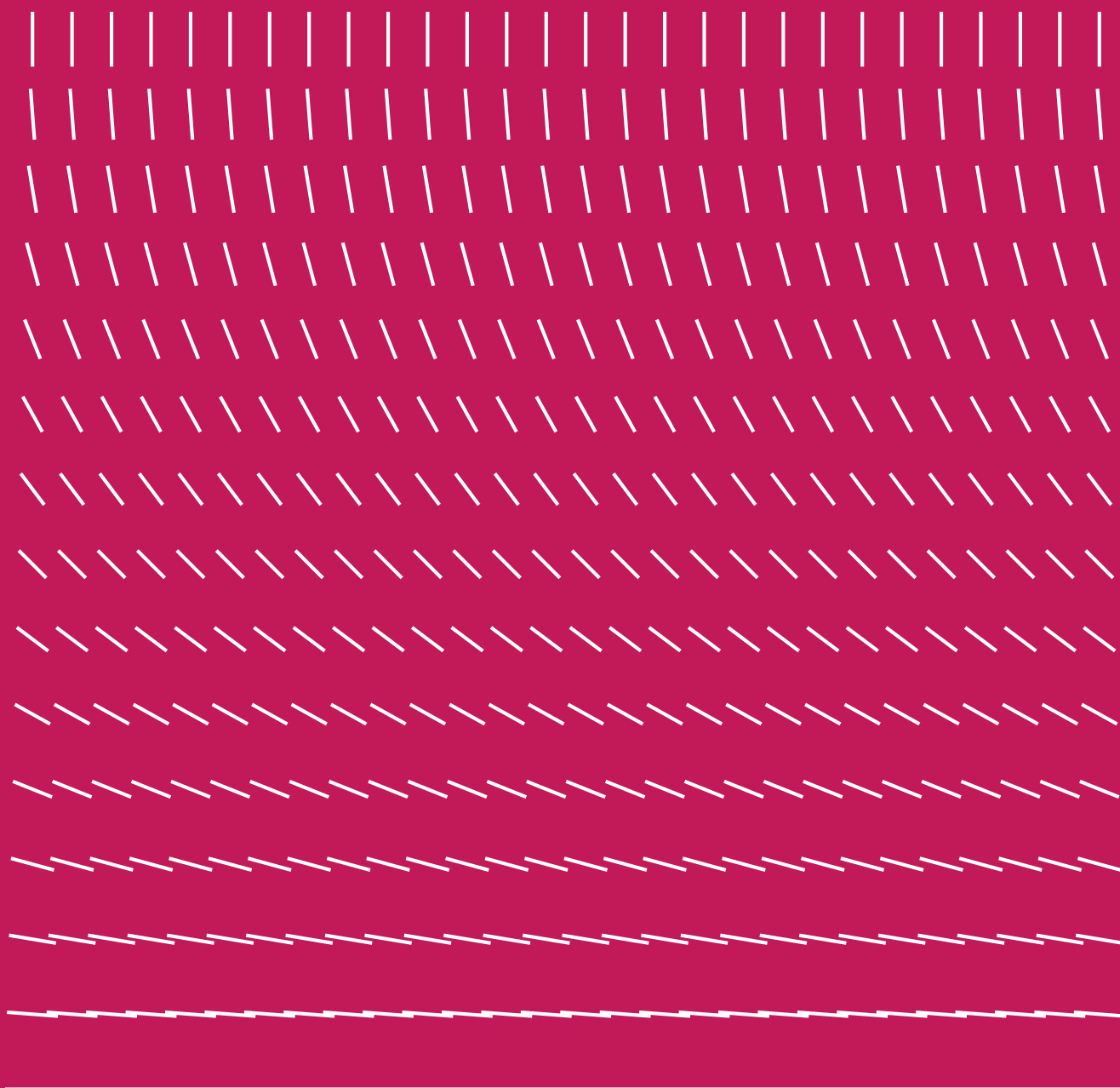


Architecture in Turkey

Version 2019
Written by Pelin Dervis



Architecture in Turkey

Version 2019

In 2011, SICA (the predecessor of DutchCulture) produced a comprehensive mapping of the Turkish cultural field. This mapping was written by local experts and edited by Teike Asselbergs and Chantal Hamelinck. The mapping was produced as a means to promote cultural exchange between the Netherlands and Turkey and as a starting point of the year 2012, which marked 400 years of Dutch – Turkish diplomatic relations. The mapping was supported and produced in close co-operation with the Dutch public funds.

An update of these mappings was commissioned in 2018 by DutchCulture while working with the same editors. The existing mappings were revised and several new mappings were added. The updated mappings are focusing more on giving Dutch cultural practitioners an insight into the Turkish cultural field and its infrastructure, and helping them get in contact with colleagues.

This mapping is supported by the Ministry of Education, Culture and Science of the Netherlands.

Acknowledgements

Written by Pelin Dervis in collaboration with Gökhan Karakuş, Ömer Kanıpak, Evren Uzer, Deniz Aslan and Funda Uz.

Edited by Chantal Hamelinck and Teike Asselbergs.
Proofread by Natasha Hay.

Commissioned by DutchCulture, centre for international cooperation.

Supported by the Ministry of Education, Culture and Science of the Netherlands.

Contents

Summary	4
Introduction	6
Short history	8
Short history of architecture	8
Short history of urbanisation, urban and regional planning	12
Short history of landscape architecture in Turkey	15
Main trends and topics	17
Main trends and topics in architecture	17
Main trends and topics In urbanisation and urban planning	18
In landscape architecture	19
Popular	20
Audiences	22
Sub-disciplines	24
Selected list of architecture practices	24
Selected list of interior or industrial design practices important for the field	25
Selected list of landscape architecture practices important for the field	25
Groups and organisations	26
Educational organisations	29
Non-professional	32
Youth	33
Venues	34
Festivals and events	36
Prizes and grants	38
Financial situation	39
Critics and researchers	41
Print-based media	43
Archives	44
Resources	45
Facilities	46

| Summary

by Gökhan Karakuş

The early and middle 2010s

In the 2010s, a new generation of young architects started to increase the scope of architecture through an interest in social discourse, technology and information.

In the first half of the decade, some architects represented a generation that understood architecture has to be produced with a distinct technical, performative and ideological rationale that is explicit and documented.

In the mid-2010s, socially minded architects joined this growing social and information-based orientation towards urbanism and architecture. This orientation was partially spurred by the events surrounding the Gezi Park protests in Istanbul in 2013. This resulted in the production of a social-oriented architecture, based on studied yet distinct methodologies, to extend the building practice and knowledge base in pursuing a discursive-driven architecture.

Rapid expansion of urbanism and real estate development

Both rapidly expanding urbanism and real estate development activities resulted in a significant growth in construction and architecture. This development was further accelerated through the investment strategies of the government of the 2000s. As a result of a top-down imposition, there was an increase in building in a pseudo-national Neo-Ottomanist style. In part, the ascendancy of this Neo-Ottomanism is also reflected in the decrease in interest in the way the dominant modernist strain of architecture was applied. This was apparent in both its social agenda and stagnation of its technical and formal agenda. This resulted in a highly commercialised architecture, increasingly distant from the local society. The corresponding lack of meaning for society in general can be considered a continuation of the statist and ideological orientation of architecture in Turkey throughout the 20th century.



Advances in architecture

If one considers the technical, environmental and ecological parameters, some advances have been made in architecture, albeit with a limited amount of buildings and only by small groups. These groups opened up the possibilities of the information age in architecture specific to a technological orientation to the building environment in Turkey. It is interesting to note that in the growing specialisation of architecture in Turkey, they are joined by architects emerging from landscape architecture. Moreover, to advance design and architecture, colleagues from interior design brought a sophisticated understanding of craft, local building techniques and computer-assisted visualisation.

Unfulfilled potential

The promise made to the 2000s generation for Turkey's contemporary architecture – to start to develop a 21st-century contemporary architecture based on the country's own dynamics, yet with a widened eye attuned to universal progress, has had limited success in the 2010s. The vast commercial building programmes of the past 16 years have diluted the intellectual and innovative aspects of architecture in Turkey. Some of the major impediments to the advancement in architecture in Turkey have been architects at the service of speculative property development and local municipalities with building programmes with no transparency. The scale and speed demanded of construction by local and national politics have overwhelmed the methods and capacity of the now-ageing modernist precepts used by most of the architects in Turkey of the 2010s, and have not allowed them to respond with new meaningful architecture principals.

As Turkey asserted its geopolitical position at the centre of the newly forming yet complex geopolitics of Europe and Asia, the regional leadership that would be expected of architecture in balancing the needs of the modern world and the pragmatic approach required at the local level is a challenge faced by the architecture culture of Turkey.

Introduction

By Ömer Kanıpak

Traces of previous cultures

Contemporary Turkey owes much of its cultural inheritance to Ottoman, Byzantine, Seljuk, Arabian, Persian and Greek cultures that flourished in the same geography. Traces of these cultures are still alive in the language, culinary traditions, superstitions and rituals of the society. Architecture is another form of culture and one expects that such a diverse cultural inheritance will yield the ultimate examples in contemporary architecture. However, a short stroll in many cities of today's Turkey negates this assumption.

Effects of insufficient planning and enforcement

Lack of proper urban planning and weak legislative enforcement by the local authorities have resulted in a patchy built environment in most cities in Turkey. In addition, land speculation and property ownership have been major driving forces used by almost all ruling political parties. Consequently, the construction industry has become the leading industry in the country that has always been supported by the state.

Effects of low interpersonal trust on architecture

Recent academic studies supported by international surveys confirm that Turkey ranks very low in terms of interpersonal trust. In addition, the absence of trust in institutions and the governing bodies forces citizens to take individual action to secure their social and financial well-being. Therefore, land and property speculation together with property ownership have arguably become the primary national motivation of the society, resulting in a fast-paced urbanisation. In such a situation, architectural quality is not a prime consideration.

Modernism versus a neo-traditional national style

Contemporary Turkey, founded in the late 1920s, swung between two distant and contrasting mindsets while establishing a national architectural identity. Modernism overshadowed the endorsing opinions to create a neo-traditional national style. Eventually in the 1950s, as in many countries, an international style dominated much of the urban texture in cities in Turkey. Today, with the introduction of postmodernism into the global cultural scene, the phantom idea of creating a “national architectural identity” is starting to reappear. The quest for a national identity in architecture has always been easy bait for most governing political powers yearning for votes. However, the architectural education in Turkey still operates with a modernist impulse, fostering contemporary global approaches rather than traditionalist viewpoints. The consequence of this bifurcation can be observed by the examples commissioned by the governing bodies and private clients.

Concentration of architects in the major cities

Today there are more than 40,000 registered architects working in municipalities or in private practices. However, the contemporary architectural scene of the country is mostly represented by the works of around a hundred private practices, most of them located in the four biggest cities: Istanbul, Ankara, Izmir and Bursa. This follows a pattern that can be observed in many countries: Architects tend to concentrate in major vibrant cities that have the most jobs and cultural activities, as is the case with Berlin or London.

Defining characteristics of architecture in Turkey today

Today, many of the active practices have close connections with the rest of the world. Turkish architects engage with international events and awards, and closely follow the works of their colleagues in other countries through various publications. It would be hard to speak about a characteristic “Turkish architecture” anymore. There are no defining features left to draw such a framework. The construction technology is well advanced and the use of new materials and systems is abundant. Still, there are two very vague characteristics that may differentiate the contemporary architecture in Turkey from that of other countries.

The first is the formal aspect of the buildings, or its volumetric features. Blunt building regulations ignoring any regional aspects and contaminated with toxic land speculation demand owners to maximise their profit. The result is the exploitation of land and building permits to their limits, to maximise the saleable floor area. Many architectural designs in Turkey are initiated by a spreadsheet on the screen rather than a conventional sketch on paper. Consequently, architects lose control of the volumetric articulation in many cases, and are limited to represent their creativity in the choice of materials.

The second characteristic of contemporary architecture in Turkey results from the unstable economic environment, which nurtures short-term profitability instead of functional endurance and architectural quality. The periods allocated for design are extremely short, and fees are low. The pressure to build within short periods of time results in hastily completed projects, with imperfect details and finishes. This even counts for many well-known and widely published architectural works. It's rather disappointing to observe the general low quality of the detailing and finishing in Turkey in contrast with the scale of the construction industry allegedly leading the national economy.

| Short history

Short history of architecture

By Gökhan Karakuş

The development of architecture in the Republic of Turkey has been tied to the shifting demands of politics and economics. Since the foundation of the Turkish Republic in 1923, trends in architecture have been determined either by the top-down dictates of the state as part of nation building, or by the expansion and diversification of Turkey's economy that began in the 1960s.

Early 20th-century modernism

The project of modernism in Turkey took on the larger role of building a modern system in the entire country, and in many different levels of society. Modern architecture aligned with these goals. Turkey is not a unique case in this regard, as similar developments can be seen in countries such as Brazil, India and Mexico in the 20th century. Architecture in Turkey may be unique in that the many concurrent themes of the modern nation-building projects within architecture are both negotiated and merge together over a very brief period of time. For the past 100 years, Turkey's geography has been the site of critical convergences of basic issues such as east/west, north/south, Europe/Asia, Islam/Christianity, sedentary/nomad, industrial/agrarian and modern/primitive. They have determined ideology, culture and hence architecture. The constant shifting of social and ideological forces has made architecture in Turkey in the 20th century largely a reactive pursuit. Architects in Turkey have reacted to the overriding forces of the moment to produce what could be labelled as a secondary product or by-product of architecture. Throughout the 20th century, architecture in Turkey vacillated between styles that were either based on the concept of Turkish nationality or international modernism.

