

Re-evaluating modernism through a spatial collection: İstanbul complex of retail shops and collaboration of art and architecture

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Abstract

The increasing dialogue between the arts and architecture in the period of post-World War Two emerged as a significant issue in the international arena in both architectural discourse and practice, and Turkey was not excluded from this phenomenon at the time. The article rethinks contemporary discussions and the materialized works in Turkey with reference to the wider international frame of the architectural context. Formalized around the concept of 'situated modernism' and the publicness of architecture, the example of the Complex of Retail Shops is examined. This subject is questioned with particular focus on the ambivalence between the international and the local in postwar architecture, and the efforts to establish a connection with the public. The novel perspective that the article suggests is a re-reading of the complex together with the questioning process of the international modern and the uneven relationship between the arts and architecture. The article aims to unearth the implicit meaning and the constructive role of this uneven relationship, specially the collaboration efforts, under the circumstances of the period.

Keywords

Collaboration of arts and architecture, Integration of arts and architecture, İstanbul complex of retail shops, Postwar architecture, Publicness.



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1. Introduction¹

After World War Two, the modern movement that had dominated early 20th-century architectural culture faced questions regarding its 'modern' sense, i.e. contextual considerations of locality and public meaning, which actually resulted from current demands. It was particularly criticized for preventing adaptation to current circumstances. The intricate line of questioning that emerged, seeking a new architectural discourse, revealed various perspectives and affected design activity. Meanwhile, architecture's relationship with the arts was also re-evaluated and rethought in an attempt to move beyond the impasse in modern architecture.

Similar discussions and practices were witnessed in Turkish art and architectural milieu in this period. It seems that the integration of arts into architecture was an important issue although being barely discussed in the historiography.² When searching the publications of the day, it is observed that several themes arose from these discussions: how to implement such collaborative work; the duality between the past and the west; issues of permanency; publicity; functionality; and the mutuality of collaboration.³

These considerations brought out not only the debates on integrating the arts but also efforts to realize this ideal. One remarkable artistic initiative was *Türk Grup Espas* [Turkish Group Espace, 1955], which embarked on the idea of synthesis and total design through team spirit, while another group called *Kare Metal* [Square Metal, 1955] was closely related to the discourse and the practices of *Türk Grup Espas*.⁴

While the integration of the arts into architecture was sometimes uneven and precarious - despite starting with inexperienced moves- a discursive background was formed from the mid-1950s onwards, especially between 1955 and 1958, when *Türk Grup Espas* members were active.⁵ In practical terms, the 1950s-1970s witnessed a significant progress, such as the mosaic wall by painter Bedri Rahmi Eyüpoğlu, the pylon by sculptor İlhan Koman for the 1958 Brussels Fair Turkish Pavilion,

İstanbul Complex of retail shops with various panels and reliefs, the mosaic panel by ceramic artist Gencay Kasapçı for METU Faculty of Architecture, the ceramic wall in the AKM building by ceramic artist Sadi Diren, and the ceramic wall by ceramic artist Jale Yilmabaşar in Istanbul Governorship Hall.⁶ These developments make the postwar period particularly remarkable for reading the uneven relationship between the arts and architecture.

While these examples all have their own dynamics and modes of operation related to integrating the arts, the 1958 Brussels Fair Turkish Pavilion and İstanbul Complex of retail shops are the prominent ones in terms of including artwork as an integral part of an overall architectural design. The former, which could be the subject of another article on its own, situated the mosaic wall at its center as an inextricable part of the design to link two separate units of the structure. While the architects of the latter considered the artworks even during the initial design process. Designed by a team including Doğan Tekeli, Sami Sisa and Metin Hepgüler, İstanbul Complex of Retail Shops exemplifies a 'spatial collection'.⁷ So, this makes it a remarkable one for examining how artworks came to be integrated into modern architecture through publicness and an oscillation between the local and the international, particularly its use of several artworks with traditional roots, its way of locating artworks within the structure, and its design process featuring modern approach with planned integration, meaning a collaboration.⁸

The main question that emerges related to the postwar modernist approach to architecture is why, in this period in particular, modern architecture desired to integrate modern art into its structure. In the Turkish case, the aim was to bring an 'aesthetic quality' and 'civic-mindedness' to modern buildings (Bozdoğan & Akcan, 2012:131). Another argument about postwar modernism concerned the orientation of postwar architecture in Latin America, the Mediterranean, the Middle East and South Asia, which were 'rewriting' modernism by using local references, thus making it

¹ This paper is based on the PhD dissertation titled 'An Aesthetic Response to an Architectural Challenge: Architecture's Dialogue with the Arts in Postwar Turkey' submitted in 2015 to METU, Architectural History Graduate Program. Supervisor: Prof. Dr. Elvan Altan.

² In fact, postwar architecture is a fairly new topic regarding the studies in architectural history. There are only a few studies on this topic with a focus on Turkey as well. Most of these studies only lightly touch on the integration of the arts into architecture, or only a few specific examples are covered and mostly discussed to emphasize the artistic results. Arda, F. (early 1970s). *Türkiye'de Başlangıçtan Günümüze Kadar Duvara Çakılı Mozaik ve Seramik Olarak Duvar Resmi* (thesis, not submitted./ Sanatta Yeterlilik Tezi). İstanbul Academy of Fine Arts, İstanbul. Yasa Yaman, Z. (1978). *Cumhuriyet Dönemi Duvar Resmi* (Unpublished Graduation thesis). Hacettepe Üniversitesi, Ankara. Yavuz, D. (2008). *Mimarlık-Sanat Birlikteliğinde 1950-70 Aralığı*. Mimarlık, 344, 70-76. Yılmaz, A.N. (2006).

appropriate for all localities (Bozdoğan, 2008:64).

This study draws on research that embraces the critical aspects of modernism, meaning a cross-reading of the local and the international approaches of the modern. The article therefore rereads the Complex from a perspective that accentuates the role of this planned integration – collaboration – in ‘rewriting modernism’ and redefining the public meaning of architecture. This raises the question of whether there was any connotation in terms of displaying the country’s own form of modernism when collaborating with artists. Also, regarding the public meaning of architecture, another question can be asked: Does art have a role to play in responding to criticisms of modern architecture when its social utility was stressed?

2. Ambivalence between the local and the international

Turkey first experienced a multi-party political system after the World War Two, leading to new economic and socio-cultural developments and a new trajectory in both domestic and foreign politics. Turkey integrated more into the West⁹ and merged with its capitalist system (Zürcher, 2000: 341), receiving foreign aid and investments that were also a part of developing closer relations with the West (Feroz, 1993: 118). As, the political relationship with the capitalist world intensified, it brought forth a new economic approach, which applied liberal principles. Participating in the international economic system created new demands and a new way of life along with new consumption patterns that resulted in new types of building and transportation (Tapan, 2005: 112). One of the significant government program was the investment in public works and infrastructure. Between the years 1950-1954, the total amount of investments increased by a remarkable 256 percent, which were achieved primarily in the areas of roadwork infrastructure, construction facilities and agriculture. (Zürcher, 2000: 327).

