The First Award
1953	Ankara Kapalı Spor Salonu	Second Award Affan Kırımlı, Muhteşem Giray, B. Serbes, Muhlis Türkmen	unknown
1953	Eskişehir Devlet Hastanesi (800 Yataklı)	Third Award Ekrem Bahtoğlu, İlhan Türegün, Muhlis Türkmen	Affan Kırımlı, Mübin Beken
1955	Ankara Esnafları Kooperatifi Çarşı ve İşhanı	Third Mension Sedad Hakkı Eldem, İlhan Türegün, Hamdi Şensoy	Ayhan Tayman, Ayten Seçkin, Behruz Çinici
	Ankara Üniversitesi Siyasal Bilgiler Fakültesi Ek Binası	Third Award Kadri Erkman, Hamdi Şensoy	Enver Tokay
1955	Karayolları Genel Müdürlüğü	Third Mension Muammer Onat, Hamdi Şensoy	Haluk Baysal, Melih Birsal, Radi Birol, Sedad Gürel, Abdurrahman Hancı, Maruf Önal, Süha Toner, Faruk Sırmalı
	Türk Ticaret Bankası Emekli Sandığı Adana Şubesi	Second Award Muammer Onat, Hamdi Şensoy	Nuran Aksis, Atıf Ceylan, Muhlis Türkmen
	Türkiye İş Bankası Anafartalar İşhanı (Banka, Otel ve Sinema Binası)	Fourth Mension Nuran Aksis, Muammer Onat, Hamdi Şensoy	Kamil Bayur, Tarık Aka, Niyazi Duranay
	Türkiye İş Bankası Galatasaray Şubesi		Muhlis Türkmen
1956	Ankara Kapalı Çarşı Sitesi	Third Mension Sedad Hakkı Eldem, İlhan Türegün, Hamdi Şensoy	Ayhan Tayman, Behruz Çinici, Attila Seçkin
	Ankara Üniversitesi Tıp Fakültesi	Third Award Ekrem Bahtoğlu, İlhan Türegün, Fuat Kaşkal	Refik Şenvardar, Ömer Güney

D.2 Some of the selected works designed by the architects



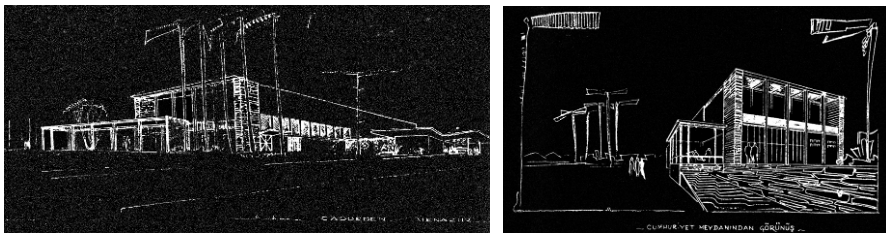
Nedim Karakurt House, by Utarit İzgi & Mahmut Bir, 1956, Feneryolu-İstanbul



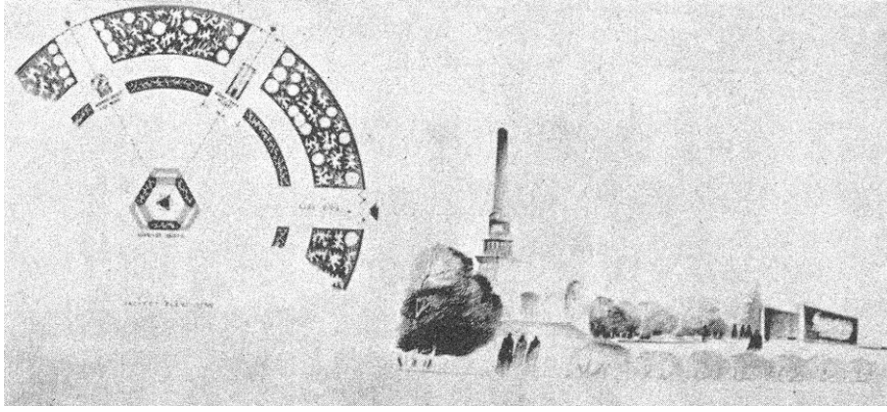
M. İmamverdi House, by Utarit İzgi & Mahmut Bir, 1957, Göztepe-İstanbul



