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PELİN DERVİŞ

TRANSLATION
ÖZLEM ÜNSAL

GRAFİK TASARIM
INFORMAL PROJECT
ERMAN YILMAZ & GÖKÇE GENÇ

PRINTING
OFSET YAPIMEVİ
ÇAĞLAYAN, ŞAİR SOKAĞI 4
KAĞITHANE 34403 İSTANBUL–TÜRKİYE

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TURKISH FIRST EDITION: OCTOBER 2020
ENGLISH FIRST EDITION: OCTOBER 2024

ISBN 978-625-44346-5-5

PELİN DERVİŞ PUBLICATION PROJECT IS AN INITIATIVE BY MÜŞTEREK YAPIM

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PELİN DERVİŞ
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ARCHITECTURAL MODEL IN TÜRKİYE

ABBREVIATIONS

AA
Architectural Association School of Architecture

ADMMA
Ankara State Academy of Engineering and Architecture

AMO
Research, branding and publication studio of the architecture practice, OMA

EBSO
Aegean Region Chamber of Industry

CENTO
Central Treaty Organization

CSO
Atatürk Cultural Center, Presidential Symphony Orchestra Concert Hall and Choir Buildings, Ankara

ETH Zurich
Federal Institute of Technology Zurich

FBI
Federal Bureau of Investigation

GNAT
Grand National Assembly of Türkiye

HFT Stuttgart
Hochschule für Technik Stuttgart

İFSAK
Istanbul Photography and Cinema Amateurs Association

ISMD
Istanbul Association of Architects in Private Practice

ITU
Istanbul Technical University

KOSGEB
Ministry of Industry and Trade, Small and Medium Enterprises Development Organization of Türkiye

METU
Middle East Technical University

MoMA
The Museum of Modern Art

MSGSU
Mimar Sinan Fine Arts University

OMA
Office for Metropolitan Architecture

SCI-Arc
Southern California Institute of Architecture

SEKA
Cellulose and Paper Factories of Türkiye

TEKEL
Turkish State Liquor and Tobacco Monopoly

TESK
Confederation of Turkish Tradesmen and Craftsmen

THBB
Turkish Ready Mixed Concrete Association

TSMD
Turkish Association of Architects in Private Practice

TÜKD
Turkish University Graduate Women's Association

TU Delft
University of Technology, Delft

TU Wien
University of Technology, Wien

Türkiye İMSAD
Association of Turkish Construction Material Producers

TYS
Turkish Writers' Union

UCLA
University of California, Los Angeles

UCTEA
Union of Chambers of Turkish Engineers and Architects

UIA
International Union of Architects

UICB
International Union of Building Centres

WAC
World Architecture Community

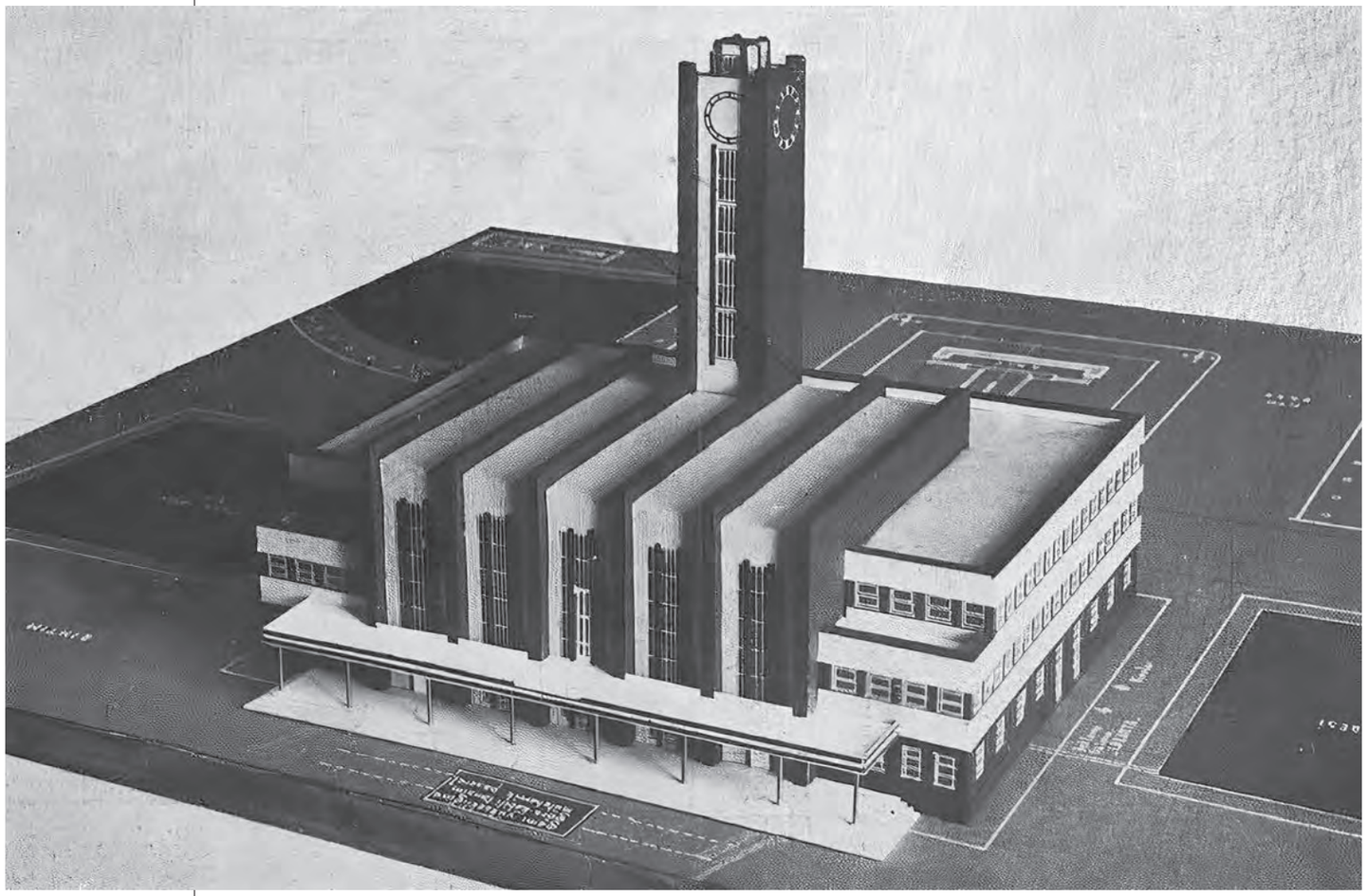
YASEM
Center of Construction Sector

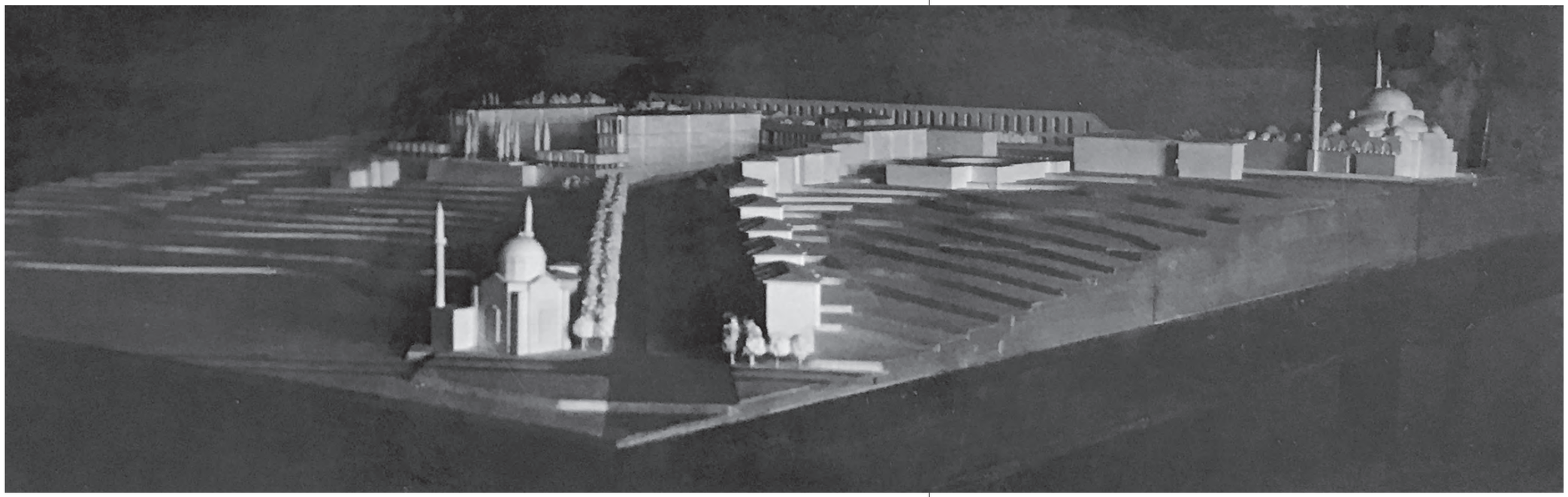
YEM
Building Information Centre

YTU
Yıldız Technical University

Rebii Gorbon
Source → Gorbon Family Archive, courtesy Orhan Gorbon

Model prepared for the Istanbul Port Galata Passenger Lounge (Garmaritim) competition, project designed by Rebii Gorbon, 1936
Source → "Istanbul Limanı Yolcu Salonu Proje Müsabakası" [Istanbul Port Passenger Lounge Project Competition], *Arkitekt*, 74, 1937, 41-56.

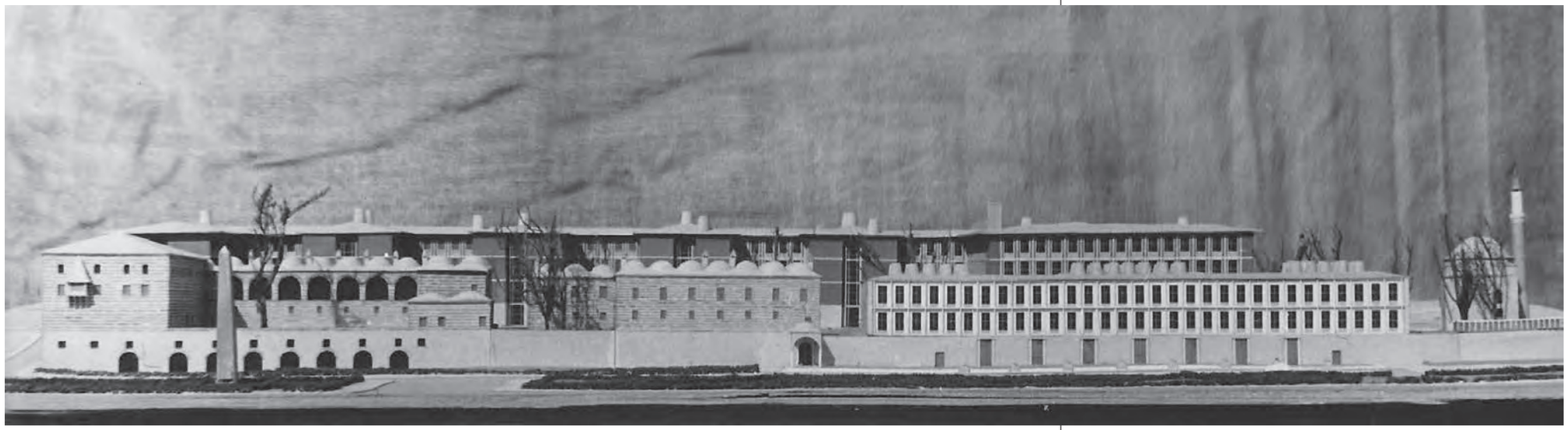




Model of Istanbul Municipality Palace designed by Paul Bonatz and Kemali Söylemezoğlu (1945)
Source → Paul Bonatz-Peter Dübbers Family Archive

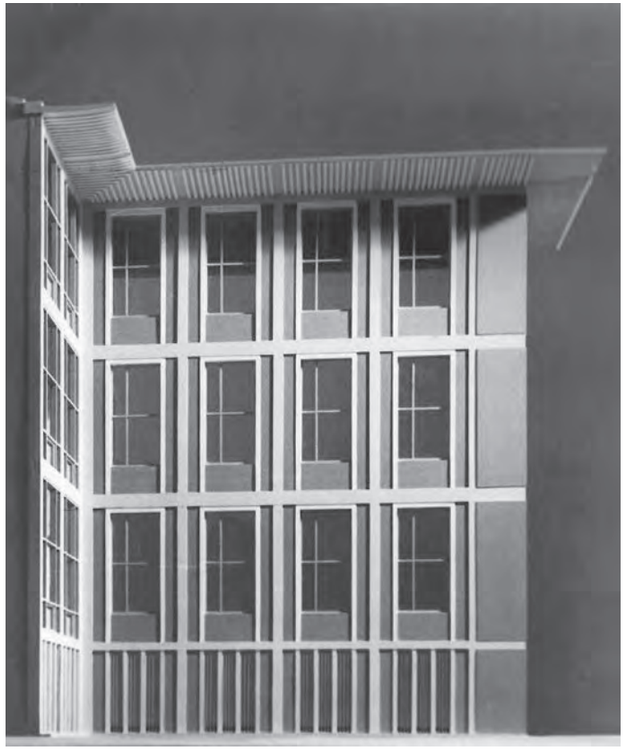
Paul Bonatz in the news clipping of a German newspaper regarding the renovation of Taşkışla, the building where Istanbul Technical University, Faculty of Architecture is in, Venus Hall
Source → Salt Research, Harika-Kemali Söylemezoğlu Archive

Eine der schönsten Aufgaben, die ein Baumeister heute übernehmen kann, regte der deutsche Architekt Professor Paul Bonatz an: Aus einer mehr als hundert Jahre alten Kaserne wurde eine zweckmäßige und würdig-schöne Hochschule für Architektur in Istanbul gestaltet. Der greise Gelehrte, eine der markantesten Gestalten der neueren deutschen Baugeschichte, wirkt seit 1942 als Berater in der Türkei. Auch er hilft mit, daß der Begriff „Alman" Auszeichnung für beste Qualität bleibt.