Tekeli (2005: 28) examines the period from 1950 to 1980 in two parts:

1950-1960 and 1960-1980.¹⁰ In terms of building facilities, he defines the period between the years 1950-60 as a “search for an international solution” that alludes to the effects of the new political orientation with populist approaches and better international relations. Gülsüm Baydar (2012: 119) claims that the ideology of architectural profession paralleled the political ideology of the time. For her, this choice was nothing less than maintaining their very own positions in professional manner (Baydar, 2012: 119). So, it can be said that the architectural milieu adopted moves in line with the political scene, which consisted of a populist tone in its attempts and discourses.

Meltem Gürel (2016: 3) claims that Turkey’s architectural milieu was captivated by the opportunity of participating in the international arena and impressed by the ‘re-interpreted version of inter-war modernism’. This led architects towards solutions integrated with modernist discourse, while dealing with a new client, the private sector, and new public enterprises. This directly affected architecture, creating fertile ground for experimenting in new techniques, materials and approaches.¹¹ Their application of anonymous international characteristics led Turkish architects to consider themselves part of the West. The dominant approach between 1950 and 1960 employed basic prismatic forms, mostly rectangles and squares, used a grid system on the façade, and mainly included plain surfaces throughout the design. Turgut Cansever states that plain forms were preferred in the 1950s due to modern technology, although he also notes that this formal approach had been seen previously in the plasticity of Ottoman architecture (Cansever, 1970:41). According to Uğur Tanyeli (1998:237), from 1950 to 1960, nobody was concerned about a sense of identity or bringing individualistic touches to a design. But how was this international approach perceived by contemporary architectural circles?

After the proclamation of the new constitution in 1961, a new advancement began, which generated extraordinary changes at various

Bir Mekan Estetiği: ‘Groupe Espace’ ve Türk Sanatındaki Yansımaları. Cey Sanat, 13, 18-22.
Kaçel, E. (2007). *Fidüsyer: Bir Kollektif Düşünme Pratiği. In M. Cengizkan (ed.), Haluk Baysal-Melih Bırsel (pp. 7-32). Ankara: Mimarlar Odası.*
Cengizkan, A. (2002). *Bedri Rahmi’nin bilinmeyen Mozaığı: Mimarlık ve Duvar Resmi. In Modernin Saati. (229-245). İstanbul: Mimarlar Derneği Yayını.*
Pillai, J. (2010). *The Lost Mosaic Wall / Kayıp Mozaik Duvar. Lefkoşa: Sidestreets.*

³ *The journals and the newspapers, which were searched, can be stated as such: Akademi, Ankara sanat, Arkitekt, Bayındırlık işleri dergisi, Eser, Esi, Güzel sanatlar, Mimarlık, Mimarlık ve sanat, Türk yurdu, Ülkü, Yapı, Yapı ve İmar İşleri Dergisi, Yeditepe, Yeni insan; Cumhuriyet, Milliyet, Pazar Postası, Ulus, Yeni İstanbul.*

levels. The positive effect of the new constitution is believed to have created a freer and more socialist atmosphere, which eventually, is said to affect directly the intellectual sphere of the art and architecture milieus. By the 1960s, as a result of the emerging idea of social consciousness, approaching the public and entering in a cycle of self-criticism were seen parallel to the concerns of the Western world. In that kind of context, in response to criticisms of modernist discourse's solid functionalism, Turkish architects sought new solutions, such as breaking the 'international' prism, and being concerned with plasticity, organic forms, and regional and traditional values (Gürel, 2016: 4). Üstün Alsaç (1973: 17) defined the particular decade as that of "the idea of searching for solutions in architecture via free forms." Tekeli (2005:31) labels developments in the 1960s as 'multi-faceted' in terms of both intellectual area and practice in architecture. Turkish architects were in search of a new architectural ideal that would represent the new course of the country, as well as within the newly defined borders or in broad terms, the prospects of the era. Batur (2005: 54) commented that the socialist views began to affect the very core of the discipline and brought along the promising self-questioning process. Related with these internal queries, Tanyeli (1998: 241) interprets the 1960s and 1970s as the process of the internalization of modern architecture, which incorporates the freeing of ideas, voicing criticism and the search for an acceptable interpretation.

The design of the Complex expressed similar aspirations and decisions. In fact, it has been praised for showing considerable sensitivity to Istanbul's historical silhouette, as every effort was made to integrate it into its surroundings through a 'public-orientated' scheme (Bozdoğan & Akcan, 2012:175). Formed out of a series of small low-rise blocks, and incorporating several courtyards and galleries, the structure occupies a large area in the heart of the city, situated on a large boulevard on the historic peninsula [Figure. 1]. According to Üstün Alsaç (1973:22), it represents a



Figure 1. Doğan Tekeli, Sami Sisa, general view of IMÇ. Photo courtesy of SALT Research Gültekin Çizgen archives, code: GCTS0003.

synthesis, as a concrete expression of the transformation of modern Turkish architecture from imitation to novel production through adding local and individual flavor appropriate to Turkey's changing circumstances. He asserts that the design is a testimony to the blending of Western construction methods with the traditional bazaar construction. Regarding local references, the materials used in the structure were selected to harmonize with the building's surroundings, aside from just durability (Tanyeli, 1994:63). The horizontal bearings and railings were left as exposed concrete, while the outside facades covered in lattice-style elements were made from brick. Although the Complex has a long façade, measuring 800 meters, the fragmented approach allowed small multi-blocks to suit the historical environment and human scale.

Doğan Tekeli, one of the architects of the project, stated that Le Corbusier had been their main influence during this period. This supports the idea that architects were concerned with embedding local references and making the artworks important parts of their design. The Complex contains nine artworks: ceramic panels by Sadi Diren

⁴ The founders of Kare Metal are sculptor İlhan Koman, sculptor Şadi Çalık, decorator Sadi Öziş and Mazhar Süleymangil. The founders Turk Grup Espas was founded by sculptor Hadi Bara, İlhan Koman and architect-urban designer Tarık Carım (it was later joined by Sadi Öziş). The group officially announced their foundation with a manifesto published in 1955. Even with its solid arguments and enthusiastic approach, it was short lived. The articles directly related with the group can be stated as: Kalmık, E. (1956). *Groupe Espace*. Esi, 6, 4. Kalmık, E. (1956). *Plastik Sanatlar Birleşimi*. Esi, 1, 4. *D'aujourd'hui*, L (1955). *Synthese des Arts et L'UNESCO*. *L'architecture D'aujourd'hui*, 58, 9. Bara, H. (1955). *Plastik Sanatlar Sentezi*. *Arkitekt*, 279, 21, 24. Bara, H. (1955). *Grup Espas*. *Arkitekt*, 280, 79. Also for more information about these groups and postwar architecture in Turkey see Yavuz, E. (2015). *Designing the Unity: Türk Grup Espas and Architecture in Postwar Turkey*. METU JFA, 32(2), 117-132.