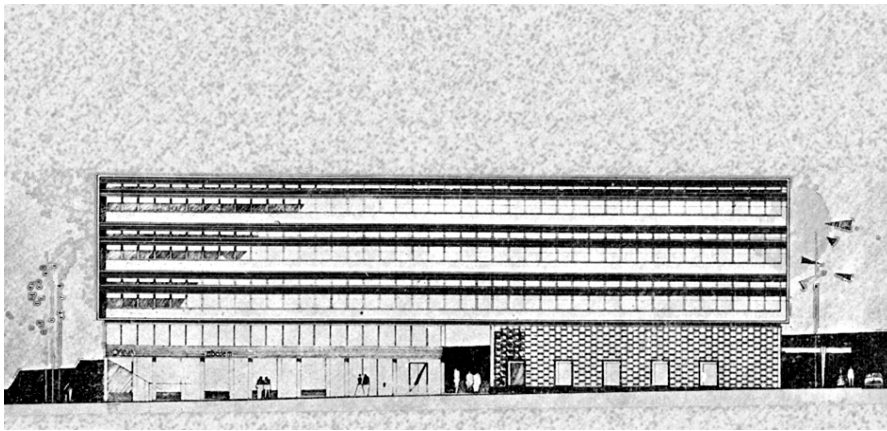
The Sümerbank Pavilion at İzmir International Exhibition, by Muhlis Türkmen, Affan Kırımlı, Muhteşem Giray (Sculptor Hüseyin Anka, Turgut Pura, Decorator Abidin Zafir, and Painter Abidin Elderoğlu), 1948, İzmir



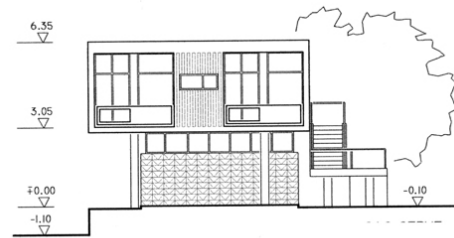
Antalya City Hotel, by Muhteşem Giray, Affan Kırımlı, Süha Taner, Fazıl Turan, Muhlis Türkmen, 1950, Antalya



Mithatpaşa Mausoleum, by Ekrem Bahtoğlu, Turhan Ökeren, Muhteşem Giray, Muhlis Türkmen, 1951, Şişli-İstanbul



Türk Trade Bank Adana Branch, by Muhlis Türkmen, Nuran Aksis, Atıf Ceylan, 1955, Adana



Çobanoğlu House, by Hamdi Şensoy, 1953, İstanbul

APPENDIX E

THE MANIFESTO OF *GROUPE ESPACE*'S TURKEY BRANCH

E.1. [in French] MANIFESTE

Pour se dégager définitivement de certaines survivances néfastes qui imprègnent autant la masse du public qu'un grand nombre d'Artistes, les Architectes, les constructeurs et les plasticiens soussignés créent :

LE GROUPE ESPACE

ILS PRECONISENT

- Un Art non figuratif procédant des techniques et méthodes actuelles pour des buts rénovés,
- Un Art qui s'inscrive dans l'espace réel, réponde aux nécessités fonctionnelles et à tous les besoins de l'homme des plus simples aux plus élevés,
- Un Art soucieux des conditions de vie, privée et collective, un Art essentiel même à l'homme le moins attiré par les valeurs esthétiques,
- Un Art constructif qui, par d'effectives réalisations, participe à une notion directe avec la communauté humaine,
- Un Art devenu spatial par la pénétration sensible et modulée de la lumière dans l'oeuvre, un Art dont la conception et l'exécution s'appuient sur la simultanéité des aspects dans les trois dimensions non suggérées, mais tangibles,
- Un Art où la couleur et la forme soient enfin indissolublement liées par leurs qualités intrinsèques et architecturales dans une expression idéale de rapports et de proportions.

ILS CONSTATENT

- Que d'immenses tâches de construction sont trop souvent confiées à des personnes que rien ne qualifie pour engager l'avenir d'un groupe d'habitations, d'une ville, voire même d'un pays,
- Que l'urbanisme et la construction des cités exigent de ceux qui en sont responsables, non seulement des qualités techniques, mais aussi des connaissances sociales psychologiques et une certaine culture artistique,
- Que la plupart des Architectes n'ont pas été préparés aux tâches nouvelles,
- Que ceux qui ont la responsabilité de créer le milieu dans lequel vivront les générations futures, doivent pouvoir s'entourer de techniciens et d'artistes plasticiens

familiarisés avec les problèmes spatiaux, et de plus, soutenus et aidés par les lois et règlements,

ILS PROPOSENT

- La création de liens étroits entre tous ceux qui peuvent être appelés à concourir aux grandes tâches contemporaines et en particulier aux :
Etudes d'urbanisme, études de plans masses, études de la plastique architecturale, y compris tous les prolongements dans la vie courante, incidences de la couleur dans l'architecture.
- Ainsi, pour familiariser le public avec les nécessaires innovations plastiques, il est souhaitable que les artistes du groupe espace soient appelés à prêter leur concours, notamment lors des festivals, expositions et lors des grandes fêtes publiques. Des démonstrations plastiques, d'envergures, seront admises plus facilement à l'occasion de ces manifestations et ouvriront ainsi la voie aux réalisations permanentes.
- Les commissions suivantes seront créées immédiatement pour l'étude des problèmes particuliers et devront comprendre chacune des Architectes, Peintres, Sculpteurs et Plasticiens.