Republican period

If we look at the early republican period, particularly in the work of architects from the First Republican Architecture movement such as Kemalettin and Vedat Tek, we see an attempt at resolving Ottoman forms with the dictates of function and an understatement of early modernist architecture in Europe of the 1910s-1920s. This architecture utilised the classical Ottoman style of architecture as a basis for a more regular and standard idiom for large public buildings in the major cities, and was not applied to domestic architecture. In the 1920s, as state building started to gain momentum,

Turkey imported a number of German-speaking Central European architects to design government buildings both in Ankara and the rest of Turkey. Abandoning historicism altogether, this period was heavily indebted to the architecture of the *Neue Sachlichkeit* and to figures such as Bruno Taut, Ernst Egli, Clemens Holzmeister, Paul Bonatz, Theodor Jost, Hermann Jansen and Martin Wagner, who came to Turkey in the 1920s and 1930s to work and teach. The effects and influence of these foreign architects can be seen in the work of the Turkish architects of the 1930s, such as Şevki Balmumcu, Rüknettin Güney, Seyfi Arkan and Sedat Hakkı Eldem. These architects, who were influenced by the work of the German architects, made the first attempts at a modernist vocabulary in an abstract and geometric architecture with no connections with Turkish or Ottoman precedents. This architecture was successful in so far as it was utilised for more than the architecture of the state – in the construction of public and private housing, leisure and cultural buildings. Later, in the 1940s, architects such as Rebiî Gorbon and planner/architect Kemal Ahmet Aru continued the modernist ethos in style and social vision with projects such as the Levent Housing project. They were joined by French architect August Perret and planner Henri Prost, who provided urban and architectural ideas focused on Istanbul, and cultural buildings such as a new opera house in the modern city centre of Taksim in Istanbul.

National Architecture

Just as in Europe, the tides of nationalism also increased in Turkey. This happened through the appearance in the late 1930s of the second National Movement in architecture, led by the major figure of 20th-century architecture in Turkey, Sedat Hakkı Eldem. His National Architecture seminars at the Academy of Fine Arts looked in detail at the “Turkish House” and similar Turkish issues, aiming to influence a generation of architects to produce a modern yet stylistically Turkish architecture. Eldem applied his Ottoman and modern fusion well into the 1940s and 1950s, and throughout Turkey. He did this in reinforced concrete buildings, parallel to the work of other figures of the day such as Emin Onat and Doğan Erginbaş. Like its predecessor, this second National Architecture, which was in a style that in some instances was close to the fascist architecture of the Italian Giuseppe Terragni and the cold and rational Stalinist architecture of the Soviet Union, did not survive long. It was being overwhelmed by the next wave of global architectural currents, with only Eldem’s analysis of Turkish domestic architecture having any long-term validity.

High Modernism in the 1950s and 1960s

Although Eldem continued to create works in the National Architecture style and was a popular architect throughout the 1950s and 1960s, his architectural vision was soon to be replaced by that of another group of young architects. Some of these young architects were trained in Europe and worked there, which gave them a taste for the then-current style of modernist architecture. Figures such as Turgut Cansever, Aburrahman Hancı and later Cengiz Bektaş and Hayati Tabanlıoğlu were practitioners of an austere brand of modernist architecture, which they had encountered in their experiences in Europe. They erased any lingering interest in the historical past to focus on regularised and spare geometries that echoed the work of modernist masters such as Le Corbusier. Others such as Utarî İzgi, Enver Tokay and Nevzat Erol in the 1950s and Doğan Tekeli, Sami Sisa, Metin Hepgüler, Behruz Çinici, Şevki Vanlı and Aydın Boysan in the 1960s were active in developing this modernist architecture in a formally looser and programmatically less disciplined way. They did this for all types of structures, from hotels and housing to offices and shopping complexes, and in line with the expansion of the Turkish economy for industry in these decades. The two major figures in this period, Cansever and Bektaş, were especially able to continue

their vision in a disciplined way well up into the late 1980s – the former developing an interest in metaphysics and Islam, and the latter a deep understanding of vernacular architecture in Turkey.

The 1960s and 1970s

In the late 1960s and 1970s, Turkey suffered from a number of political and economic crises that had a major effect on architectural practice. Military coups d'état, political violence, the war in Cyprus and an endless string of ineffective coalition governments combined with inflation, unemployment and uncontrolled urbanisation all weakened the architectural production. Some architects continued to produce important works in the modernist idiom in buildings. Hayati Tabanlıoğlu designed the Atatürk Kültür Merkezi and Istanbul Atatürk Airport, which were remarkable as a methodical application of an advanced technological architecture particular to Tabanlıoğlu. Cengiz Bektaş designed the Turkish Language Foundation in a rigid geometric style. However, most architecture in Turkey up into the mid-1980s was designed in a competent but undistinguished modernist style motivated by the interests of the construction sector, or to a lesser extent, the state.

The 1980s and 1990s

While the liberalisation of the economy in the 1980s did spur some new ideas, particularly copies of the postmodern architecture of the US and Europe, the architecture culture had not developed in any meaningful way since the flowering of modernism in the early 1960s. Architects active in this period, such as Sami Sisa, Doğan Tekeli, Doğan-Hayzuran Hasol, Şaziment-Neşet Arolat, Sevinç-Şandor Hadi, Mehmet Konuralp, Günay Çilingiroğlu, Atilla Yücel and Filiz Erkal, produced capable work of a generally neutral character that liberally used modernist, postmodernist and historicist styles, but with no significant architectonic rationale or formal innovation. These architects would be joined in the later 1980s and early 1990s by the likes of Turgut Alton, Tuncay Çavdar, Turgut Toydemir, Turhan Kaşo, Yaşar Marulyalı, Levent Aksüt, Erkut Şahinbaş, Haydar Karabey and Doruk Pamir in producing what could be termed corporate architecture, with an increasing use of postmodernist tropes for the now-strengthened private sector in Turkey. A small group of architects taking advantage of increased opportunities to building in the 1980s and 1990s were figures such as Atilla Yücel, Merih Karaaslan and Kaya Arıkoğlu. They pursued more refined modernist typologies based on the awareness of regional contexts, especially outside Istanbul. Noteworthy was the continuing investigation into the connections between typology and architectonics in the work of Atilla Yücel, who, for example, in his “7 Houses Project” in Sapanca skilfully fused type and structure in a formally robust way. Later he was able to apply this in Albania and Montenegro, being one of the very few Turkish architects to work there. On the Aegean Sea coast, the work of Sedat Gürel and the non-trained architect Nail Çakırhan continued the vernacular traditions adapted to modern needs, both winning the Aga Khan Award for Architecture for their buildings in Assos in the north and Akyaka in the south.

Architecture & urban development in the 1970s and 1980s

The hodgepodge of architectural styles of the 1970s and 1980s, mirroring the ups and downs of Turkish economics and politics, is perhaps less important than the larger urban dynamics of the major cities of Turkey. Istanbul, Izmir and Ankara were hit by waves of migrants from the countryside, producing what is perhaps the most important architecture of the period, the squatter houses known as “gecekondu”, the most enduring legacy of the later 20th century upon the built environment of Turkey.

Contemporary architecture in the 1990s

It is only in the 1990s that contemporary architecture started to gain its own identity, driving an agenda based on architectural concerns distinct from socio-economic trends. Modern architecture as a basis for an economy of practice in developing countries such as Turkey presents the challenge to build efficiently using materials and techniques at hand. But beyond this focus on praxis, there always lies the important question of the basis of architecture and building itself, the *raison d'être* of building, or better, the systems of knowledge guiding architectural thought. To assemble a rationale for building architecture in countries outside of the Western traditions presents the fundamental question of resolving the old with the new.

Rethinking modernism & local building

Starting from the early 1990s, a group of architects based in Istanbul, Nevzat Sayın, Emre Arolat, Han Tümertekin and Şevki Pekin, were able to articulate a distinct style and way of working unique in the country's history. It was a negotiation between modernism and a bottom-up understanding of the nature of local building in architectonic and pragmatic terms. Coming at a time of economic expansion and internationalisation, after many years of stagnation in architectural practice, this group was able to build in a way that met longstanding aesthetic and ethical concerns. This historical moment started in the early 1990s and was successful as the confluence of economic, political and most importantly, methodological issues produced a number of buildings of architectural distinction that had relevance to global practice and to everyday society. Understanding the potential of local knowledge, this group was able to articulate a new type of modernism that integrated local building practices with vernacular architecture. They mixed this indigenous archaism with a forward-looking new organisation of space and form. The work of these architects was at once home with the informal everyday building practices that produced most of the buildings of the day in Turkey – an architecture that is able to use these ancient strains of thought as a basis for an approach – but provide a modern architecture that is symbolic, neutral, pragmatic, rational and creates the open space and transparency required of modern society. Examples of this are Nevzat Sayın's experimental group of stone and concrete buildings in the rural Aegean village of Dikili, or his earlier concrete and steel Gön Leather Factory in Istanbul; Emre Arolat's exposed concrete office building in Kozyatağı, Istanbul, or the crystal concrete geometry of his Minicity theme park in Antalya; Han Tümertekin's basic stone and concrete synthesis in the B2 House in Ayvacı; and Şevki Pekin's amalgam of elemental forms in stone in his Bodrum House. These buildings represented a new formation that was methodologically, aesthetically and, most importantly, architectonically in line with the mass culture of Turkey. This was architecture that worked from the realities of everyday life. These buildings, despite not being known outside Turkey, were important examples of a mature and resolved modern architecture appearing in an important emerging second-world nation coming into its own.

| Short history

Short history of urbanisation, urban and regional planning

By Evren Uzer

1950-2000 urbanisation

Turkey, like many developing countries, faced rapid urbanisation following World War II. At the beginning of the 1950s, mechanisation of agriculture and legislative changes related to international funding schemes resulted in a rapid flow of the rural population towards urbanised areas. To give an idea of the rural-urban migration in Turkey, in 1950, 21 million people lived in the countryside, which was 78% of the population. In 1994, 60.5 million people lived in cities, which is 64.9% of the population. In addition, the population shifted from the eastern to the western part of the country, which was encouraged because it provided the necessary labour force for the growing industry. During this period, existing housing and infrastructure systems were inadequate for the newcomers to the urban areas. This resulted in increased land speculation and the emergence of an illegal housing market. Cities close to industrial areas with employment opportunities for unskilled workers such as Istanbul, Ankara, Izmir and Bursa subsequently started to expand in an unforeseen and uncontrollable manner. To illustrate, Istanbul's population rose from 1 million to 10 million between 1950 and 2000.

1950-2000 informal settlements of rural to urban migrants

As the existing housing stock and planned provisions were not enough for the newcomers in the earlier part of this population flow, low-income newcomers had to take matters in hand and built their own housing. This resulted in "gecekondu" areas. The early "gecekondu" structures, while higher in quality compared to favelas and other illegally built structures on squatted land, were low-density rural housing units attached to the cities in the 1950s. For the housing needs of the middle class and working class, cooperatives were legislatively available, but proportionally their share was very minimal in the overall housing provision. Consequently, the rural to urban migrants of the 1990s found readily occupied land with high-rise illegal housing, which they ended up renting.

Implications for earthquake risks

Turkey is located on a seismically active area, and two major earthquakes in 1999 became another important breaking point for urbanisation, particularly in Istanbul's

development. These earthquakes both revealed the inadequate structural quality of existing housing stock to withstand a future earthquake, but also became the best reasoning for aggressive redevelopment and urban transformation and regeneration.

Mass housing act

The Turkish Government, aware of the housing and infrastructure problems reflected in development plans, did not have a solid housing provision model that would propose mass housing until the 1980s. The central and local governments became actors in housing provision almost 30 years later than the beginning of the actual need, while the “gecekondu” areas that were built in the meantime had been legalised through amnesty laws and had basic infrastructure already. Beginning in the 1970s, the ownership ratio in “gecekondu” started to decrease and in the 1990s, within a new economic era that prioritised the private sector, newcomers to the city encountered a different picture compared to the first flow of urban migrants. They couldn’t find formally arranged employment (unlike the previous migrants who found work in industry), housing or available land located nearby the city to build their own houses (the land was already occupied). The government implemented a series of amnesty laws, which legitimised some of the illegal settlements. This relationship between the migrants and the major cities was also reflected in their voting behaviour. It created a shift in political parties first in local governments and then in central government. Rapid growth of the urban population and inadequate policies and strategies to cope with this growth resulted in the problems faced by today’s large cities in Turkey. There is an inadequate physical, social and cultural infrastructure, resulting in limited green areas, severe traffic and accessibility issues, and cities lost part of their identity with the rapid development.

1950-2000 urban transformation

The desire to control and plan urban areas began in the late period of the Ottoman Empire through codes and regulations. Only in 1956 was urban planning first institutionalised, through the first Development and Zoning Law (no. 6785). Beginning in the 1960s, five-year development plans prepared by central government bodies regulated a countrywide direction for urban and spatial development in general.

The planning system in Turkey anticipates a hierarchy in plans, starting from national development plans, regional plans, city plans, development plans, application plans, conservation plans, squatter prevention plans, urban design projects and urban transformation projects (as defined in Renewal Law, Legal act 5366). The approach to the development plans shifted in the 1980s, making them more guiding documents. This resulted in the exchange of detailed econometric analyses with long and short-term objectives of these plans. As part of the intervention in rapidly growing major cities, urban transformation plans and projects have been used since the late 1990s. These urban transformation plans, situated in the highest level of plan hierarchy and therefore becoming the strongest planning tool that precedes any other plan in progress for any area, bring large jurisdiction to Metropolitan City Municipalities in cities such as Istanbul, Ankara and Izmir.

Urban regeneration and redevelopment in the 2000s

Despite it still being embraced, urban regeneration and redevelopment already started to be discredited in the US and in particular in Europe in the early 2000s. The reason was its failures, its unsustainable and socially divisive nature that led to serial displacement of vulnerable communities. In Istanbul this impact is most visible in areas such as Sulukule, Tarlabası or Fikirtepe. It has resulted in the displacement of low-in-

come and minority communities, the gentrification of their neighbourhoods and fragmentation of their social networks. Through government-led housing provisions, the low-income population was relocated to distant areas, disregarding the inhabitants' social structure or their dependency on their former way of life.