(Abstract Composition, 1965) and Füreya Koral (Abstract Composition, 1965); mosaic panels by Eren Eyüpoğlu (Composition: Impressions from Anatolia journeys, 1965), Bedri Rahmi Eyüpoğlu (Abstract Composition, 1965 and Istanbul, 1965) and Nedim Günsür (Horses, 1967); a sculpture near the pool by Yavuz Görey; a metal relief by Kuzgun Acar (Birds); and another relief by Ali Teoman Germaner (Abstract Composition, 1965).

Tekeli stated at the time that, because he expected the building to remain permanently, it should include some contemporary Turkish works of art since it would provide them with a secure home (E. Yavuz, personal communication, May 14, 2013). He therefore took an integrated, planned approach to the task so that the artworks would not be simply decorative objects but rather an integral part of the design (E. Yavuz, personal communication, May 14, 2013). In defining his objective, Tekeli referred to the mosaic wall of the 1958 Brussels Pavilion that featured one wall that was entirely artwork, which was exactly what he wanted for the project (E. Yavuz, personal communication, May 14, 2013). The sketches of the building and Tekeli's own account indicate that the project resulted from collaboration.

Since architects do not think or operate in complete isolation from their own context, architecture is a product of both inside and outside agents, or, in other words, local and international considerations (Tekeli, 2005:15). Thus, it is also necessary to consider international discussions and events. In the early years of the 20th century and even in the late 19th century, various groups in the West aspired the unity of arts and architecture. These initial efforts contributed to postwar achievements by establishing a theoretical background for the re-cooperation of art and architecture. During this period, concrete examples of such a re-cooperation, defined as a synthesis, increasingly appeared in different geographies.

In France, for example, this development was a part of a government funding program for including the fine

arts as part of buildings (Redstone, 1968:146), which also aimed to preserve their intellectual and artistic dominance (Damaz 1959: 69). In his essay, '*A Synthese des Arts Majeurs*', Le Corbusier promoted this approach to ensure the French art community's welfare (Boesiger, 1999 : 155). He explains the synthesis as 'a new spirit', which, in Von Moos' words (2010: 97), 'stands for a way of thinking and, by implication, the spirit of an entire era – and not primarily for the idea of the total work of art, the *Gesamtkunstwerk*, comprising painting and sculpture under the aegis of architecture'.

The discussions, meetings and experimental works, many which made the issue of collaboration a focal point, were evidence of the collective spirit and the intense struggles in that era. Indeed, the critical overtones toward modern architecture actually focus on its scope, outcomes and how it is associated with the demands of the time. In this respect, the CIAM meetings were important platforms that gave voice to the collective spirit of the time. These meetings pondered on decreasing distance from everyday life and creating a bond with the people. They implied a different type of spatial experience, which appeals to sensual and aesthetic requirements. At that point, the synthesis of the arts became their focal point, which is the crucial point to touch upon briefly in the scope of this part.

In fact, this synthesis first became prominent at the CIAM (*Congres Internationaux d'Architecture Moderne*) Athens meeting of 1933, when Fernand Leger discussed the subject. In 1934, the group *l'Art Mural* discussed their collective work in the journal *Cahiers D'Art*, declaring that their main goal was to 'recreate the link' between the architect, sculptor and painter. The journal *L'Architecture d'Aujourd'hui* also featured discussions, such as Andre Bloc's article in the special 'Art et Architecture' volume of 1945, in which he commented on '*Synthese des arts majeurs: architecture-peinture-sculpture*'. The 1946 special issue of the journal concentrated on architecture, painting, sculpture and tapestry works by Le Corbusier, Brancusi, Picasso,

Giacometti, Savina, Leger, Miro and Jean Lurçat in relation to the question of artistic collaboration (Ockman, 2000: 65).

The issue of synthesis maintained its popularity in the following CIAM meetings. At the 1947 meeting, for instance, two questionnaires were presented focusing on the exclusion of the arts from public areas, under the title of 'The Questions of Aesthetics and of Architecture's Relationship to the Other Arts' (Ockman, 2000:65). At the 1949 Bergamo meeting, one session was devoted to the theme of the synthesis of the arts (Mumford, 2000:192). During the discussions, Jose Luis Sert asserted that collaboration was possible among painters, architects and sculptors, while Le Corbusier recommended creating a center to explore what the plastic arts could do for architecture (Mumford, 2000: 80-81, 84). The 1951 Hoddeston meeting, which concentrated on 'the core', included a section 'Architecture, Painting and Sculpture in The Core' by Jose Louis Sert. In Paris, specifically, various other collaborative groups emerged, such as the *Union pour l'Art*, *Association pour une Synthese des Arts Plastiques* and *Group Espace*. All these initiatives and discussions raised awareness of the concept of *Synthese des Arts Majeurs* and increased the search for ways to bring about a unity.

These considerations are valuable in the sense that Turkish practitioners were not unconcerned and inevitably, responded to them. Architect Bülent Özer (1964:79) cited examples of Le Corbusier's works in Chandigarh, and those of Giedion, Sert and Wiener in South America, suggesting that these regional approaches could inspire Turkish architects to create something similar in their context. On the other hand, Vedat Nedim Tör (MSUK, SAA, MG 5099) warned that Turkish art and architecture could only become modern by simultaneously integrating contemporary requirements and the tradition in a new synthesis beyond the arbitrary importing of stereotyped forms. He specifically referred to Seyfi Arkan's design for Haberler Bürosu [the Press Office] in the Hilton Hotel into, in which he had integrated traditional art pieces (Tör, MSUK,

SAA, MG 5099).

Lewis Mumford (1967:30) claims that regionalism is not a degradation to the use of local materials, nor is it imitation of the formal characteristics of the past; rather, it reflects the aim of acknowledging the 'actual conditions of life' and creating a sense of belonging. This phrase 'actual conditions of life' is reminiscent of a statement by Özer about the actual problems or demands that should be defined in order to internalize and modify modern forms to create appropriate solutions. An important issue that Turkish architects faced during this period is raised by Stuart Hall (1993:33). He argues that the local aspect is a natural reaction when people are subjected to globalization as one of the unavoidable aspects of modernity. This introduces a more complicated rhetoric that remains within the limits of an identification situated between local and international characteristics.

The decision to integrate artworks into the Complex can be linked to these considerations of locality. However, in order to fit within its urban context, the building has a paradoxical character: on the one hand, it marginalizes itself from the traditional environment through the conflicting posture of its modern appearance; on the other hand, its fragmented design and use of artworks is reconciliatory.¹²

According to Goldhagen, practitioners' efforts to respond to new social demands and needs by finding local solutions to international forms or concepts led to a socially formed modernism, which she calls 'situated modernism.' Goldhagen (2000:306) defines this as 'situating the users of the buildings socially and historically, in place and time.' The Complex is an ideal case for examining this concept, which includes several parameters that need to be discussed to analyze the main goal of the design, such as transparency, site specificity, the path taken within the space, personal freedom and the reinforcing of a sense of place.

The building has an obviously transparent character within its galleries and courtyards that provide a view of the Süleymaniye Mosque,

⁵ It is important to mention that most of the influential texts on this particular subject were written by artists, mostly by Bedri Rahmi Eyüpoğlu and Fethi Arda.

