

# Online Library Modernism And Nation Building Turkish Architectural Culture In The Early Republic Studies In Modernity And National Identity By Sibel Bozdogan 2001 08 01 Pdf Free Copy

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Nation Building  
Modern Turkish  
Architecture  
Architecture in  
Translation  
Architecture and  
the Turkish City  
Building Modern  
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Rethinking  
Modernity and  
National Identity  
in Turkey Mid-  
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**the Turkish City  
Mid-Century  
Modernism in  
Turkey Sedad  
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from the Selçuks to  
the Ottomans A  
History of Ottoman  
Architecture  
Kukan to Dento  
Italian Architects  
and Builders in  
the Ottoman  
Empire and  
Modern Turkey  
New Islamist  
Architecture and**

Urbanism An  
Outline of Turkish  
Architecture in the  
Middle Ages  
Ottoman  
Architecture  
Architectural  
Documentation:  
Built Environment,  
Modernization, and  
Turkish  
Nationalism Beyond  
Anitkabir: The  
Funerary  
Architecture of  
Atatürk  
Architecture as

*Measure Turkey  
Istanbul  
Architecture*  
**Modernism and  
the Middle East  
Tekeli-Sisa  
Architecture  
Practice from the  
1960s to 2000:  
Construction of  
the Design  
Architect's  
Professional Role  
in Modern Turkey  
Urban Migrants  
in Rural Japan**  
*Emre Arolat  
Architects  
American  
Architecture and  
the Promise of  
Modernization in  
Postwar Turkey The  
Architect's  
Apprentice The  
Professionalization  
of the Ottoman-  
Turkish Architect*  
**Turkish  
Architecture in  
Southwestern  
Anatolia Empire,  
Architecture, and  
the City Eastern**

**Turkey History of  
Ottoman  
Architecture  
Architectural Guide  
to Istanbul  
Architecture and  
Landscape in  
Medieval  
Anatolia,  
1100-1500 Turkish  
Architecture in  
Southwestern  
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Yearbook A Journey  
to Turkey  
Architectural  
Documentation**

New Islamist  
Architecture and  
Urbanism claims  
that, in today's  
world, a research  
agenda concerning  
the relation  
between Islam and  
space has to  
consider the role of  
Islamism rather  
than Islam in  
shaping - and in  
return being

shaped by - the  
built environment.  
The book tackles  
this task through an  
analysis of the  
ongoing  
transformation of  
Turkey under the  
rule of the pro-  
Islamic Justice and  
Development Party.  
In this regard, it is  
a topical book: a  
rare description of  
a political regime's  
reshaping of urban  
and architectural  
forms whilst the  
process is alive.  
Defining Turkey's  
transformation in  
the past two  
decades as a  
process of "new  
Islamist" nation-  
(re)building, the  
book investigates  
the role of the built  
environment in the  
making of an  
Islamist milieu.  
Drawing on political  
economy and  
cultural studies, it

explores the prevailing primacy of nation and nationalism for new Islamism and the spatial negotiations between nation and Islam. It discusses the role of architecture in the deployment of history in the rewriting of nationhood and that of space in the expansion of Islamist social networks and cultural practices. Looking at examples of housing compounds, mosques, public spaces, and the new presidential residence, *New Islamism Architecture and Urbanism* scrutinizes the spatial making of new Islamism in Turkey through

comparisons with relevant cases across the globe: urban renewal projects in Beirut and Amman, nativization of Soviet modernism in Baku and Astana, the presidential palaces of Ashgabat and Putrajaya, and the neo-Ottoman mosques built in diverse locations such as Tokyo and Washington DC. *Mid-Century Modernism in Turkey* studies the unfolding of modern architecture in Turkey during the 1950s and 1960s. The book brings together scholars who have carried out extensive research on post-WWII modernism in a global context. The authors situate Turkish

architectural case studies within an international framework during this period, providing a close reading of how architectural culture responded to ubiquitous post-war ideas and ideals, and how it became intertwined with politics of modernization and urbanization. This book contributes to contemporary scholarship to reconsider post-war architecture, beyond canonical explanations. Architecture and urban planning have always been used by political regimes to stamp their ideologies upon cities, and this is especially the case in the modern Turkish Republic. By exploring

Istanbul's modern architectural and urban history, Murat Gul highlights the dynamics of political and social change in Turkey from the late-Ottoman period until today. Looking beyond pure architectural styles or the physical manifestations of Istanbul's cultural landscape, he offers critical insight into how Turkish attempts to modernise have affected both the city and its population. Charting the diverse forces evident in Istanbul's urban fabric, the book examines late Ottoman reforms, the Turkish Republic's turn westward for inspiration, Cold

