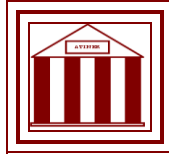


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ARC2013-1859**

**1900S' (Post) Modernism in Turkey**

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## **1900S' (Post) Modernism in Turkey**

**Asu Besgen**

**Solen Koseoglu**

### **Abstract**

*Every age has its own carriage, its expression, its gestures', Charles Baudelaire.*

It is known that National Architectural periods of Turkey since the 1920s are shaped by referring to Turkish-Seljuk-Ottoman authentic themes with socio-cultural conditions of such periods. In this sense, it is challenging that First and Second National Architectural movements in Turkey present parallel features with the postmodernist movement in world architecture. Within this context, proving interpretability of National Architecture periods as a post-modern movement consists the problem of the study. The aim of the study is to present that the formation of architectural style in Turkey is not similar with the progressing process in the world and effects in the 1900s is independent from world architecture effects. This study will discuss the process called Postmodernism after Modernism in the world is not applicable to Turkish architecture and that postmodern traces are followed in Turkey before the world architecture.

**Keywords:** Turkish Architecture, Turkish National Architecture Periods, Postmodernism, Style.

## **Introduction: Questions**

Turkey is the Mediterranean country founded on Anatolian territory; in respect to its geographical position, it hosted several various civilizations and with this feature Anatolian territory is recalled as ‘the cradle of civilizations’.

With the acceptance of republican government style in 1923, Turkey began to be re-shaped in the ideal of Ataturk’s revolution by gaining a new government and identity. Republican ideology of Ataturk’s revolutions began to shape the change and transformation of the country with 6 principles named as ‘Republicanism’, ‘Nationalism’, ‘Populism’, ‘Statism’, ‘Secularism’, ‘Revolutionist’.

In this context, to abolish the sultanate and old social order related to it, to regulate according to the models received from the modern West instead of it, to raise and strengthen Turkish national consciousness, and so to provide defending the independence of Turkey are included in prominent main purposes of Republican government.

The Republican government put into practice rapidly their requests of integration with the West to achieve these aims and establish modern Turkey, enlightenment and contemporary in the fields of economic, cultural, social and political. Hence; the idea of modernization of the country affects all areas of life. Turkish Republican Architecture has also carried on its effectiveness enough to keep up with global architecture medium by having share from this change, sometimes inside its boundaries sometimes beyond its boundaries.

Within the scope of this study, the travel towards the essence of Turkish Republican architecture is attempted to be examined by relating it with the world’s trends of that age in the way of asking some questions to criticize the period in the lights of modern and postmodern effects and principles.

The questions are;

Was Modern Architecture is said to be realized after the 1950s and Postmodern Architecture is said to be realized at the end of the earliest 1970s, experienced such a periodic process?

Is it enough to understand the period by viewing from all aspects to evaluate the Turkish First National Architecture Period independently a modernizing effort?

May the approach realized at the beginning of the 1900s be corresponded with postmodern approach in Turkish Architecture?

Under which conditions may it be said that the Turkish First and Second National Architecture periods correspond with postmodern efforts?

Does the historic approach which was adopted due to style seeking in the first years of the Turkish Republic correspond with historicism by means of Postmodernism?

## Methodology

The method of the research in the first part of the study is literature review; the second part depicts and defines the National Architecture Periods in Turkey and Postmodernism in the world, while the last part includes a comparative and contrastive analysis of both.

The discussion that is handled with these assumptions includes period definitions made through data collected about the subject and formation of a sample group to examine the hypothesis created.

## Theory

*The Factors that Prepared the First National Architecture Period and the First National Architecture in Turkey*

*'...(Turkish Nationalism) bases on to reserve particular moral quality and independent identification of Turkish social community as well as to walk in a common harmony with all modern nations; in this respect, Turkish Nationalism do not want non-national movements to enter and diffuse into the country', Ziya Gokalp*

Nationalism movements, which have started to get strong in Europe in the 19<sup>th</sup> century, pulled the Ottoman Empire into the foregone conclusion. While communities in Europe has separated from Ottoman by the nation conscious, thinkers has directed to the west by having recourse from Islam solidarity, namely panislamism. Therefore, at the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup> century are called as Ottoman-Islamic synthesis. It would have been seen that panislamism would not be a remedy with a disappointment created by separations of Arabic countries from the empire. The movement after panislamism would be Pan-Turkism and the remedy will be searched in returning to self. Nationalism is on prominent any more instead of religious connections. As a conclusion, reflections and effects of all social and political developments are monitored in architectural movements of those periods.