⁶ For a comprehensive list of the realized works see Appendix A.

⁷ This phrase actually belongs to Andre Bloc, which is quoted by Siren Çalık (2004:37).

⁸ The term collaboration refers to a planned integration of the artworks organized by the architect. In such a process, the artwork becomes an indispensable component of the structure. I prefer to use the term insertion for artworks that feature within the structure after its completion without any forethought.

⁹ With the changing circumstances and the balance of power throughout the world, the U.S. arose as a superpower, a new channel and new intellectual and cultural center, which resulted in a change in the traditional meaning of the west to include both the US and Europe.

¹⁰ This is also presented as a preferred scheme by Tapan and Yücel, Batur, Bozdoğan and Akcan while articulating on those years' architectural practices. When considering the indispensable effects of the political system, its arrangements and executions on the general transformation, the postwar years in Turkey used to be divided in two parts in order to better evaluate the facts and ongoing activities in this changed circumstances. This division is made according to the breaking points occurred in 1960 and 1980, both of which refer to the military interventions and the new constitutions in the following.



Figure 2. Kuzgun Acar, *Birds*, metal relief, IMÇ. Reprinted Özcan , N. et al.1969.

traditional residential patterns and the nearby ancient aqueduct. The attention paid to this silhouette was a particularly respected and acknowledged quality of the proposal (Vanlı, 2006:269). Indeed, the design's small-scale, fragmented character was inherited from this location. Beyond this, however, it can be argued that the integration of artworks tied the building to the site as well.

The articulation of space via these artworks and their role in directing users are other prominent aspects. The artworks serve as a welcoming element, with sculptor Kuzgun Acar's relief particularly highlighting the starting point of the Complex. In this way, the space evolves into another phase where users and passers-by gain a new experience while also answering criticisms that art is isolated from the

'common man',¹³

The architects' insistence on individual expression and their contributions to the current lexicon of modern architecture are surely associated with the notion of 'personal freedom' within the concept of 'situated modernism'. In the Complex, the architects embedded their personal vision into this very public building by including artworks and collaborating with the artists.

The relationship between the public and the building is also emphasized through another parameter of situated modernism, which 'reinforces a sense of place' through design attitudes. Thus, the artworks not only make the Complex's design humanist but also attempt to create a public identity that culminates in a sense of place from the public's perspective. That is, by integrating artworks into the project, the architects strengthened the sense of place, primarily through the pieces' compositional and formal features.

The artists, especially Eyüpoğlu, sought to reintroduce traditional arts and crafts into contemporary art production; that is, they aspired to unite the techniques and the expressive manner of Western painting with traditional narratives [Figure. 3]. They aimed to create a synthesis falling somewhere between modern art and traditional Turkish art. Using abstract features alongside simplified expressions of folkloric themes, the artists contributed to the visual drama of the building while reconciling the local and the international [Figure. 4-8]. Yet, more than that, integrating the arts into the design was a means of communicating and reestablishing ties with the public through the use of familiar signs and symbols related to a shared past. Thus, one can interpret this initiative as a social effort that evokes a notion of public identity and forms a kind of social adherence, invoking feelings of familiarity and/or a sense of belonging.

3.Rapprochement with the public

During the postwar years, the architectural debates tried to figure out how to apply the concept of unity and the arrangement of different languages



Figure 3. Bedri Rahmi Eyüpoğlu, *Istanbul*, mosaic panel, IMÇ. Author's archive.

and mediums in one entity alongside searching for the publicness of architecture. Regarding the arguments in this article, the agenda of the CIAM meetings, which included the synthesis of arts, creating humanist spaces and the publicness, worth highlighting. In fact, questioning of modern architecture in that kind of a sphere has the potential to trigger similar debates in Turkish architectural milieu. This, on the other hand, supports another assertion in this article, which is emphasizing this particular era, meaning postwar period, when the intensity of these debates is seen.

Criticisms of modern architecture dealt with its isolation from the public, with one possible solution being to reevaluate its principles and embrace society by reintegrating user demands into design so as to create democratic spaces. There seems to have an anxiety about the status of modern architecture that could cause alienation and distance from everyday people, in other words: isolation. At the 1947 CIAM meeting, this idea is also clearly put forward by Giedion together with integrating arts: "If we really agree the right of the emotional world to exist in this sphere, then architecture and town planning can no longer be regarded in isolation from their sister arts." (Giedion, 1951:35). At the 1949 CIAM meeting, in Commission II, the Report B addressed the issues of contemporary art, the man in the street as well as urbanism and the synthesis of the arts. Under the section "*l'Urbanisme et la Synthèse des Arts*", it is stated that, in order to gain a social function, the visual arts and architecture have to be integrated. (Ungers, O.M. & Ungers, L., 1979). Critics argued that modern architecture had to be acceptable for all strata of society, and that everyone should be able to recognize and understand it. This implied that architecture should appeal to the public's feelings in order to be internalized.

In parallel with this concern, architectural debates in Turkey focused on the need to strengthen the dialogue between architecture and society. This 'anxiety' (Golhagen & Legault, 2000:13) about the present state of modern



Figure 4. Bedri Rahmi Eyüpoğlu, *Abstract Composition*, mosaic panel, IMÇ. Author's archive.



Figure 5. Ali Teoman Germaner, *Abstract Composition*, relief, IMÇ. Author's archive.

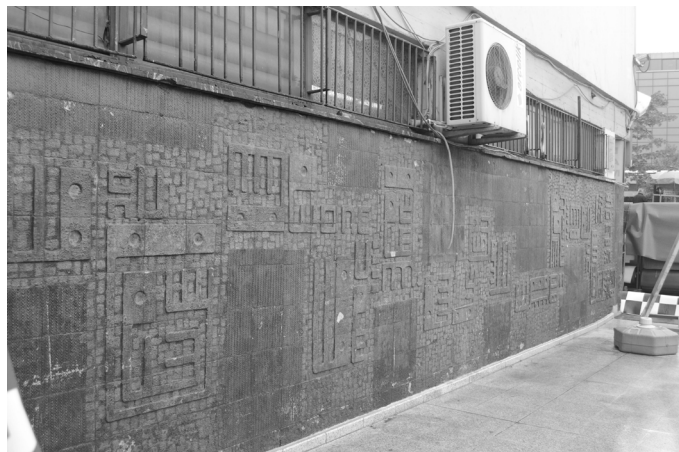


Figure 6. Sadi Diren, *Abstract Composition*, ceramic panel, IMÇ. Author's archive.

architecture was also felt in Turkish architectural circles, particularly during the 1960s. Şevki Vanlı (1970:49), for example, claims that the similarity of 1950s architectural design in Turkey and in the international arena was due



Figure 7. Nedim Günsür, *Horses*, mosaic panel, IMÇ. Author's archive.



Figure 8. Eren Eyüpoğlu, *Composition: Impressions from Anatolia journeys*, mosaic panel, IMÇ. Author's archive.

to ignoring the values of the public or the popular majority.