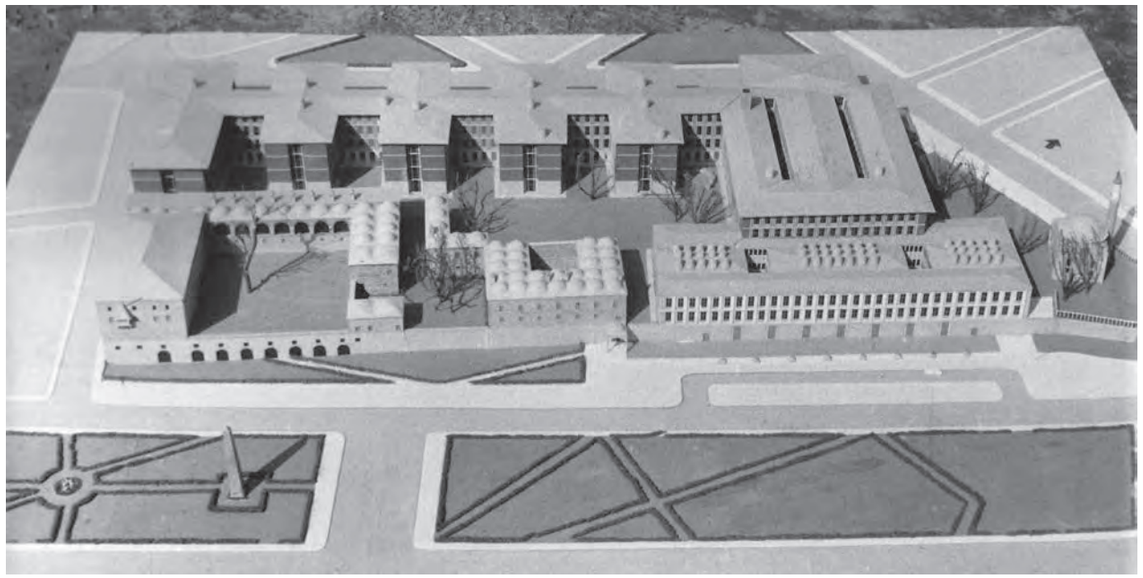


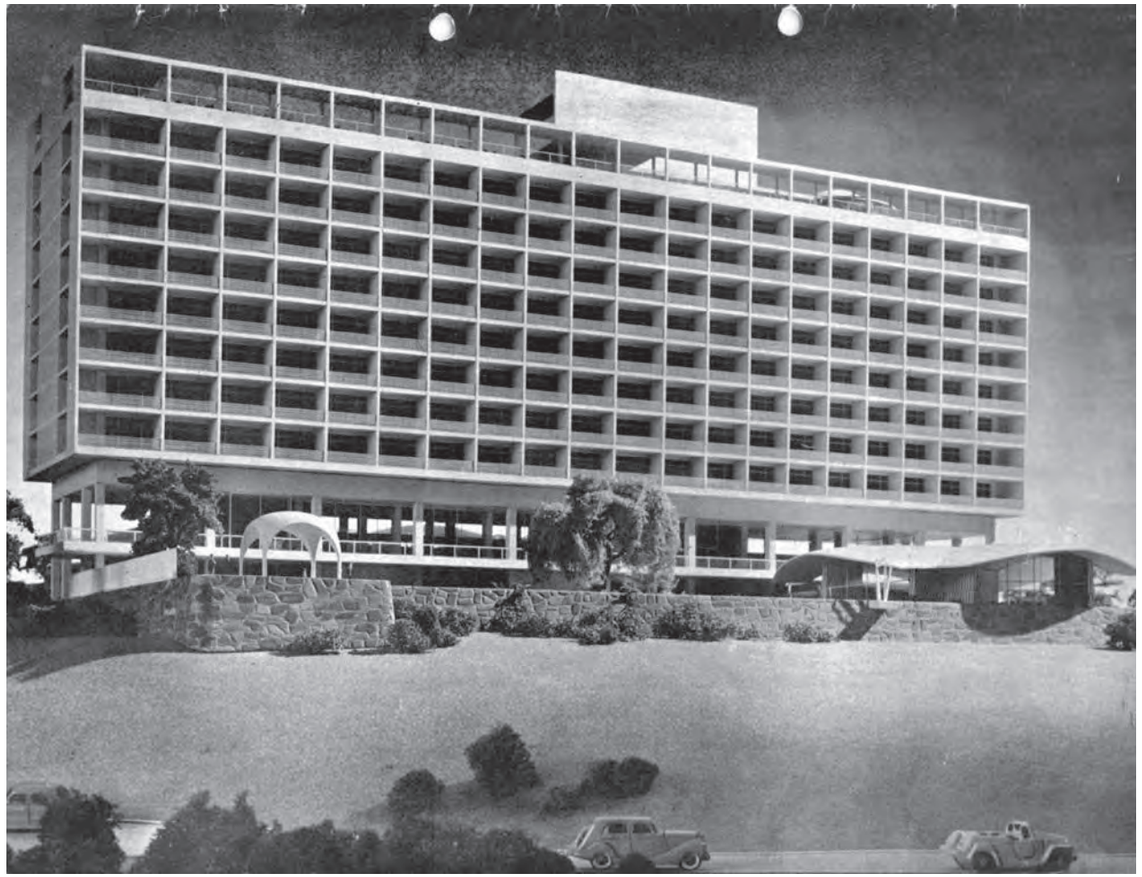
Emin Onat together with his students who were about to graduate in 1953
Source → Doğan Tekeli Archive

Sedad Hakkı Eldem, 1930
Source → Edhem Eldem collection

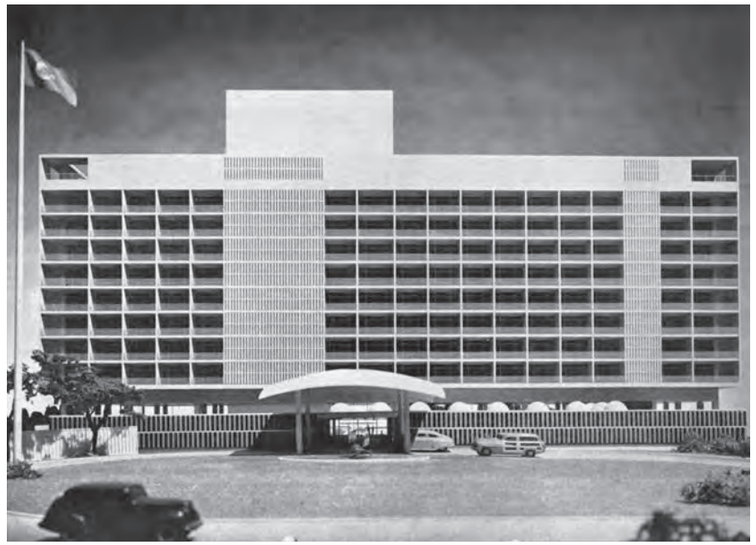


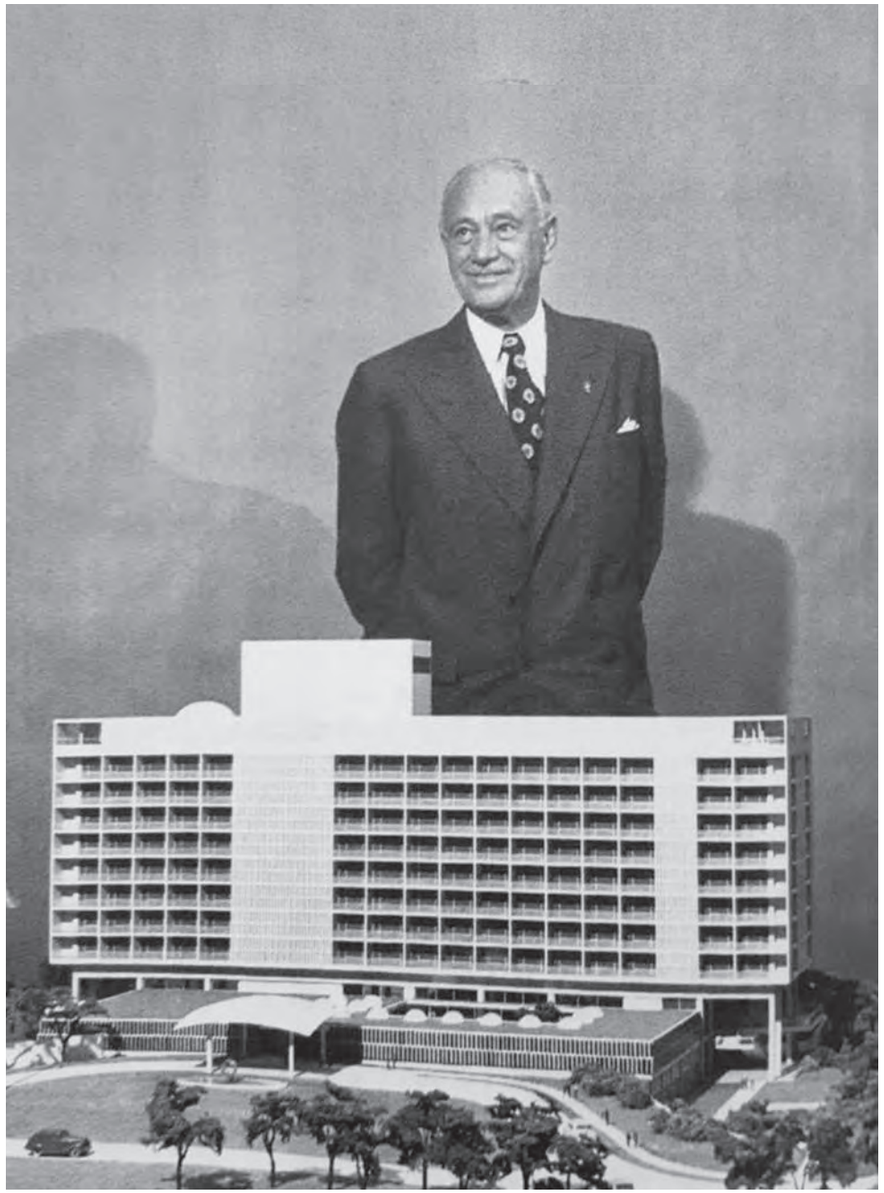
Istanbul Justice Palace designed by Sedad Hakkı Eldem and Emin Onat, model built by Yusuf Z. Ergüleç, 1948
Source → Edhem Eldem collection
Visual materials are accessible at archives.saltresearch.org



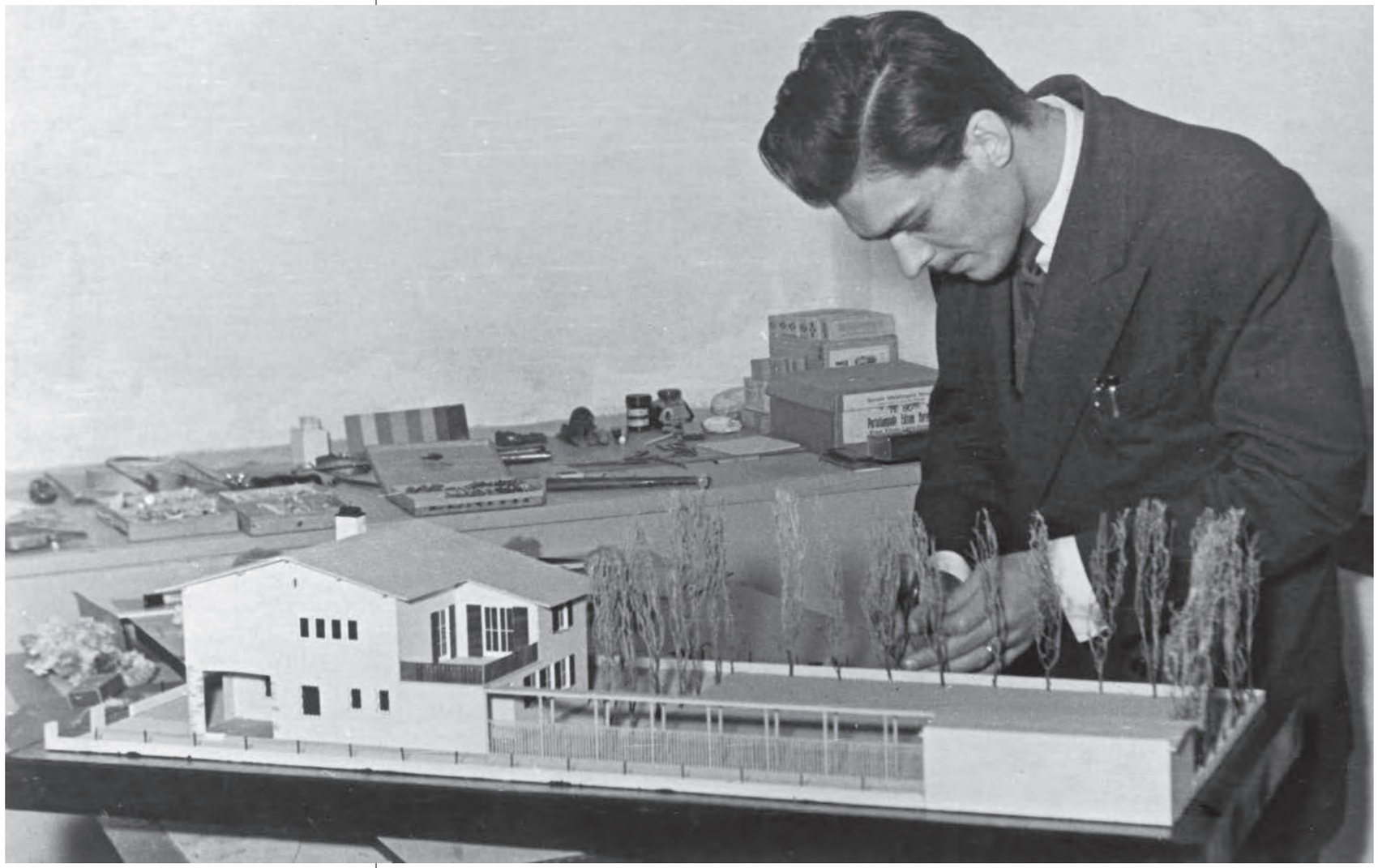


Model photos of the Istanbul Hilton Hotel designed by Sedad Hakkı Eldem in partnership with SOM, in a promotion folder in Turkish and English, titled "Tourist Hotel to be Built in Park No2 in Istanbul," 1950s
Source → Salt Research, Architecture and Design Archive, Miscellaneous Documents

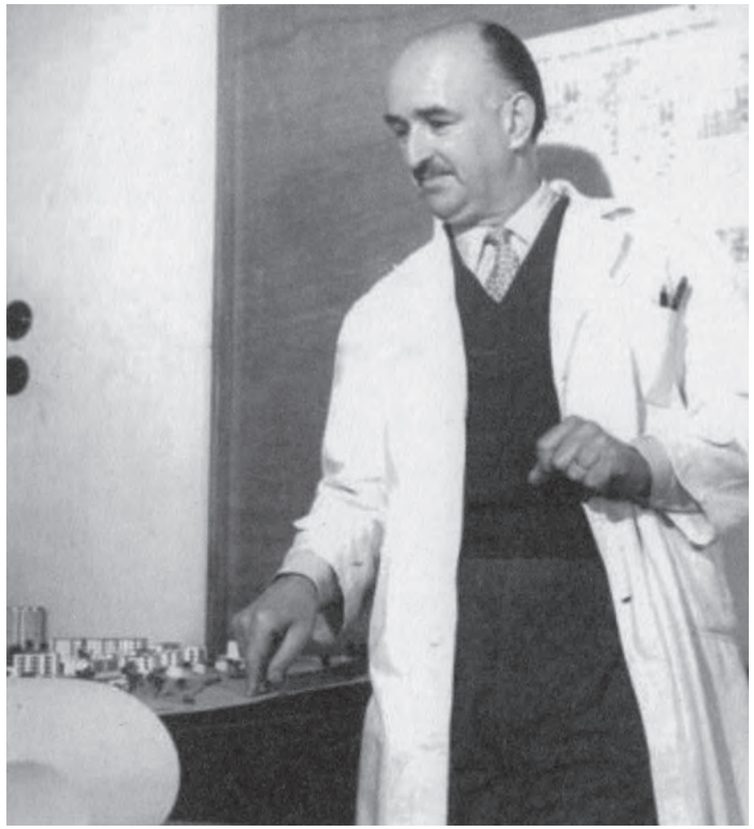




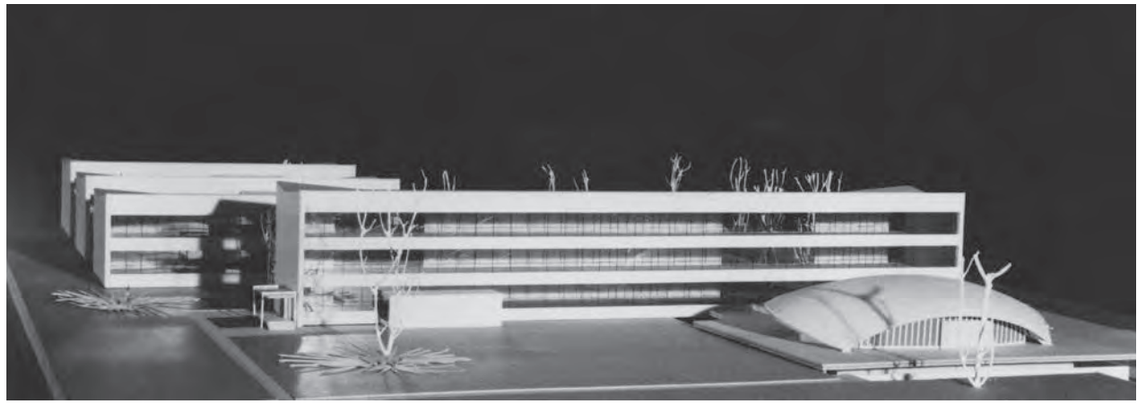
Conrad Hilton, the founder of Hilton hotel groups, together with the model of Istanbul Hilton Hotel
Photograph → Roy Stephens