War alliances and the AK Party's reaffirmation of cultural ties with the Middle East and the Balkans. Telltale signs of these moments - revivalist architecture drawing on Ottoman and Seljuk styles, 1930s Art Deco, post-war International Style buildings and the proliferation of shopping malls, luxurious gated residences and high-rise towers, for example - are analysed and illustrated in extensive detail. Connecting this rich history to present-day Istanbul, whose urban development is characterised anew by intense social stratification, the book will appeal

to researchers of Turkey, its architecture and urban planning. Turkey: Modern Architectures in History offers a journey through the iconic buildings of Turkey that begins with the end of World War I, when the new Turkish Republic was born out of the disintegration of the Ottoman Empire, includes its democratization in the midst of the Cold War's competing ideologies, and concludes with the present day, in which Turkey continues to be dramatically transformed through globalization, economic integration, and a renewed

appreciation for its Islamic and Ottoman heritage. Sibel Bozdoğan and Esra Akcan explore modern institutional masterpieces and architect-designed buildings through the decades. Their focus includes informal residential plans, and they discuss how these have evolved from small settlements to colossal urban quarters that exist at a slippery threshold of legality. This richly informative history of Turkey's built environment goes beyond typical surveys of Western modern architecture and is unique in tackling the issue of the modern and contemporary periods that are

often omitted in studies of Islamic art and architecture. Offering a perceptive overview of modern Turkish architecture, this book places it within the larger social, political, and cultural context of the country's development as a modern nation in the twentieth century. There have been five different settings that at one time or another have contained the dead body of Mustafa Kemal Atatürk, organizer of the Turkish War of Independence (1919-1923) and first president of the Republic of Turkey. Narrating the story of these different architectural constructions - the

bedroom in Dolmabahçe Palace, Istanbul, where he died; a temporary catafalque in this same palace; his funeral stage in Turkey's new capital Ankara; a temporary tomb in the Ankara Ethnographic Museum; and his permanent and monumental mausoleum in Ankara, known in Turkish as 'Anitkabir' (Memorial Tomb) - this book also describes and interprets the movement of Atatürk's body through the cities of Istanbul and Ankara and also the nation of Turkey to reach these destinations. It examines how each one of these locations -

accidental,  
designed,  
temporary,  
permanent - has  
contributed in its  
own way to the  
construction of a  
Turkish national  
memory about  
Atatürk. Lastly, the  
two permanent  
constructions - the  
Dolmabahçe Palace  
bedroom and  
Anitkabir - have  
changed in many  
ways since their  
first appearance in  
order to maintain  
this national  
memory. These  
changes are  
exposed to reveal a  
dynamic, rather  
than dull,  
impression of  
funerary  
architecture.  
Tekeli-Sisa  
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Design Architect's

Professional Role in  
Modern Turkey  
Meral Ekincioglu,  
Ph.D. MIT, visiting  
scholar Columbia  
University,  
research scholar  
Harvard University,  
special Turkish  
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special thanks to  
architecture  
historians, critics,  
archivists at  
Columbia and  
Harvard  
universities who  
kindly and  
generously helped  
me to clarify the  
essential research  
problem,  
hypothesis,  
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design's architect's  
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practice, my Ph.D.'s  
aim was to examine  
"architecture as an  
art and profession"  
as my all e-mails  
show until the final  
process of my  
dissertation in  
Istanbul. In the  
final jury, jury  
members decided  
to "remove" the  
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"architecture as an  
art" from my Ph.D.  
Based on my Ph.D.  
research at Harvard  
and Columbia  
universities, my  
dissertation was not  
open to public for  
three years  
(2012-2015) with  
official permission  
due to my book  
project.  
Architecture is a  
design-centered  
profession and a

design architect operates in a social milieu organized around the market. In addition to individual interests, his or her practice demands close relation among the client, the building sector and other practitioners. It also indicates self-control of behaviour through codes of ethics and a systematic approach. In the meantime, this effort is important for the survival of a design architect's practice in the competitive professional world. Dealing with these issues, this Ph.D. dissertation focused on Tekeli-Sisa architectural practice from the 1960s to 2000. Established by Doğan Tekeli and

Sami Sisa in Istanbul in 1954, this leading design oriented architectural office of the country could accomplish a successful synthesis of their professional roles and creative architectural skills throughout their long careers. Although architectural offices have begun to increase in Turkey since the beginning of the 1950s, most of them could not survive in the private sector. However, Tekeli-Sisa architectural practice is still active with its young partners under the leadership of Doğan Tekeli. Based on this fact, the essential problem investigated by this Ph.D. dissertation is

that Turkish architecture is still far from stimulating an in-depth academic analysis of design practitioners' professional role and a constructive disciplinary debate on this issue. On the other hand, it should be indicated that there is no preexisting Ph.D. dissertation investigating the Tekeli-Sisa architectural practice with respect to the main problem and time period of this academic research. Concerning the increasing influences of the large-scale commissions in the private sector and the demand for clarification of a creative design architect's

professional position within this picture, it is time to bring together the academic milieu and the professional world in Turkey. Doğan Tekeli and Sami Sisa studied with some leading academicians, who were outstanding (individual) practitioners of the country. The education of these two modern pioneers is based on mostly practice-oriented issues with the understanding of rational problem solving. For them, the core issues of architectural design practice are function, structure, material and detail with the sense of creativity. On this basis, they have conducted design-centered