Role of the Mass-Housing Authority (MHA, TOKI in Turkish)

Most of the urban regeneration projects have been realised by the Mass-Housing Authority (MHA, TOKI in Turkish). Through government subventions and legitimised authority, TOKI is the largest construction actor and government-supported monopoly in Turkey. As defined by TOKI, its operation areas are social housing fund-raising projects, land provision and production in cities; disaster housing; urban transformation projects; squatter rehabilitation projects; and housing production on publicly owned land for supposedly low-income and middle-income groups. Contrary to this description, in reality most of the available housing units of TOKI are serving the middle and upper-middle income groups and cannot be counted as low-income housing in terms of their affordability.

Urban planning education

Urban and regional planning education has been institutionalised since the beginning of the 1960s. In 2018, there were 27 universities with Urban and Regional Planning education at an undergraduate level in Turkey, increasing 100% within the past decade. Planning education in Turkey strongly embraced strategic planning approaches, grounded with economic development projections, beginning in the 2000s. Community-led planning and advocacy planning approaches became less relevant for education – and the planning practice – as more technical approaches to the discipline have been embraced. Urban planners, practitioners and academics have become more visible and vocal in decision-making levels, particularly in local governments. The Chamber of Urban Planners (spo.org.tr) has been active since 1969 as a professional organisation that contributes to the discourse of urban and rural planning, design and policy issues. In 2018, there were 8,944 registered urban planners, 28% of whom were registered in Istanbul.

| Short history

Short history of landscape architecture in Turkey

By Deniz Aslan

Landscape architecture in Turkey today bears the load of a complicated perception of gardens that originates from the past. This perception has changed over time but not in a profound way. Until the Reformation Period (Tanzimat in Turkish), which initiated the Westernisation movement in Turkey in the second half of the 19th century (1839-1876), designed public-urban areas did not exist in Ottoman cities. Instead, the Ottomans looked for the natural potential of a place and put this to good use. For instance, the square is a place for socialising on a neighbourhood or village scale. A fountain would not be built or a plane tree would not be planted in the middle of the square in order to create public space, but instead the Ottomans looked for a spot where the conditions would be right for a square to “emerge”. This is because where a plane tree is, lies a square; a plane tree is a sign for a spring so there would already be a fountain. This approach is also found in landscape for resorts and parks, as well as graveyards. The houses of the Istanbul aristocracy, especially the gardens of “yali” (wooden mansions lining the Bosphorus) are located on an emphasised topography. Again, these terraced gardens naturally existed, but were transformed into a rational geometry. In other words, these gardens are natural, but rethought and reshaped by human intelligence. The summer palaces in the Ottoman Empire were naturalistic long before English gardens became popular. This perception of gardens was lost in the late Baroque era. In that period, an axial perception of gardens with an ornamental approach started to be applied, especially at palaces, and later the aristocracy followed this approach. Gardeners, who mainly came from Italy and France, played an important role in the creation of a new landscape perception in Turkey. Presumably, the relationship based on the tulip trade between the Netherlands and the Ottoman Empire was also established in these years. In this period, sub-tropical plants entered the gardens in Turkey and many of these have survived until today, showing a great microclimatic adaptation (European fan palm, magnolia, bamboo, pine, cypress, etc.). They became symbolic plants and their depiction on cultural artefacts may carry specific cultural meanings.

The republican period

In the republican period, and especially in the years following World War II, Turkey hosted important designers and planners from all over the world. It was in this period that modern concepts of planning and landscape architecture entered Turkey. Italian gardeners, invited to the country by Mustafa Kemal Atatürk, led the establishment of a gardeners' force mainly consisting of Albanian gardeners. Istanbul University specialised in forestry and Ankara University in agriculture, thanks to German academics. Ankara University's Faculty of Agriculture pioneered the field of landscape architecture. Sadri Aran from Ankara University represents the first generation of landscape architects. Aran is the representative of the modern landscape planning and gardening concepts that came from the German-speaking world. His assistants Günel Akdoğan and Yüksel Öztan then followed in his footsteps and became masters of landscape architecture. They contributed greatly to the discipline academically, as well as practically. In Istanbul, Besaret Pamay showed a special effort to establish a landscape perception with a more naive loyalty than his colleagues; he even helped when Günel Akdoğan came to Istanbul. Thus, the Istanbul style evolved around Günel Akdoğan and the Ankara style around Yüksel Öztan. The academics and landscape architects educated by these pioneers are today working at numerous universities in Turkey. Influenced by Burle Marx, Akdoğan travelled widely in Europe as well as in Turkey and developed ideas about landscape architecture. She was among the very first landscape architects who stated that landscape architecture education should be included within faculties of architecture. For years, she influenced the architects she worked with and made great efforts to create the awareness that landscape architecture was far more than just planting.

| Main trends and topics

Main trends and topics in architecture

By Gökhan Karakuş

The 2010s increased interest in social discourse, technology and information. In the 2010s, a new generation of younger architects has started to increase the scope of architecture through an interest in social discourse, technology and information. In the early part of the decade, architects such as Alexis and Murat Şanal, Superpool and Mert Eyiler represented a generation who understood that architecture has to be produced with a distinct technical, performative and ideological rationale that is explicit and documented. In the mid-2010s, socially minded architects such as SO? Architecture and Ideas, Pattu, PAB and the Herkes İçin Mimarlık (Architecture for All) collective joined this growing social and information-based orientation towards urbanism and architecture, spurred in part by the events surrounding the Gezi Park protests in Istanbul in 2013. Each of these groups has come to produce social-oriented architecture based on their studied yet distinct methodologies to extend their building practice and knowledge base in pursuing a discursive-driven architecture.

Rise of Neo-Ottomanism, decrease in modernist styles

The rapidly expanding urbanism and real estate development activities, spurred on by the investment strategies of the governments of the 2000s, resulted in significant construction and architecture. As a result of this increase in building, another top-down imposition of a pseudo-national Neo-Ottomanist style was seen in the work of figures such as Şefik Birkiye and Hakan Kıran. In part, the ascendancy of this Neo-Ottomanism can also be seen in the decrease in the way the dominant modernist strain of architecture was applied: with a lack of interest in both its social agenda and stagnation of its technical and formal agenda. All this led to a highly commercialised architecture with an increasing distance from local society and hence a lack of meaning for society in general. In a sense it was continuing the statist and ideological orientation of architecture in Turkey throughout the 20th century.

Advances from computational design, landscape architecture and interior design

Of course, there have been some advances made in architecture in technical, environmental and ecology parameters but with limited built works and by small groups. For example, during the mid-2010s, the increasing use of software and computational design in architecture and construction on the global scale had application in the work

of Nilufer Kozikoğlu, Alper Derinboğaz and Melike Altınışik, joined by the more experienced Gökhan Avcioğlu. This group, who had received architecture education outside of Turkey, opened up the possibilities of the information age in architecture specific to a technological orientation to the built environment in Turkey. Altınışik's Çamlıca Television Tower in Istanbul is the most advanced built example.

It is interesting to note that with the increasing specialisation of architecture in Turkey, this new group is joined by architects emerging from landscape design. Some important names here are Deniz Aslan, Arzu Nuhoğlu and Oktan Nalbantoğlu, and ecologically performative architects such as Selçuk Avcı and Salih Küçükütuna. And lastly, figures from interior design helped produce advanced design and architecture through a sophisticated understanding of craft, local building techniques and computer-assisted visualisation. Some names here are Autoban and Tanju Özelgin,

Departure from the search for a specific Turkish contemporary architecture

The promise made for Turkey's contemporary architecture in the 2000s – to develop a 21st-century contemporary architecture based on its own dynamics yet with a widened eye attuned to universal progress – had had limited success by the 2010s. The vast commercial building programmes of the past 16 years have diluted the intellectual and innovative aspects of architecture in Turkey. One of the major impediments to the advancement of architecture in Turkey is that architects have been at the service of both speculative property development and local municipalities without transparent building programmes. The scale and speed that capital and national politics demanded of construction overwhelmed the methods and capacity to respond with new meaningful architecture principles of the now-ageing modernist precepts, used by most architects in Turkey in the 2010s. As Turkey asserted its geopolitical position at the centre of the newly forming yet complex geopolitics of Europe and Asia, the regional leadership that would be expected of architecture in balancing the needs of the modern world and the pragmatic approach required at the local level is a challenge faced by the architecture culture of Turkey.

Main trends and topics in urbanisation and urban planning

Community engagement and local governance are some of the topics that will need to be revived in planning education. A new municipalism, as we have seen in Barcelona, which prioritises local organisation, action and local solutions, would also become more prominent in planning education as the centralised approach to planning falls short on the local level.

Urbanisation has been increasing since the 1950s, but this increase has slowed down in the past decade or so. Currently, around 78% of the population lives in the major cities. The increase in urbanisation has only partly been fuelled by a growing economy; other influences on urbanisation are regional and local politics and agricultural policies. While one should take into consideration that urbanisation has been defined through the population, most of the new cities don't have the social and cultural infrastructure to offer amenities and services.

Refugees, particularly those fleeing the war in Syria, and real estate investment from the Middle East are changing the nature of urbanisation, because (similar to the early stages of rapid urbanisation in Turkey in the 1950s) there is very little infrastructure and few resources to respond to, direct and support these changes. Officially, 30% of Syrian refugees live in camps within Turkey and the remaining population has been absorbed into the cities. The real number of Syrians living outside of the camps may

be higher, since the number given only counts officially registered refugees. Many refugees came to Turkey with the hope to continue on to Europe and North America. Refugees in Turkish cities form their own solidarity networks and living clusters, due to a lack of support towards integration.

Main trends and topics in landscape architecture

by Deniz Aslan

After the masters of the earlier periods mentioned in Short history of landscape architecture in Turkey, landscape architects in Turkey focused on mere pattern without any notion of design and theory. This has resulted in a stereotype landscape architecture in Turkey. Today, Ata Turak, Deniz Aslan, Arzu Nuhođlu, and Oktan Nalbantođlu are landscape architects who diverge from this pattern and regenerate landscape architecture with both their academic and professional efforts.

The rise of young landscape architects

Nowadays, there is a new generation working in the field, realising experimental projects and projects that have a high sense of responsibility for the future. This new generation is a group of intellectuals that stand close to the international norms and to informality with a high level of consciousness. Tarık Yaşar, Selin Etkinöz, Gülce Kantürer, Zeynep Şahin and Enise Derinboğaz are among these innovative young landscape architects.

Architecture and urbanism in popular culture

by Funda Uz

Traces

An important element in the discussion of urban readings is the presence of traces that have been defining and shaping cities as they formed throughout centuries. The urban phenomena and codes, which can be considered as the physical, historical and cultural reflections of these traces, form another aspect of this element.

Language

Language is an essential factor in the formation of an urban image in the public mind. In fact, it would not be incorrect to say that urban discourse is the linguistic expression of the urban image formed in the public mind. Urban codes sustain their presence through the language used in the milieu (physical environment, buildings, media and maps), and they produce their own characteristic texts.

In the relationship between city and language, which re-establishes itself as a discourse setter, social knowledge and social memory gain importance as the source and supporter of life. The city is the agent that consolidates cultural production. Some of the sources to be consulted in the understanding of society, in decoding the public point of view, are the written and visual tools of popular culture. Popular culture is something that helps us survive in this gloomy and depressing atmosphere in which commodification and heaviness penetrate all aspects of our lives, making it impossible to hope for freedom.

Popular culture studies

Popular culture studies were not taken seriously in most of the academia until recently. A popular culture study can be facilitated to get closer to the world of socialised young people, to recognise groups with ethnic or socioeconomic differences.

In the 1980s, popular culture became legitimate, and urban life began to widen and diversify. This period is worth studying because the potential of economic and social policies (neo-liberalism) to create a new environment and a fresh situation affected Turkey, just as it did the rest of the world. In the Turkish context, those years were tagged with different expressions such as “a new era” or “an era of change” and left an imprint on urban settings. The physical transformation of the city that affec-

ted our everyday life and the way we perceived the city, as well as the contribution of these changes to the formation of urban discourse, were significant. The reflection of these changes on popular media is a subject that deserves special attention and is not much studied yet.

Istanbul at the centre

Istanbul is the central venue of cultural activities, as well as the centre of all the mechanisms that shape, direct and motivate cultural life in Turkey. The music industry, the film industry and the headquarters of newspapers are all in Istanbul, as well as the finance sector and the financial power that runs these culture mechanisms are in Istanbul. All these factors make Istanbul the cultural capital of Turkey.

Popular culture in texts

Published works that form important references for understanding architecture and the city through popular culture are “Cilalı İmaj Devri” (Age of the Polished Image, 1992) by Cem Kozanoğlu; “Vitrinde Yaşamak” (Living in the Show Window, 1992) by Nurdan Gürbilek; “Tarz-ı Hayat’tan Life Style’a” (From Way of Living to Life Style, 2007) by Rifat Bali; compilations of cartoons published in various papers and magazines in the 1980s such as “Güle Güle İstanbul” (Bye-bye İstanbul, 1992) by Semih Balcıoğlu; “Nostaljisi Kandilli” (Nostalgic Kandilli, 1991) by Latif Demirci; “Kim Kime Dum Duma” caricatures by Behiç Ak; and Gırgır humour magazine and Nokta weekly magazine.

2000s exhibitions

In the 2000s, two exhibitions explored the transformation of popular culture after the 1980s. The first exhibition, which opened in 2005 at the Ottoman Bank Museum, looked at the relationship between popular culture and space, built environment and architecture via everyday life. The title of the exhibition (and its catalogue) was inspired by the message on mobile phones that became widely popular after the early 1990s: “The person you have called cannot be reached at the moment: Representations of lifestyles in Turkey 1980-2005”. The curators were Zafer Yenil and Meltem Ahıska, and the exhibition design was by Bülent Erkmen. The exhibition opened up debate on the constantly changing lifestyle indicators. It focused on what had been popular from 1980 to 2005. The second example is “Becoming İstanbul”, which first opened in DAM, Frankfurt am Main, in 2008, then opened in İstanbul at SALT in 2011, together with a book and an online database sharing the same title, curated/edited by Pelin Derviş, Bülent Tanju and Uğur Tanyeli.