Cengiz Bektaş (1970: 38) set forth the notion of designing with respect to the demands of all strata of the society. His criticism focused on the disconnected manner of architecture after 1950; he criticizes it as not having considered the realities of society and doing nothing more than following a trend. The solution, he claimed, was in finding the real and simple solutions (Bektaş, 1970: 38). Aydın Boysan (1970: 39) described how the relationship between architecture and society had begun to evolve after the 1950s. He argued that the first upheaval in the society was made at the intellectual level, which shed light on architecture and its disconnection from the society. Accordingly, the social aspect of Turkish architecture was also an issue for the Chamber of Architects, reflected in its

¹¹ In addition, in line with the increasing international relations, an important issue that the architects urged upon was to integrate with the Union of International Architects (UIA).

motto 'Architecture for Society'. In a report for the chamber, architect Vedat Dalokay (1968:13) argued that the notion originated in the economic and political shifts between 1954 and 1968, and their effect on architects. He linked the criticisms within architecture to the context, which could be considered a social act itself. In a context that highlights the social aspect so firmly, how did this Complex create a link with society? A pragmatic solution emerged in the form of humanistic spaces that appeal to all members of the public. However, this raises further questions: What is implied by this humanistic approach in architecture? How it can be framed? Regarding the architecture of humanism, Geoffrey Scott (1969:15, 17) points to the concept of delight as the sine qua non, with its utilitarian purpose; meaning, what gives architecture its aesthetic quality and stimulates the users' emotions. This concept, as an extension of human function and a major component in design, was another issue discussed at CIAM meetings. Accordingly, collaboration with the arts could be an effective response to this concern.

The painter Ercüment Kalmık (1956: 4) notes in his essay 'Plastik Sanatlar Birleşimi' [synthesis of Plastic Arts] that such collaboration can create an atmosphere that satisfies the people's needs. This emphasizes the people's demands within a space, as appealing to their emotional needs and labeling the issue as a problem of function. This integration was regarded as a new aspect of design that was expected to fulfill the public's essential needs humanistically and with social utility, while also addressing the issue of publicness. That is, an artwork fits the space if it creates a stable plastic cohesion that delights beholders.

To this end, the design team of the Complex consolidated the publicness of the building by siting artworks at its entrances, visible from the main street. The Complex's close proximity to a busy axis in the city means that it is both highly visible and perceptible. It was predicted at the time that the building, constructed on an abandoned site, would provide a link to the boulevard, thereby improving the location's status

and drawing attention to the building itself (Arkitekt, 1960:123).

Apart from the mosaic walls, the architects deliberately left one wall blank for the metal relief to serve as a starting point and symbol for the building (E. Yavuz, personal communication, May 14, 2013). As a means of expression and location within the structure, this abstract relief clearly contrasts with the surface it is mounted on. In fact, the building's rectilinear form is broken up by the relief's dynamic and relatively natural characteristics. This approach also helps lessen the tension between the rigid geometry of these international forms, the building's context and the public. The intention in placing the artwork on the public side of the building, deliberately exposing it to public scrutiny, hints at a desire to gain public recognition and reconcile architecture with the people by allowing Acar's work to leave its mark on the minds of the public.

It thus becomes clear that the architects included artworks with a specific intention rather than as random decisions [Figure. 9]. This makes the placement of artwork within a space important and determinative if architecture is assumed to create a bond with the public. As in this example, artwork can be sited on the outside surface facing the public or within an interior space to welcome the public.

In one of his interviews on the painting-sculpture-architecture synthesis, Sculptor Şadi Çalık (1956:5) claimed that this approach, which is connected to people's needs, leads to the integration of the arts into their living space. Once they become an integral part of architecture, paintings no longer require a canvas and sculpture is no longer just a self-contained object (Çalık, 1956:5), which is undoubtedly the case in the Complex.

The notion of publicness can be also a concern of artists. For instance, Koral, when describing the creation of her work for this building, stated that she visited the place several times and stood there for hours in front of the wall to examine the different effects of the daylight (Kulin, 2012:396). She then walked repeatedly up and down the boulevard to get a feel of the

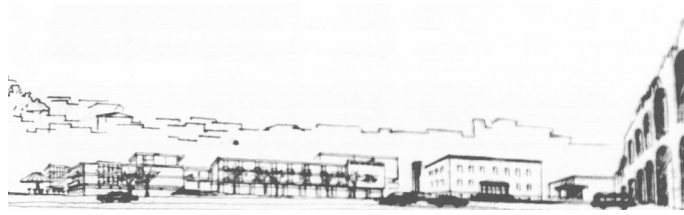


Figure 9. Doğan Tekeli, *Sami Sisa*, a sketch of the exterior view, IMÇ. Reprinted from Özcan, N. et al. 1969.



Figure 10. Füreyâ Koral, *Abstract Composition*, ceramic panel, IMÇ. Author's archive.

composition from the perspective of a person in the street. This determined her choice of forms, particularly the three points that could easily be seen from a certain distance on the street (Kulin, 2012:396) [Figure. 10].

The integration of artworks into architecture may be based on either the client's or architect's vision for the structure. In particular, the appreciation shown towards public spaces and incorporating artworks into the design can be considered a result of the desire to emphasize a building's publicness. İlhan Tekeli (2005:28) argues that contemporary politics, described as populist, and the country's intense international relations at that time affected the design of public buildings. This underlines the changing circumstances due to increased consumerism and the greater role of the private sector.

During this period, the growing association between the artistic realm and the private sector as patron is a remarkable development that coincided with a desire among artists to find suitable outlets for their art, such as private galleries. This supports Bozdoğan's (2008: 65) argument

¹² A book published in 1969 by the cooperative presented the Complex of Retail Shops as new in the context of the old Istanbul, stressing the paradox between the new and the old that had been created with the construction of the building within the urban landscape (Özcan, N. et al., 1969). Yet, this also reveals the contribution of the building to the transformation of the historical peninsula, where the building reflects the modern corporate vision of the new patronage and the new economy in Turkey.

about 'creating surplus value in architecture' in relation to the alliance between business and the arts. This development gave architecture the role of providing suitable locations for artworks to perform its role as part of the unity with architecture. That is, architectural practice was able to adapt its perspective and incorporate the desires of its patrons. Apart from the Complex, there are several examples. The humanistic intent of the Vakko Factory's architect to create an environment that improves the workers' productivity is clearly expressed (Baysal & Birsal, 1970: 161) while Füreya Koral's ceramic work, 'Kuşlar' [Birds], for the Divan Hotel Patisserie aimed to offer a welcoming element for the space and provide a suitable backdrop for the company's products.

The assertion about engaging with society reveals another issue at the center of the artistic realm. As Hilde Heynen points out, the duality of the social and the individual aspects feature in the arts. Following Adorno's view, Heynen (1999:192) argues that artistic practices may be perceived in two distinctive ways: 'in the perspective of their social definition and social relevance' and 'in the perspective of their autonomy as aesthetically shaped objects'. She explains this social aspect and its influence on the arts using the term 'material', quoting from Adorno's argument, clarifying that the term refers to both 'the physical material' and 'the techniques at the artist's disposal, his arsenal of images and memories, the influence of the context on the work' (Heynen, 1999:188).