architectural practice throughout their professional careers. In other words, architectural creativity and quality are their main principles. Instead of employment in the bureaucratic structure of the state, in the academic world or in an office of a well-known architect, they decided to establish their own design office in 1954 and tried to get large-scale commissions. Doğan Tekeli and Sami Sisa started their careers with architectural design competitions. Their success in this field helped these two modern pioneers make their names in the professional milieu through their

creative design solutions. In this way, they could gain self-confidence in architecture and obtain their first large-scale projects before entering the professional world. Then, with the rising influence of the private sector in Turkey, this office could accomplish creating a distinctive philosophy of their practice. Maintaining their essential professional and creative principles, a distinguished office culture, original architectural ideas based on a rational function and structure solutions, a selective strategy in choosing the client and the project type, developments in the



building sector and a collaborative act with participants of practice are their basic concerns. On the other hand, invitational architectural design competitions are still one of the important alternative ways for them to maintain their creative languages and obtain large-scale commissions. In this way, they could adapt their practice to new architectural design problems, complex architectural programs and innovative construction techniques in the professional world. With this understanding, their practice has never portrayed a bureaucratic or a single creative

profile. On the other hand, their efforts go beyond any discourse, a stylistic approach or national ideology. For them, creative architectural design practice is a service and depends on the social milieu of the professional world. It can be claimed that one of the essential factors of Tekeli-Sisa architectural practice is the formulation of the client. Although the client's unfamiliarity with architectural design practice is one of the important difficulties in Turkish architecture, Tekeli-Sisa have regarded this actor as a participant of their practice and helped them

translate their expectations into reality without imposing an architectural ego. On the other hand, this office does not conduct client-dominated practice and maintain their architectural values. With this strategy, Tekeli-Sisa architectural practice has been able to achieve gaining the trust of their clients with professional integrity, codes of ethics and the quality of their buildings. Indeed, they are hired by their clients who seek unique solutions and high-level quality. In the meantime, a systematic approach and self-control are main principles of their architectural

languages. In this way, they could complete over 180 big scale projects, more than 100 have been constructed and awarded over 60 architectural design competitions including 27 first prizes in spite of many unsuitable economic conditions and the lack of a professional understanding in the country. It is obvious that the survival of their creative architectural design practice indicates a new era in Turkish architecture and has opened up a new path for future generations in the professional world. With the rising influence of the private sector, it can be assumed that they have

reconceptualized the design practitioner in Turkish architecture and crystallize his or her professional role. In light of this problem and argument, the following statements elaborate the objectives of this Ph.D. dissertation: ■ to emphasize that architecture is a design-centered profession; ■ to underline that a creative design practitioner has a professional role; ■ to point out that this professional role demands a collaborative act and a systematic approach in the market; ■ to draw attention how the design architect's professional role has become clear in

Turkey since the end of the 1960s; ■ to indicate how this architectural community is still far from elaborating a design architect's professional role with respect to the case of the Tekeli-Sisa architectural practice. As the research strategy and the method of this Ph.D. dissertation, the time period was limited and it was focused on some specific large-scale buildings designed and supervised by Tekeli-Sisa architectural practice for large-scale clients in the private sector. In order to better understand the problem, the period commencing from the end of the 1960s provides a fertile background.

With the emerging conditions of the private sector, those years indicate the appearance of a professional spirit in Turkish architecture and its influence on the design practitioner's architectural effort. As opposed to small-scale architectural buildings, these large-scale architectural programs and their distinctive design solutions intensively demand the design architect's professional role. In this way, buildings investigated in this dissertation exemplify how a professional vision has been clarified in Turkey. Pursuing a chronological order, Chrysler

Truck Assembly Plant, Lassa Tyre Factory, a bank and office building complex in Zincirlikuyu, Metrocity Shopping, Office and Residence Complex were investigated. In order to do this, first of all, the publications of this partnership and texts written by Doğan Tekeli were examined. As secondary textual resources, articles written by academicians, architecture historians and critics about the Tekeli-Sisa architectural practice were studied. Then, face to face semi structured interviews with Doğan Tekeli were conducted. These

interviews provided the validity of findings obtained from textual readings and studies on buildings. Finally, it should be implied that the problem of this academic research was investigated from the point of view of the design architect. On the other hand, its findings can not be generalized for other design oriented architectural offices in Turkey. This analysis on the Tekeli-Sisa architectural practice can be helpful for future studies within the same field and provide some significant clues. Among these buildings, Chrysler Truck Assembly