In the following years, as part of the 3rd İstanbul Design Biennial, SALT, with “The Performance of Modernity: Atatürk Cultural Centre 1946-1977” (2012) and “Summer Homes: Claiming the Coast” (2014), and Studio-X İstanbul, with “Design Chronology Turkey | Draft” (2016) and the “Archive of the Ephemeral” (2016), the shows looked at the relationship between popular culture and architecture/city.

There are some other exhibitions that utilised popular culture as an instrument both in terms of content and representation. Among these were the exhibitions organised as part of the Vitra Contemporary Architecture Series (2011-2016).

In this context, Pera Museum – İstanbul Research Institute and Koç University’s Research Centre for Anatolian Civilisations (ANAMED) further contributed to the discussion of the relationship between popular culture and architecture with recent exhibitions such as “İstanbul Seaside Leisure”, “Camera Ottomana”, “Scent and the City” and “Everyday Sounds: Exploring Sound Through Daily Life”.

Audiences

As anywhere around the world, architecture in Turkey is not solely a concern of the profession. Built environment as an expression of culture is also the centre of interest of people who are not professionally involved in the subject, and is related to the tourism and educational industries. Guided tours are conducted with various degrees of sophistication for local and international enthusiasts to introduce the built environment and the works of architecture. Especially in Istanbul, which has become an international centre of interest in the past two decades, specialised city tours, as well as touristic ones are conducted. These tours underline the new massive residential settlements, business centres with high-rise buildings, demolition areas and places where natural assets are presently untouched, but are candidates for development and destruction/construction. All these define the field of interest for specialists who want to explore issues such as architecture, urban development, sociology or politics with a trans-disciplinary perspective. In Turkey, the terms architecture and city already transformed themselves from values determined by professional disciplines and protected by law to a framework defined by economics and politics. Architectural and urban issues attract the attention of non-professionals who value cultural and natural assets, ecology and sustainability. Therefore, as an example, photographers are to be seen documenting urban demolition or transformation. In brief, architecture and urban issues emerge as problematised discussion topics. At that point, one could argue that international conferences, seminars, exhibitions and attempts at archiving and documentation are getting more substantial.

In Turkey, contemporary architecture is mostly perceived as a construction and destruction activity rather than as a cultural field. The word “contemporary” is emphasised here deliberately, since in the public realm, architectural history, or its artefacts, are valued due to their historic identities. Identity has been the catchword in architecture for more than 80 years. Even though the content of the identity changes in every period – between a scale of conservatism and progressiveness – the search for an integrating identity does not change. It is usual for any nation that had a breaking point in its natural course of history to experience fluctuations while developing a perception of cultural fields, and in this sense architecture has been one of the best reflective fields.

The search for identity created perception templates for the man on the street with the help of the mass media. Those templates are generated from mottos like “in

the past, we created one of the greatest architectural cultures of the world, the remnants of those cultures should inspire the new productions.” This idea dominated the building productions of the state and many municipalities, which resulted in a repetition of the past in contemporary public buildings.

Civil architecture, especially residential architecture, suffers from problems brought on by rapid urbanisation. This realm is dominated by apartment types mostly built by small contractors without the help of any regular architectural service. In all cities in Turkey the urban texture is formed by these multi-storey apartments, ignoring any geographical or social features as a design input. The “Turkish house” has become a myth, almost a heroic figure in the minds of the public realm due to several academic studies that became popular sources for documentaries and mass media. The preserved Safranbolu district and the popularisation of this small village and its buildings created a motif that can be replicated or applied to any type of buildings on any scale. Today in many applications, especially the ones initiated by the municipalities, we see the replication of some architectural elements of this “typical Turkish house” leitmotif in schools, courthouses, ferry terminals, apartment buildings and even in industrial facilities. Sulukule is another example that represents the total destruction of a typical Romany neighbourhood, replacing it with villas. The residents had their houses demolished illegally and were forced to buy TOKI’s social housing apartments in Taşoluk, 40 kilometres away from their neighbourhood. The majority who could not afford the new housing moved back to areas near Sulukule. The ones remaining in Taşoluk can barely make a living. The rapid urbanisation also includes the demolition of significant modern public buildings that had a significant place in the memory of the citizens.

Nevertheless, we need to give its due to the recent movements in the cultural scene. The top-down enforcements are opposed by neighbourhood communities, forums and non-governmental organisations. We observe a change in the perspective of a single authorship in the architecture practice, which has led to collective design and production processes. Various initiatives actively work as student, volunteer or professional bodies to explore and discuss the future of their cities.

Sub-disciplines

The list below is neither complete nor elaborate in terms of offering outside professionals a starting point to research their sub-discipline or find likeminded counterparts in Turkey. To conduct such a search, it would be helpful to tag names according to expertise. However, doing so does not yield fair and true results. This does not mean that the field of architecture in Turkey is lacking specialisation, but it is impossible to tag architecture offices since they contain multiple specifications. Thus, the list that follows is prepared as a selection in three main categories: "architecture practices", "interior or industrial design practices" and "landscape architecture practices".

Selected list of architecture practices

- 1+1 Architects (Ervin Garip, Zafer Garip, Banu Başeskici Garip)
- 8artı architecture and urban design (Devrim Çimen, Sertaç Erten)
- A Architectural Design (Ali Osman Öztürk)
- ABOUTBLANK (Erhan Vural, Gökhan Kodalak, Hasan Sıtkı Gümüşsoy, Ozan Özdilek)
- Affan Yatman – Nesrin Nesrin Mimarlar
- Akyürek Elmas Mimarlık (Çağla Akyürek, Can Elmas)
- Arikoglu Arkitekt (Kaya Arikoglu)
- Arkizon Architects (Emin Balkış, Elvan Çalışkan)
- Atabaş Mimarlık (Kadri Atabaş)
- Atölye Mimarlık (Sinan Omacan)
- Avcı Architects (Selçuk Avcı)
- Bakırküre Architects (Gürhan Bakırküre)
- BARN arch. (Ağacan Bahadır, Tümer Keser)
- BBMD (Özgür Bingöl, İlke Barka)
- Boran Ekinci Mimarlık (Boran Ekinci)
- Brigitte Weber Architects (Brigitte Weber)
- Bütüner Architects (Hüseyin Bütüner)
- CA (Alişan Çirakoğlu, Ilgın Avcı)
- Cafer Bozkurt Architecture Istanbul (Cafer Bozkurt)
- Celal Abdi Güzer
- Çinici Architects (Can Çinici)
- CM Architecture (Cem Sorguç)
- DB Architects (Dilek Topuz Derman, Bünyamin Derman)
- DDA (Durmuş Dilekçi)
- DS Architecture (Deniz Aslan, Sevim Aslan)
- EAA - Emre Arolat Architecture (Emre Arolat, Gonca Paşolar)
- EPA Architects and Urban Planning Atelier (Ersen Gürsel)
- Erginoğlu & Çalışlar Architects (Kerem Erginoğlu, Hasan Çalışlar)
- Erkal Architects (Filiz-Çoşkun-Emre-Ozan Erkal)
- EYUSTA (İbrahim Eyüp, Olcay Ovalı, Hakan Deniz Özdemir)
- FREA (Fatih Yavuz, Emre Savural)
- GAD (Gökhan Avcioğlu)
- Halükar Architecture (Gamze İşcan, Ceren Kılıç)
- Has Architects (Doğan Hasol, Hayzuran Hasol, Ayşe Hasol Erkin)
- Hatırlı Mimarlık (Yeşim Hatırlı, Nami Hatırlı)
- Hazan Architecture (Yakup Hazan)
- Hilmi Güner Mimarlık (Hilmi Güner)
- HS (Hayriye Sözen)
- KG Mimarlık (Kurtul Erkmen)
- KPM (Kerem Piker)
- Kreatif Architects (Aydan Volkan, Selim Cengic)
- Li[Mi]TED Mimarlık (Haydar Karabey)
- M artı D (Metin Kılıç, Dürrin Süer Kılıç)
- MAA (Melike Altınışık)
- MArS-Architects (Cem Yücel)
- Mehmet Konuralp
- MeMA (Mert Eyiler)
- Mimarlar ve Han Tümertekin (Han Tümertekin)
- Mimarlık Araştırma Merkezi (Adnan Kazmaoğlu)
- Mutlu Çilingiroğlu Mimarlık (Mutlu Çilingiroğlu)
- MuuM Mimarlık (Murat Aksu, Umut İyigün)
- Norm Mimarlık (Ahmet Tercan, Esin Tercan)
- NSMH (Nevzat Sayın)
- Öncüoğlu + ACP (Enis Öncüoğlu)
- Özer\Ürger Architects (Ali Özer, A. Mucip Ürger)
- PAB (Pınar Gökbayrak, Ali Eray, Burçin Yıldırım)
- PAO Mimarlık (Coşku Altuğ, Elif Pekin)
- PATTU (Cem Kozar, Işıl Ünal)
- PIN (Salih Küçükütuna)
- Piramit Architecture (Turgut Toydemir)
- Plan A Mimarlık (Elif Özdemir)
- Salon (Alper Derinboğaz)
- ŞANALarc (Murat Şanal, Alexis Şanal)
- Şans Mimarlık (Ahmet İğdirilgil)

- SCRA (Seden Cinasal, Ramazan Avcı)
 - sdb mimarlık (Sibel Dalokay Bozer)
 - SE Architecture (Selim Velioğlu)
 - Selda Baltacı Mimarlık Atölyesi (Selda Baltacı)
 - Sepin Mimarlık (Yavuz Selim Sepin)
 - Şevki Pekin
 - SO? Architecture and Ideas (Sevince Bayrak, Oral Çalışlar)
 - Studio Evren Başbuğ Architects (Evren Başbuğ)
 - Superpool (Selva Gürdoğan, Gregers Thomsen)
 - Suyabatmaz Demirel Architects (Arif Suyabatmaz, Hakan Demirel)
 - Tabanlıoğlu Architects (Melkan Gürsel, Murat Tabanlıoğlu)
 - TAGO Architects (Gökhan Altuğ)
 - TAM Turgut Alton Mimarlık
 - TeCe Mimarlık (Tülin Hadi, Cem İlhan)
 - TEGET Architecture (Mehmet Kütükçüoğlu, Ertuğ Uçar)
 - Tekeli - Sisa Mimarlık Ortaklığı (Dilgün Saklar, Mehmet Emin Çakırkaya)
 - Tektonika Mimarlık (Semra Teber Yener)
 - TH&DİL (Tamer Başbuğ, Hasan Özbay, Aslı Özbay, Baran İdil)
 - Turhan Kaşo
 - TUŞPA (Nilüfer Kozikoğlu)
 - UMO Architecture (Yaşar Marulyalı, Levent Aksüt)
 - URASstudio (Emir Uras)
 - UrbAr Kentleşme ve Mimarlık (Ali Kural)
 - Uygur Architects (Semra Uygur, Özcan Uygur)
 - UYSALKAN (Rahmi Uysalkan)
 - VEN Architecture (Gül Güven)
 - Yalın Architecture (Ömer Selçuk Baz)
 - Yazgan Design Architecture (Kerem Yazgan, Begüm Yazgan)
- Selected list of interior or industrial design practices important for the field**
- Alper Böler Studio (Alper Böler)
 - Autoban (Şeyhan Özdemir, Sefer Çağlar, Efe Aydar)
 - Bülend Özden
 - Demirden Design (Mehtap Obuz, Demir Obuz, Sema Obuz)
 - Derin Design (Aziz Sarıyer, Derin Sarıyer)
 - Geomim (Mahmut Anlar)
 - Koleksiyon (Faruk Malhan, Koray Malhan)
 - Metex Design Group (Sinan Kafadar)
 - Midek/Mingü (Hasan Mingü)
 - Ömer Ünal
 - Özden Mimarlık (Arif Özden)
 - Sema Topaloğlu
 - TO (Tanju Özelgin) Design Studio
 - Toner Architects (Mustafa Toner)
 - Yalın Tan
 - Ypsilon (Yeşim Bakırküre)
 - Zoom TPU (Atilla Kuzu, Levent Çırpıcı)
- Selected list of landscape architecture practices important for the field**
- anonim.istanbul mimarlık (Burcu Serdar Köknar, Dilek Yürük)
 - Arzu Nuhoğlu Peyzaj Tasarım
 - Betula Landscape Architecture (Betül Aküzüm)
 - BGM Design (Begüm Eryılmaz)
 - Caps. (Mehmet Cemil Aktaş)
 - Dalokay Design Dstudio (Belmir Dalokay)
 - Defne Akşin Akyol Landscape Design
 - CEYPEYZAJ (Ceyda Özbilen)
 - DS Architecture (Deniz Aslan)
 - HET Landscape & Urban Design (Hayriye Eşbah Tunçay)
 - Lotus Peyzaj Planlama (Nilüfer Şentürk)
 - MDesign (Dilşe-Murat Memlük)
 - ON Design (Oktan Nalbantoglu)
 - PMP (Kemal Özgür)
 - Praxis (Enise Burcu Derinboğaz)
 - Promim Proje (Selami Demiralp, Alican Turgay Sezer)
 - S. Ata Turak Landscape
 - Spiga (Başak Taş Özdemir)
 - Studio BEMS (Barış Ekmekçi, Münire Sağat)
 - TYLA (Tarkan Yaşar)

Groups and organisations

This entry refers not only to groups and organisations run by professionals, but also to groups and organisations for professionals or as groups and organisations that are culturally connected to the profession. Therefore, it includes NGOs and initiatives.