Nationalist trends developed together with the 2<sup>nd</sup> Constitutionalist period, which was announced in 1908, has brought new quests into architecture. New classical period of Turkish architecture starts with the new movement called 'Neoclassical Turkish Style' or 'National Architectural Renaissance' led by Architect Kemalletin and Vedat Bey. Then after the 1970s this style will be referred as the 'First National Architecture' heads for a new architectural creation loaded with components and trimmings transferred from Seljuk and classical Ottoman buildings instead of Ottoman-Islamic references before 1908.

Architects of this period tried to create a National Architectural renaissance and Turkish national style by reviving classical Turkish

architectural compositions. This process was also defined as a result of becoming conscious to be a nation<sup>1</sup>.

#### The Architectural Features of the First National Architectural Period

*‘...Almost all architects walked from the era which was opened by Architect Vedat and Kemalettin. The government encouraged this movement, wanted all buildings such as school, barracks, and train station to be built by a national style. Furthermore, it was requested to make a law that will force to build national style buildings’, Celal Esat Erseven.*

By the First National Architecture movement which developed under the leadership of Architect Kemalettin and Vedat Bey, elements such as wide eaves, domes, ogival arches, column, cantilever, muqarnas, capital, tile cladding taken from old religious buildings were tried to be applied to civil architecture. This movement was observed in public buildings mostly and did not effect houses<sup>2</sup>.

Pioneers of the movement, Architect Kemalettin and Vedat Bey departed for the purpose of purging country architecture from foreign effect and tended to local eclecticism. These efforts may be interpreted as return to the classical Ottoman architecture affected Turkish architecture greatly in the first years of the Republic not only the last period of Ottoman Empire.

Turkism movement was started by Ziya Gokalp institutionally and support of Republic Government who tended not to be scraped from traditions provided this movement to be alive in the first years of the Republic. Although the path was followed by a movement based on the Ottoman regeneration did not comply with young, dynamic and entrepreneur character of the Republic which makes revolutions in every field, architects of the Republic tried to create a new architecture by benefiting from Seljuk-Ottoman components. Also, Arif Hikmet Koyunoglu and Giulio Mongeri from Italian origin who were so close to Architect Kemalettin and Vedat Bey in terms of approach participated to the movement.

Architect Kemalettin built 4<sup>th</sup> Foundation Shelter (1911-1926), Bostanci and Bebek Mosques (1911-1913) and Kemer Hatun Mosque in Tarlabasi (1911), 5<sup>th</sup> Mehmet Tomb in Eyup (1913-1914) and opened tomb of Mahmut Sevket Pasa in Hurriyet Hill of Sisli (1911-1913), Laleli Tayyare Apartments (1919-1922), State Railways Central Building in Ankara (1925-1927) and Gazi Education Institution (1925-1927) (Table 1).





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<sup>1</sup> Hasol, D. (2000). ‘Cumhuriyet Donemi Mimarligindan Bir Panorama.’ Paper presented at the Osmanli Kulturel Mirasi ve Mimarlikta Sureklilik Symposium, Istanbul Technical University, Istanbul, Turkey.

<sup>2</sup>Besgen, Gencosmanoglu, A. (2006). ‘The Soul and the Body: The Essence and the Form.’ Paper presented at the 3rd Mediterranean Congress of Aesthetics, Portoroz, Slovenia.






**Table 1. Turkish Architecture after 1900s, Architect Kemalettin**

			
4th Foundation Shelther, Arch. Kemalettin, 1911-1926, Istanbul.	Bostanci Mosque, Arch. Kemalettin, 1911-1913, Istanbul.	Laleli Tayyare Apartments, Arch. Kemalettin, 1919-1922, Istanbul.	Gazi Education Institution, Arch. Kemalettin, 1925-1927, Ankara.

The most important buildings of Architect Vedat Tek are Big Post Office in Sirkeci (1903-1909), current Maritime Lines Building in Karakoy (1912-1914), Karaagac Train Station in Edirne (1914-1930) (Current Trakya University Rectorate Building), his own house in Nisantasi (1913-1914), Haydarpasa Ferry Port (1917-1918) and Ankara Palace, which he has started but could not finish (1924-1928) (Table 2).