Plant is the first important large-scale commission of the Tekeli-Sisa architectural practice in the private sector. Realized in 1963-1964, this industrial building indicates a new mode of architectural design practice for Tekeli-Sisa. This period is characterized by a new aspect of market under the leadership of the USA after World War II. This new situation also changed the existing dynamics of the architecture profession in the country. With the growth of the business world and its influence on architectural service, the structure of the professional

community became more heterogeneous and the competition became more intensified. Considering former buildings designed and supervised by Tekeli-Sisa architectural practice, Chrysler decided to work with this office from among 61 architectural offices. Rational methods, engineering techniques and a professional culture were important issues for this new and international large-scale client. This new mode of practice consisted of a new kind of contract, a more technical organization with other experts, a new specification with respect to the new type of the

client and a professional vision. On the other hand, new economic dynamics promoted the building sector in the country. In this way, this plant and its architectural solution underline how close relation among the client, the building sector, new engineering solutions and other practitioners became clear in Tekeli-Sisa architectural practice. As a response to the logic of mass production in the automotive sector, the spatial arrangement of the assembly hall and the original structural solution of this plant demanded a collaborative act with other experts

in the sector. For instance, twin north light roof system spanning a single bay with regular trusses was an original solution designed by the Tekeli-Sisa and realized with the help of engineers. On the other hand, standardization and modular planning emphasize their systematic approach and a controlled language in the professional world. In conclusion, it can be assumed that Chrysler Truck Assembly Plant manifests not only new dynamics of architectural design practice but also its design practitioners' professional role. The second building, Lassa Tyre Factory can be

regarded as a further step after Chrysler Truck Assembly Plant. This building was completed in 1977, nominated and shortlisted for the Aga Khan Award in 1983. As Doğan Tekeli points out, they entered into the competitive professional world in a realistic manner with this industrial building. In order to offer a proposal, Sabancı Holding invited national architectural offices at the beginning of the project. Although Tekeli-Sisa did not take place among them, they made contact with the client and obtained this commission with respect to their former successful industrial buildings

and professional visions in this field. In other words, this process shows how these two design architects could adapt their practice to the competitive dynamics of the market. On the other hand, the large-scale client's evolving corporate culture and the building sector pushed Turkish design architect's creative skills into a new professional milieu and material conditions. Although some foreign consultants helped with the technical issues of this project, its architectural concept, functional solution, the structural system and all prefabricated components were designed by Tekeli-

Sisa. As one of the biggest industrial buildings of its period, only the production unit of this factory is 70.000 square meters. Using pre-tensioned thin roof plates, prefabricated beams, columns and prefabricated façade panels, it could be possible to cover 400 square meters in a day. In this way, all of this system was constructed in one and half years as a record in Turkey in those years. This building and its original solutions underline how new aspect of architectural design practice benefited from new opportunities of the building technology and demanded an interdisciplinary

team. Tekeli-Sisa produced not only one of the most distinguished buildings of modern Turkish architecture but also positioned their design practice in new organizational capacity related to new economic dynamics, the building sector and construction techniques in the country. Taking all of these facts into account, it can be assumed that the Tekeli-Sisa architectural practice reached at a high-level of their professional skills through this factory. Unlike their former buildings, the bank and office building complex in Zincirlikuyu, Istanbul shows that Tekeli-Sisa

architectural practice have begun to work under the commercial dynamics of the market. This new axis is characterized by the client's speculative expectations and the purpose of profit from a building. In this period, Tekeli-Sisa architectural practice had begun to be recognized as a commercial instrument by different capital groups and stimulated by their fragmentary financial investments. Although the free market economy of these years had a potential to provoke commercial architecture, these two modern

pioneers preferred an organizational discipline and the economic logic of space production. On the other hand, this building complex differentiates itself from industrial buildings in terms of the dialog between the design architect and the client. Although the general definitions of industrial building programs were stated clearer at the beginning of the design process, the main principles of these blocks were ambiguous. As Doğan Tekeli indicates, clients made contact with their office without clear architectural objectives. Instead of portraying a dominant architectural figure, they regarded their

clients as a participant of the design process, acted as a team player and developed architectural solutions together. The design of the first building began in 1976 and the last block was completed in 1999. Although each block was built for different large-scale clients at different time periods, the general architectural language of this building complex represents an organizational and visual unity. The plans, sections and facades of these blocks show that Tekeli-Sisa architectural practice maintained their systematic perspectives and controlled

languages. Using standardized building components and materials, they designed a grammar of modular combinations and could gather three blocks into a unified system. Without lowering the quality of the architectural space for profit, design practitioners preferred simplifying the program and maintained their rational and modern principles. In the meantime, they designed the perimeter structural system for the flexible office arrangement of the first office block and created a more distinctive aesthetic appearance than surrounding

commercial buildings. Following its completion, this solution of the structure was used as the typical solution of many office blocks and buildings in Turkey. In conclusion, this complex can be seen as one of the early examples to examine the shift towards the client's commercial interests in Tekeli-Sisa architectural practice. However, they have still maintained their main principles without being manipulated by his profit-oriented logic. Finally, Metrocity Shopping, Office and Residence Complex can be seen as another important turning point of the Tekeli-