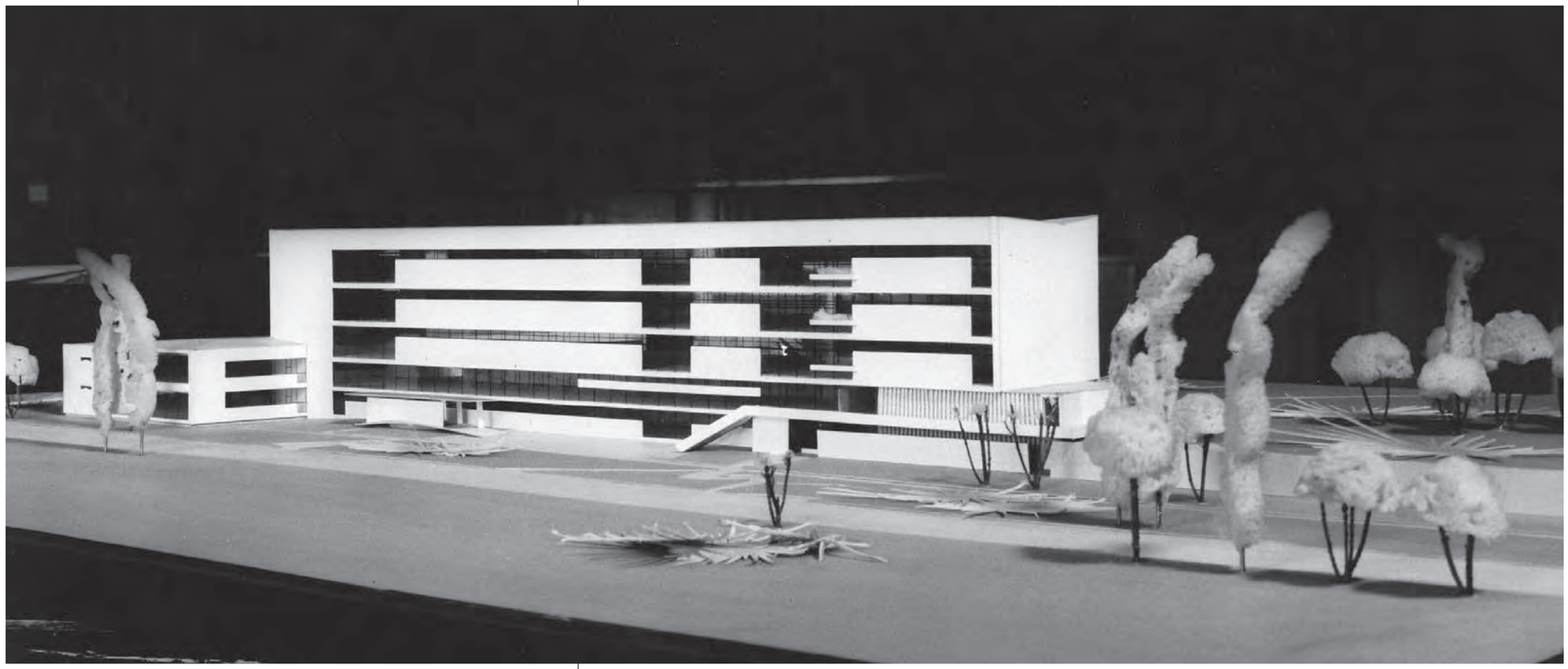
Yusuf Z. Ergüleç, while building the models of the Levent 1 Housing Settlement (Istanbul, 1947-1957) project, designed by Kemal Ahmet Aru and Rebii Gorbon, end of 1940s
Source → Salt Research, Yusuf Z. Ergüleç Archive



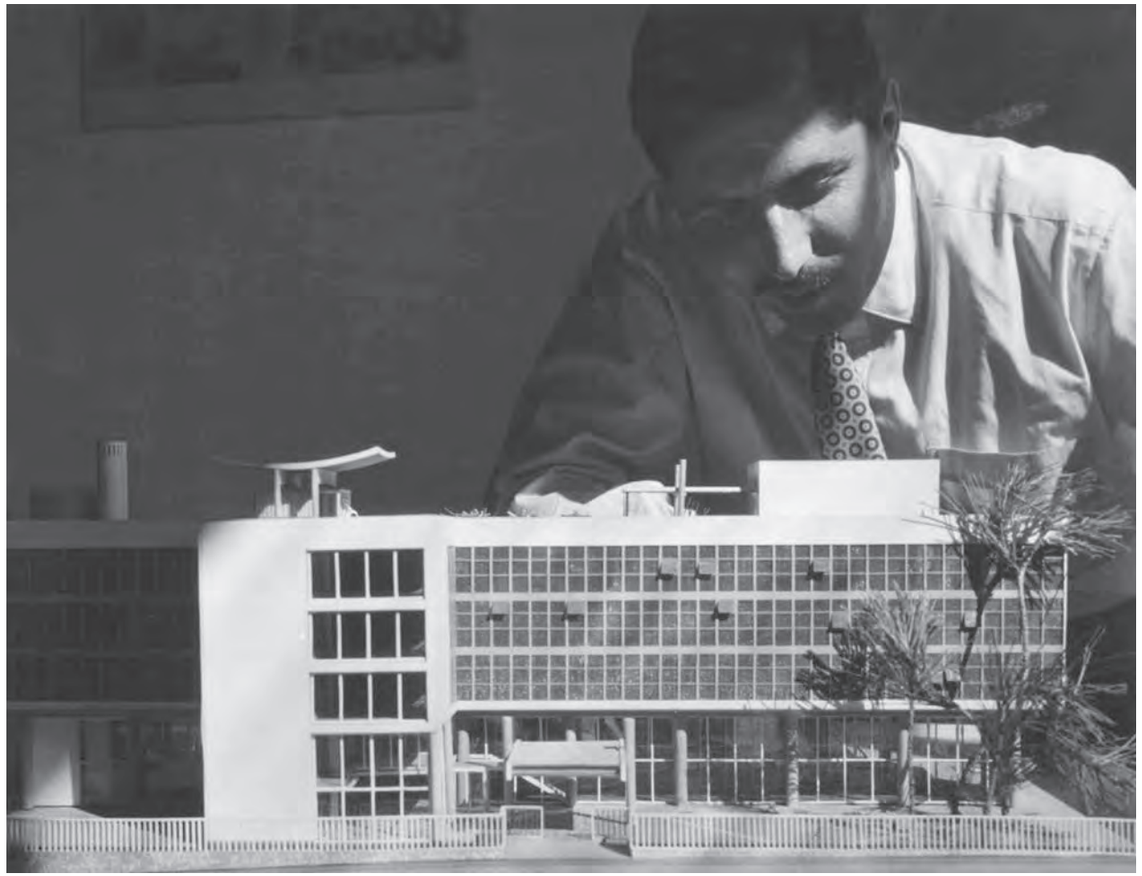
Kemal Ahmet Aru, together with the model of Levent 4 Housing Settlement he designed together with Rebii Gorbon (Istanbul, 1954)
Source → Istanbul Technical University, Environment and Urban Planning Practice and Research Center Archive



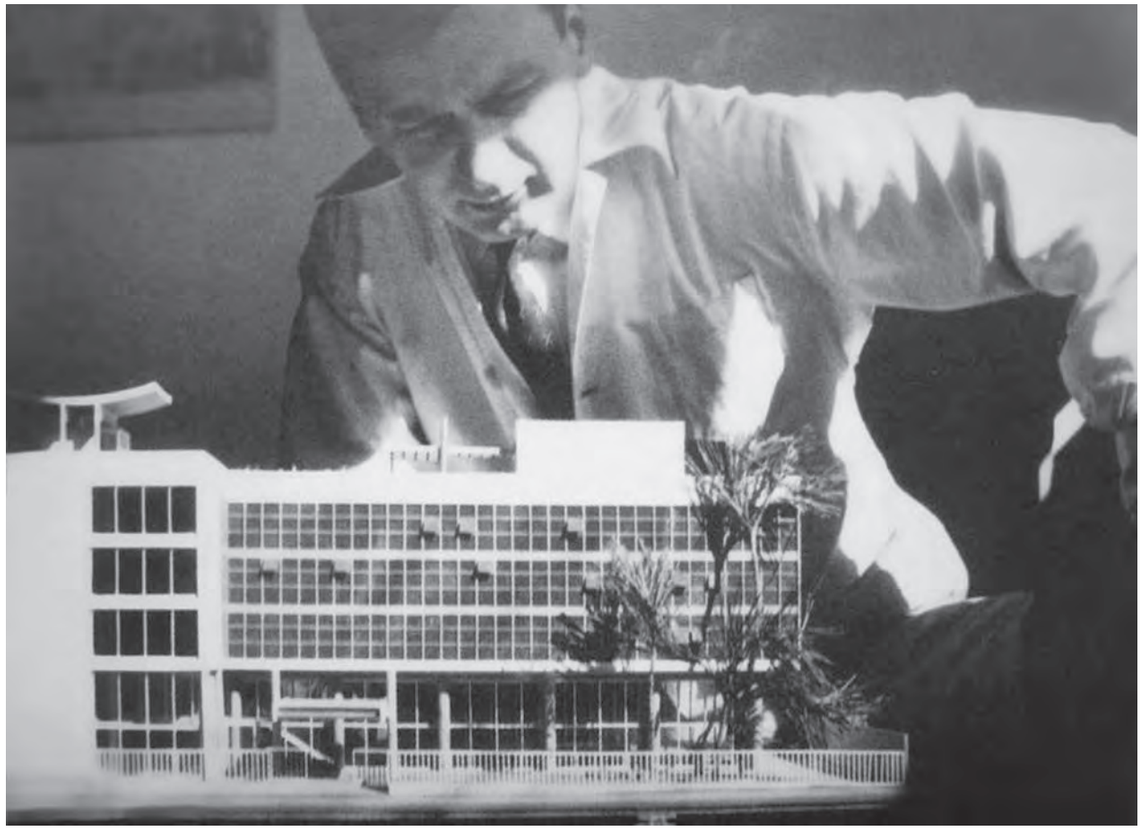
Erzurum Atatürk University, Faculty of Chemistry and Auditorium buildings (opposite page) and the Faculty of Social Sciences building (below) designed by Hayati Tabanlıoğlu, Ayhan Tayman, Enver Tokay and Behruz Çinici (1956-1970), model built by Selahattin Yazıcı
Source → Salt Research, Hayati Tabanlıoğlu Archive

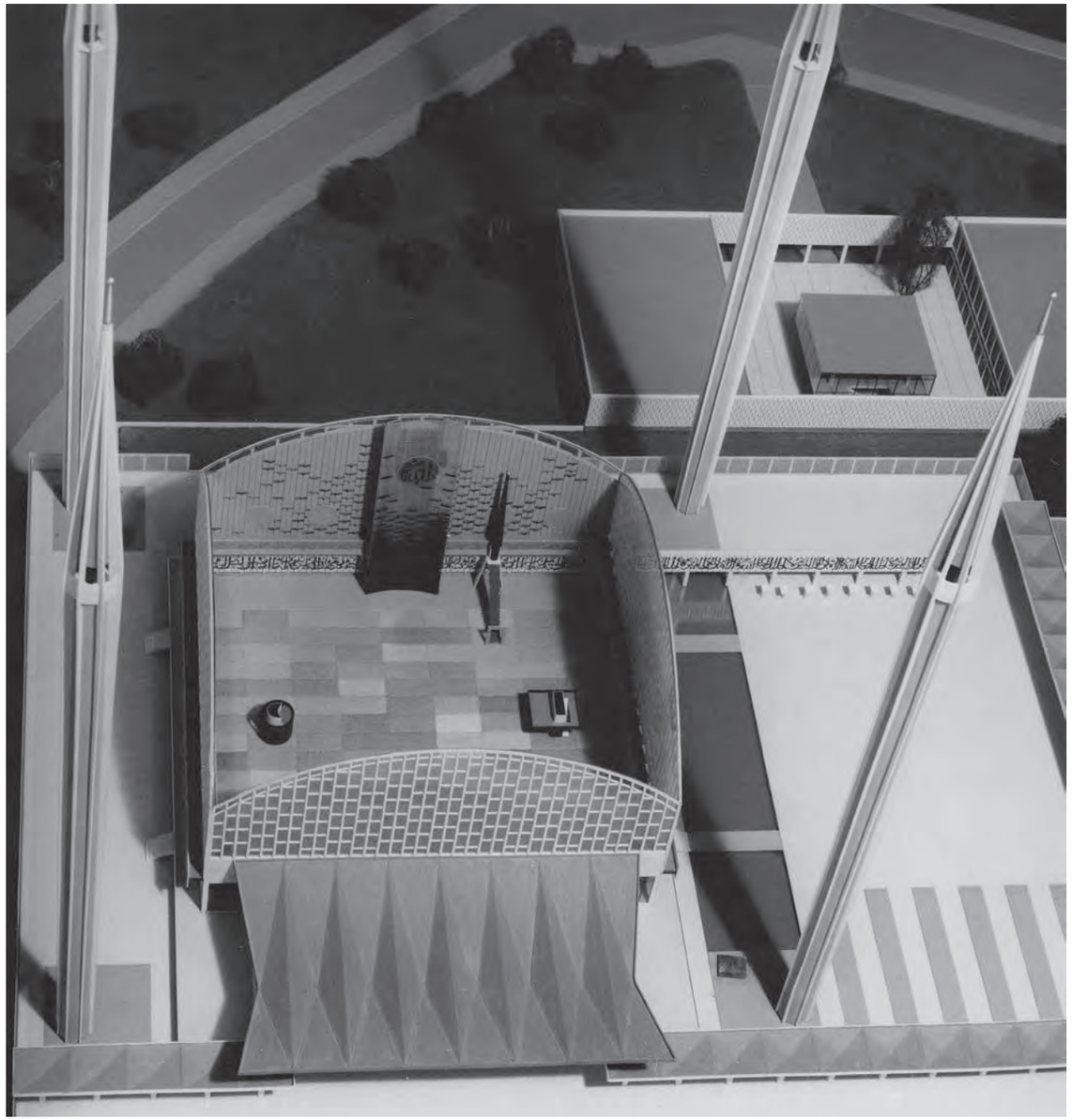


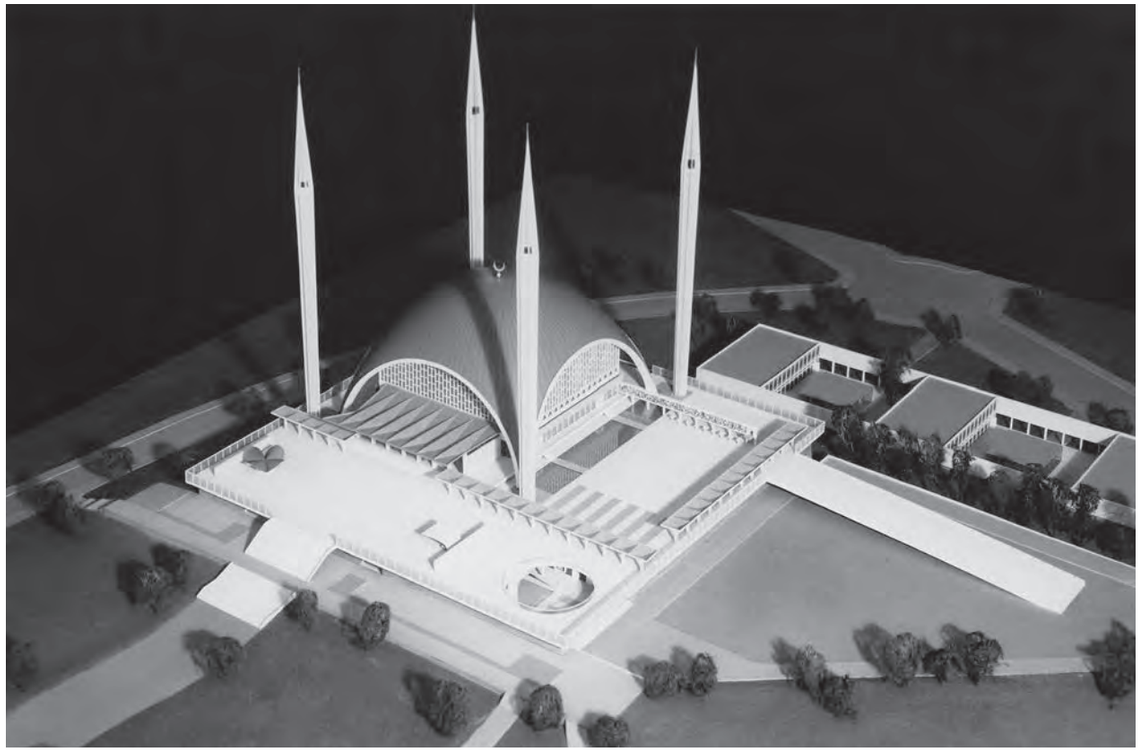
Hayati Tabanlıoğlu and Ayhan Tayman, two classmates from the Istanbul Technical University, Faculty of Architecture
Source → Ayhan Tayman Archive, courtesy Nazlı Tayman