**Table 2. Turkish Architecture after 1900s, Architect Vedat Tek**

			
Post Office, Arch. Vedat Tek, 1903-1909, Istanbul.	Karaagac Train Station in Edirne, Arch. Vedat Tek, 1914-1930, Edirne.	Second Parliament Building, Arch. Vedat Tek, 1924, Ankara.	Ankara Palace, Arch. Vedat Tek, 1924-1928, Ankara.





Arif Hikmet Koyunoglu has built Ankara Turkish Society Building (Current State Picture and Statute Museum) (1927-1930) and Ethnography Museum (1925-1928) and Old Foreign Office Buildings (1927); Mongeri has built General Directorate of Ziraat Bank in Ankara-Ulus (1926) and Ottoman Bank 81926) and Is Bank (1928) and Inhisarlar Head Directorate (1928) Buildings (Table 3).

**Table 3.** *Turkish Architecture after 1900s, Architect Arif Hikmet Koyunoglu*

			
Ankara Turkish Society Building, Arif Hikmet Koyunoglu, 1927-1930, Ankara.	Etnography Museum, Arif Hikmet Koyunoglu, 1925-1928, Ankara.	Old Foreign Office Buildings, Arif Hikmet Koyunoglu, 1927, Ankara.	Court House Building, Arif Hikmet Koyunoglu, 1926, Istanbul.

Because of increase of building requirements, especially in new capital city Ankara and lack of architects, a foreign architect dominance period has started after 1927. Architects such as Clemens Holzmeister, Ernst Egli, Theodor Post, Hermann Jansen, Martin Wagner, Martin Elsaesser, Bruno Taut, Robert Oerley, Guilio Mongeri effected architecture of the young Republic through their personal trends by their tasks as trainer, consultant, planner, applier (Table 4).

**Table 4.** *Turkish Architecture after 1920s, Architect Guilio Mongeri*





			
Ziraat Bank Building, Guilio Mongeri, 1926, Ankara.	Osmanli Bank Building, Guilio Mongeri, 1926, Ankara.	Is Bank Building, Guilio Mongeri, 1928, Ankara.	Tekel Headquarters Building, Guilio Mongeri, 1928, Ankara.

Neoclassicism based on monumental, classical formalism imported from the Middle European-Vienna ecol has dominated on Turkish architecture in this period. Symmetrical plans, symmetrical elevations which dictate simple lines free of ornamentation, rhythmical window configurations, plane or hided slant roofs, monumental scaled stairs, a column configuration in the entrance or columns with height of several floors sometimes are characteristics of this

period. A monumentalism that reflects government authority and etatism approach is in question in the society<sup>1</sup>.

In this period, Holzmeister built buildings for the Minister of Defense, General Staff, Officer's Club, War College, Presidential Palace, Central Bank, Ministry of Internal Affairs, Ministry of Trade, High Court, Emlak Bank, Austrian Embassy in Ankara between 1928-1936 and won project competition of Grand National Assembly of Turkey in 1938 (Table 5). Post built buildings of Ministry of Health (1926); Egli built Music Training College, Court of Accounts and Ismet Pasa Institute for Girls (1927-1930); Taut built Faculty of Language, History and Geography Building (1937) in Ankara.

**Table 5.** *Turkish Architecture after 1920s, Architect Clemens Holzmeister*

			
Minister of Defence Building, Clemens Holzmeister, 1927-1930, Ankara.	Presidential Palace, Clemens Holzmeister, 1930-1932, Ankara.	Central Bank Building, Clemens Holzmeister, 1932-1933, Ankara.	Parliament Building, Clemens Holzmeister, 1938- 1960, Ankara.

In the 1930s, most of the Turkish architects would have given examples of new Western styles based on cubism and concrete through modern International Style for approximately ten years. The Ankara Art Gallery (1933) by Sevki Balmumcu, Istanbul University Observatory (1934) by Akif Hikmet Holtay, Florya Sea Mansion (1934) by Seyfi Arkan, Taksim Municipality Club and many community centres mainly Kadikoy Community Centre (1938) by Ruknettin Guney and Yalova Thermal Hotel (1935-1938) by Sedad Hakki Eldem are considerable buildings of this period (Table 6).

<sup>1</sup> Besgen, Gencosmanoglu, A. (2007). 'Turkish Architecture after 1980: Architects, Buildings, Concepts.' Scientific Research Project Report, Karadeniz Technical University, Trabzon, Turkey.