Sisa architectural practice. The design and production process of this building complex shows that the design architect's practice has become an integral part of more competitive commercial milieu and global actors. Under these circumstances, design practitioners began to point out their inability to compete effectively in the market and counter attacks on their professional prestiges. The client of this mixed-use building complex is characterized by more intensified speculative goals and investment strategy guided by maximum profit. After buying the site of a project,

they prepared a preliminary architectural program for this complex. In 1994, they organized an invitational competition. Although Tekeli-Sisa architectural practice won it, the client requested proposals from three American architecture offices, Kohn, Pederson and Fox, Skidmore, Owings & Merrill and Swanke Hayden Connell Architects. After a second evaluation, Tekeli-Sisa architectural practice got this commission and the project was started in 1997. As this process shows, the local design practitioners' workforce and its protection against the



internationalization of the market can be seen some important topics for these years. On the other hand, one of the critical issues of Metrocity was uncertainty inherent in the process due to the complexity of the architectural program, the client's unclear perspective and the number of participants. Although many variations were made until the project was completed, participants' flexibility, their professional vision and mutual esteem helped them solve problems and find acceptable solutions. For this mixed-use building complex, Tekeli-Sisa architectural

practice dealt with a new architectural program bringing together different user groups and the complexity of urban dynamics. Covering 210.000 square meters, the Metrocity Shopping, Office and Residence Complex consists of a shopping mall, two 27 story residential blocks and one 23 story office block. In order to combine the functional solution and commercial expectations, every component of the architectural program, the needs of users, tenants and visitors, the client's satisfaction would have to fit together. On this basis, the main design intention of this building

complex was the combination of different functional requirements, interconnections of blocks and their structural solutions. Without ignoring the commercial reality of the complex, Tekeli-Sisa architectural practice maintained their clear language as much as possible and avoided the extravagant language of the commercial world. On the other hand, it is obvious that they had to adjust their practice to the demands of a large organization. In this way, the design architect's management and coordination tasks among various groups of participants, a systematic approach have

become more important in order to conduct their practice. Considering this fact, it seems necessary to reevaluate the design architect's role within the commercial world, its basic requirements and critical issues in Turkey. In light of all these issues, a historical overview on design architects in the country, a literature review on Tekeli-Sisa architectural practice and interviews with Doğan Tekeli revealed that Turkey is still far from a detailed analysis of these practitioners' professional roles in the market as related to the client's changing

profiles, changing parameters in professional service, general characteristics of main participants of architectural design practice and shifts in construction methods. In the meantime, in-depth studies on different types of architectural design offices, their current profiles and historical backgrounds can help to recognize the design practitioner's professional role, predict future directions and critical topics in this field. On the other hand, the survival of Tekeli-Sisa architectural practice deserves particular attention. For Doğan Tekeli and Sami Sisa, architecture is not

only a creative occupation but also a design-centered profession. Their successful design practice and its survival are based on a balance between their architectural values and the client's expectations, their innovative technical solutions by using advanced building techniques, a selective strategy for client and project type, a distinctive office culture, professional integrity, a systematic approach and a high degree of self-control. Maintaining their architectural values, they did not conduct commercial practice for financial gain. With

all of these issues, it can be claimed that Doğan Tekeli and Sami Sisa are two leading modern pioneers who redefined the design practitioner's position in Turkey and clarified his or her professional role. It is obvious that the professional principles of this design oriented architectural office and its survival in spite of many unsuitable conditions deserve special attention not only in Turkey but also in the international architectural map. "

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earch The complete volume on the buildings and urban projects by Istanbul-based firm Emre Arolat Architects (EAA), the Turkish firm that won the 2010 Aga Khan Award for Architecture. Emre Arolat Architects is a compilation of extraordinary and innovative projects by this award-winning architecture firm, founded in 2004 by Emre Arolat and Gonca Paolar. The scope of EAA's projects is all-encompassing, from luxury hotels to factories. EAA's roots are in modernism's honesty of structure, expression, and materials, yet they are undeniably influenced by

Turkish vernacular. The book highlights thirty-four projects across Turkey, including the Istanbul Museum of Contemporary Art, Antakya Museum Hotel, Cukurova Regional Airport, Yalikavak Palmarina, Sancaklar Mosque, and Le Meridien Istanbul Etiler. Building Modern Turkey offers a critical account of how the built environment mediated Turkey's transition from a pluralistic (multiethnic and multireligious) empire into a modern, homogenized nation-state following the collapse of the Ottoman Empire at the end of World War I. Zeynep

Kezer argues that the deliberate dismantling of ethnic and religious enclaves and the spatial practices that ensued were as integral to conjuring up a sense of national unity and facilitating the operations of a modern nation-state as were the creation of a new capital, Ankara, and other sites and services that embodied a new modern way of life. The book breaks new ground by examining both the creative and destructive forces at play in the making of modern Turkey and by addressing the overwhelming frictions during this profound transformation and

their long-term consequences. By considering spatial transformations at different scales—from the experience of the individual self in space to that of international geopolitical disputes—Kezer also illuminates the concrete and performative dimensions of fortifying a political ideology, one that instills in the population a sense of membership in and allegiance to the nation above all competing loyalties and ensures its longevity. This volume represents the first scholarly work in English devoted to the experience of Italian architects and builders in Turkey, as well as