Chamber of Architects (CAT)

CAT, which was founded in 1954 with a private law, is defined in the Constitution as an institution working for the interest of public and society. Similar to any chamber of architects in many countries that is part of the UIA (The International Union of Architects), CAT is a professional organisation responsible for regulating the architecture profession. Registration to CAT is compulsory for the practice of the profession of architect in Turkey. Since its foundation, CAT has been following urbanisation problems closely and makes interventions when necessary. CAT is a professional organisation in the service of the society, and protects the rights of architects throughout the country, as well as working towards providing a healthy living environment. CAT is administrated by democratic organs comprising architects who are appointed to duty via elections among registered architects. In 2018, CAT had branches in 23 cities, representative offices in 82 cities/counties and 61 representatives. CAT has been an institution with an inseparable bond between architecture and the rights of the public related to cities, environment and culture. CAT endeavours to solve related problems and to eliminate objectionable practices in the light of the principles of architecture with its central branch and representative office organisations. CAT especially

brings lawsuits against development decisions and practices that are not compatible with the interest of cities, society and the country.

During its six-decade-long history, CAT has shifted its vision to a more hardcore political one rather than just concerning the professional framework. Their leftist political opinions have been stated loudly and many applications of the governments are severely criticised. In 2018, it had a membership of 50,990 (22,223 women, 28,767 men); however, some architects who did not agree with the political views of CAT started to complain about their professional organisation, accusing the administration of neglecting the real problems of the profession and delving into politics. For the past couple of decades, it has been widely accepted among practising architects that CAT is no longer effective and does not fulfil its main obligations. It is also believed that CAT has lost its lobbying power in the governing bodies because of its continual resistance to most of the urban development projects and lawsuits that are being opened one after another for major building projects.

Chamber of Architects
mo.org.tr/english/

See also:

Chamber of City Planners spo.org.tr/
Chamber of Interior Architects
icmimarlarodasi.org.tr/
UCTEA Chamber of Landscape Architects peyzajmimoda.org.tr/

Architects' Association 1927 (Mimarlar Derneği 1927, Ankara)

The Architects' Association 1927, Turkey's oldest architectural organisation and founder of the

Chamber of Architects of Turkey, is a non-profit architectural institution that aims to develop and disseminate architectural culture. Throughout its history, the association has undertaken important tasks regarding the rights of architects and the promotion of architecture as a profession in Turkey. In addition, the association has made contributions to the establishment of UIA and has played an important role in the enactment of the Law on "Turkish Union of Engineers' and Architects' Chambers" (TMMOB). The Architects' Association 1927 organises a wide variety of activities on a regular basis. They host exhibitions, seminars, workshops, conferences, panels and publications that introduce, discuss and share agendas on ideas, projects, research, education and the profession in national and international contexts. The programme of activities is designed to include contributions from other disciplines such as philosophy, sociology, history, literature, art and engineering. The association collaborates with non-governmental organisations and other architectural institutions to foster joint programmes and projects.

Association of Architects in Private Practice

Within the past decade, architects in three major cities who were complaining about the tense atmosphere CAT had created for years founded the Association of Architects in Private Practice in Ankara, Istanbul and Izmir. The Turkish Association of Architects in Private Practice (TSMD) was founded in 1987 in Ankara but was not effective until 2000. IstanbulSMD was founded in 2002 and IzmirSMD in 2003. Even though they were founded with the ambition

of filling the gap left by CAT, they could not meet the expectations of practicing architects, especially those of the younger generation. The practicing architects expected the SMDs to be more effective in setting regulations within the profession that would create a more just environment. For instance, the minimum fee dispute has not been resolved, which in fact CAT must resolve. Also, the quality of the organisation of architectural competitions needs other regulations, where the SMD could be effective to put pressure on CAT. In 2012, TSMD opened an architectural centre (TSMD Mimarlık Merkezi) at Kentpark, Ankara, with the aim of providing a cultural platform through its programme, and it continues to host exhibitions, workshops and panels. TSMD has organised an architectural award programme since 1992, publishes an architectural magazine (Serbest Mimar, three-monthly) since 1998 and has run a seminar series (TSMD Akademi) since 2017.

TSMD (Ankara) tsmd.org.tr
IstanbulSMD ismd.org.tr
IzmirSMD izmir-smd.org.tr

Istanbul Metropolitan Planning

Istanbul Metropolitan Planning (IMP) is a special department within the Istanbul Metropolitan Municipality (IMM) generating large- and medium-scale plans for Istanbul and its districts. IMP was formed under a company owned by the Istanbul Municipality (BIMTAŞ) and does not have any legal status. It was set up as a “think-tank office” to plan the future of Istanbul. Initially, IMP invited hundreds of academics, specialists and professionals to work extensively on urban issues of Istanbul. A huge amount of research work has been done. Within a couple of years, IMP became the central attraction for many academics both from Turkey and Europe. However, in most cases, what IMP was proposing for Istanbul couldn't be applied. In the past couple of years, the sweet dream started to turn into a big disappointment. IMP lost its influence because it could not deliver what it promised with its huge staff and competent advisory team. IMP and the central government act independently, sometimes in contrast with what IMP is proposing. Eventually, in 2009, the director of IMP, Hüseyin Kaptan, resigned and IMP started to shrink, both in terms of its size and influence. Today it is still active with a minimal staff and without any real effect on the decisions related to Istanbul.

Arkitera Architecture Centre

Arkitera Architecture Centre is an independent architecture and urbanism centre founded in 2000 in Istanbul. Its mission is to sustain a better architectural practice, enhance the architectural culture and raise the quality of the built environment in Turkey. To achieve this, Arkitera developed arkitera.com, an online

portal that is updated weekly and a printed magazine (Raf Product Magazine), both of which are followed by the majority of the professionals in the related fields. Arkitera keeps its independent status by financing all of its events and publishing costs through sponsorship and advertising revenue from the construction and property development industries. Arkitera initiated the first and largest archive of contemporary architecture in Turkey, which is also published on the internet: This organisation is active under the name Arkiv Architectural Archive of Turkey (arkiv.com.tr/). Arkiv is currently the only resource on contemporary architecture of Turkey and also provides an online architectural map of Turkey. Since its establishment, the Arkitera Architecture Centre became a central communication platform for debates, discussions and dialogue on architecture and urbanism issues, thanks to the hundreds of conferences, panels, exhibitions and awards (Arkitera Awards) it has organised. Since 2015, Arkitera has also organised “Architecture Annual Turkey”, a building anthology that is first exhibited online and then in venues in Istanbul and other cities. In 2018, Arkitera granted travel bursaries to students or young graduates of architecture, urban planning, interior design, landscape architecture and environmental design for the 11th time.

Building Information Centre (BIC)

Established in 1968, the Building Information Centre (BIC/Yapı Endüstri Merkezi, YEM) was an information centre that provided services to all users of building materials, including companies engaged in the production of goods, services, professionals, executives, architects,

engineers and contractors. The centre formed a common platform between producers and users and organised sector-based fairs, published technical journals and periodicals, provided professional information, and organised technical trips, meetings and symposiums. In 2018, after 50 successful years, BIC ceased its activities. Its brands such as Yapı magazine, YEM Yayın (publications), YEM Bookstore, online portals yapi.com.tr and mimarizm.com continue to function as separate identities (most of them are sustained by the teams that worked under the umbrella of BIC). The other very important activity of BIC is the building fair (Yapı-Turkey Build exhibitions, established in 1978), which continues to function under the same name and since 2012 has been organised by YEM Exhibitions, the Turkish branch of ITE Group plc.

SALT

Garanti Gallery (GG) was founded in 2003 with the support of Garanti Bank, as the only venue in Turkey focusing solely on design at the time. GG organised programmes at its 70-square-metre gallery on İstiklal Avenue (Istanbul) until August 2008. Through its programmes, GG aimed to explore and discuss all types of design issues, including architecture and urbanism. GG merged with the other cultural institutions of the bank, namely Platform Garanti Contemporary Art Centre and the Ottoman Bank Archives and Research Centre, to form a new institution: SALT.

Opened in 2011, SALT explores critical and timely issues in visual and material culture, and cultivates innovative programmes for research and experimental thinking. Assuming an

open attitude and establishing itself as a site of learning and debate, SALT hosts exhibitions, conferences and public programmes; engages in interdisciplinary research projects; and maintains a library and archive of recent art, architecture, design, urbanism and social and economic histories to make them available for research and public use. An essential part of SALT's programming is developing ongoing, collaborative partnerships with schools, community and civic organisations. SALT Research sources diverse fields of knowledge and provides outlets for thought within the fissures and crossovers of different disciplines. The institution's research projects expand beyond linear chronologies, medium-based question and the traditional separation of fields of study. SALT assembles archives of recent art, architecture, design, urbanism, and social and economic histories to make them available for research and public use. SALT's activities are distributed between SALT Beyoğlu and SALT Galata in Istanbul. The architectural renovation of these buildings was undertaken by Han Tümerterkin/Mimarlar Tasarım, with specific interiors commissioned to six design and architecture offices from Turkey in an effort to underscore SALT's desire to advocate new experimental environments for living and working saltonline.org

Studio-X Istanbul

Columbia University's Graduate School of Architecture, Planning and Preservation (GSAPP) uses the label "Studio-X" to refer to its most advanced laboratories for exploring the future of cities. The label conveys the sense that a whole new platform for research and debate is needed to face the array of urgent questions that will face the next generation of designers. Founded in 2013, Studio-X Istanbul creates a new platform to enable an exchange of information and knowledge among experts, universities, civil society organisations and local governance. It supports everyone who would like to do something on urban issues, and it hosts exhibitions, workshops and public discussions in collaboration with scholars and students from Columbia University and from the Studio-X community of architects, designers, researchers and academics in Istanbul. Studio-X Istanbul works in coordination with Columbia Global Centres, Turkey studio-xistanbul.org

ATÖLYE

Founded in 2013, ATÖLYE is a learning organisation that promotes systemic change by sparking and leveraging the potential of its curated team, community, clients and constituents at large. As a trans-disciplinary innovation platform, ATÖLYE is both a creative hub with a real estate business at its core and a design consultancy focusing on client work, in which the hub and the studio form an indispensable, symbiotic whole. Moreover, the studio is surrounded by three components of a creative hub: community, event venue and prototyping lab. The community of 150 individuals and organisations is curated with clear criteria pertaining

to diversity and interaction level and is housed under the same roof. This community serves as a backbone for executing projects, catalysing co-learning through feedback sessions and enabling serendipitous new collaborations: atolye.io/en/

EMBARQ Turkey

EMBARQ Turkey was officially established in Istanbul in 2005, becoming the sixth hub in EMBARQ's global network of sustainable transport research and implementation centres. The World Resources Institute (WRI) is a global environmental think tank that goes beyond research to put ideas into action. WRI works with governments, companies and civil society to build solutions to urgent environmental challenges. WRI's transformative ideas protect the Earth and promote development because sustainability is essential to meeting human needs and fulfilling human aspirations in the future (wri.org). EMBARQ, the WRI's centre for sustainable transport, catalyses and helps implement sustainable transport solutions to improve quality of life in cities (embarq.org). Since 2005, EMBARQ has been conducting research and has implemented projects in Turkey, such as the Bus Rapid Transit (BRT) system in Istanbul and cycling projects in Antalya.

Herkes İçin Mimarlık Derneği (Architecture for All)

Established in 2011, Herkes İçin Mimarlık is an association that brings together volunteer students and professionals from different backgrounds and seeks to tackle social issues via architecture and related fields through participatory and transparent processes. It aims to open up a new space of experi-

ence within the confined field of architecture. Among the association's notable projects is Atıl Köy Okulları Projesi (Idle Village Schools Project), which entails making village schools that became idle after the transition to mobile teaching in Anatolia, functional again together with the local community. It realises the application of such projects through volunteers, most of whom comprise students. In addition to rural areas, Herkes İçin Mimarlık also works in the city. Its efforts on the urban scale include the annual Gezi Park festivities, #occupygezi architecture, Beyoğlu Cinema and Mobile Urban Transformation Bureau herkesicinmimarlik.org

MAD (Mekanda Adalet Derneği)/ Centre for Spatial Justice

The Centre for Spatial Justice (a.k.a. Beyond Istanbul) is a cross-disciplinary, independent, demand-responsive urban institute, focusing on issues of spatial justice in Istanbul and beyond. The centre provides theoretic context and deep local knowledge on the historical layers and contemporary transformations of Istanbul. It engages in hands-on workshops, carries out research, curates walks, organises talks, runs a help desk and offers space to researchers, designers, artists, journalists and city lovers beyond-istanbul.org

TAK

Established in 2013, TAK is a creative innovation space that welcomes citizens, designers, volunteers, students and supporters, establishing national and international collaborations to create ideas and products for public good. As an independent organisation, it creates programmes

and projects based on volunteering and collaboration with the contribution of a variety of designers from different disciplines. TAK establishes design processes that are sensitive to social conversions and evaluates urban problems under three themes, design, research and participation: takortak.org.

Bodrum Architecture Library

Founded by architects Suha Özkan and Yasemin Aysan, the Bodrum Architecture Library offers an archive of more than 10,000 books and 20,000 documents for architects and architecture lovers in a picturesque setting. The library is in the coastal town of Bodrum, in southwestern Turkey, in a renovated 100-year-old stone house, typical of the region. Opened in 2015 as the first private architecture library in Turkey, the Bodrum Architecture Library also hosts architecture events suhaozkan.info

Educational organisations

In 2018, there were 82 universities in Turkey with architecture faculties. Education in architecture in both state and private universities is governed by the Council of Higher Education (YÖK). Students have to be successful in the national university entrance examinations to achieve the right to begin their studies in architecture faculties. Students can choose their schools and departments according to the grades they obtain in this exam. There is no evaluation of the student's skills in the form of a portfolio that needs to be submitted to any department of architecture in Turkey.