Adorno describes this notion, *a fait social*,¹⁴ as follows:

'Social forces of production, as well as relations of production, return in artworks as mere forms divested of their facticity because artistic labor is social labor; moreover, they are always the product of this labor' (Adorno, 2002:236).

This *fait social* argument also applies to Turkish architecture culture. Regarding the artistic and architectural discussions of the time, criticism was unsurprisingly redirected to a social level. Artists also became involved

in the social relations of production, having sought permanent shelter and a wider audience for their work, and having voiced their concerns about arts' permeation into daily life, considering the spatial designs of architects.

According to Turan Erol (1967:2), the state should provide the means for art to contribute to society and penetrate people's lives. His formulation consists of extending the borders of paintings and turning them to ceramic or fresco surfaces or stained-glass works. This suggested recipe recalls Bedri Rahmi Eyüpoğlu's (1952: 3) statements in which he offered a solution to avoid the painting from being a transient piece or in his own terms, "from a nomadic life".

4. Conclusion

Istanbul Complex of Retail Shops is considered an important milestone because it represents a shift within Turkish architectural culture away from merely replicating modern architectural practice (Alsaç, 1973:22). That is, the structure applied an international vocabulary without compromising the local, with the inclusion of artworks making a crucial contribution to its hybridity. More importantly, the collaborative execution of the project and its intended integration support the claim that it exemplifies 'situated modernism'. The project's intentions thus situate it beyond the uneven territory of a possible relationship lying between the arts and architecture.

The architects' approach and the integration of artworks demonstrate the simultaneous pursuit of a new rhetoric and adaptation of international formulas. Indeed, the move towards collaboration with the arts occurred at a convenient time to fill a newly-recognized need. In the Complex, it seems that art was a tool for resolving the issues facing modern architecture. The building's design concept shows that the applied approach goes beyond merely collecting artworks because they in fact become an important component of the structure. In the same way, the artworks find themselves effective roles in the ongoing oscillation between the local and the international.

¹³ This aspiration to integrate the arts into all areas of everyday life was certainly one of the primary concerns of the artistic sphere that started in the early stages of the Turkish Republic. Kalmık claimed that integrating artworks into daily life would transform a city into a giant museum and elevate the art culture/aesthetic taste of society (Kalmık, 1944:2).

¹⁴ The term is mentioned by Adorno (2002:225).

The effort to revise modern architecture's principles in an attempt to respond to contemporary critiques, the initiative of utilizing arts by embedding them into the spatial considerations, undoubtedly, helped architects realize the vision of "architecture for society". Within the tension between the functionalists versus the humanist approaches, even the use of traditional references in artworks undertook the role of a mediator. Due to their potential to provide a connection with the public and generate a sense of belonging, these artworks, eventually, became major elements to strengthen the publicness of the building.

This critical analysis of the Complex shows how the building's intended integration helped transcend the split between different fields and resolve ambiguities between the arts and architecture, specifically the uneven relationship between them. In short, this building is a remarkable example from Turkey's postwar architecture of this engaging relationship, in that it manifests a local dialectic of modernism while mediating between the arts and society.

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Appendix A

Building, architect, year, city, artist- (Application year of the artwork)

12 Radar Tower, Ragip Buluç, İstanbul, Mustafa Pilevneli-2002

4. Levent Residential Estates, Kemal Ahmet Arû, Rebii Gorbon, 1954, İstanbul, Bedri Rahmi Eyüpoğlu, Eren Eyüpoğlu, Nurullah Berk

Agricultural Products Office Headquarters, Özsan, Bektaş, Vural, 1964, Ankara, Erdoğan Ersen, Eren Eyüpoğlu-1969, Turan Erol

Ahmet Kanatlı High School, Eskişehir, Devrim Erbil-1970

Akbank Şişli Branch, İstanbul, Nasip İyem-1967

Akbank Şişli Branch, İstanbul, Nasip İyem

Akün, Emek İnşaat, Adnan Unaran, Adnan Yücel, 1968, Ankara, Cemil Eren

American-Turkish Foreign Trade Bank, İstanbul, Nasip İyem-1965

Anıtkabir, Emin Onat, Orhan Safa, 1952, Ankara, Hüseyin Anka, Zühtü Müritoğlu, İlhan Koman, Hadi Bara Anka Ajans, Eren Eyüpoğlu-1964

Ankara University Faculty Of Medicine Hospital, Ankara, Eren Eyüpoğlu, Bedri Rahmi Eyüpoğlu-1965

Apartment In Topağacı, M3 Architecture Studio, Asim Mutlu, Utarit İzgi, Esad Suher. İstanbul,

Füreyâ Koral

Ari Cinema, Ankara, Cemil Eren1968, Hamiye Çolakoğlu, Eren Eyüpoğlu

As Cinema, İstanbul, Şadi Çalik 1966

Atatürk Cultural Centre, Ruknettin Güney, Feridun Kip-Phase 1, Hayati Tabanlıoğlu-Phase 2-3, 1946-1969, İstanbul, Mustafa Pilevneli, Sadi Diren

Aygaz Headquarters, İstanbul, Mustafa Pilevneli 1978

Bahçelievler Renkli Cinema, Ankara, Ferruh Başağa- 1955-56

Başak Insurance Building, İstanbul, Füreyâ Koral

Bilkent University Faculty Of Engineering, Ankara, Hamiye Çolakoğlu 1999

Bilkent University Library, Erkut Şahinbaş, Selim Vural, 1993-95, Ankara, Hamiye Çolakoğlu

Bonn Turkish Republic Foreign Affairs Embassy, Oral Vural, Cengiz Bektaş, Vedat Özsan, 1967, Bonn, Bedri Rahmi Eyüpoğlu

British Embassy Primary School, Cengiz Bektaş, Ankara, Turan Erol

Broadcasting House, Utkular, Erginbaş, Güney, 1945, İstanbul, Zeki Faik İzer- Mural 1949, Özdemir Altan-Tapestry, Eren Eyüpoğlu-1972-73

Brussels Pavilion, Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy, İlhan Türegün, 1958, Brussels, Bedri Rahmi Eyüpoğlu, İlhan Koman, Sabri Berkel

Buyuk Sinema Grand Cinema, Abidin Mortaş, 1949, Ankara, Turgut Zaim, Nurettin Ergüven

Capital Market Building, Ankara, Sadi Diren

Central Bank, Samsun, Yavuz Görey-Before 1973

Cep Cinema, Ankara, Sadi Diren

Cerrahpaşa Hospital, İstanbul, Eren Eyüpoğlu 1978

Chamber Of Commerce Building, Orhan Şahinler 1963-70, İstanbul, Neşet Günel, Şadi Çalik, Özdemir Altan, Devrim Erbil, Tamer Başoğlu, Adnan Çoker, Murat Şahinler, Yalçın Karayağiz, Emre Zeytinoğlu