in many of the lands once belonging to the Ottoman Empire. Covering a complex cultural and political geography spanning from the Danubian principalities (today's Romania) to Anatolia and the Aegean region, the book is the result of individual research experiences that were brought together and debated in an international conference in Istanbul in March 2013, organized in collaboration with the Italian Institute of Culture and Boğaziçi University. Grounded on a flexible notion of identitarian boundaries, the book explores a rich transcultural field of encounters and

interactions, analyzed and evaluated by scholars from six different countries on the basis of hitherto uncovered archival materials. Forms, ideas, individual mobility of actors and materials, networks of patronage, material and political constraints, and religious and cultural difference all play a significant role in shaping the landscapes, buildings and architectural projects presented and discussed here. From late 18th and early 19th century experiences of interaction between neo-classical backgrounds and westernizing Ottoman forms to the Italian

proposals for a Turkish republican iconic landmark like the Ataturk mausoleum in Ankara; from the design of the first Ottoman university building to Ottoman varieties of Art Nouveau and Art Deco, and to the infrastructures and urban developments of the 1950s in Turkey, the book is both a richly illustrated and documented overview of relevant cases, and a critical introduction to one of the most enticing areas of encounter in the global history of 19th and 20th century architecture and design. Offers an in-depth ethnography of paradigm shifts in the lifestyles and values of youth in

post-growth Japan. 2020 CHOICE Outstanding Academic Title Urban Migrants in Rural Japan provides a fresh perspective on theoretical notions of rurality and emerging modes of working and living in post-growth Japan. By exploring narratives and trajectories of individuals who relocate from urban to rural areas and seek new modes of working and living, this multisited ethnography reveals the changing role of rurality, from postwar notions of a stagnant backwater to contemporary sites of experimentation. The individual cases presented in the book vividly

illustrate changing lifestyles and perceptions of work. What emerges from *Urban Migrants in Rural Japan* is the emotionally fraught quest of many individuals for a personally fulfilling lifestyle and the conflicting neoliberal constraints many settlers face. In fact, flexibility often coincides with precarity and self-exploitation. Susanne Klien shows how mobility serves as a strategic mechanism for neophytes in rural Japan who hedge their bets; gain time; and seek assurance, inspiration, and courage to do (or further postpone doing) what they

ultimately feel makes sense to them. Susanne Klien is Associate Professor of Modern Japanese Studies at Hokkaido University, Japan. She is the author of *Rethinking Japan's Identity and International Role: Tradition and Change in Japan's Foreign Policy*. In 1540 Istanbul, 12-year-old Jahan, an animal tamer in the sultan's menagerie who cares for an exceptionally smart elephant named Chota, is taken under the wing of the empire's chief architect and bears witness to the creation of some of the most magnificent buildings in history. By the author of *The Bastard of Istanbul*. Esra

Akcan describes the introduction of modern architecture into Turkey after the Kemalist political elite took power in 1923 and invited German architects to redesign the new capital of Ankara. This text is focused on the history of the extant buildings in the Republic of Turkey. The book begins with a brief history of the Ottoman Empire and develops by outlining the main features of Ottoman architecture and discusses the biography of the great Ottoman architect Sinan. Architecture and urban planning have always been used by political regimes to stamp their ideologies upon cities, and this

is especially the case in the modern Turkish Republic. By exploring Istanbul's modern architectural and urban history, Murat Gül highlights the dynamics of political and social change in Turkey from the late-Ottoman period until today. Looking beyond pure architectural styles or the physical manifestations of Istanbul's cultural landscape, he offers critical insight into how Turkish attempts to modernise have affected both the city and its population. Charting the diverse forces evident in Istanbul's urban fabric, the book examines late Ottoman reforms,

the Turkish Republic's turn westward for inspiration, Cold War alliances and the AK Party's reaffirmation of cultural ties with the Middle East and the Balkans. Telltale signs of these moments - revivalist architecture drawing on Ottoman and Seljuk styles, 1930s Art Deco, post-war International Style buildings and the proliferation of shopping malls, luxurious gated residences and high-rise towers, for example - are analysed and illustrated in extensive detail. Connecting this rich history to present-day Istanbul, whose urban development

is characterised anew by intense social stratification, the book will appeal to researchers of Turkey, its architecture and urban planning. In the first two decades after W.W.II, social scientist heralded Turkey as an exemplar of a 'modernizing' nation in the Western mold. Images of unveiled women working next to clean-shaven men, healthy children in school uniforms, and downtown Ankara's modern architecture all proclaimed the country's success. Although Turkey's modernization began in the late Ottoman era, the establishment of the secular nation-

state by Kemal Atatürk in 1923 marked the crystallization of an explicit, elite-driven 'project of modernity' that took its inspiration exclusively from the West. The essays in this book are the first attempt to examine the Turkish experiment with modernity from a broad, interdisciplinary perspective, encompassing the fields of history, the social sciences, the humanities, architecture, and urban planning. As they examine both the Turkish project of modernity and its critics, the contributors offer a fresh, balanced understanding of dilemmas now facing not only Turkey but also

many other parts of the Middle East and the world at large. The latest in the popular Watermark Architectural Guides series, covering the architecture of this huge and ancient city from Byzantine ruins to modern high-rise. This dissertation examines the Turkish reception of American architectural culture in the post-World War II period, with particular focus on the manner and geographical scope of the transfer of American architecture overseas in the wake of the Marshall Plan. I analyze the vehicles for the transmission of American architecture,

including professional publications, exhibitions, technical assistance missions, scholarly exchanges, and projects constructed with US funds. In order to account for the circulation of American architectural ideals in postwar Turkey, I also draw on new research on popular culture and examine films, women's and family magazines, travelogues, and newly-emerging consumption habits that were effective in transmitting and disseminating ideas about the American way of life. My main concern is to show how in the context of Turkey's modernization efforts during the