**Table 6.** *Turkish Architecture after 1930s*

			
Ankara Art Gallery, Sevki Balmumcu, 1933, Ankara.	Istanbul University Observatory, Arif Hikmet Holtay, 1934, Istanbul.	Florya Sea Mansion, Seyfi Arkan, 1934, Istanbul.	Kadikoy Halkevi, Ruknettin Guney, 1938, Istanbul.

Although the first National Architecture Movement was evaluated as an eclectic, stylistic, emotional, academic movement that is away from adopting the technology changed by the professional elite and cannot meet requirements of the age, buildings of this period continue to provide service currently.

*The Factors that Prepared the Second National Architecture Period and the Second National Architecture in Turkey*

*‘There are nationalism and populism among principles of Republic and Political Party. These are factors that will show itself most and will be specified in the art of architecture. Because, architecture is materialization of social lives and beliefs of a nation’<sup>1</sup>.*

After a period of approximately ten years that adopted positive developments of architecture of the world in 1930-1940, a National Architecture Movement has started which fed with returning to self arisen as a reaction to the dominance of foreign architects continuing since 1927 as well as the effects of fascistic thoughts in Italy and national socialist environments and totalitarian thoughts in Germany.

This approach held Turkish architecture under its influence between 1939 and 1950 by trending to create a new national architecture with a romantic approach. The movement which was called as ‘National Architecture’ before and ‘Second National Architecture’ after have characteristics of a style research based on finding local-national architecture elements and using them. Products focused on traditional Turkish civil architecture in particular in studies called National Architecture Seminary was established and carried out by Sedat Hakki Eldem in the Fine Arts Academy, had important effects on the formation of the thought basis for this movement. Furthermore, continuing effects of Architect Kemalettin and Vedat Bey were also sources of power and inspiration of this trend, but eclecticism was applied simpler by benefiting from elements taken from previous civil buildings not with elements taken from religious buildings like in the First National Architecture Movement.

The Architectural Features of the Second National Architectural Period


*‘Let us see facades first, not plans’, Giulio Mongeri.*

<sup>1</sup> Anonym. (1942). ‘Harp Sonrası Türk Mimarlığı.’ *Yapi (Journal)*, 17:3.



Turkey Pavilion by Sedad Hakki Eldem in 1939 International New York Exhibition, Ataturk's Mausoleum (1942) by Emin Onat and Orhan Arda, Istanbul University Faculty of Science and Literate Building and Ankara University Faculty of Science (1943) by Emin Onat and Sedad Hakki Eldem, Canakkale Victory Monument (1944) by Dogan Erginbas, Istanbul Radio House (1945) by Ismail Utkular, Dogan Erginbas and Omer Gunay, Sisli Mosque (1945-1949) by Vasfi Egeli, Istanbul Sports and Exhibition Hall (1948-1949) by Vietti-Violi, Sinasi Sahingiray and Fazil Aysu are considerable samples of this movement (Table 7).

**Table 7.** *Turkish Architecture after 1940s*

			
Ataturk's Mausoleum, Emin Onat, Orhan Arda, 1942, Ankara.	I. U. Fac. of Science and Literate Building, Sedad Hakki Eldem, 1943, Istanbul.	Canakkale Victory Monument, Ismail Utkular, Dogan Erginbas, 1944, Canakkale.	Istanbul Radio House, Ismail Utkular, Dogan Erginbas, Omer Gunay, 1945, Istanbul.

The resolution in Second National Architecture has started by selection of the rational qualified project which was designed by Sedat Hakki Eldem and Emin Onat as first; and the movement has definitely ended with Istanbul Municipality Palace contest (Nevzat Erol) in 1952.

This approach was based on style adoption, regarding the symmetry and determined with the stone facing facades and monumental expression has ended by not keeping step on brand new technology and requirements of the period, briefly modern architecture approach.

#### *Postmodernism, The features of Postmodernism and Postmodernism in Architecture*

In informative study related with origin of postmodernism term, Perry Anderson says, 'Postmodernism idea has started to appear in hispanic world of the 1930s and one generation before arising in England and America. Frederic de Onis, friend of Umberto Eco, has propounded the 'postmodernismo' term. De Onis has used this term to define a conservative degression in modernism's own<sup>1</sup>.

De Onis compared the postmodernismo movement that he has defined as a 'new authentic expression' in the relationship with modernism with the movement of ultra modernismo – this term was also his own discovery-coming subsequently from this movement.