Duration of study

The architectural education lasts four years, excluding the English preparation classes required in some universities. The average graduation time may extend to five or sometimes six years in some schools. A two-month internship is obligatory for many schools. After graduation, students are given the Architects Diploma, which enables them to start practising. In order to design a building or to enter an architectural competition, the architect also has to be registered to CAT.

The Bologna Process and standards of education

"The Bologna Process" is the name given to the series of activities that is carried out in the realisation of the European Higher Education Area. This is the integration project implemented by European countries in the field of education. Focusing on architecture education, the main goals of the European Network of Heads of Schools of Architecture are to support the creative efforts made by European schools of architecture in their attempts to follow the dynamics of the "Bologna Process", to define the contemporary "profile" of European architectural education and to develop methods to adapt the existing curricula to this "profile". As guarantors of the system of quality assurance in architectural education, the Network of Heads of Schools of Architecture and the Chamber of Architects of Turkey took these goals as a starting point and formed the Architectural Accreditation Council in Turkey in 2006. Their aim is to raise the standards by monitoring architectural education and the post-education period. Another important accreditation is NAAB (National Architectural Accrediting Board), which is the sole agency authorised to accredit US professional degree programmes in architecture.

Internationalisation and education – work field connections

As a result of initiatives described in The Bologna Process and standards of education, a certain percentage of lessons is now being taught in English. Furthermore, students and faculty members have started to participate in international exchange programmes. At the moment, it is compulsory in Turkey to present a thesis to obtain a master's degree from faculties of architecture. As for entering universities in Turkey, this is still only possible by a single-stage examination system. With the support they get from other universities, as well as from practising professional architects, faculties of architecture are now trying to open out to the world. However, faculty members are not officially allowed to have their own architectural practice. Thus, the gap between academics and the professional practice of architecture continues to exist.

The schools that are influential in the field of architecture in Turkey are:

- Istanbul Technical University (ITU) arch.itu.edu.tr
- Middle East Technical University (METU) arch.metu.edu.tr
- Yıldız Technical University (YTU) mmr.yildiz.edu.tr/en
- MSGSU (Mimar Sinan Fine Arts University) msgsu.edu.tr/tr-TR/incoming-students/3099/Page.aspx
- Istanbul Bilgi University bilgi.edu.tr/en/academic/faculty-of-architecture/
- Bahçeşehir University bau.edu.tr/icerik/3934-faculty-of-architecture-and-design
- Kadir Has University khas.edu.tr/en/
- MEF University fada.mef.edu.tr/en

State educational institutions

When students are deciding where to study architecture in Turkey, they may become curious about the differences between state and private foundation universities. The fact that state universities are well established may appeal, but on the other hand, private foundation universities may have a more contemporary perspective with radical educational systems. It may be considered a positive development that better qualified teachers formerly working at state universities now prefer to work for private foundation universities. However, there is also a danger of unsustainable education due to the high fees. The quality of education and its social infrastructure are decision parameters for students with different backgrounds. As a result, every decision is made according to the conditions of the universities and the student's own interests/finances. The schools defined as "the most influential in the field of architecture" are half state and half private foundation universities. The preference of architecture graduates in the work force is relevant to the quality and reputation of the education and not whether they graduate from state or private institutions, at least at the moment.

There are currently 42 state universities with an architectural department.

- Abant İzzet Baysal University
- Abdullah Gül University
- Akdeniz University
- Anadolu University
- Atatürk University
- Balıkesir University
- Bozok University
- Çukurova University
- Cumhuriyet University
- Dicle University
- Dokuz Eylül University
- Düzce University
- Erciyes University
- Eskişehir Osmangazi University
- Fırat University
- Gazi University
- Gaziantep University
- Gebze Technical University
- Istanbul Technical University
- İzmir Institute of Technology
- Karabük University
- Karadeniz Teknik University
- Kırklareli University
- Kocaeli University
- Mardin Artuklu University
- Mehmet Akif Ersoy University
- Mersin University
- Middle East Technical University
- Mimar Sinan Fine Arts University
- Mustafa Kemal University
- Namık Kemal University
- Necmettin Erbakan University
- Niğde Ömer Halis Demir University
- Ondokuz Mayıs University
- Pamukkale University
- Sakarya University
- Selçuk University
- Süleyman Demirel University
- Trakya University
- Uludağ University
- Van Yüzcüncü Yıl University
- Yıldız Technical University

Private educational institutions

There are 40 private foundation universities with an architecture department. Universities that have only interior design departments are not included in the list.

- Alanya Hamdullah Emin Paşa University
- Altınbaş University
- Antalya Bilim University
- Atılım University
- Avrasya University
- Bahçeşehir University
- Başkent University
- Beykent University
- Çankaya University
- Doğuş University
- Fatih Sultan Mehmet University
- Gedik University
- Haliç University
- Hasan Kalyoncu University
- İhsan Doğramacı Bilkent University
- Işık University
- Istanbul Arel University
- Istanbul Aydın University
- Istanbul Bilgi University
- Istanbul Esenyurt University
- Istanbul Gelişim University
- Istanbul Kültür University
- Istanbul Medipol University
- Istanbul Sabahattin Zaim University
- Istanbul Ticaret University
- İzmir Ekonomi University
- Kadir Has University
- KTO Karatay University
- Maltepe University
- MEF University
- Nişantaşı University
- Nuh Naci Yazgan University
- Okan University
- Özyeğin University
- TED University
- TOBB ETU
- Toros University
- Yaşar University
- Yeditepe University
- Yeni Yüzyıl University

Educational institutions in TRNC

Educational institutions with departments in architecture and urban planning in the Turkish Republic of Northern Cyprus (TRNC; Turkish: Kuzey Kıbrıs Türk Cumhuriyeti, KKTC) are:

- Eastern Mediterranean University (Doğu Akdeniz Üniversitesi),
- Famagusta Girne American University (Girne Amerikan Üniversitesi)
- Kyrenia University of Kyrenia (Girne Üniversitesi)
- Kyrenia American University of Cyprus (Kıbrıs Amerikan Üniversitesi)
- Nicosia European University of Lefke (Lefke Avrupa Üniversitesi)
- Lefke Cyprus International University (Uluslararası Kıbrıs Üniversitesi)
- Nicosia Near East University (Yakın Doğu Üniversitesi), Nicosia

Non-professional

AURA

The Architecture and Urban Research Academy Istanbul (AURA Istanbul) was established to concentrate on applying new insights to urban and architectural practices at an international level. AURA Istanbul is a non-profit organisation that provides an intensive, one-semester research programme for participants interested in architecture, urban design and urban landscape. The academy emphasises the exploration of architecture as a mode of cultural production, and aims to develop researchers' understanding of the engagement of the built environment with broader social, political and environmental systems. The academy is dedicated to accommodating a diversity of interests and to providing both the physical and educational space for researchers to explore their individual objectives in a supportive studio environment. What all participants share is the desire to explore the impact of design and space-making in an increasingly complex, urbanised society.

<http://aura-istanbul.com/index.php/about/aura-istanbul/>

Radio programmes

Metropolitika

The longest-running radio programme (on Açık Radyo 94.9) on architecture and urbanism started in 2006:

acikradyo.com.tr/program/metropolitika/

Açık Mimarlık

A radio programme, which began in 2011 (on Açık Radyo 94.9) and focuses on the different states of architecture:

acikradyo.com.tr/search/node/acik%20mimarlik/

Youth

Cities are places in which to grow up. This implies challenges in the urban environment related to safety, transport options, pollution and socialisation. There are also possibilities that encourage creativity and provide platforms to raise an early awareness about the built environment.

Istanbul95

Istanbul95 invites designers, planners and policy-makers to look at Istanbul from the height of 95 centimetres, corresponding to that of a three-year-old child, and asks the simple and bold question: "What would you do differently?" Istanbul95 was initiated by the Bernard van Leer Foundation in collaboration with Boğaziçi University, Kadir Has University, TESEV, Superpool and Studio-X Istanbul in partnership with Beyoğlu, Maltepe, Sarıyer and Sultanbeyli Municipalities. This pilot programme has a two-year duration and aims to accomplish best practices for supporting young children and their caregivers.
istanbul95.org

City and Children Studies Master's in Design Programme Track

The track, which focuses on the child's place in urban life, is part of the Master's in Design Programme at Kadir Has University. This interdisciplinary programme reviews the relationship of the child and caregivers to the urban environment with a focus on the psychological, social, design and public administrative aspects. In spite of a serious need, there is no education programme in this field in Turkey. In fact, it can be said that the programmes are quite limited throughout the world. Therefore, it is assumed that City and Children Studies Master's

Degree Programme will be in a leading position for an urgent issue. The track – a non-thesis programme in English – will be gradually transformed into an interdisciplinary master's programme titled City and Children Studies. The track will begin in spring 2019. The Urban95 partnership in Istanbul (Istanbul95), which has the aim of strengthening the capacities of the Istanbul county municipalities in conjunction with Kadir Has and Boğaziçi universities, is among the present and future partners of this programme. Another target of the programme is to support the education of public personnel working on urban spaces by awarding scholarships to some master's students.
www.khas.edu.tr/en/2152/city-and-children-studies-non-thesis

Kent ve Çocuk (City and Children)

Established in 2015, Kent ve Çocuk is an urbanism initiative that organises workshops which open up the urban field to the creativity of children via different play materials. It gets inspiration from the creativity of children and from the principles of participatory design. Kent ve Çocuk supports the individuals and the institutions that attach importance to children's participation in the city with similar principles. It shares its experience and knowledge and organises consultancy activities for new strategies and participation techniques
medium.com/kent-ve-çocuk/

Herkes İçin Mimarlık Derneği (Architecture for All)

Established in 2011, Herkes İçin Mimarlık is an association that brings together volunteer students and professionals from different backgrounds and aims to tackle

social issues via architecture and related fields through participatory and transparent processes. It aims to open up a new space of experience within the confined field of architecture. Among the notable projects of the association, Atıl Köy Okulları Projesi (Idle Village Schools Project) entails making the village schools that became idle after the transition to mobile teaching in Anatolia, functional again together with the local community.

It realises the application of such projects through volunteers, most of whom are students. Herkes İçin Mimarlık also works in the city where its efforts on the urban scale include the annual Gezi Park festivities, #occupygezi architecture, Beyoğlu Cinema and the Mobile Urban Transformation Bureau
herkesicinmimarlik.org

Venues

To date, there are no architectural museums in Turkey. There are various initiatives and places that exist on a state and municipality level, as well as groups that have platforms as listed under Independents and activists.

State and municipality

It is difficult to see a definitive state or municipality policy on contemporary architectural culture in Turkey. According to the state, architectural production is a side service of the construction industry rather than a cultural field. Even the current Public Procurement Law is adjusted to select based on the contractor rather than on the architectural design. Architecture is actually stuck between the Ministry of Public Works and Settlement and the Ministry of Culture and Tourism, but neither actually patronises an architectural culture.

The “longing for the past” is a common leitmotif with today’s governing bodies, and this is reflected in the architectural production as well. Imitation of the old historic civil architectural appearance or creating an artificial glory by mixing the architectural elements of the Seljuk and Ottoman periods is common in many recently commissioned public buildings. The preservation of modern architecture is not a topic that has been considered seriously. We are witnessing the demolition of various public modernist buildings, such as the Atatürk Cultural Centre in Istanbul and the İller Bankası (Municipalities Bank) in Ankara. Most of the architectural cultural activities organised by the municipalities or the state are usually framed within this perspective in which the distant past is highlighted and modern and contemporary architectural concerns are often ignored.

In the past decade, the number of architectural competitions for public buildings has increased. This signifies an interest in a more up-to-date architectural production in the mind of the state or municipalities, but can also be considered as individual attempts usually triggered by the Chamber of Architects of Turkey (CAT). However, Turkey has a poor reputation in regards to the execution of the buildings of architectural competition winners. It is hard to see a clear and well-defined vision of the state towards architecture.

The state, and especially the municipalities that have been selected from the same government party, has not had a fruitful relationship with the Chamber of

Architects for many years: The chamber has a reputation for suing municipalities and opening lawsuits against big projects. This tense relationship also caused the Chamber of Architects to lose its lobbying power in the government, which is disappointing and frustrating for the architectural community in Turkey.

Independents and activists

Even though the construction industry is one of the leading industries of the Turkish economy and the building production is immense, it is hard to say that criticism on the quality of these productions and the immense changes in the urban scape has an effect on the production. The most active resistance comes from the Chamber of Architects' Ankara and Istanbul branches, as well as from solidarity/defence groups such as Haliç Dayanışması, Istanbul Kent Hareketleri Forumu (Istanbul Urban Movements), Istanbul Kent Savunması, Kuzey Ormanları Savunması, Validebağ Savunması and the Initiative for Preserving the Historical Yedikule Gardens.

Tarih Vakfı (History Foundation of Turkey) was one of the most influential NGOs that also operated in the urban and architectural fields, thanks to the small circle of architects and planners who were friends of the founders or members of the foundation. However, in the past decade, the foundation lost its efficiency due to financial problems.

There are also some neighbourhood NGOs that were formed to resist urban developments within their regions. Sulukule, Karanfilköy, Başibüyük, Cihangir, Arnavutköy, Tarlabası and Fener-Balat have been the most active regions where urban rehabilitation projects or large-scale developments were threatening the residents.

Festivals and events


If we keep the commercial industry expositions out of the framework, there are several architectural events organised on a regular basis in Turkey. The Arkitera Architecture Centre (AAC) organised the Istanbul Architecture Festival in 2004 and tried to unsuccessfully turn it into a biennale. In 2011, the Chamber of Architects (CAT) Antalya initiated the long-awaited biennial: International Architecture Biennial Antalya (IABA). Founded in 1973, the Istanbul Foundation for Culture and Arts (IKSV) has been organising art biennials (Istanbul Biennial) since 1987. In 2012, IKS initiated the design biennial (Istanbul Design Biennial), and architecture and urbanism become a part of the design discussions. Eskişehir Osmangazi University students have been organising the Bademlik Design Festival since 2013, providing an interdisciplinary platform for design.