C.H.P. Headquarters, Ankara, Hamiye Çolakoğlu 1978

Coca Cola Factory, Adana, Sadi Diren

Complex Of Retail Shops, Doğan Tekeli, Sami Sisa, Metin Hepgüler

(Site Mimarlık), 1960, İstanbul, Bedri Rahmi Eyüpoğlu, Eren Eyüpoğlu, Kuzgun Acar, Füreyâ Koral, Yavuz Görey, Nedim Günsür, Sadi Diren

Çanakkale Seramik, Çan, Atilla Galatali

Çankaya Komutanlık Lojmanlari, Cengiz Bektaş, 1965-68, Ankara, Turan Erol, Neşet Günel, Erdoğan Ersen

Çelik Palas Hotel, Bursa, Eren Eyüpoğlu-1966

Çeşme Motel, İzmir, Devrim Erbil-1975

Çınar Hotel, Rana Zipci, Ahmet Akin, Emin Ertam, 1959, İstanbul, Unknown- Wall Panel And Mural

Darka Swimming Pool, İznik, Sadi Diren

Divan Hotel, Rüknettin Güney. Renovation:Abdurrahman Hanci And Aydın Boysan, 1972-75, İstanbul, Mustafa Pilevneli, Erol Akyavaş, Jale Yimabaşar, Füreyâ Koral, İlhan Koman, Bedri Rahmi Eyüpoğlu, Mustafa İslimyeli, Gencay Kasapçı, Hayati Misman

Dragos Hotel, İstanbul, Devrim Erbil-1978

Eczacıbaşı Headquarters, İstanbul, Şadi Çalik- 1962

Emek Building, Enver Tokay, 1959, Ankara, Kuzgun Acar, Turan Erol

Erden-Berrin Onur House, Eskişehir, Devrim Erbil-1974

Etap Hotel, Gencay Kasapçı

Etibank, Tuğrul Devres-Tuncer Yilmaz-Vedat Özsan, 1955-60, Ankara, Eren Eyüpoğlu

European Council Building Strasbourg, Strasbourg, Sadi Diren-1977

Fitaş Cinema, İstanbul, Sadi Diren

Fruko Factory, İstanbul, Sadi Diren

Garanti Bank Beşiktaş Branch, İstanbul, Devrim Erbil-1976

Garanti Bank Nişantaşı Branch, İstanbul, Devrim Erbil-1973

Gayrettepe School Of Architecture And Engineering, İstanbul, Nasip İyem-1968

General Dictorate Of Highways, 9th Region Facility, Diyarbakır, Turan Erol-1959

Grand Ankara Hotel, Ankara, Turan Erol

Grand Efes Hotel, Paul Bonatz, Fatin Uran, 1964, İzmir, Atilla Galatali, Nasip İyem, Salih Acar, Şadi Çalik,

Eren Eyüpoğlu, Güngör Kabakçioğlu
Cevat Şakir, Bedri Rahmi Eyüpoğlu,
Ferruh Başağa, Cevdet Altuğ, Erdoğan
Ersen, Adnan Turani, Yavuz Görey,
Erdoğan Değer

Hacettepe Children's Hospital,
Ankara, Eren Eyüpoğlu 1978

Hacettepe University Hospital,
Ankara, Eren Eyüpoğlu-1966

Hacettepe University Department
Of Morphology, Ankara, Atilla
Galatalı, Eren Eyüpoğlu-1965

Hacettepe University Faculty Of
Dentistry, Ankara, Füreya Koral 1965

Halil Bektaş Primary School,
Denizli, Turan Erol-1970

Harbiye Officers' Club, İstanbul,
Atilla Galatalı

Haydarpaşa Chest Diseases Hospital,
İstanbul, Eren Eyüpoğlu 1979

Heybeliada Naval College, İstanbul,
Ferrun Başağa 1956

Hilton Hotel, Som, Sedat Hakki
Eldem, 1952, İstanbul, Bedri Rahmi
Eyüpoğlu, Jale Yilmabaşar

Hilmi Bodur House, Hamiye
Çolakoglu 1991

Intercontinental Hotel (Today
The Marmara Hotel), Fatin Uran.
Müellifler: Ruknettin Güney,
Dekorasyon: Abdurrahman Hanci,
Aydın Burteçene, Reşat Seviçsoy,
1975, İstanbul, Altan Adalı, Oktay
Anılanmert, Sadi Diren, Afet
Erengözgin, Bülent Erkmen, Atilla
Galatalı, Fuat İzer, Reyhan Kaya,
Hüsamettin Koçan, İsmail Hakki Öcal,
Mustafa Plevneli , Mazhar Resmor,
Mustafa Aslier, Elif Ayiter, Muammer
Bakir, Ferruh Başağa, Barbaros Baykal,
Sabri Berkel, Gülşen Çalik Can,
Mahmut Celâyir, Mengü Ertel, Veysel
Erüstün, Güngör İblikçi, Hasan İlday,
Ergin İnan , Ragıp İstek, Fevzi Karaköç,
Fethi Kayaalp, Gülseren Kayalı, Kadri
Özayten, Sona Sirapyan, A. İsmail
Türemen, Uğur Üstünkaya, Demet
Yersel, Saim Süleyman Tekcan

İstanbul City Hall, Nevzat Erol,
1953-60, İstanbul, Nuri İyem, Ferruh
Başağa, Şadi Çalik, Hüseyin Gezer,
Nazim Koşkan

İstanbul Naval Museum, İstanbul,
Atilla Galatalı

İstanbul University Faculty Of
Sciences, Emin Onat, Sedat Hakki
Eldem 1944, İstanbul, Neşet Günel
-After 1954

İstanbul University Faculty Of
Economics, İstanbul, Şadi Çalik 1964

Italian Airlines Office, Feridun
Akozan, Hüseyin Baban, 1957,
İstanbul, Unknown-Mosaic Panel

İhsan Doğramacı House, Hamiye
Çolakoglu 1990

İstanbul Chamber Of Commerce
Building, New, İstanbul, Mustafa
Pilevneli 2000

İstanbul Governorship Hall, İlhan
Tayman, Avni Yüncüoğlu, İstanbul,
Jale Yilmabaşar

İş Bank Headquarters, Ankara,
Ferruh Başağa 1965, Gencay Kasapçı

İşbank Osmanbey Branch, İstanbul,
Devrim Erbil-1973

İşbank Pangaaltı Branch, İstanbul,
Devrim Erbil-1970

İşbank Taksim Branch, İstanbul,
Eren Eyüpoğlu-1972

İşbank Taksim Branch, İstanbul,
Devrim Erbil-1974

Jak Kamhi Waterside House, Utarit
İzgi, İstanbul, Şadi Çalik-1974

Karaköy Aksu İşhane, İstanbul,
Bedri Rahmi Eyüpoğlu

Karaköy Pharmacy, İstanbul, Sadi
Diren

Karaköy Tatlicılar Patisserie,
İstanbul, Eren Eyüpoğlu-1965

Kızılay İşhane, Ankara, Eren
Eyüpoğlu-1966

Koç Company, İstanbul, Sadi Diren
Konak Cinema, Ruknettin Güney,
1959, İstanbul, Şadi Çalik