<sup>1</sup>Anderson, P. (1999). *The Origins of Postmodernity*. Biddles Ltd, London, UK.

Use of the term postmodernism in Western world has come across the first years of 1930s, twenty years after intervention of De Onis. Historian Arnold Toynbee has mentioned the 'Postmodernism' idea first as a temporal category with his book 'A Study of History' published in 1934<sup>1</sup>.

More diffuse realization of the term by including architecture first, then dance, theatre, painting, film and music has realized in the first years of the 1970s<sup>2</sup>.

Robert Venturi has discussed postmodernism term by relating with modern social conversion in his book 'Complexity and Contradiction in Architecture'. This work of art has analyzed the postmodernism term under the light of appearing trends has the characteristic of postmodern architecture. Venturi supported this theory in his book 'Learning from Las Vegas' which he wrote with Denise Scott Brown and Steven Izenour<sup>3 4</sup>.

Anderson has said with a correct determination that a thought which had been mentioned by this work of art claimed that postmodern architecture had ruptured from modernist architecture with definite lines, and has given an important clue related with further journey after that date<sup>5</sup>. This thought is such an indication of a definite breaking in the architecture field. Modern architecture tradition which discussed the human within the frame of big ideals by featuring utopian factors gives its place to a new architecture approach which enters under the service of requests of markets (humans). When this breakage realizes, in which frame the place that is in a determinative position in architecture field will be used appears clearly; however this is the last factor to be thought in monumental works of modern architecture<sup>6</sup>. 'Postmodernists separate strongly from the modernist approach about how to look at the place. While modernists see the place as a thing that will be formed for social purposes, the place is an uncared and autonomous thing that will be formed according to aesthetic targets and principles independent from a compulsory connection with a social purpose raising on everything except the purpose of obtaining as an aim of a beauty on its own'<sup>5</sup>. Through these aesthetic aims and principles, old and tradition are utilized intensively. The point that this return, the tendency performed through demands of pure markets through pure aesthetic targets is a kind of eclecticism. Therefore, 'old structure and forms' becomes usable with 'the new one' in a same building.

Functionality is converted into the visuality; insistence over unity and integrity is converted into continuous interventions; separation from the past is

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<sup>1</sup>Colak, M. (2006). 'Sinema ve Zeitgeist: Cagdas Toplumsal Kriz ve Postmodern Sinemanin Yukselisi.' PhD. diss., Ege University, Izmir, Turkey.

<sup>2</sup>Huyssen, A. (2000). *Postmodernizmin Haritasini Yapmak*. (transl. Mehmet Kucuk), Vadi Yayinlari, Ankara, Turkey.

<sup>3</sup>Venturi, R. (1977). *Complexity and Contradiction in Architecture*. Museum of Modern Art, New York, USA.

<sup>4</sup>Venturi, R., Brown, D. S., Izenour, S. (2001) *Learning from Las Vegas*. The MIT Pres, London, UK.

<sup>5</sup>Harvey, D. (1999). *Postmodernligin Durumu, Kulturel Degisimin Kokenleri*. (transl. Sungur Savran), Metis Yayinlari, Istanbul, Turkey.

converted into a kind of eclecticism discussing past with ‘the new one’ together.

*‘To see postmodernism as a complete rejection of the modern discourse is one of mistakes done. Instead, it is necessary to evaluate the postmodern status as appearing of limits of modern discourse based on an universal and equality’,<sup>1</sup>.*

Postmodernism has become a way of thought that has started to diffuse in France first at the end of the 1960s and was accepted in the USA and Europe gradually since the 1970s. Even being against or continuation of the human centred the way of thought are discussed with various forms, it is generally accepted that postmodernism expresses a ‘term’ developed as a result of changing socio-economic-politic and cultural structure of the world rather than having a definite ‘mutiny’.<sup>2</sup>

Harvey defines postmodernism as; ‘rejection of proposals (theories, upper narratives) which carry general validity; acceptance of pluralism and tokenism (in language games, sources of information or scientist societies); accentuation of difference and variety and finally acceptance that every thing is temporary spiritlessly and cynically’<sup>10</sup>.

To perceive the features and effects of the postmodern period, features of postmodern expression, shortly, should be emphasized with items as: ‘being pluralist’, ‘not being critical/being relatively democratic’, ‘being traditionalist and historic’, ‘being eclectic’, ‘being consuming oriented’, ‘being related with daily life’, ‘being mediatic/dominant advertising qualification/use of symbol’.