URBANISME, PLANS MASSES, COULEUR, EXPOSITIONS, FETES, PLASTIQUE APPLIQUEE AUX OBJECTS.

ILS RECLAMENT

POUR L'HARMONIEUX DEVELOPPEMENT DE TOUTES LES ACTIVITES HUMAINES

LA PRESENCE FONDAMENTALE DE LA PLASTIQUE.

E.2 [in English] MANIFESTO

To extricate definitively of certain survivals effects which permeates the mass of the public that a large number of Artists, Architects, Builders and visual artists undersigned create:

THE GROUP SPACE

THEY CALL

- An Art non-figurative conducting of techniques and current methods for the purposes renovated,
- An Art which fits within the actual space, meets the necessities of functional and all the needs of the man from the simplest to higher,
- An Art concerned about the living conditions, private and collective, an Art essential even to man least attracted by the aesthetic values,
- - An Art constructive which, by actual achievements, took part in a concept directly with the human community,
- - An Art become spatial by the penetration sensitive and modulated light in the opens, an Art whose design and implementation is based on the simultaneity of the aspects in the three dimensions non suggested, but tangible,
- - An Art where color and the form are finally indissolubly linked by their intrinsic qualities and architectural in an expression ideal of reports and proportions.

THEY FIND

- That huge tasks construction are too often come to persons that nothing qualifies to engage the future of a group of dwellings, a city, and even to a country,
- That the planning and construction of cited require those who are responsible, not only the technical qualities, but also social knowledge psychological and a certain culture artistic,
- That most of the architects have not been prepared for new tasks,
- That those who have the responsibility to create the environment in which would live future generations, must be able to surround technicians and !plastic artists familiar with the problems spatial, and more, supported and assisted by the laws and regulations,

THEY PROPESENT

- The creation of close links between all those who may be called upon to contribute to large patches contemporary and in particular to:
Studies of planning, studies of plans masses, studies of the plastic architectural including all the extensions in everyday life, the impact of the color in the architecture.
- As well, to familiarize the public with the necessary innovations plastics, it is desirable that the artists of the space group are called to lend their support, particularly when festivals, exhibitions and at the major public holidays.
Demonstrations plastics, spans, will be admitted more easily to the occasion of these events and will pave the way to achievements permanent.
- The following committees will be created immediately for the study of special problems and will have to understand each Architects, Painters, Sculptors and visual artists.

URBAN PLANNING, PLANS MASSES, COLOR, EXHIBITIONS, FESTIVALS,
PLASTIC APPLIED TO OBJECTS.

THEY CLAIM

FOR THE HARMANIEUX WITH DS THE ENTIRE ACTIVITIES FUNDAMENTAL
HUMAN THE PRESENCE OF THE PLASTIC

APPENDIX F

THE REPORT, WRITTEN BY THE ARCHITECTS, CONSISTS OF THEIR DETECTIONS AROUND 1960.

1958 Brüksel sergisinde inşa edilerek bilâhare demonte edilip İstanbula gelirken Türk pavyonunun durumunu incelemiş olan heyetimiz bu konudaki düşüncelerini saygılayıyla arzeder.

- 1- Pavyon inşa edilirken Türkiyeye nakli düşünülmüş demontabl bir sistemde inşa edilmiş ve serginin sonunda sökme ameliyesini deruhte eden firmaya binanın parçaları bu gayeye hizmet etmek üzere numaralattırılmıştır.
- 2- Bu safhadan sonraki kısım, binanın müellifi olmamıza rağmen alakalıdırılmamış bulunuyoruz. Ancak bugün bu alakayı görmüş olduğumuzdan bunu teşekkürle karşıladığımızı arzı bir borç biliriz.
- 3- Yerinde yaptığımız tetkikte binanın Gülhane parkına hiç bir teknik ve normal tedbir alınmadan atılmış bulunması, aradan geçen iki senelik zaman içinde çok kıymetli ve hassas parçaların harap olmasına sebep olmuştur.
- 4- Binanın iskeleti, prensip olarak parçalar yeniden eiden geçirildiği takdirde, kullanılmaya elverişli durumdadır. Eksik parçaların Türkiyede aynen veya maksadı karşılayacak şekilde imali mümkün olacaktır.
- 5- Binanın en fazla hususiyet arzeden dış duvarlarının üç kısımda incelenmesi gerekir.

a- Şeffaf Bölmeler: Taşıyıcı eloksalli Al.doğramaya monte edilen simli kristal camlardan müteşekkil kısımlar yukarıda belirttiğimiz en basit bir tedbir dahi alınmadığından maalesef en fazla tahrip olan yapı elemanıdır. Şöyle ki. 12.m.m.lik camlar tamamen kırılmış piyasadan bugün için telâfisi imkansız bir durum hasıl olmuştur.