1950s Turkish architecture looked to, reinterpreted, and even contested American architecture, planning ideals and building technologies. To this end, this dissertation delineates three different instances of cultural interaction between Turkey and the United States, which highlight the diffusion of American architectural ideals to Turkish architectural scene: the construction of the Istanbul Hilton Hotel as the centerpiece for Turkey's attempt to increase its share of the growing international travel market; the US contribution to the Izmir International

Trade Fair where American domestic design and consumer goods were put on display; and the establishment of a school of architecture and planning in the Turkish capital Ankara with the assistance of American experts. I argue that American architecture cannot simply be viewed as serving to advance US political and economic interests in Turkey. American buildings, planning ideals, and notions of domestic modernity helped channel Turkey's pursuit of modernization and progress which was concentrated in three major areas: the development of international

tourism, the creation of a consumer economy and the establishment of institutions of higher education. Against the backdrop of building a new country, this study explores and evaluates the documentation culture in early republican Turkey. Having fought the Turkish War of Independence (1919-22) against the Allied Powers, the revolutionaries led by legendary leader Mustafa Kemal Atatürk (1881-1938) came to engage with the idea of the West and its cultural origin. With the proclamation of the Republic of Turkey in 1923, the constitution

abolished the 600-year-old Ottoman Empire including the dynastic cultural, economic, educational, and governmental institutions. In the redemption of the nation within the modern history of civilizations, cultural Westernization and technical modernization became the model for the newly found nation-state. While the new country became the subject of reformation, historic architecture was called upon to grant the aura of a glorious past to the Turks. Through the materialization of 'Türk Tarih Tezi' (the Turkish History Thesis), the founding leaders focused on the

origin of Turks and the everlasting spirit of the Turkish state. In this pursuit, architectural heritage signified the formative power to represent the past. Supported by state-agencies, scholars, with supreme patriotic zeal and diligence, travelled across the remotest corners of the country to document and study the historic architecture of the nation. To date, the complicated question of a national identity embodied in the built environment has dominated the contemporary scholarship on early republican historiography. Akboy-Ilk's study, however, distinguishes itself

with its focus on architectural documentation, which became an agent of history-writing in the early years of the nation state. Curated by the ideologies of the state, the formal documentation findings extensively informed the republican plot of the modern progress of Turks. For scholars interested in a closer reading of the crossing boundaries between architectural heritage and nation-building in the case of the modernization of Turkey, this book is revealing and provocative in bringing forward architectural documentation, a remarkably

overlooked subject in studies of the area. Architectural historian and philosopher Bozdogan began planning this study while she was researching her book on Turkish architect Sedad Hakki Eldem. Now based in Boston, she situates Turkish architecture during the early decades of the 20th century within the contexts of nationalist impulses and modern architecture in western culture generally. Annotation copyrighted by Book News, Inc., Portland, OR This provocative collection of essays is the first book-length treatment of the development of modern

architecture in the Middle East. Ranging from Jerusalem at the turn of the twentieth century to Libya under Italian colonial rule, postwar Turkey, and on to present-day Iraq, the essays cohere around the historical encounter between the politics of nation-building and architectural modernism's new materials, methods, and motives. Architecture, as physical infrastructure and as symbolic expression, provides an exceptional window onto the powerful forces that shaped the modern Middle East and that continue to dominate it today. Experts in this volume

demonstrate the political dimensions of both creating the built environment and, subsequently, inhabiting it. In revealing the tensions between achieving both international relevance and regional meaning, Modernism in the Middle East affords a dynamic view of the ongoing confrontations of deep traditions with rapid modernization. Political and cultural historians, as well as architects and urban planners, will find fresh material here on a range of diverse practices. In light of the current political crisis around climate change, what can architecture

possibly contribute towards a new planetary imaginary of our contemporary environment beyond environmentalism and technological determinism? Instead of conceptualizing the idea of the environment as purely natural and in need of protection, as solely a problem that needs to be managed, or merely as the Earth, which limits the scope with a scalar bias, can we speculate on architecture as a measure both to assess and to act upon the world? 'Architecture as Measure' is an elaboration on this question, and on the disciplinary and cultural potentials

of such a provocation. It positions climate change as a cultural and political idea that requires a renewed architectural environmental imagination.0The book takes on this task by presenting a set of unconventional collisions between architecture and climate change, which all extrapolate broader concerns of the city, environment, and geography through the lens of specific architectural questions such as form, representation and materiality. Anatolia was home to a large number of polities in the medieval period. Given its location at