As postmodernism may generally be sensed as a period against modernism in architecture, on the other hand, it may be discussed as ‘after’ modernism or re-interpretation of modernism<sup>3</sup>.

Within this context, postmodernism includes many different styles and positions from styles where modernism was interpreted again to buildings where turgid historicism completely controversialist to modernism. A complete indefiniteness and chaos status dominated. One of the important factors in the formation of this chaos is the resolving of limits between science, art and philosophy as well as postmodernism and making indefinite transmissions in size of thought, idea, form and image. As well as gaining importance of mystical, intuition thought yet in science and philosophy, architecture has increased its relation with these fields and entered into a knowledge and image purchased without need of any rule.

Subtitles, that Nesbitt has formed in the section related with postmodernism in architecture in his book, *‘Theorizing a New Agenda for*

<sup>1</sup>Yirtici, H. (1994). ‘Modernizmin Karanlık Yuzu.’ *Arredamento Mimarlık (Journal)*, 59:22.

<sup>2</sup>Elcin, N. (2007). ‘Populer Kultur Mimarlık İlişkisinin Turizm Yapıları Üzerinde İncelenmesi.’ Master Thesis, Dokuz Eylül University, İzmir, Turkey.

<sup>3</sup>Ozcan, B. (2001). *Türk Mimarisinde Postmodern Dönemde Tarihselci ve Yoreselci Bakis.* Istanbul Teknik University, Istanbul, Turkey.

*Architecture*', include main data of this subject and facilitates to be understood<sup>1</sup>. Those are: '*Meaning*', '*history*' and '*place*' (Table 8).

**Table 8.** *World Architecture after 1960s*

			
Vanna Venturi House, Robert Venturi, 1962, Pennsylvania.	Plazza d'Italia, Charles Moore, 1976-1979, New Orleans.	Les Espaces d'Abbraxas, Ricardo Bofill, 1978-1982, Marne-la-Vallée.	Walt Disney Building, Michael Graves, 1991, California.

## Results & Discussion: Answers

The first serious investigation of modernism was performed by the Team 10 group, was formed by the collection of a group of architects in 1947. This group defended an approach which tries to establish human relations featuring hierarchical elements of the communal life such as house-street quarter-city instead of a city approach divided into zones according to functions such as living-entertaining-transporting. Then a group including Michael Graves, Robert Stan who assembled in Venice Biennial in 1980 developed a discourse based on modernism criticism and aimed 'to terminate the damage of positivist functionality and to bring the past culture to the agenda again'.

Pluralism, history, tradition, rhetoric, iconography, colour, convention, sculpture and ornamentation have gained importance with postmodernism. A complete freedom and liberty definitions were made with the slogan of 'anything goes' in this period. The heterogeneity, polyphony, disunity brought by this freedom was adopted as well as an attitude affirms misunderstandings, wrong conclusions even observe as a legality basis. When being a popular value of history with the principle of 'unprincipleness' were combined, postmodern buildings were criticized in terms of conversion to a 'repertory of forms and symbols'.

Automated telephones, cell phones, satellite channel televisions, increased and facilitated flights and internet has shown presence of another identifications and facilitated to be accepted. Postmodernism gained a comfortable seat to itself in the economical system that concepts such as consuming society, media society, multi-national capitalism are effective. Positive features of our age such as the tolerance philosophy of our age,

<sup>1</sup>Nesbitt, K. (1996). *Theorizing a New Agenda for Architecture, an Anthology of Architectural Theory 1965-1995*. New York: Princeton Architectural Pres, New York, USA.



freedom of selection, availability of the information and democratizing of the public life has played an important role in self-legalizing of postmodernism.

When Turkish architecture is observed within the context of this process, some hesitations were met about the definition and acceptance of the postmodern architecture process; the instability was experienced about the evaluation of this period since the 80s due to presenting an unstable development and including elusiveness. But it is inevitable to name such periods as a postmodern period in terms of the stages of architecture due to the internalization of this instability and variety<sup>1</sup>.

The thought of not experiencing the modernism period in Turkey and experiencing 'defective in terms of concept' due to 'discussing stylistically than discourse feature' of modernism lie in the source of these type of critics. While mentioning from a period which does not have definite rules such as postmodernism and does not include definite discourses, it is clear that an approach that one period has terminated completely and the other period has started is not very acceptable. Therefore, the modernism period that was lived before or 'defective' has left its place into postmodernism including confusion, chaos, reunification or resolution periods.