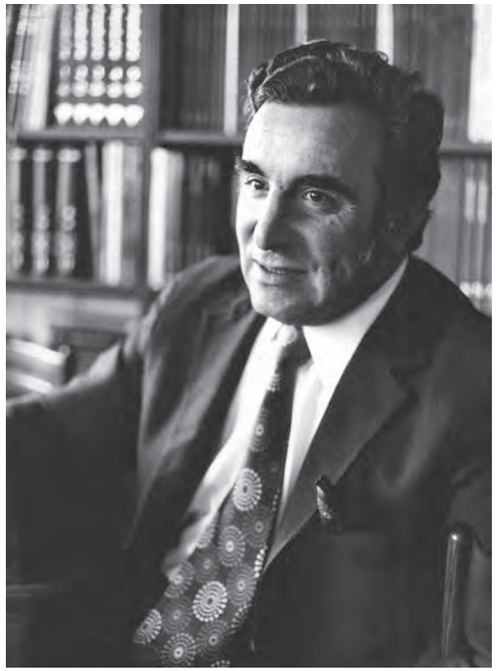


Turgut Cansever (opposite) and Abdurrahman Hancı (below) with the model of Büyükada, Anatolia Club Hotel (Istanbul), which they designed together (1950–1957)
Sources → Turgut Cansever Archive, courtesy Cansever Family; *Abdurrahman Hancı, Buildings / Projects 1945-2000*, Istanbul: Literatür Publication, 2008; courtesy Literatür Publication



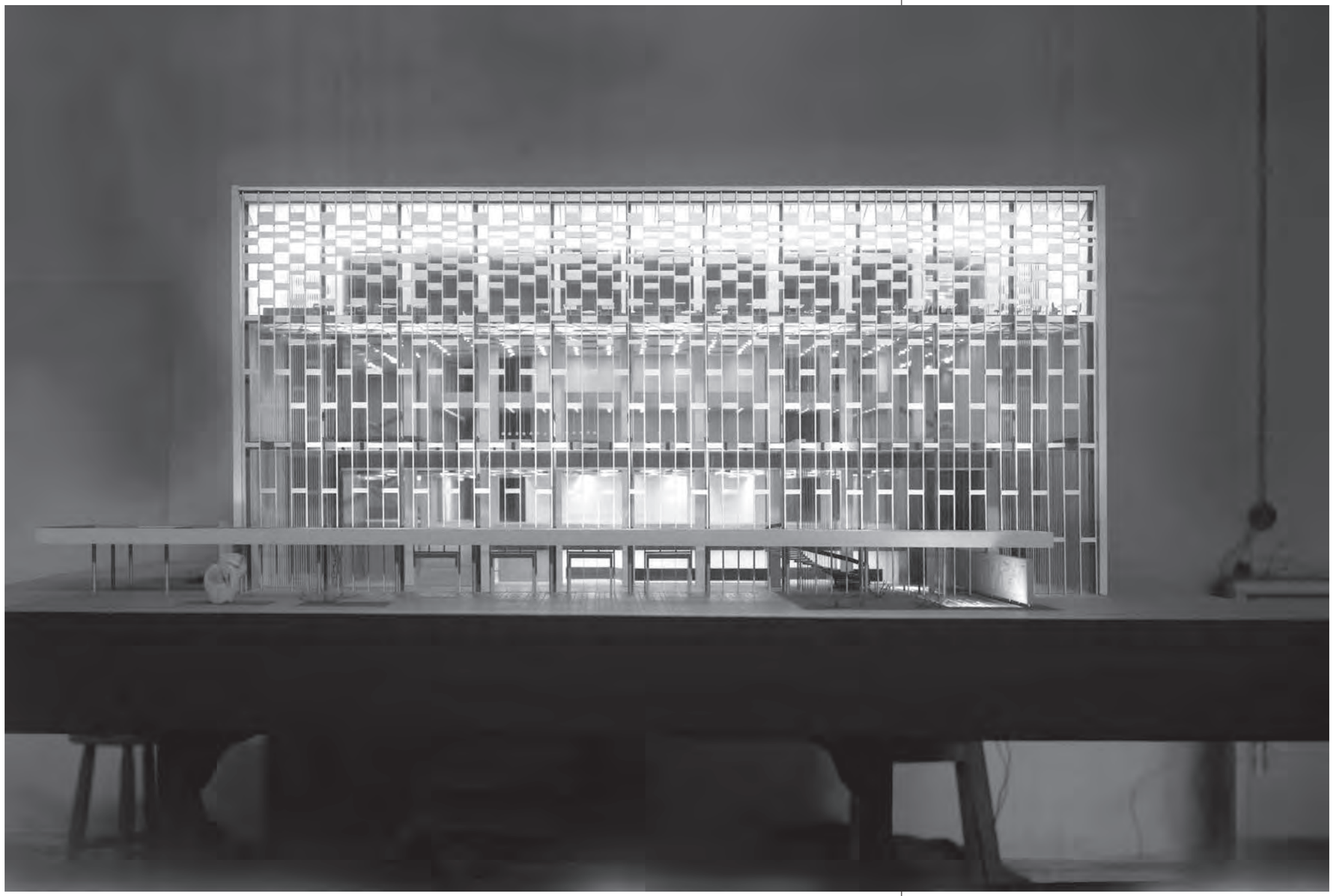






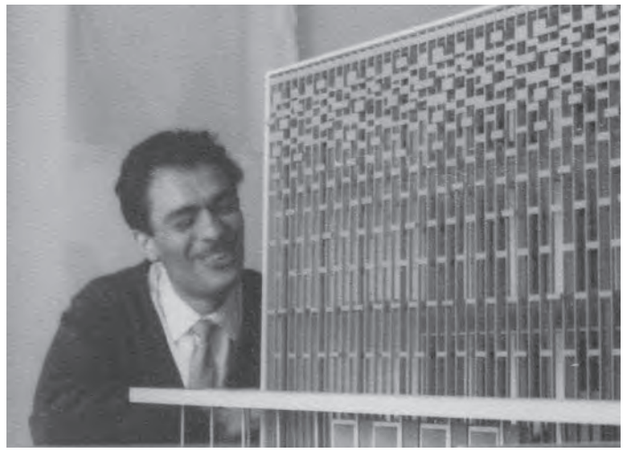
Kocatepe Mosque designed by Vedat Dalokay and Nejat Tekelioğlu (1957, Ankara), model built by Yusuf Z. Ergüleç
Source → Salt Research, Yusuf Z. Ergüleç Archive

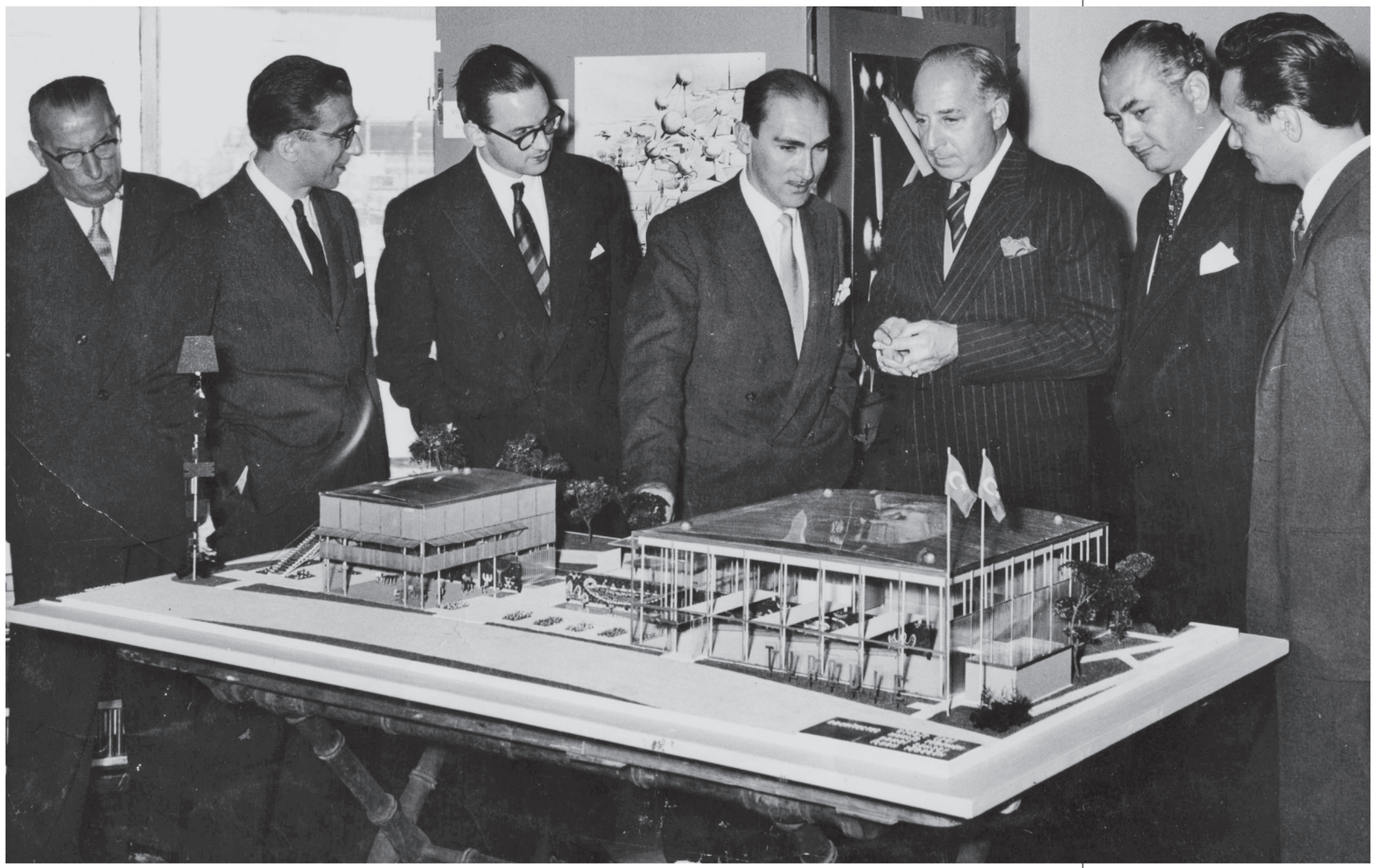
Vedat Dalokay
Source → Vedat Dalokay Archive, courtesy Dalokay Family



LEFT
Model of Istanbul Cultural Palace designed by Hayati Tabanlıoğlu
Source → Salt Research, Hayati Tabanlıoğlu Archive

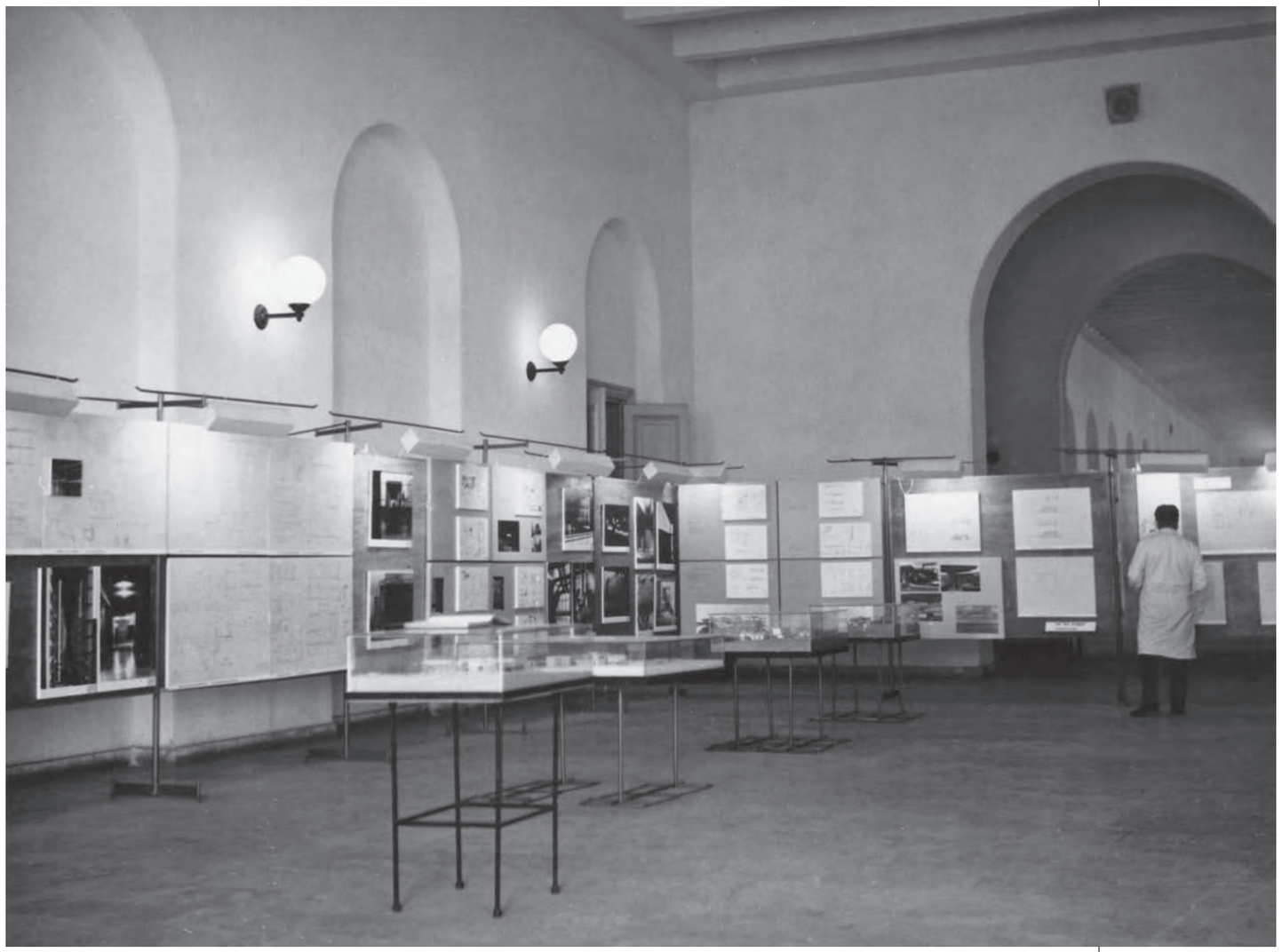
BELOW
Yusuf Z. Ergüleç at the model workshop located in the construction site of Istanbul Cultural Palace with the model that he built, end of 1950s
Source → Salt Research, Yusuf Z. Ergüleç Archive





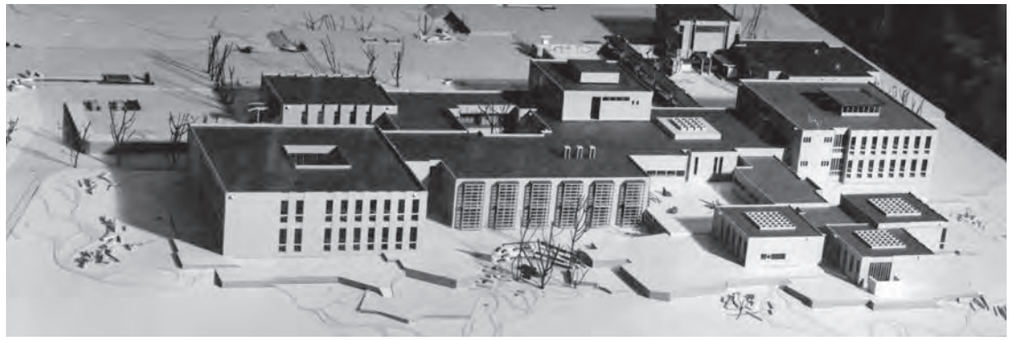
Model of the Turkish Pavilion in the Brussels World's Fair, 1958 (above); photo on the left shows delegates and architects Utarit İzgi (in the middle), one of the architects of the project (alongside Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün) standing by the same model
Source → Salt Research, Utarit İzgi Archive

Between 1960-1967, architect Nezahat Sügüder Arıkoğlu worked as the chief of architectural design, and her husband, architect engineer İlhan Muzaffer Arıkoğlu worked as the head of the contracting company Whiting-Turner's (USA) architecture department (right above and below). According to information given by their son, architect Kaya Arıkoğlu, Tibor, a Hungarian architect, was building the models at the office. Here, the model of Filbert's Margarine Building in Baltimore is seen, the project of which was developed by the duo and implemented in 1967. Other images show the architectural models of Arıkoğlu Arkitekt (partnership between Kaya Arıkoğlu and his son, Şahin Arıkoğlu, Adana) in one corner of the office, perspective drawings of Nezahat Sügüder Arıkoğlu, and the showcase where drawing tools related to architecture like triangles, scales, pencils and templates are displayed as they are passed down the family.
Source → Nezahat Sügüder Arıkoğlu – İlhan Muzaffer Muzaffer Arıkoğlu Archive, courtesy Arıkoğlu Family