CAT, Studio-X Istanbul, the Association of Architects in Private Practice (Ankara, Istanbul, Izmir) and Mimarlar Derneği 1927 (Ankara) are the most active organisations whose programmes are based on urbanism, architecture and design. With its research and archiving facilities, plus its extensive library, SALT (Istanbul) plays an important role in architecture culture. DEPO and Istanbul Modern (both in Istanbul) and CerModern Arts Centre and Çankaya Municipality Contemporary Arts Centre (both in Ankara) should be mentioned as other institutions that occasionally organise programmes on architecture and urbanism.

Other events

Public space, political sphere, right of habitation, urban transformation, gated communities and heritage have become the focus of attention for contemporary art, resulting in increasing communication and collaboration among artists, architects and urban planners. Some examples are “Between Two Seas” (a four-day walking route to the near west of Istanbul, between the Black Sea and the Marmara Sea, which allows walkers to experience the threatening transformation of Istanbul, initiated by Serkan Taycan and supported by 13th Istanbul Biennial), “Cultural Agencies” (cultural-agencies.blogspot.com/) and projects by Oda Projesi (odaprojesi.blogspot.com/).

Besides these examples, the research project by SALT titled “Becoming Istanbul” was also an exhibition (held in Frankfurt, Berlin, Bahrain, Lille, Istanbul), which produced three books (Becoming Istanbul: An Encyclopedia saltonline.org/media/files/becomingistanbul_scrd-3.pdf, Mapping Istanbul, Tracing Istanbul [from the air]) and a



database (becomingistanbul.org). With more than 200 participants from both inside and outside architecture circles, “Becoming Istanbul” attempts to delineate the architecture, and on a larger scale, the complexity and the contextuality of the city.

| Prizes and grants

One of the most prestigious architecture awards is the Aga Khan Award for Architecture. This award is given every three years to projects that set new standards of excellence in architecture, planning practices, historic preservation and landscape architecture. Since 1977, the award has sought to identify and encourage building concepts that successfully address the needs and aspirations of societies across the world in which Muslims have a significant presence. Therefore, it has importance for the architecture practice in Turkey to be recognised worldwide (akdn.org/architecture). A similar award providing recognition is the World Architecture Community Award. For architecture practice on a local scale, awards such as the National Architecture Awards and Arkitera's awards are the most important ones.

National Architecture Awards

The Chamber of Architects (CAT) has organised the most established architectural award of Turkey under the title of "National Architecture Awards" since 1988. The awards are given biannually by a jury selected by CAT. Buildings and their architects are honoured with awards in different categories. In addition, one individual or an institution is awarded for their contribution to the architectural culture: mo.org.tr/ulusalsergi/

Arkitera awards

The Arkitera centre initiated the first systematic awards to honour architects under 40, the best clients who had a fruitful relationship with the architects and the most innovative construction materials or products. Every year Arkitera forms independent juries to judge these awards.

World Architecture Community Awards

The World Architecture Community has organised the World Architecture Community Awards (WA Awards) since 2006. The WA Awards highlight and recognise remarkable projects that might otherwise remain unnoticed by the international public, yet have the potential to inspire exciting questions about contemporary architectural discourse. The competition awards projects are split into three distinct categories: the WA Designed Award, WA Realised Award, and WA Student Award. The WA Awards jury is composed of a mixture of honorary members and earlier WA award-winners, and the selection includes the ratings of fellow community members of World Architecture: worldarchitecture.org/architecture-awards/.

Financial situation

by Ömer Kanıpak

An experienced architect working as a project director in an established practice in Istanbul may earn around 12,000-15,000TL/month. Less experienced younger architects working as draftsman may earn 50%-60% of this rate. The starting salary for recent graduates is around 2,000-3,000TL per month. As expected, salaries in other cities of Turkey are less than in Istanbul. Exchange rate fluctuations are rarely reflected in the salaries.

A small practice in Turkey is usually formed by two to five fulltime employees, including the owners. Most well-known architecture practices in Turkey are medium-sized practices with 5-20 fulltime staff. Any architecture firm with more than 20 or 25 fulltime employees is considered as a large practice in Turkey, and only two or three companies have more than 70-75 employees.

Architectural project service fees tend to be around 1%-5% of the total cost of the building. The main part of the fees belongs to the construction detail and tender drawings, whereas the concept drawings are sometimes delivered free to obtain this larger portion. Interior architectural design fees are bit higher than these figures reaching up to 10%-12% of the total cost of the construction.

Construction industry

Construction is one of the leading industries in Turkey, often mentioned as the locomotive of the country's economy. Contrary to the scale of the building economy, the architectural service industry is not as developed as the contracting business. Unfortunately, CAT cannot provide actual statistical figures about its members' financial and business activities. There are around 40,000 registered architects in Turkey, mostly clustered in the four major cities, Istanbul, Ankara, Izmir and Bursa. However, it is believed that less than half of these architects are currently practising their profession, many working in the municipalities and private practices as a draftsman. The total number of high-profile architectural offices is thought to be fewer than 500.

Construction versus design

In Turkey, constructing a building is more valued than designing it. Even the legal tendering law first selects the contractor for the public buildings, also for the largest courthouses, stadiums and schools. The winning contractor of the bidding process

can then choose the architects they would like to work with. Thus, in many of the procurement phases of public buildings, the architectural design project is perceived as a step to obtain necessary legal documents. Contractors become clients of architects. Whether it is the local or central government, public institutions or private companies, they all severely cut the architectural design fees, sometimes more than 80% of the lowest fee that CAT designates. Young architectural practices go even further to lower their fees to win their first projects. Clients looking to finalise their buildings at a lower cost with a fast schedule prefer these young practices. Eventually, the overall perception of architectural fees has been lowered affecting the architectural community. The lack of consensus among architects on the minimum fee clearly makes the clients' hand more powerful, which in turn creates a vicious circle. Many architects are obliged to design cheaper projects in order to survive.

The role of architectural competitions

The architectural competitions mechanism is a tool for receiving projects, especially for young architects. Even though the number of national competitions has increased in the past decade, the realisation of these projects is scarce, due to complex red-tape issues and the political and economic instability of the municipalities. Invited competitions are an alternative way of being commissioned. Some private companies who wish to develop a project invite a group of architectural practices to create several alternative designs for a small fee. The chance of realising a project design by means of invited competitions is higher than an open call national competition.

Foreign architects

Foreign architects can work in Turkey only if they are registered with CAT and have a work permit issued by the government. However, this is a very rare situation, and thus many of the foreign architects working in Turkey have local partners registered with CAT, which makes it easier for them to carry on with their business. In addition, an independent foreign architect will find it difficult to learn the intricacies of the building regulations and municipal relationships unless they have a local partner.

So, a foreign architect in Turkey has two ways of working: either employed as an architectural designer or through a partner with an existing office. In both cases, they should expect to work either for a low salary or a low designer's fee. In addition, employees will not have much financial benefits other than meals and sometimes private healthcare insurance and they should be ready to work more than 45 hours per week. Self-employed architects should be ready for unpaid revisions of their projects and long delays of invoice payments, reaching up to six months or even longer.

Tax

The corporate income tax is 22%, and a self-employed professional can invoice his/her service where the client is entitled to pay their income tax of approximately 20%. VAT in professional services is 18% in Turkey. Every private company is entitled to the VAT system. In addition, self-employed people should be registered to the social security system by paying their own monthly social security fees. VAT and personal security tax are paid monthly, and corporate income tax is paid both quarterly and annually in Turkey. In addition, companies pay the social security and employer taxes for each of their employees. To avoid or reduce these taxes, many companies, including some small- and medium-sized architectural offices, do not register their full employee salaries and pay part of the salaries in cash. Many small architectural offices working with individual clients prefer not to invoice their service in favour of cash payments to reduce corporate taxes.

Critics and researchers

One of the most influential and prolific names is the architecture historian and critic Prof. Uğur Tanyeli. He was the dean of Istanbul Şehir University School of Architecture and Design as of 2018 and has also been the chief editor of Arredamento Mimarlık magazine for many years. Yaşar Adanalı, İpek Akpınar, İhsan Bilgin, Ali Cengizkan, Müge Cengizkan, H. Cenk Dereli, Pelin Derviş, Ahmet Dönmez (Baron von Plastik), Korhan Gümüş, Deniz Güner, Doğan Hasol, Gökhan Karakuş, Gökhan Kodalak, Aykut Köksal, Yelta Köm, Doğan Kuban, Sinan Logie, Ali Paşaoğlu, Levent Şentürk, Doğan Tekeli, İlhan Tekeli, Yağmur Yıldırım, Hakkı Yırtıcı and Atilla Yücel should be mentioned as other names who occasionally write (for magazines, blogs and other publications) or speak (in radio programmes or in panel discussions etc.) on architectural and urban issues.

Selected list of academics

The following list is far from being complete. For practical reasons and when possible, the reader is provided with a link that points out the interests and publications of the academics.

Academics Istanbul Technical University

- İpek Akpınar istanbultek.academia.edu/ipekAkpınar
- Zeynep Kuban istanbultek.academia.edu/ZeynepKuban
- Yıldız Salman istanbultek.academia.edu/YildizSalman
- Turgut Saner istanbultek.academia.edu/TurgutSaner + hayal-et.org/ekip.php
- Hakan Tüzün Şengün hakantuzunsengun.com
- Ayşe Şentürer akademi1.itu.edu.tr/senturer/

- Belkıs Uluoğlu istanbultek.academia.edu/BelkisUluoğlu
- Funda Uz faculty1.itu.edu.tr/uzfunda/
- Nuran Zeren Gülersoy faculty1.itu.edu.tr/gulersoy/

Academics METU – Ankara

- T. Elvan Altan staffroster.metu.edu.tr/my_staff_roster.php?ssn=MTA4NzY2&action=Publications
- Aydan Balamir staffroster.metu.edu.tr/my_staff_roster.php?ssn=NzM3MjU=&action=Publications
- Celal Abdi Güzer staffroster.metu.edu.tr/my_staff_roster.php?ssn=ODA1MTk=&action=Publications
- Zeynep Mennan staffroster.metu.edu.tr/my_staff_roster.php?ssn=OTcxODc=
- Güven Arif Sargin staffroster.metu.edu.tr/my_staff_roster.php?ssn=OTcwODA=&action=Publications
- Ayşen Savaş archweb.metu.edu.tr/prof-dr-aysen-savas

Academic TED University – Ankara

- Ali Cengizkan staffroster.metu.edu.tr/my_staff_roster.php?ssn=NzM1NTU=&action=Publications

Academics Yıldız Technical University

- Ayşen Ciravoğlu yildiz.academia.edu/aysenciravoglu
- Meral Erdoğan link.springer.com/article/10.1007/s12665-015-4845-1
- Ebru Erdönmez yildiz.academia.edu/EbruErdönmez
- Yasemin Say Özer yildiz.academia.edu/yasemensayozer

Academics Istanbul Bilgi University

- Zafer Akay zaferakay.blogspot.com
- Can Altay bilgi.academia.edu/canaltay
- İdil Erkol istanbultek.academia.edu/IdilErkol
- Avşar Gürpınar avsargurpınar.com
- Tansel Korkmaz bilgi.edu.tr/en/academic/staff/tansel-korkmaz/
- Sinan Logie bilgi.academia.edu/SinanLogie
- Şebnem Yalınay Çinicici bilgi.edu.tr/en/academic/staff/sebnem-yalinay-cinici/

Academic Istanbul Şehir University

- Uğur Tanyeli saltonline.org/en/1148/becoming-istanbul

Academics MSGSU

- Özgür Bingöl mimarsinan.academia.edu/ÖZGÜRBİNGÖL
- Deniz İncedayı efiade.org/mimar-sinan/

Academic Bahçeşehir University

- Murat Soygeniş muratsoygenis.net/biyografi-i-biography/

Academic Kültür University

- Neslihan Dostoğlu hupgconference.com/speaker/prof-dr-neslihan-dostoglu/

MEF University

- Tomris Akın independent.academia.edu/TomrisAkın
- Ozan Avcı mef1.academia.edu/OzanAvcı
- Zeynep Aydemir mef1.academia.edu/AyşeZeynepAydemir
- Arda İnceoğlu fada.mef.edu.tr/en/akademik-kadrooo

Academic Dokuz Eylül University**– İzmir**

- Deniz Güner deu.academia.edu/DGüner

Academic Ticaret University

- Işık Aydemir tubis.ticaret.edu.tr/_Adek/CV/CV.aspx?x=iyaydemir%40ticaret.edu.tr

Academic Osmangazi University – Eskişehir

- Levent Şentürk ogu.academia.edu/LeventŞentürk

Academics Kadir Has University**(Faculty of Art and Design)**

- Füsün Alioğlu khas.edu.tr/en/cv/800
- Sibel Bozdoğan khas.edu.tr/

[en/cv/2496](http://khas.edu.tr/en/cv/2496)

- Aslıhan Demirtaş khas.academia.edu/AslihanDEMIRTAS
- Arzu Erdem khas.edu.tr/cv/2804
- Didem Kılıçkiran khas.edu.tr/cv/1987
- Saitali Köknar istanbultek.academia.edu/SaitaliKöknar
- Ezgi Tuncer Gürkaş khas.academia.edu/EzgiTuncerGurkas
- Zuhal Ulusoy khas.edu.tr/cv/1412

Academic Abdullah Gül University**– Kayseri**

- Burak Asiliskender agu-tr.academia.edu/BurakAsiliskender

Academic Özyeğin University

- Tayfun Gürkaş ozyegin.academia.edu/TayfunGurkas

Academic Yeditepe University

- Moira Valeri mimarlik.yeditepe.edu.tr/en/architecture-department/academic-staff/moira-valeri

The (Social) Media on architecture, urban planning and landscape design [II] Some publications of interest, such as “Architecture Unlimited”, are excluded here because it is not clear how often these periodical publications appear.