Doğramanın Al. taşıyıcıları da hasar görmüştür. Katı bir parça sayımı ve kontrolü yapılmadan eksik kısımların durumunu tam tesbit etmek imkansız gözükmektedir. Cam konusundaki zorluğun yenilmesi ancak cam eb'adının küçültülmesi ile kabil olacaktır. Bu hususun temini de ya bir iç çerçeve düşünülmesi ile veya bugün Avrupa ve Amerikada çok tatbik edilen plastik veya kurşun ara kayıtların kullanılması ile sağlanacaktır.

Hasara uğrayan AL. profiller Belçikadaki Chamebel firmasından tedarik edilebilir, tamamen standard eleman kullanılmış olması bu sahada bir zorluk çıkarmıyacaktır.

b- Al.Profilli sağır kısımlar (Perde duvarı) sergi kısmının alt panolarıyla servislerin duvarlarının bir kısmını teşkil eden bu profillerin büyük kısmı şeklen sağlam durumdadır. Ambalajlanmadan evvel üzerleri koruyucu bir yağ tabakasıyla takviye edildiğinden panolar açıkta kalmalarına rağmen iyi vaziyette-dir. Eksik parça olması muhtemeldir. Gine bazı kısımların

atılmadan veya tedbirsiz terk edilmekten mütevallit bozulduklarını kabul etmek zaruridir. Bu elemanların doğrama gibi standard oluşu, az bir ücret mukabilinde tedarik edilmek imkanı gibi bir avantaj arzeder.

c- Ahşap Panolar: Lokanta kısmının dış panolarını teşkil eden. Masif veya kafes şeklindeki bu elemanlar kısmen hasar görmüştür. Bununla beraber hasarın telafisi ve bozulan parçaların yenilenmesi mümkündür.

- 6- Binanın lokanta, büro gibi kısımlarındaki iç duvarlarının tetkiki mümkün olamamıştır. Bununla beraber bu kısımların tamiri ve yenilenmesi en kolay sehpayı teşkil edecektir.
- 7- Dekoratif duvar: İki binanın iki kısmını birbirine bağlayan Ressam B.R. Eyüboğlu tarafından hazırlanan vibröz mozayik duvarın da ancak resimleri görülebilmıştır. Buradan mozayiklerden bir kısmının döküldüğü tesbit edilmiştir. Ancak kullanılan mozayiklerin yerli oluşu ve Ressamın yakında Amerikadan döneceği göz önüne alınırsa eserin restitue edilmesi kolay olacaktır.
- 8- Binanın diğer teferruatındaki hasar ve eksiklerin telafisi de mümkün olacaktır.
- 9- Talihsiz bir bina olan Türk pavyonu hakikaten yeniden ele alınmaya geçecektir. Ancak yukarıda arzedilen hususlardan başka çok mühim olan şu noktaları da göz önünde tutulması zaruri olacaktır.

a- Binanın yeniden monte edilmesinde ilk şekline tam intibak etmesi şart değildir. Esasen yurda dönüşte bazı değişiklikler olacağı kabul edilmiş ve maliyeti düşürmek gayesiyle mesela salonun teshini bilhassa yapılmamıştır.

Bu sebepten projelerin yeniden ele alınması ve düzenlenmesi icabe edecektir.

b- Nafia Vekaletinde bulunan Tatbikat proje ve detaylarıyla, demontaj esnasında parçaların numaralarını gösteren planların tedarik edilmesi.

c- Mevcut bütün parçaların tasnifi ve kontrolü,

d- İşin demontajını yapan firmanın temsilcisinin kurulma esnasında buraya celbi.

e- İşin tecrübeli ve ihtisas sahibi bir firmaya verilmesi

f- İstanbuldan Ankaraya bir defa nakledilmiş ve tekrar iade edilmiş bulunan pavyonun ikinci defa nakli biraz daha zarar tevhit edecektir, gerek bu bakımdan gerekse Turistik hususiyeti yönünden pavyonun İstanbulda monte edilmesi daha uygun olacaktır.

Müellif olarak, büyük emekler ve para sarfıyla inşa edilen, serginin kapanmasını müteakip yurda getirilen pavyonun yeniden monte edilmesinde vazife almayı iştihakla temenni eder bu husustaki yardımlarınızı esirgemeyeceğinizi ümit ederiz.

Saygılarımızla.

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