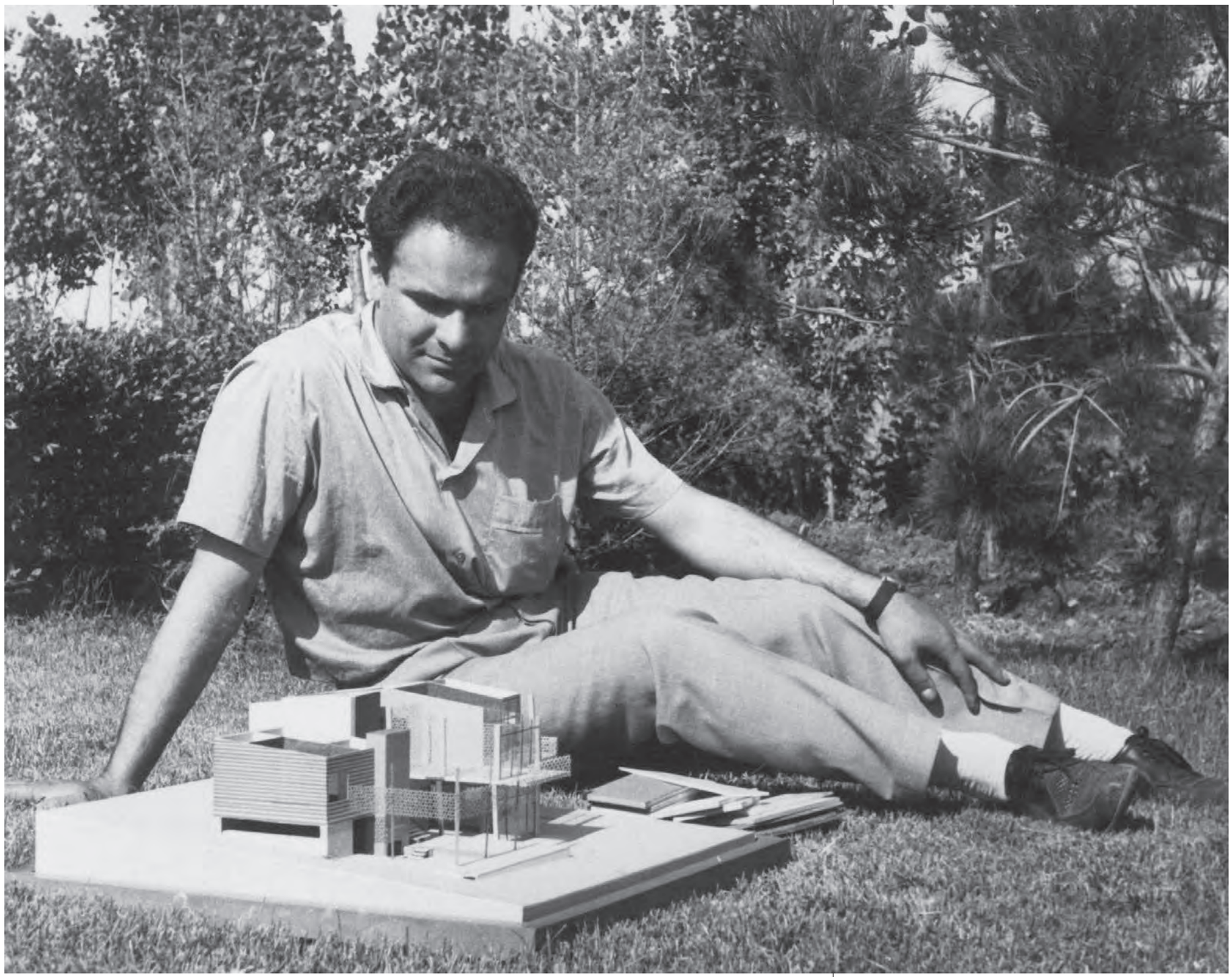


ABOVE
The Middle East Technical University (METU) campus projects, designed by Altuğ-Behruz Çinici, and models built by Selahattin Yazıcı, at an exhibition organized in Istanbul Technical University, Taşkışla, 1965
Source → Salt Research, Altuğ-Behruz Çinici Archive

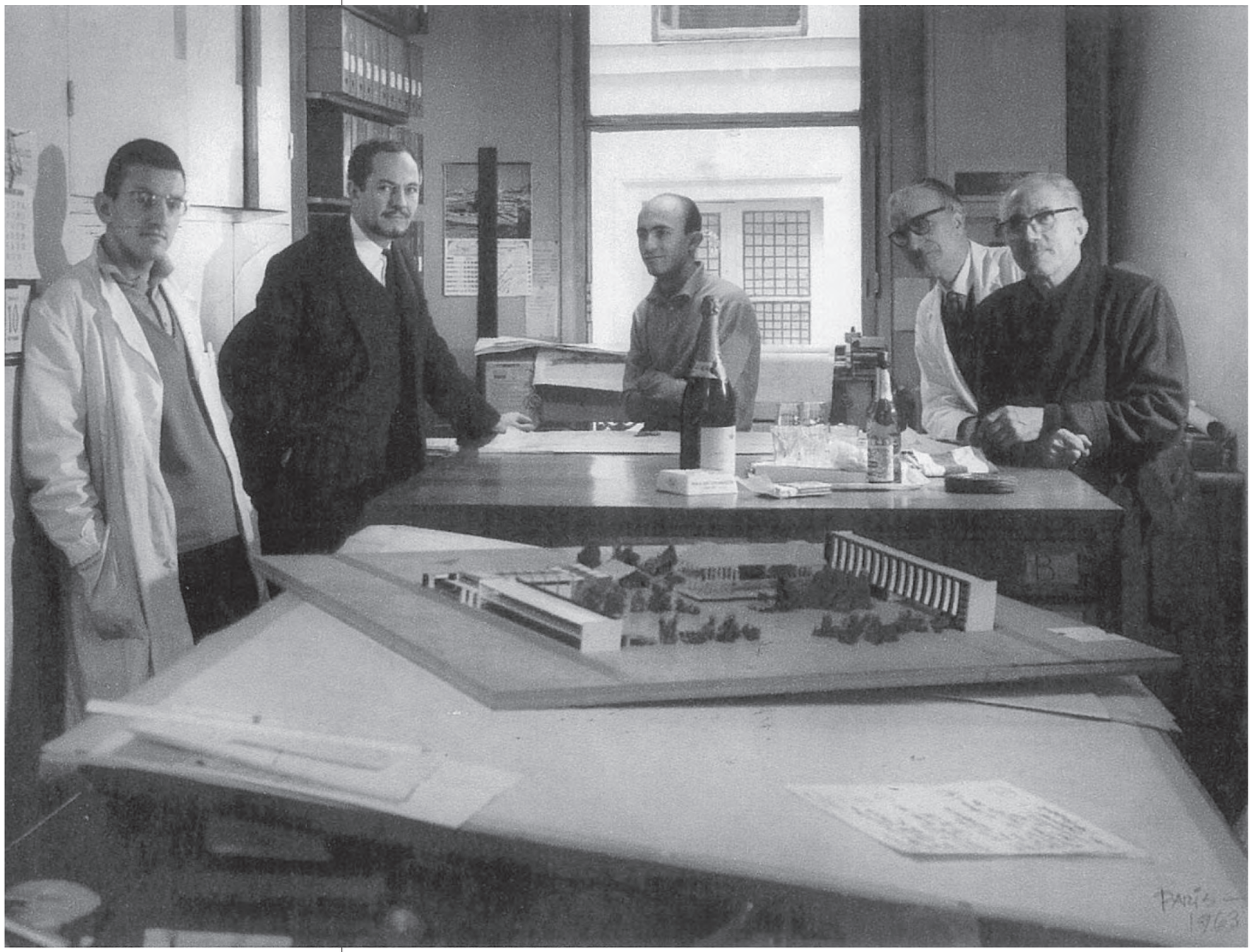
BELOW
Behruz Çinici at his office in Ankara with the model of METU marketplace module, which he designed with Altuğ Çinici
Source → Çinici Architects Archive, courtesy Can Çinici



Model of the METU Faculty of Architecture built by Selahattin Yazıcı; same model in display at the entrance hall of the faculty
Photograph of the model, source → Selahattin Yazıcı Archive
Photograph of the faculty hall → Pelin Derviş (2017)



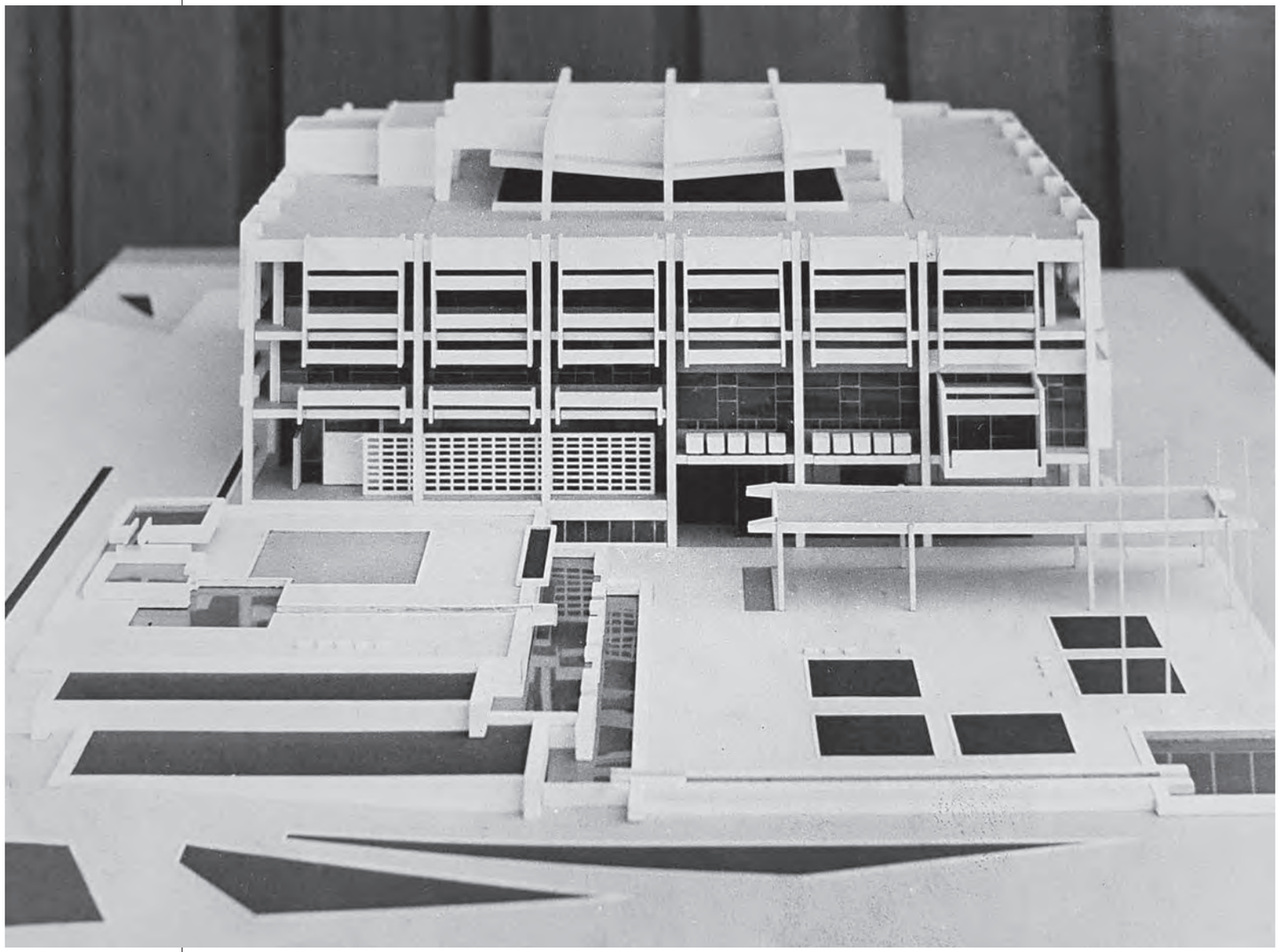
Doğan Hasol with the model he built for the summer-house project in Kumburgaz that he designed together with Hayzuran Hasol, 1963
Source → Doğan Hasol Archive



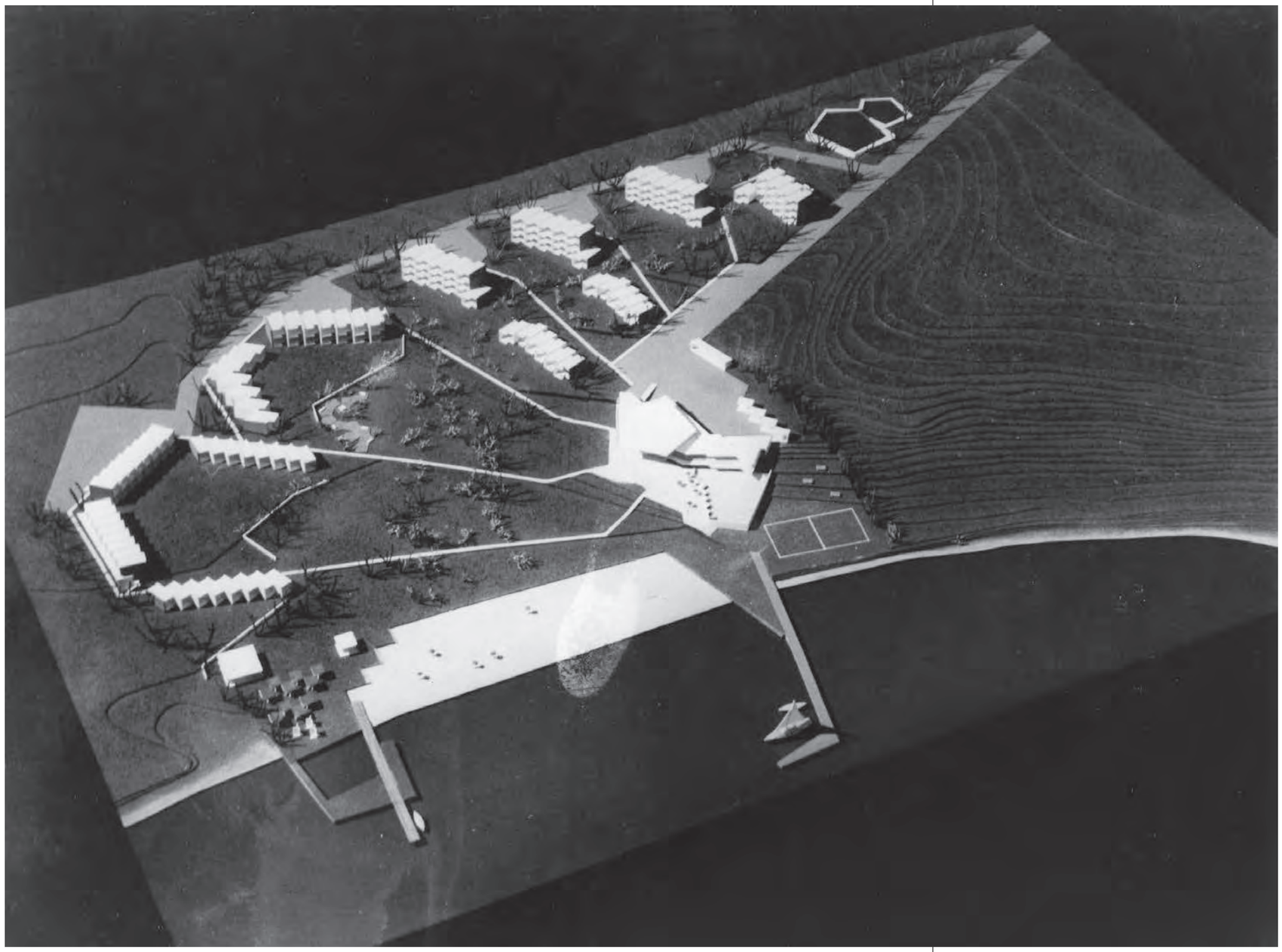
Young architect Erkal Güngören, making drawings at the office of Henri-Charles Delacroix – Jean-Pierre Courcoux, Paris, where he worked between 1962-1967 (above); again, in Paris, on the day (18 February 1963) when they received the news that they won the first prize in the competition for Macon Education Complex at the architecture firm of Henri Larrieu, where he worked between 1962-1965; the model of the competition project is seen at the front