the geographical and chronological juncture between Byzantines and the Ottomans, its story tends to be read through the Seljuk experience. This obscures the multiple experiences and spaces of Anatolia under the Byzantine empire, Turko-Muslim dynasties contemporary to the Seljuks, the Mongol Ilkhanids, and the various beyliks of eastern and western Anatolia. This book looks beyond political structures and towards a reconsideration of the interactions between the rural and the urban; an analysis of the relationships between architecture, culture and power;

and an examination of the region's multiple geographies. In order to expand historiographical perspectives it draws on a wide variety of sources (architectural, artistic, documentary and literary), including texts composed in several languages (Arabic, Armenian, Byzantine Greek, Persian and Turkish). Original in its coverage of this period from the perspective of multiple polities, religions and languages, this volume is also the first to truly embrace the cultural complexity that was inherent in the reality of daily life in medieval Anatolia and surrounding

regions. In this third volume the regions covered are to the south and east of the Taurus range, beginning with the Upper and Lower Euphrates, which includes the Byzantine and Turkish buildings of Harput, Malatya and the Keban region, where there are also a number of churches and monastic sites. The following section, on the Tigris region, runs from the Taurus to the Tur 'Abdin, a historic centre of Syrian monasticism. In Diyarbakr and Mardin there are many important Christian and Islamic monuments. This was the centre of the medieval Artukid kingdom. Against the backdrop of

building a new country, this study explores and evaluates the documentation culture in early republican Turkey. Having fought the Turkish War of Independence (1919-22) against the Allied Powers, the revolutionaries led by legendary leader Mustafa Kemal Atatürk (1881-1938) came to engage with the idea of the West and its cultural origin. With the proclamation of the Republic of Turkey in 1923, the constitution abolished the 600-year-old Ottoman Empire including the dynastic cultural, economic, educational, and governmental institutions. In the redemption of the

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the state, the formal documentation findings extensively informed the republican plot of the modern progress of Turks. For scholars interested in a closer reading of the crossing boundaries between architectural heritage and nation-building in the case of the modernization of Turkey, this book is revealing and provocative in bringing forward architectural documentation, a remarkably overlooked subject in studies of the area. Examines the cities of Algeria and Tunisia under French colonial rule and those of the Ottoman Arab provinces,

providing a nuanced look at cross-cultural exchanges. The International Building Exhibition 1984/87 in Berlin constitutes one of the most remarkable examples to discuss "open architecture". Almost 10,000 dwellings were constructed or restored in the Kreuzberg districts adjacent to the Berlin Wall, inhabited about halfway by immigrants. The renowned author Esra Akcan, related in many ways to Turkey, Berlin and the USA, narrates the history and reverberations of this architectural-political event. This is the most comprehensive and wide-ranging

survey of Ottoman Architecture ever produced. It extends to over 700 pages and is illustrated with over 1000 fabulous illustrations, plans of buildings, maps and drawings. The author is a leading authority on the subject having taught throughout the United States, in Paris and in Istanbul. Whilst this work will become an invaluable reference tool to students, its appeal will also be broadened due to the high quality of its photographs, many of which were commissioned for the publication. In particular the reader will be impressed by the the superb interiors of buildings often decorated by

stunning Iznik tiles. Ottoman Architecture developed in parallel with the political structure of the Ottoman Empire. Located at the intersection of Asia and Europe it was influenced by the numerous competing traditions of Islam, China, the Mediterranean and Byzantine worlds. Building on its early development particularly in Bursa and Edirne at the end of the 14th Century, the Ottoman world reached its high point during the so called Classical period 1437-1703 notably under the Sultans Suleyman 1st and Selim 2nd. The finest architectural achievements were

undoubtedly the works of the court architect Sinan 1489-1588. It is these works that form the core of this spectacular book. This book, unlike any other, also seeks to survey the extensive building works of the Ottomans throughout their Empire which extend to Damascus, Cairo and as far as the Holy Cities of Mecca and Medina. AUTHOR: Professor Kuban has held various academic positions in the USA, Italy and Turkey. He was a founding member of the Turkish Commission of the International Council of Monuments and

Sites. He holds many awards and has written many works of reference. He has also written numerous articles and research publications. SELLING POINTS Comprehensive survey of the huge wealth of Ottoman architecture Extensive and highly illustrated text by a leading authority Wide appeal for the serious student as well as the arm chair traveller ILLUSTRATIONS 1000 colour illustrations Mid-Century Modernism in Turkey studies the unfolding of modern architecture in Turkey during the 1950s and 1960s.

The book brings together scholars who have carried out extensive research on post-WWII modernism in a global context. The authors situate Turkish architectural case studies within an international framework during this period, providing a close reading of how architectural culture responded to ubiquitous post-war ideas and ideals, and how it became intertwined with politics of modernization and urbanization. This book contributes to contemporary scholarship to reconsider post-war architecture, beyond canonical explanations.