It is not possible to mention from definite beginnings and endings, from a definite aesthetic sense or architectural organizing style of this term. A roof has been formed including many styles from the historicist or regionalist approach to deconstructivism. It was progressed through targets such as following the changing world and compromising the past with modern values.

The comment of Gursel related with his evaluations about Turkish architecture in his article named 'What has been Remembered from the Twenty First Century?' is that the architecture has appeared in the 80s has a raffish and unidentified structure based on impressions of investors obtained from overseas travels. The main subject to be emphasized are the social and political processes developed in Turkey effected the municipal life and the city shade together and start of a new development and aesthetic approach was allowed in terms of architecture<sup>2</sup>.

Guzer propounded in his article named 'The Architecture as a Cultural Conflict Area' that the technological, economical and social changes brought by the 20<sup>th</sup> Century made the 'contextual culture environments' on living styles and he has presented that the modernist approach is faced with the converter effect of the sub-cultures and the local context which showed some features for the Turkish environment. Some of the concepts emphasized by the postmodern effect of Guzer are 'contextual difference' instead of 'global integrity', 'popular culture' instead of 'professional culture'<sup>3</sup>.

<sup>1</sup>Besgen, Gencosmanoglu, A. (2007). 'Dusa In Telo-Bistvo In Oblika: Estetska Preiskava V Arhitekturi.' *BOREC (Journal)*, LIX/2007ST644-647:200-215, Ljubljana, Slovenia.


<sup>2</sup>Gursel, E. (2003). 'Yirminci Yuzyildan Aklimizda Ne Kaldi, Kisa Notlar.' *Mimarlik Dergisi (Journal)*. 5:20.

<sup>3</sup>Guzer, C. A. (2006). 'Bir Kulturel Catisma Alani Olarak Mimarlik, Kuresel ve Yerel Sureklilik. 80. Yilinda Cumhuriyet'in Turkiye Kulturu.' Paper presented at the Sanart Congress, Ankara, Turkey.

When architectural studies were applied since the 80s in Turkey were observed, the indefinite variety and advanced agreeable attitude were performed through discourses particularly developed by some architects and reflections were observed in many fields.

The efforts of Tuncay Cavdar who was one of mentioned architects in this term to reflect the ‘eastern style way of observing’ or the efforts of Merih Karaaslan to create a unitary and synthesis going back to the Ottoman, Seljuks even Old Anatolian Communities were important architectural efforts of the period. Besides, when studies of many architects who will not be named as famous and gives service in many places of Anatolia are looked at, it is observed that similar purposes were applied (Table 9).

**Table 9.** *Turkish Architecture after 1980s*

			
Robinson Club Pamfilya, Tuncay Cavdar, 1990, Antalya.	Lykia World Links Golf Resort, Tuncay Cavdar, 1990, Antalya.	Int. Revenue Off. Merih Karaaslan, 1989, Kayseri.	Peritower Hotel, Merih Karaaslan, 1996, Nevsehir.

The main point that we insist on discussing is whether periods named First and Second National Architecture are postmodern approaches. Within this context, the reflection of the periodical features of Antic Greek Architecture was historical reference of postmodern architecture, depending the reference source of First National Architecture period on motives of the Ottoman and Seljuk architecture is challenging.

Although observation of the figural features of Antic Greek Architecture, column sequences, hipped roof, triangle pediment, relief, acroterium, mosaics, staylobat, column sequences, elevator usage in monumental entrances and exits after the 1960s, use of the firm and material features such as monumental entrance, portal, portico, maksoorah, dome, arcs, plain roof, stone and stone covering and wide eaves and corbels added into these in Ottoman Architecture since the 1900s may be evaluated as postmodernist eclectic attitudes when the meaning-history-place trilogy was considered (Table 10).

**Table 10.** *Turkish and World Architecture after 1900s' and 1990s'*



This study serves as a proof that First and Second National Architecture periods corresponds with postmodern approach in terms of the concept, which was named as 'historicism' by Jencks and 'histority' by Tekeli.

Consequently, the Modern Architecture was said to be realized after the 1950s and then the Postmodern Architecture was said to be realized at the end of the 1970s did not follow a periodical order in Turkey. Approximately 50 years before experiencing the postmodernism in the world, at the beginning of the 1900s, the point that was accessed in Turkish architecture corresponds with the approach that we call as postmodern architecture today.