Source → Salt Research, Erkal Güngören Archive

Models built by İlhan Adal, of Ankara Gülhane Military Medical Academy building (above) designed by Yılmaz Sanlı, Güner Acar, Yılmaz Tuncer, and Ankara Ministry of National Education building designed by Yılmaz Sanlı, Güner Acar, Vedat Özsan, Yılmaz Tuncer (both of which won the first prize, 1962); Yılmaz Sanlı in his office at the Istanbul Technical University, Faculty of Architecture, 1953
Source → Yılmaz Sanlı Archive, courtesy Suzan Sanlı Esin

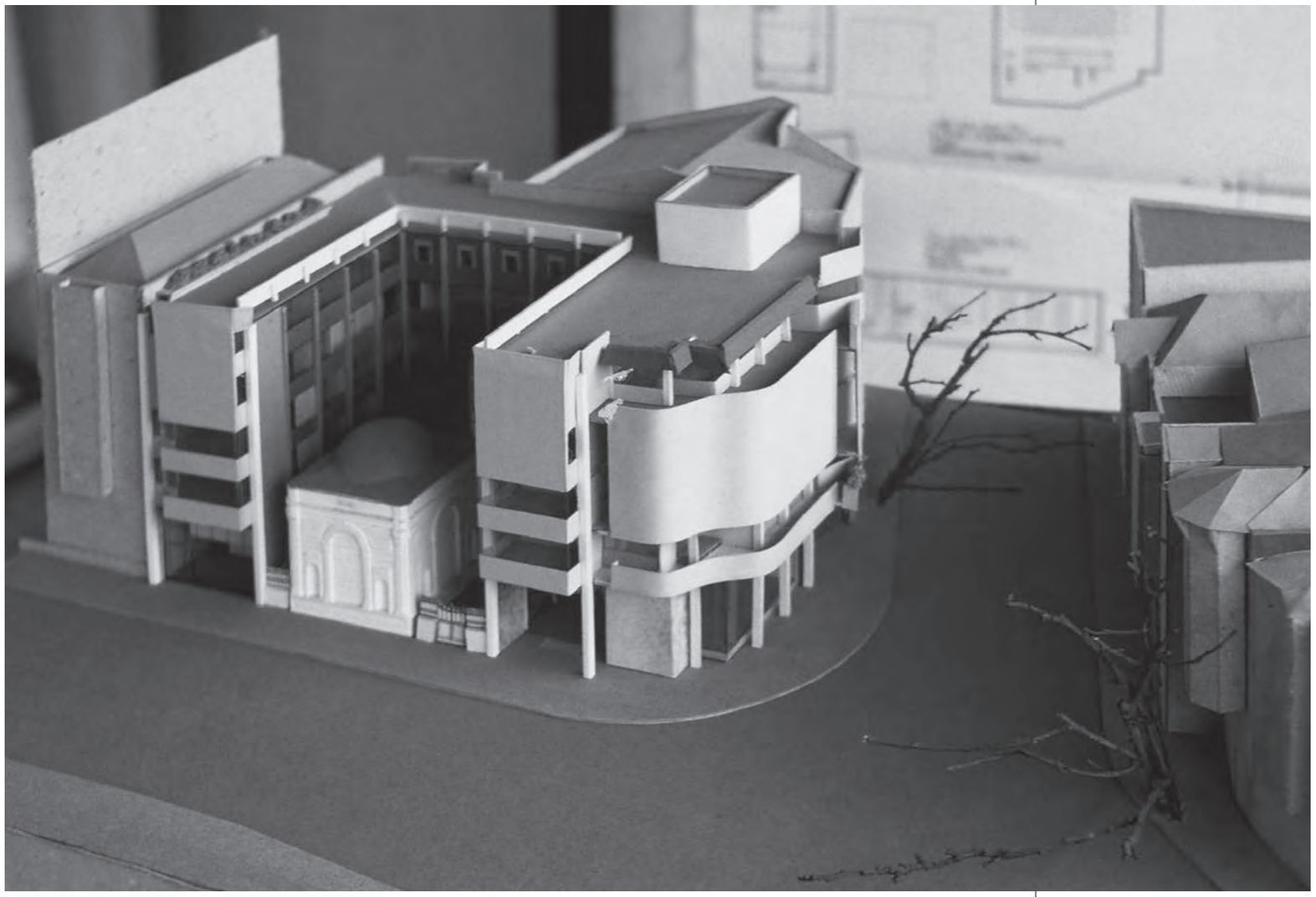


Sami Sisa – Doğan Tekeli and the Council of State Building (Ankara) they designed; model built by İlhan Adal, 1967
Photograph (above) → Reha Günay
Photograph (opposite) → Adil Arıkan
Source → Salt Research, Doğan Tekeli-Sami Sisa Archive

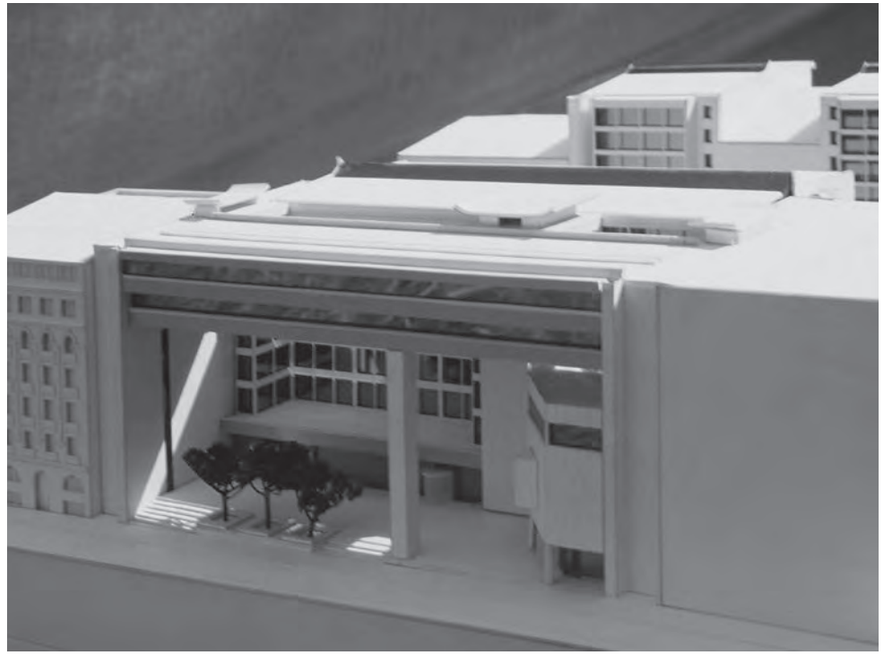


Holiday Resort for Press Notices Authority in Bayramoğlu (Kocaeli) designed by Hayati Tabanlıoğlu, model built by Yusuf Z. Ergüleç
Source → Salt Research, Hayati Tabanlıoğlu Archive

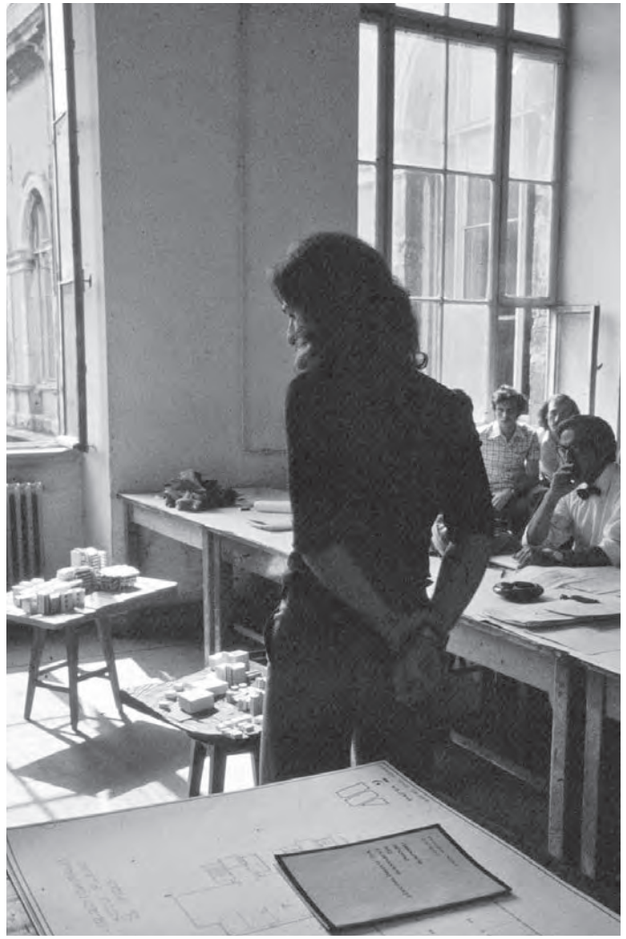
Sabahattin Selek, the founding president of Press Notices Authority, and Süleyman Demirel, the time's prime minister, looking at the model during the groundbreaking ceremony of the holiday resort 1968
Source → courtesy Holiday Resort for Press Notices Authority



Project designed by Şandor and Sevinç Hadi, which won the second prize in the Istanbul Advertising Compound competition (1968, above); their project, which won the first prize in the competition regarding the General Directorate of National Reinsurance Corporation Building, Annex Facilities and Business and Commerce Center (opposite; 1984, Istanbul); models built by Şandor Hadi
Source → Şandor-Sevinç Hadi Archive

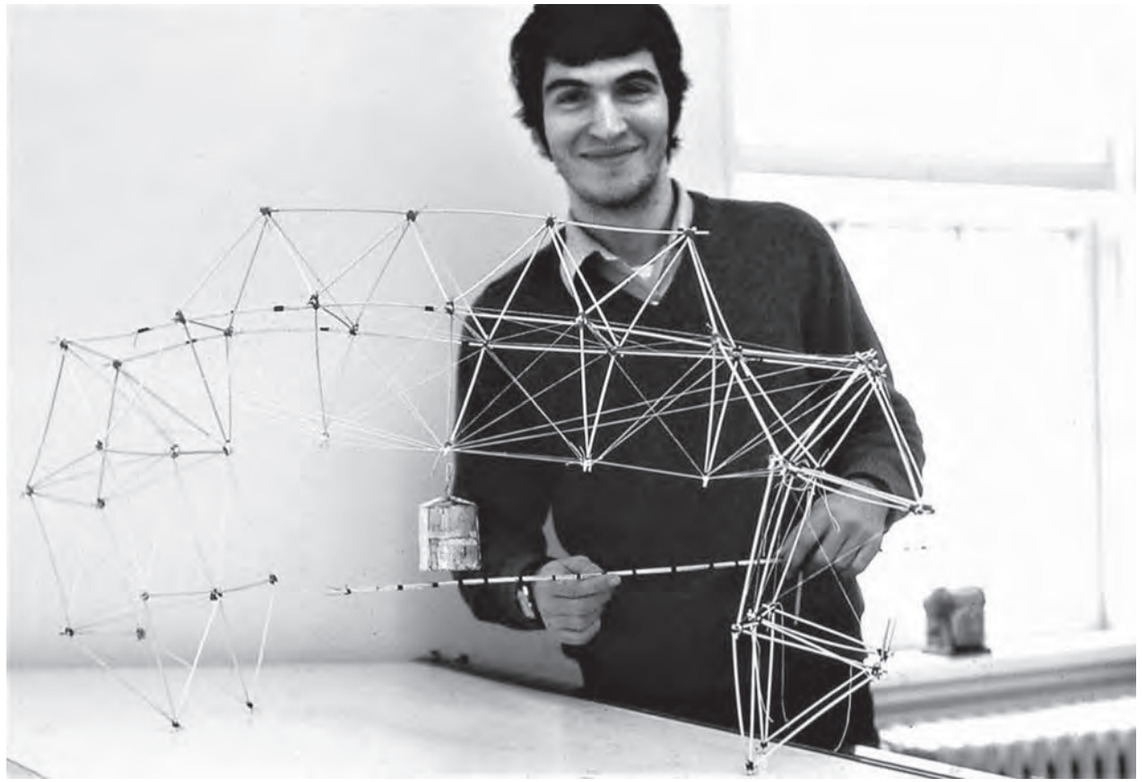


Şandor and Sevinç Hadi at their office in Etiler, Istanbul
Source → Şandor-Sevinç Hadi Archive



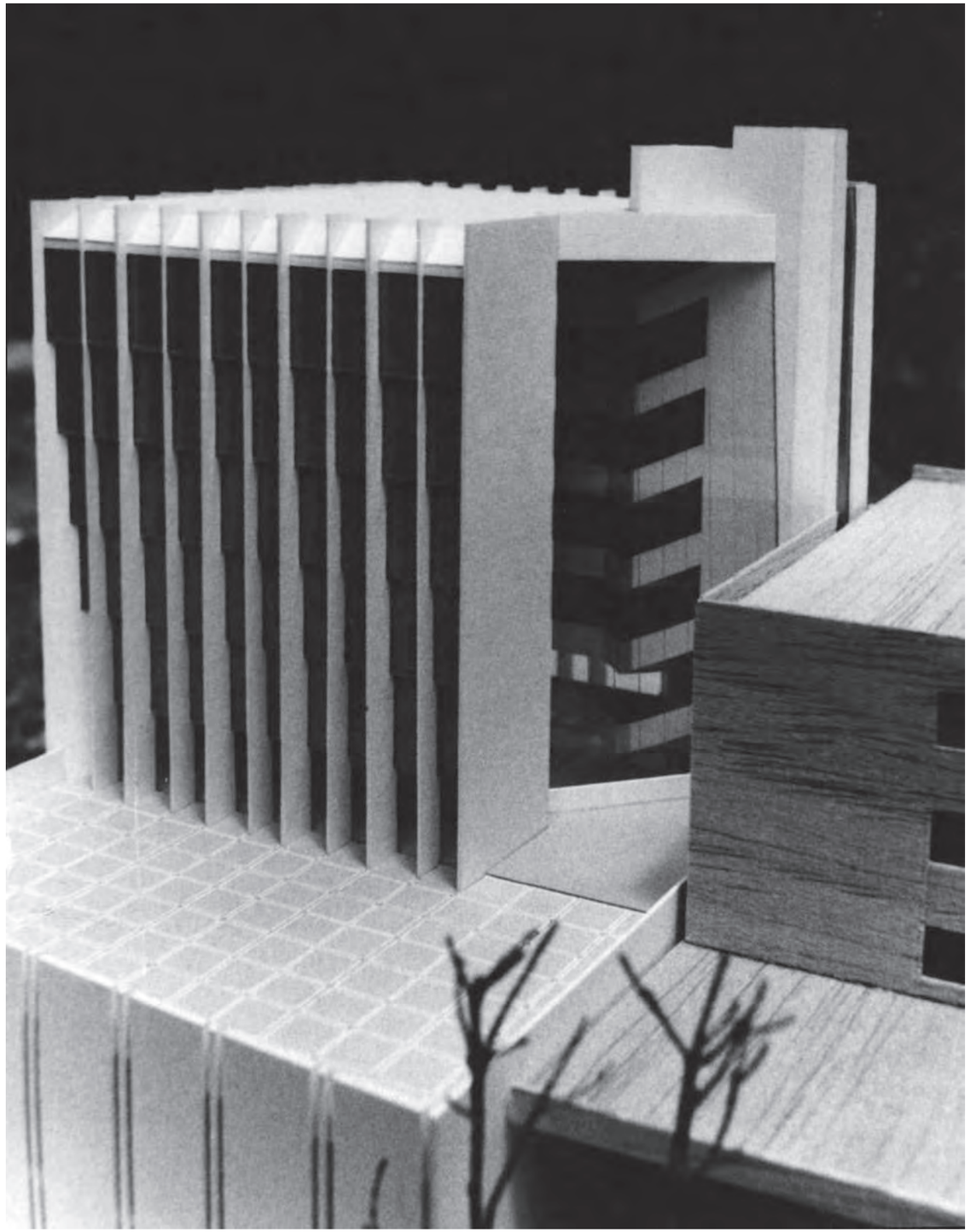
Graduation jury at the Istanbul Technical University, Faculty of Architecture, Taşkışla, 1970s (this page and opposite page above)
Source → Salt Research, Harika-Kemali Söylemezoğlu Archive