Lale Cinema And Theatre, Ankara,
Eren Eyüpoğlu-1972

Land Forces Headquarters, Ankara,
Hamiye Çolakoglu 1984

Lido Swimming Pool, Halit Femir,
1941-44, İstanbul, Bedri Rahmi
Eyüpoğlu

Lisbon Turkish Republic Foreign
Affairs Embassy, Orhan Şahinler,
Muhlis Türkmen, Hamdi Şensoy, 1963,
Lisbon, Gülsün-Devrim Erbil, Şadi
Çalik, Sabri Berkel, Hüseyin Gezer

Maçka Hotel, İstanbul, Ruzin
Gerçin-1970, Eren Eyüpoğlu-1971

Markiz Patisserie, İstanbul, Mazhar
Resmor

Marmara Hotel, Ankara, Füreyya
Koral, Sadi Diren, Bedri Rahmi
Eyüpoğlu, Eren Eyüpoğlu 1966

Mansion Of Chief Of General Staff
And Commanders In Chief Of Armed
Forces, Ankara, Turan Erol-1964-65

Mersin Harbor, Mersin, Şadi Çalik-1963

Metu Faculty Of Architecture, Altuğ-Behrüz Çinici, 1963, Ankara, Gencay Kasapçı-1968

Metu U3 Lecture Hall, Altuğ-Behrüz Çinici, Ankara, Şadi Çalik

Ministry Of Energy And Natural Sources Building, Ankara, Devrim Erbil-1975

Ministry Of Public Works, Cihat Burak

Mola Hotel, Ankara, Nasip İyem-1969, Ruzin Gerçin-1970

Nato Headquarters, Jacques Carlu (Abdurrahman Hanci Was Involved In The Team For Interior Design), 1960, Paris, Bedri Rahmi Eyüpoğlu

Necip Sait Barlas Waterside House, İstanbul, Nasip İyem-1963

Odakule Center, Kaya Tecimen, Ali Kemal Taner, 1976, İstanbul, Salih Acar

Opera House, Şevki Balmumcu, Paul Bonatz, 1933, Renovation: 1948, Ankara, Bedri Rahmi Eyüpoğlu, Cemal Tollu

Ottoman Bank Ankara Branch, Ankara, Nasip İyem-1969

Ottoman Bank Bursa Branch Office, Bursa, Bedri Rahmi Eyüpoğlu 1971

Pension Fund Building, Eskişehir, Devrim Erbil-1973

Pe-Re-Ja Factory, İstanbul, Sadi Diren

Residence In Kireçburnu, İstanbul, Devrim Erbil-1966

Residence Of The President, Ankara, Mustafa Pilevneli 1989, Sadi Diren

Restaurant Mehmetali, Güngör Kaftancı, 1965, Güzelyalı, Devrim Erbil

Rıza Yalman House, Abdurrahman Hanci, 1952, İstanbul, Bedri Rahmi Eyüpoğlu

Sadıklar Apartment, Emin Necip Uzman, 1951, İstanbul, Mazhar Resmor

Samatya Ssk Hospital, İstanbul, Bedri Rahmi Eyüpoğlu-1959

Sheraton Hotel, Ahe Mimarlık, İstanbul, Eren Eyüpoğlu-1972-73

Sumerbank Pavilion, Affan Kırımlı, Muhlis Türkmen, Muhteşem Giray, 1948, İzmir, Hüseyin Anka

Şekerbank Kızılay Branch, Ankara, Gencay Kasapçı, Sadi Diren

Tam Sigorta Building, Ankara, Füreya Koral 1969

Tarabya Hotel, Kadri Erdoğan,

1964, İstanbul, Ferruh Başağa, Mustafa Pilevneli, Nasip İyem, Sadi Diren, Salih Acar

Teacher's Bank Headquarters, Ankara, Gülsün-Devrim Erbil

Tofaş Headquarters, İstanbul, Mustafa Pilevneli 1974

Tpao Head Office, Ankara, Atilla Galatalı

Turkish İşbank Kadıköy Branch And Apartment, Perran Doğancı, Altay Erol, S. Giritlioğlu, Cavit Özedeý 1957, İstanbul, Mediha Akarsu

Turkish National Assembly, Clemens Holzmeister, 1963, Ankara, Ferruh Başağa

Turkish Petrol Headquarters, Demirtaş Kamçıl, Rahmi Bediz, 1962-74, Ankara, Unknown Metal Stylized Wall Panel, Ceramic Panel

Turkish Petrol Gölbaşı Night Club, Ankara, Nuri İyem 1970

Uğur Mumcu House, Ankara, Hamiye Çolakoğlu 1996

Ulus Center, Bozkurt, Beken, Bolak, 1954, Ankara, Adnan Turani, Arif Kaptan, Füreya Koral, Nuri İyem, Eren Eyüpoğlu

United Nations, Le Corbusier, Oscar Niemeyer, Sir Howard Robertson, Et Al. With Harrison And Abramovitz, 1947-53, New York, Şadi Çalik- 1970

Vakıflar Bankası Galatasaray Branch, İstanbul, Nasip İyem

Vakko Factory, Haluk Baysal, Melih Bırsel, 1969, İstanbul, Bedri Rahmi Eyüboğlu, Metin Şahinoğlu, Nevzat Yüzbaşıoğlu, Jale Yilmabaşar, Haluk Tezonar, Tankut Öktem, Şadi Çalik, Eren Eyüpoğlu, Hasan Kavruk, Mustafa Pilevneli, Teoman Madra

Yapi Kredi Bank Beyoğlu Branch, İstanbul, Nasip İyem

Yapi Kredi Bank Kızılay Branch, Mukbil Gökdoğan, Sabri Oran, 1962-71, Ankara, Şadi Çalik, Ruzin Gerçin-1971

Yapi Kredi Bank Antalya Branch, Ankara, Devrim Erbil-1976

Yapi Kredi Bank Beykoz Branch, Ahmet Oral, 1971, İstanbul, Erdinç Bakla

Yapi Kredi Bank Headquarters, Ahmet Oral, 1971, İstanbul, Ruzin And Atilla Galatalı, Gültekin Çizgen

Yapi Kredi Bank Headquarters, Ankara, Eren Eyüpoğlu- 1970

Yapi Kredi Bank Kordon Branch,

İzmir, Şadi Çalik 1971

Yapi Kredi Bank Tepebaşı Branch,
İstanbul, Ruzin Gerçin-1971

Yapi Kredi Insurance (Previously
Halk), İstanbul, İlhan Koman 1971

Yıldız Technical University
Auditorium, İstanbul, Devrim
Erbil-1989

Yıldız Technical University Library,

İstanbul, Devrim Erbil-1987

Ziraat Bank, İstanbul, Füreyâ Koral
1966

Ziraat Bank Headquarters, Ankara,
Nasip İyem-1966

Ziraat Bank Karaköy Branch,
İstanbul, Şadi Çalik 1970

Ziraat Bank Kızılay Branch, Ankara,
Gencay Kasapçı 1963