Print-based media

Daily newspapers

Currently, there are no regular columnists who write about urban and architectural issues in any of the daily newspapers.

Magazines

Turkey is a rich country considering the variety of architectural periodicals published. *Arredamento* Mimarlık, *Betonart*, *Tasarım*, *XXI*, *Yapı* are magazines founded and led by independent groups. *Mimarlık* and *Mimar.ist* magazines were founded by CAT; *Serbest Mimar* was founded by the Turkish Association of Architects in Private Practice. One of the oldest and long-lasting magazines published in Turkey was *Mimar/Architect* (1931-1980); its archive is online thanks to the efforts of CAT and provides an important resource for researchers dergi.mo.org.tr/

Mimarlık

Official periodical publication of CAT published bi-monthly since 1963 and distributed to its registered members. It is an important source to review architecture in Turkey. After its 400th issue (March-April 2018), it also became available online mimarlikdergisi.com/

Tasarım

Monthly magazine. Established in 1989, the magazine consists of contemporary projects from Turkey and from abroad.

Yapı

Monthly magazine. Established in 1973, the magazine focuses on the architecture culture, publishing contemporary projects from Turkey and abroad, plus news and articles on environment, urbanism, architecture theory and history, technology,

material, industrial design and the arts.

Arredamento Mimarlık

Monthly magazine. Established in 1989, the magazine's intellectual content lies at the intersection of the popular and theoretical. It is considered to be one of the most influential architecture magazines published in Turkey.

XXI Architecture and Design Magazine

Monthly magazine. Established in 2000, *XXI* is an interdisciplinary magazine focusing on the capacity of architecture and design to generate sociality, quality public life and equality. Through projects, interviews and critical articles, *XXI* aims to provide a general view of the current approaches. The printed magazine is in Turkish; its online version includes English xximagazine.com/

Betonart

Quarterly magazine. Established in 2004, the magazine focuses on the use of concrete in contemporary architecture and design. Rather than being a standard industry magazine, *Betonart* gained acclaim thanks to its unique editorial system: Each issue is prepared by a guest editor, concentrating on a theme.

Online portals [III]

Ordered according to their estimated visitor numbers and influence: arkitera.com
The official publication of Arkitera Architectural Centre. It has been the most influential and widely followed publication in the architectural community since 2000.

RAF Product Magazine (RAF Ürün Dergisi)

RAF is a bi-monthly product magazine prepared by the Arkitera Architecture Centre. The publication targets immediately accessible novel products and materials to be used for projects of architectural offices. It is delivered free of charge to the addresses of responsible persons at purchasing departments of architectural offices, contractor and real-estate companies. It can also be followed via its website: arkitera.net/raf-product-magazine/54?lang=en

World Architecture Community
WAC is a project initiated as an online architectural portal with the aim of addressing the overall global architectural community in 2006. WAC also organises the World Architecture Community Awards (WA Awards): worldarchitecture.org/

kolokyum.com

Online publication dedicated to the discussion and announcement of architectural competitions.

mimdap.org

This website started as a publication to counter the policies of CAT. Today it is followed by a small group of architects. It is an architecture portal that aims to bring together architects, urban planners, producers and the various actors of urban growth, following the agenda of architecture and urbanism in Turkey and abroad.

Manifold

Established in 2016, *Manifold* provides a platform for essays on design, technology, the arts and daily life.

Archives

To date, there are no architectural museums in Turkey yet. Hence different institutions take on the responsibility of documenting and archiving architecture:

The most extensively used portal that provides an overall view of contemporary architecture in Turkey is Arkiv (by Arkitera Architecture Centre, since 2003, arkiv.com.tr). Arkiv Seçkileri (Arkiv Anthology) has been organised every year since 2007. Selected by an independent jury, the anthology consists of projects built in Turkey within the past year. The selection is online arkiv.com.tr/secki

The SALT Research Architecture and Design Archive (archives.saltresearch.org/) is the most well organised and in-depth archive that scans materials especially starting from the late 19th century. What makes this archive unique and important is the fact that it covers both design and architecture. It is available online and is also accessible to the public via projects such as exhibitions and publications in the form of a "living archive". (For example, see the brief history of Atatürk Cultural Centre: artsandculture.google.com/exhibit/_QlCpxKJ8-mLg, that was prepared in parallel with the "The Performance of Modernity: Atatürk Kültür Merkezi 1946-1977" exhibition 2012-2013, saltonline.org/en/406/the-performance-of-modernity-ata-turk-kultur-merkezi-1946-1977, which was based on the archives of Hayati Tabanlıoğlu at SALT.)

The visual archive of the Chamber of Architects of Turkey is not accessible online for public use yet, but is another important source.

The Virtual Museum of the Building Information Centre is another portal to worth mentioning, although it is not following a consistent chronology or format and is no longer being updated (2004, mimarlikmuzesi.org/).

All the above-mentioned institutions are mostly able to prepare and store digital archives; original documents are rarely kept.

Between 2011 and 2016, Vitra, one of the leading ceramics firm of Turkey, and the Turkish Association of Architects in Private Practice (TSMD) collaborated on a project: Vitra Contemporary Architecture Series. Each edition was based on a building type (commerce, tourism and recreation, education, culture, housing) and consisted of three components: a book, an exhibition and events. The publications presented a selection of buildings produced after 2000s, forming a comprehensive database on the contemporary architecture in/from Turkey. Their printed versions are for sale and are also available online in pdf format, in Turkish and English vitracagdasmmimarlikdizisi.com/

In 2013, Kalebodur, another leading ceramics firm of Turkey, started a series of interviews with architects: Kalebodur'la Mimarlar Konuşuyor (Kalebodur, Conversations with Architects). Moderated by Celal Abdi Güzer, the interviews provide another type of database on contemporary architecture in Turkey. The interviews are recorded and the videos are available online mostly in Turkish, mimarlarkonusuyor.com/

Arkiv

The most comprehensive archive of

Turkish contemporary architecture is published and maintained by the Arkitera Architecture Centre, which is an online database, published on arkiv.com.tr. It covers most of the current well-known architects and their work and extends back until the 1920s with some archival data.

Virtual Architecture Museum

Published by BIC, mimarlikmuzesi.com may also be counted as an online archive, although it does not have a systematic database but has a virtual architectural museum role with thematic exhibitions. Due to the latest changes at BIC, the portal was on hold as of 2018.

SALT Research

SALT Research comprises a specialised library and an archive of physical and digital sources and documents on visual practices, the built environment, social life and economic history. The collections at SALT Research archives.saltresearch.org/ focus on the period from the late 19th century to the present day with an emphasis on Turkey, primarily Istanbul, and the geographies of the southeast Mediterranean and southeast Europe. The collections include visual and textual sources and documents on the art history of Turkey post-1950, the development of architecture and design in Turkey since the beginning of the 20th century, and the transformations in society and the region from the last century of the Ottoman Empire to the Turkish Republic up until the 1990s. These are all accessible at saltresearch.org. Publications, including books and periodicals, are available for research at SALT Research.

Becoming Istanbul

SALT's unique database titled "Becoming Istanbul" can be considered as a multi-disciplinary archive on contemporary Istanbul: becomingistanbul.org

CAT Archive

CAT has a large number of unorganised materials in their archives. Unfortunately, the visual archive located at the webpage is not accessible to public use yet.

Bodrum Architecture Library

Founded by architects Suha Özkan and Yasemin Aysan, the Bodrum Architecture Library offers an archive with over 10,000 books and 20,000 documents, in a picturesque setting, for architects and architecture lovers. The library is in the coastal town of Bodrum, southwestern Turkey, in a renovated 100-year-old stone house, typical of the region. Opened in 2015 as the first private architecture library in Turkey, the Bodrum Architecture Library also hosts architecture events. suhaozkan.info/

Resources

Selection of documentary films and filmmakers from Turkey

"Istanbul Echoes" by Giulia Frati (2017): Istanbul's street vendors adapt to fast-paced urban changes when their neighbourhoods are destroyed and residents evicted over the course of five years (2010-2015). As old buildings and traditions disappear, a strong awareness develops in the younger generations and a new voice emerges through a socially engaged hip-hop group.

"Sulukule: Transformation to whom?" by Nejla Osseiran (2012): vimeo.com/41657784

"Wonderland" by Halil Altındere (2013): youtube.com/watch?v=hH-ZUOTxkBDQ

"Agoraphobia: Investigating Turkey's Urban Transformation" by İmre Azem (2012): vimeo.com/118539061

"Ekümenopolis" by İmre Azem (2011): youtube.com/watch?v=maEcPKBXVOM&t=1s

"Galata Kulesi Sokak No: 23" by Aysim Türkmen (2007): This film is about Sümbül Tuhafiye, an all-you-can-find store, located next to Galata Tower. It has been the meeting point for three generations of boys from the Galata neighbourhood. As Istanbul is becoming a global city, the Galata neighbourhood is in the process of gentrification. Most of the residents of the neighbourhood are about to move out. Sümbül, with its not-at-all rich customers, starts to become a misfit. Just like boys of the hood, the shopkeeper, Liezer Abravaya (Elyazar), feels the end is near.

"Scavengers of Ankara, Fight for Garbage" by Alper Şen (2007): In his documentary, Alper Şen brings to view the invisible citizens who struggle to make ends meet by collecting garbage, which has become a very valuable asset for private garbage companies and municipalities.

"Perfectly Suited for You" by Solmaz Shahbazi (2005): In her video installation, Iranian artist Solmaz Shahbazi addresses cultural stereotypes and the construction of a new identity by the emerging upper-middle class in the city of Istanbul documenting the growth of gated communities, areas of elegant comfort and security for an upwardly mobile class that emerged in the 1990s.

"KAPITAL-ISTanbul" by Aysim Türkmen and Erkin Pepek (2004): In this experimental film, we are in a capital city of "Kapital" with the post-1980s youth forced to succeed to earn money. We see their unhappiness, their exhaustion, their disappointment with life, and their desire to escape from their daily routine and from the pressure to be successful. The city looks like a powerful but an old beast. He is tired like his people who feed him and themselves with the Kapital.

"Istanbul Kondu" by Murat Musulluoğlu (2003): This video brings vivid imagery from various aspects of shantytowns of Istanbul, the "gecekondus", with scenes of demonstrations, demolitions, clashes with police, migration and others. Furthermore, it tries to show some of the silent faces and lives behind these losses through video documentation. It is a non-li-

near narrative without characters or a storyline.

Facilities

See below for a list of shops, people and services for an architect/designer visiting or working on a project in Turkey:

Printing service

- Cemil Ozalit (cemilcopy.com/)
- Kaya Ozalit (kayaozalit.com/)
- Necdet Ozalit (necdetozalit.com.tr/)
- Netcopy (only printing service, (netcopycenter.com/))
- Teknik Servis Kopyalama Sistemleri (teknikservis.com.tr/)

3D prototyping, printing, rendering

- +90 (rapid prototyping, plus90.com/)
- ATÖLYE (prototyping lab, atolye.io/en/)
- Infotron (3D printing, rapid prototyping, infotron.com.tr/)
- Istanbul Render (3D rendering service, istanbulrender.com/)
- WOX: the creative architecture visualisation (3D modelling, rendering, 3D animation, wox.com.tr/)

Model makers

- Atölye 77 Modelling (atolye77.com.tr/)
- Mavi Işık Modelling (maviisik.com/)
- Min Tasarım (mintasarim.com/)
- Atölye K (atolyek.com/)

Modelling, painting and drawing (M+P+D) materials

- Balcı Stationary (M+D materials)
- Hakikat Stationary (M+D+P materials)
- Hamle Stationary (M+D+P materials)
- Karum Stationary (D+P materials)
- Mektup Stationary (D+P

- materials)
- D&R (D+P materials and bookstore)

Books

- Homer Bookstore (homer-books.com/)
- Idefix (online bookstore, idefix.com/)
- İmge Kitabevi (imge.com.tr/)
- İstanbul Kitapçısı (istanbulkitapcisi.com/)
- Kabalcı (online bookstore, kabalci.com.tr/)
- Kırmızı Kedi Bookstore (kirmizikedici.com/)
- Nezih Kitabevi (nezih.com.tr/)
- Pandora Bookstore (pandora.com.tr/)
- Patika Kitap (patikakitap.com.tr/)
- Remzi Kitabevi (remzi.com.tr/anasayfa)
- Robinson Crusoe Bookstore (rob389.com/)
- YEM Bookstore (yemkitabevi.com/)

Architectural and urban photographers/artists

- Ali Bekman (alibekman.com/)
- Ali Taptık (alitaptik.com)
- Alt Kat Architectural Photography: Alp Eren (altkat.com/)
- Archilifography: Sena Özfiliz (archilifography.com/)
- Cemal Emden (cemalemnden.com/)
- Emre Dörter (emredorter.com/)
- Ersin Alok (alokphoto.com.tr/)
- Gültekin Çizgen (turkishculture.org/whoiswho/visual-arts/photograph/gultekin-cizgen-2628.htm)
- Gürkan Akay (gurkanakay.com/)
- Metehan Özcan (ortaformat.org/a-conversation-with-mete

han-ozcan-12)

- Murat Germen (muratgermen.com/)
- Onur Gürkan (onurgurkan.com/)
- Reha Günay (rehagunay.com/)
- Serkan Taycan (serkantaycan.com/)
- Sinem Serap Duran (video) (sinemserapduran.com/)
- Studio Majo: Engin Gerçek (studiomajo.com/) & (engin-gercek.com/)
- Yerçekim: Orhan Kolukısa, Ömer Kanıpak (yercekim.com/)

DutchCu | ture

Centre for international
cooperation

Herengracht 474
1017 CA Amsterdam
T +31 (0)20 616 4225

dutchculture.nl