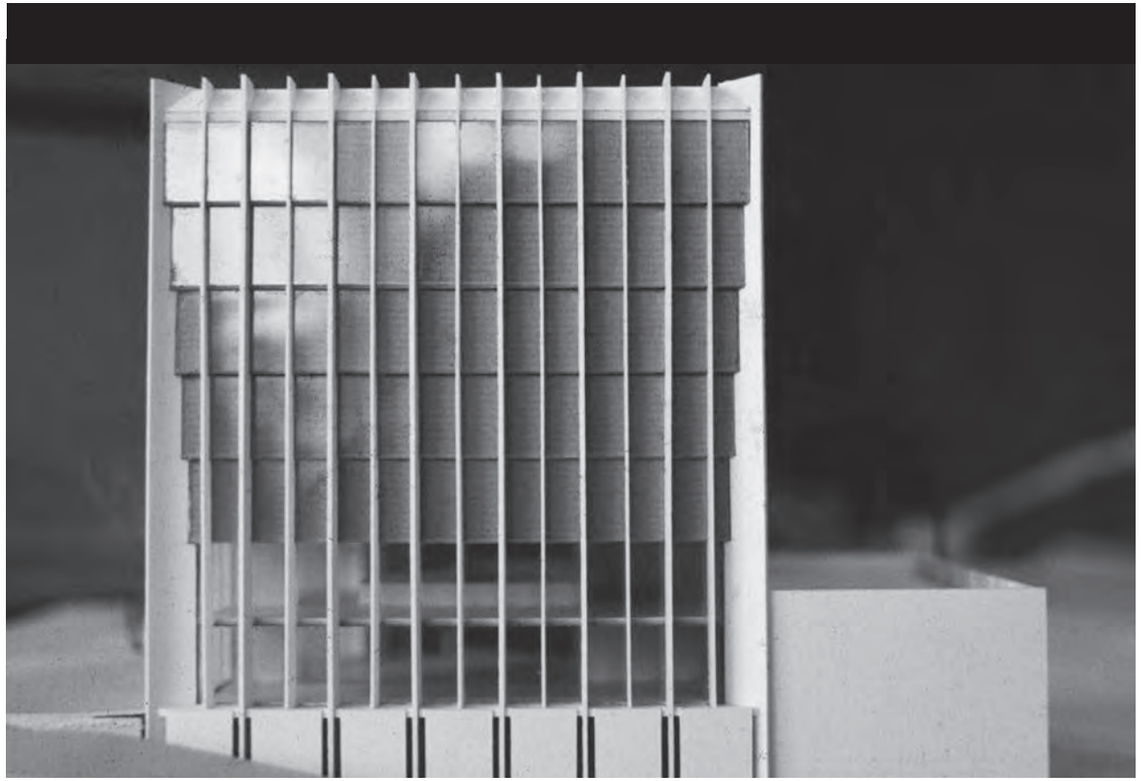
Kani Kuzucular, Lecturer at Istanbul Technical University and General Secretary of the History of Architecture and Restoration Institute with the model of Safranbolu, Asmazlar Mansion that he built, circa 1976
Source → Istanbul Technical University, Faculty of Architecture, Restoration Program Archive



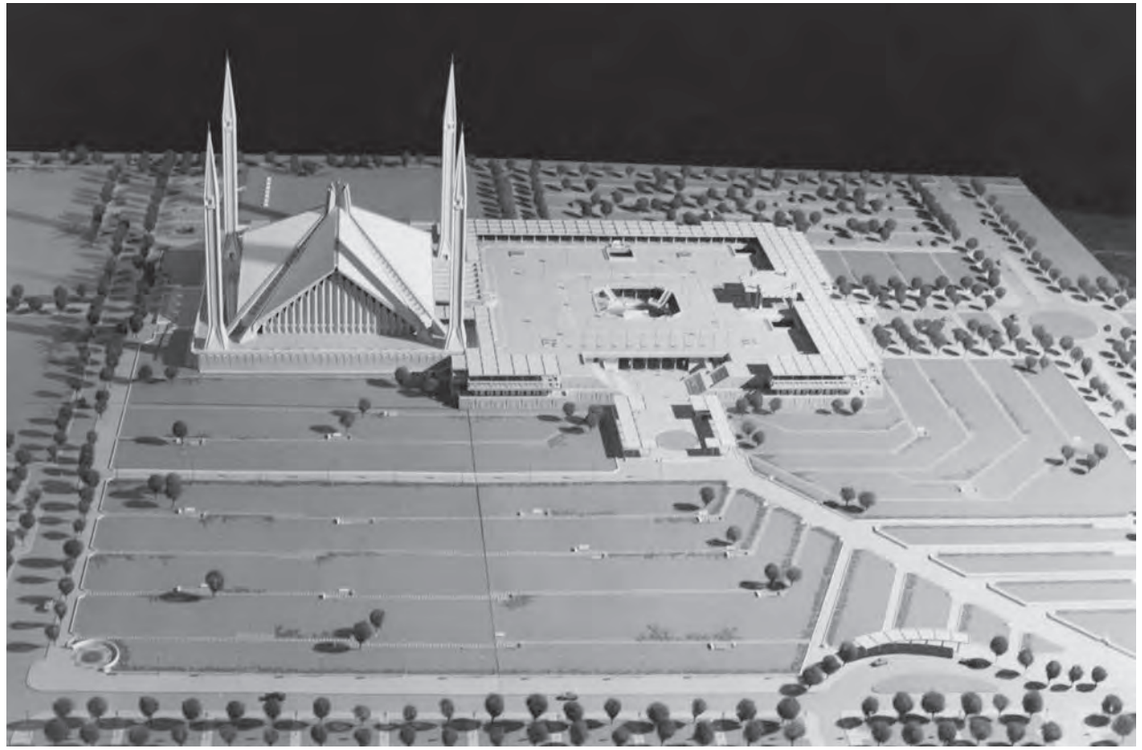
Kaya Arıkoğlu holding the model he made during the first year of university in the Basic Design Studio, University of Maryland, School of Architecture, 1970
Source → Kaya Arıkoğlu

Model, Kaya Arıkoğlu built for his "South Baltimore Development" thesis project, Colin Rowe Urban Design Studio, Cornell University, 1976
Colin Rowe (right)
Source → Kaya Arıkoğlu

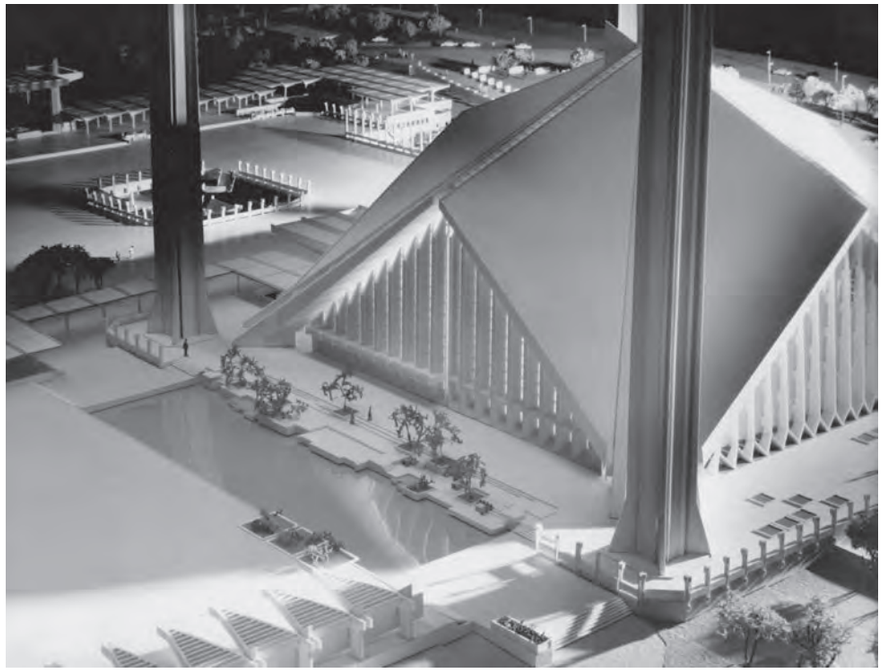




Cengiz Bektaş and the model of the Turkish Language Association (Ankara) project he designed, model built by Selahattin Yazıcı, 1970s
Source → Salt Research, Cengiz Bektaş Archive



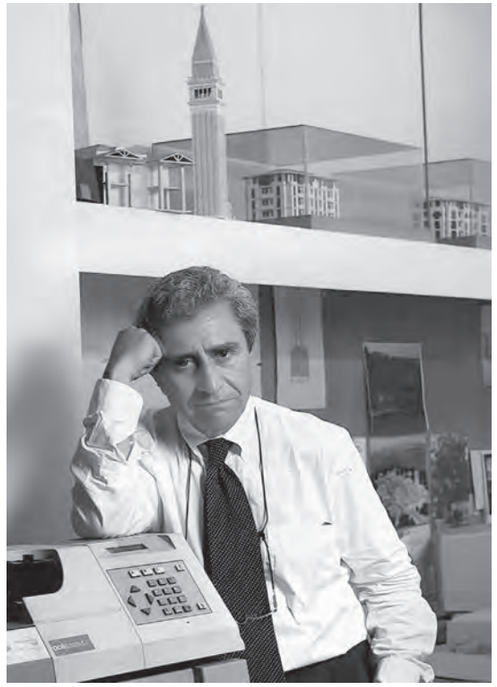
Model of the Islamabad Mosque, built by Yusuf Z. Ergüleç (above), mid-1980s
Source → Salt Research, Yusuf Z. Ergüleç Archive

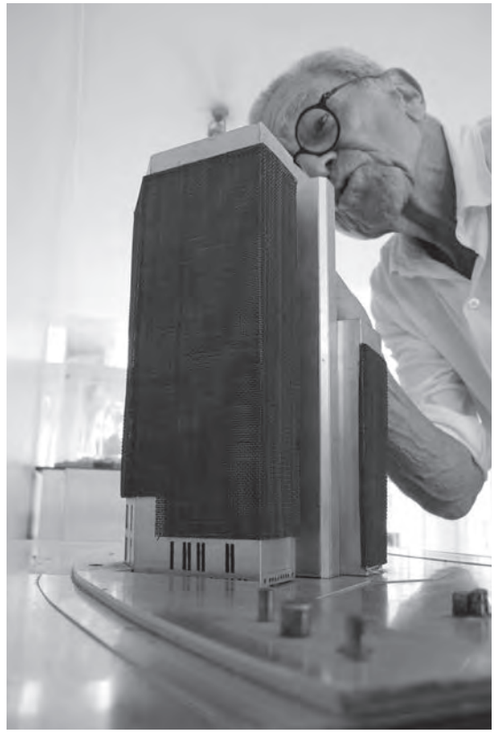


Model built by Selahattin Yazıcı, beginning of 1970s
Photograph → Mustafa Türkyılmaz
Source → Selahattin Yazıcı Archive

The time's President of Pakistan, Muhammad Zia-ul-Haq, and other delegates viewing the Islamabad Mosque, designed by Vedat Dalokay (1969-1986), model built by Selahattin Yazıcı, 1978
Source → Vedat Dalokay Archive, courtesy Dalokay Family

Model of the District 17 of the Directorate of Highways Building project (1975) designed by Mehmet Konuralp, at the *Architectural Model in Türkiye as a Tool for Thinking and Visualization* exhibition, held in Studio-X Istanbul
Photograph → Sahir Uğur Eren (2017)



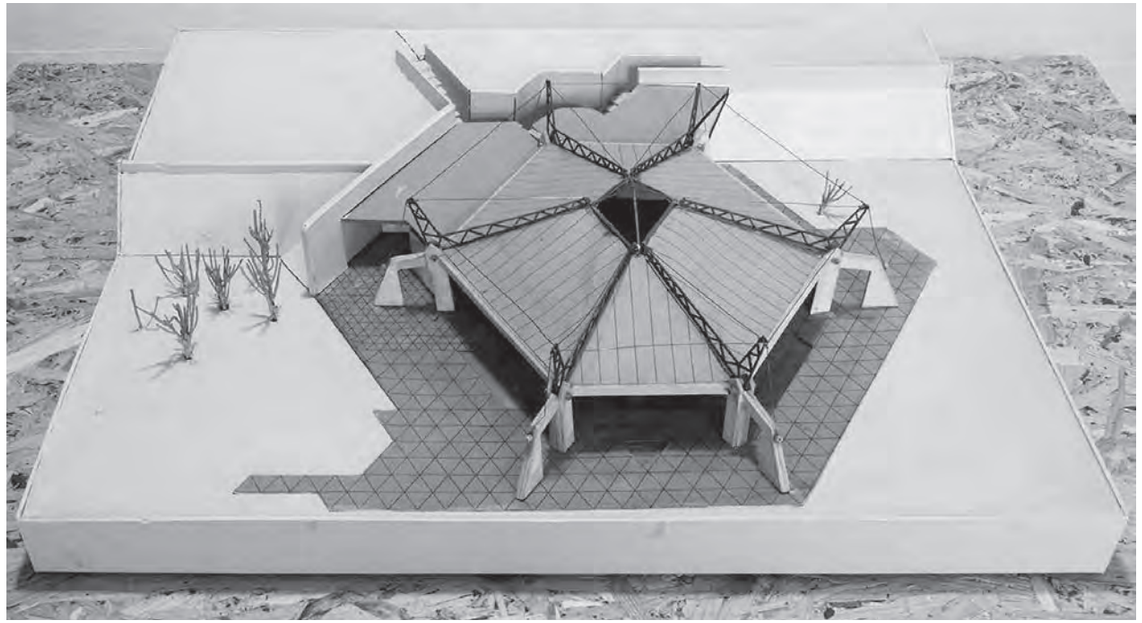


Mehmet Konuralp

ABOVE
Photograph → Esin Özbank (1995)
Source → Mehmet Konuralp Archive

BELOW
Photograph → Pelin Derviş (2017)

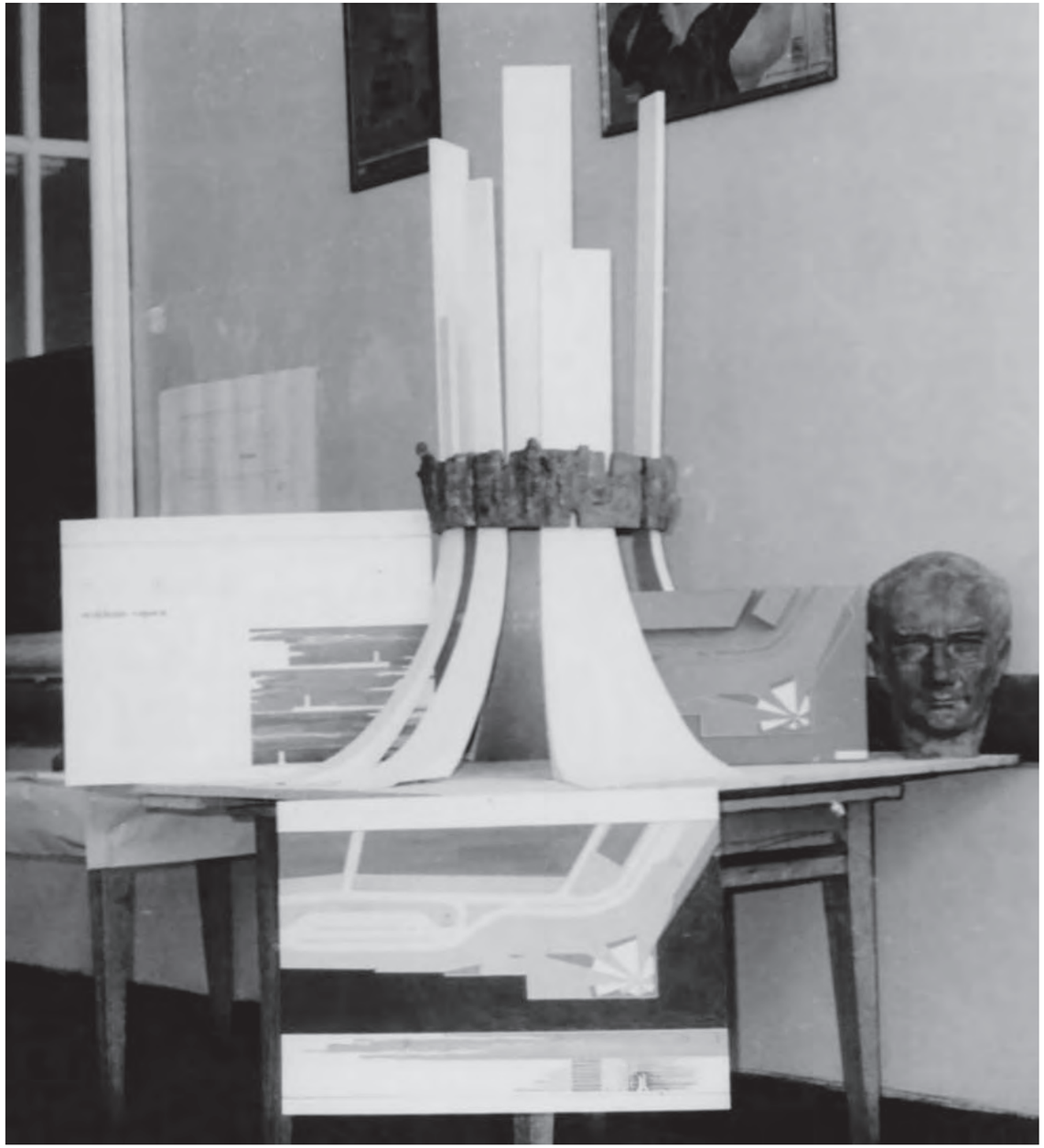
Model for the Antalya Hotels project, designed by Altuğ-Behruz Çinici and Orhan Berk; Clemens Holzmeister together with his wife, Gunda Holzmeister (left), looking at the project as they paid a visit to the Çinici office in Ankara, end of 1970s
Source → Salt Research, Altuğ-Behruz Çinici Archive



ABOVE
Working model that Erkal Güngören built for his Sabuncu House, Space for Sports project, Istanbul, 1991
Photographs → Mustafa Hazneci
Source → Salt Research, Erkal Güngören Archive

OPPOSITE
Model of Atatürk, His Mother and Women's Rights Monument designed by Erkal Güngören and sculptor Tamer Başoğlu (İzmir, 1972)
Source → Salt Research, Erkal Güngören Archive

Erkal Güngören, at his office in Istanbul, Taksim, 1989
Source → Salt Research, Erkal Güngören Archive

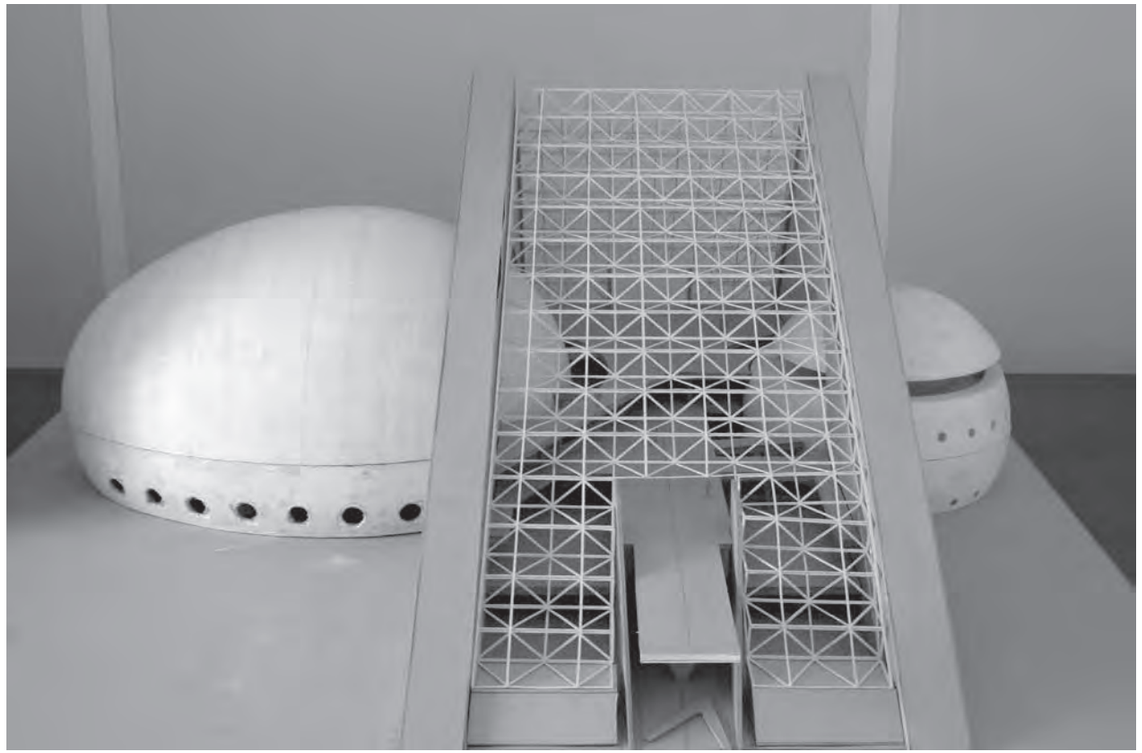


Hayati Tabanlıoğlu, introducing
the Istanbul, Ataköy Tourism
Center project that he designed
Source → Salt Research,
Hayati Tabanlıoğlu Archive

ABOVE & OPPOSITE
Ataköy Tourism Center
Model built by Atölye 77,
second half of 1980s
Source → Atölye 77 Archive

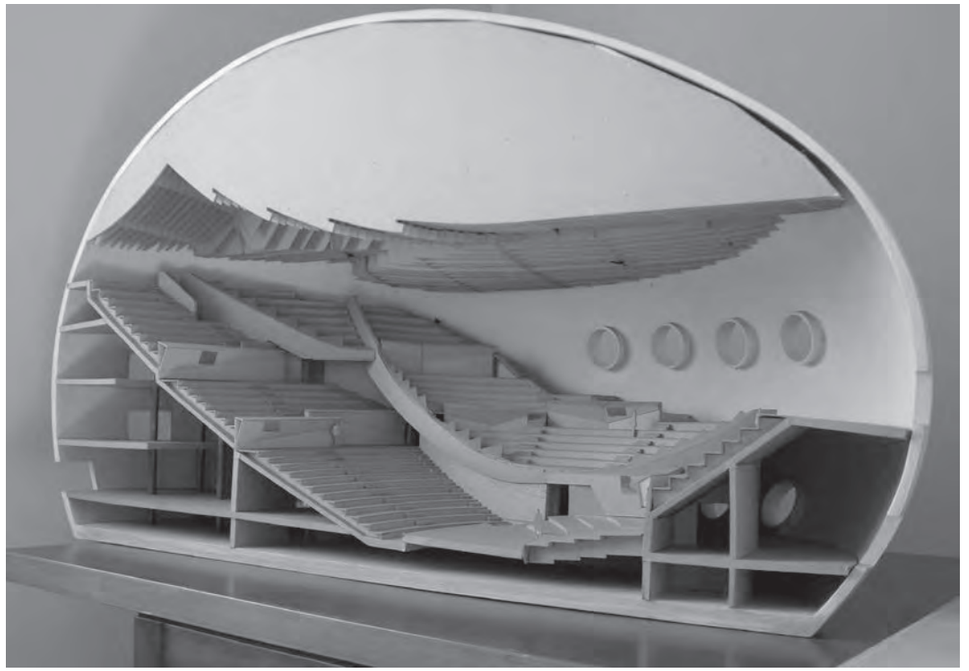
BELOW
Model showing the early
stages of the project, built by
Yusuf Z. Ergüleç
Source → Salt Research,
Yusuf Z. Ergüleç Archive

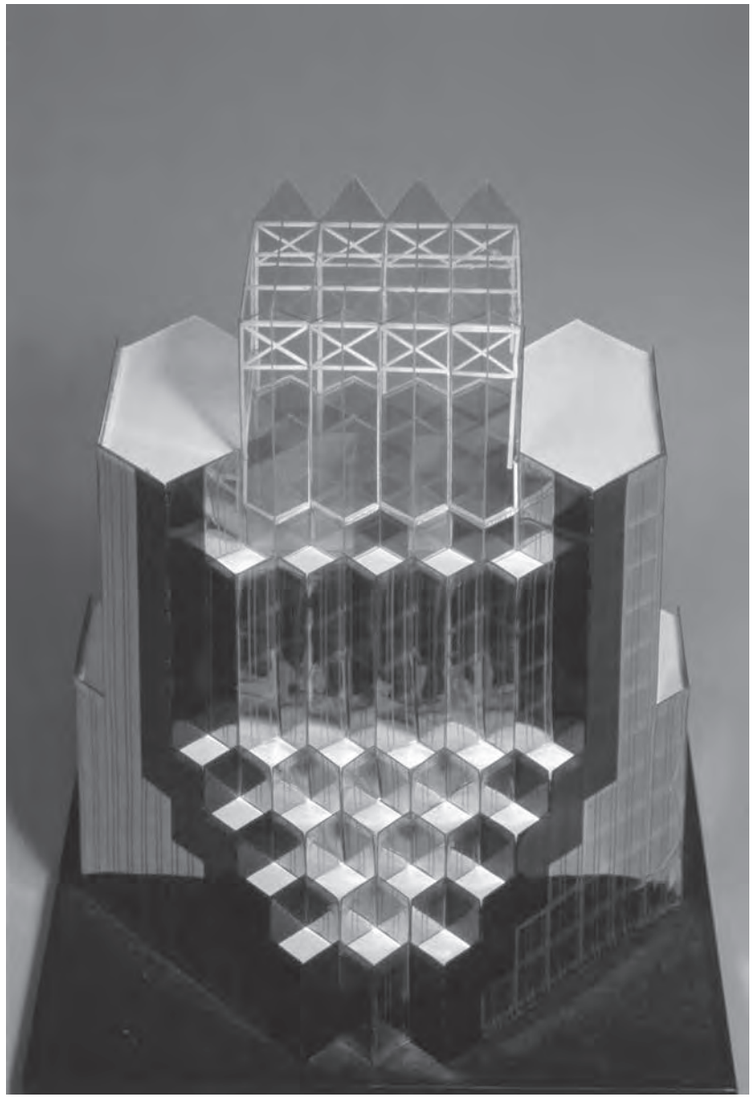
Selahattin Yazıcı carrying the model of İşbank Guesthouse which he built, designed by Danyal Tevfik Çiper
Source → Selahattin Yazıcı Archive



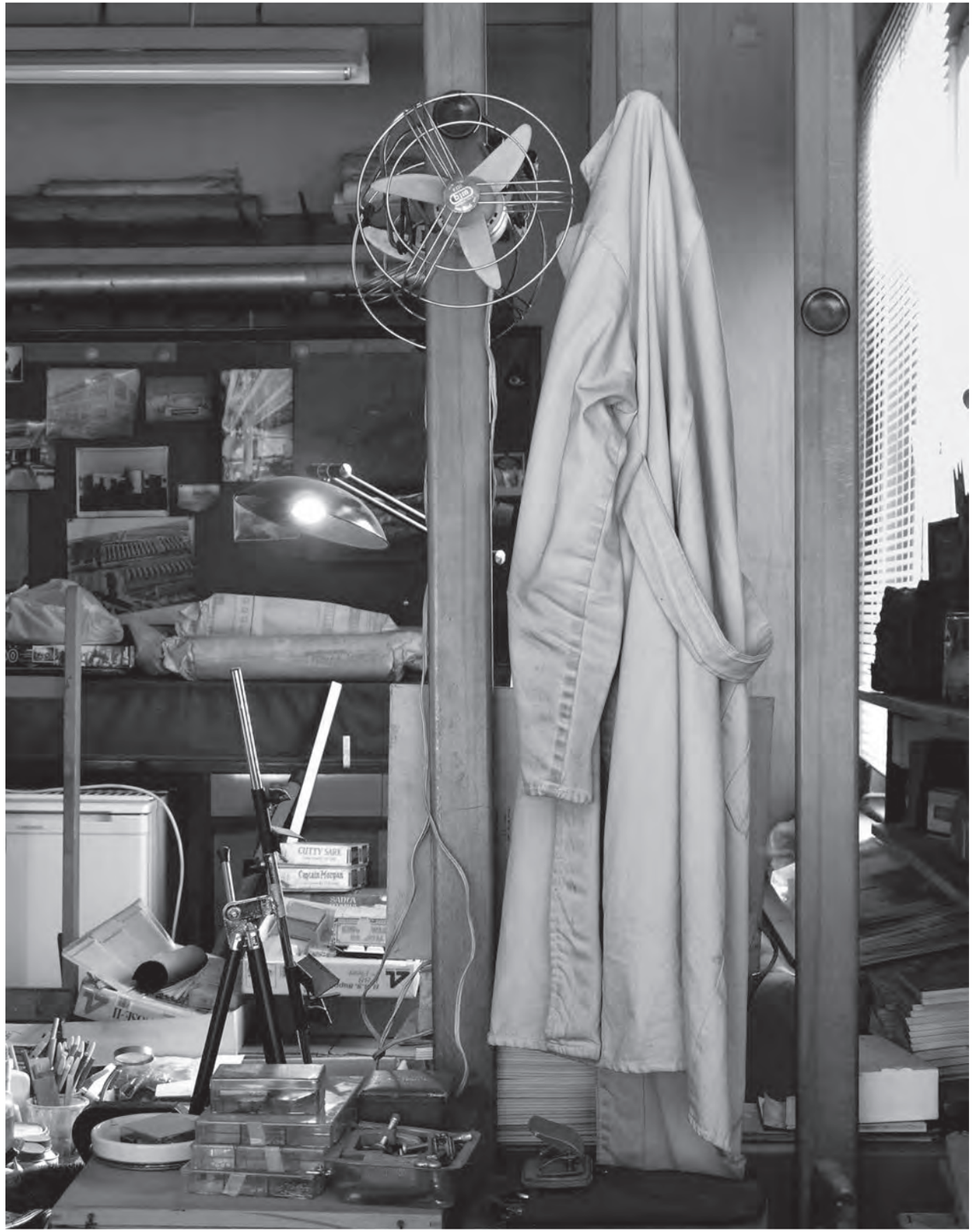
CSO – Atatürk Cultural Center
Presidential Symphony Orchestra
Concert Hall and Choir Buildings
designed by Uygur Architects
(1993, Ankara)
1/100 model built by Özcan
Uygur, Kürşat Yurdakul, Bozkurt
Yurdakul, Çağla Alkaya (1997)
Source → Uygur Architects Archive

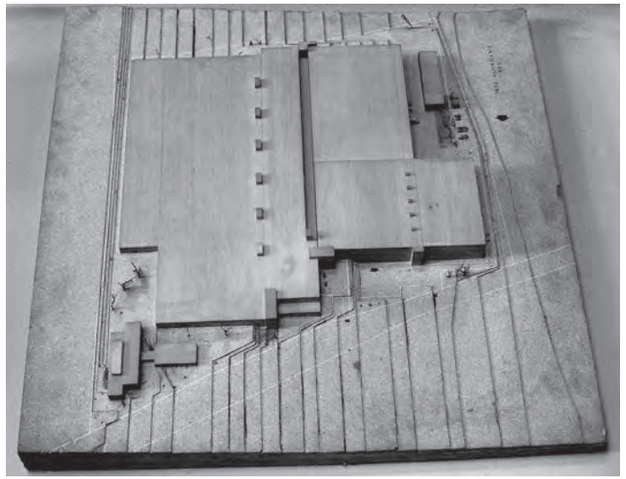
OPPOSITE
Semra Uygur and Özcan Uygur
working on the 1/50 model of the
CSO Concert Hall, built by Özcan
Uygur, Bozkurt Yurdakul, Kürşat
Yurdakul (1997)
Source → Uygur Architects Archive





Sami Sisa and Doğan Tekeli together with the roof model of the İşbank Headquarters they designed (1993, Istanbul), model built by Yusuf Z. Ergüleç
Source → Salt Research, Doğan Tekeli-Sami Sisa Archive





Orhan Tolon (sitting) at his office in Teşvikiye, Istanbul, 1970s
Source → Tolon Ailesi Archive
Other photographs (pages 064-067) → Pelin Derviş (2012)

We are accustomed to architectural projects being represented in the literature with visual material—mainly drawings and/or photographic images. In photographic images, we often come across architectural models; sometimes the architect of the project, sometimes the investor appears with a proud face introducing the project with models. The first part of the book begins with this familiar visual narrative. This is followed by brief information about the people and places we see in these photographs. Thus, the book begins with fragments from the architectural scene in Türkiye.

The aim is to create a ground for the reader. However, it would be wrong to acknowledge this text as a short story of architecture in Türkiye; this is a selection, and it is limited to the archives gathered and created from scratch within the scope of research on the production of architectural model in Türkiye, which is the main subject of the book. The inclusion of model makers in the photographs on the opening pages of the book, which is not common to see, is a reminder that architectural production is not limited to the relations between client/investor-architect/engineer-policy, but is a multi-actor production that takes place within a wide network of relations.

KEMAL AHMET ARU
1912-2005
TURKISH ARCHITECT, URBAN PLANNER, ACADEMIC

Graduated from the Academy of Fine Arts (now MSGSU), Architecture Branch in 1937. In 1940, he became an assistant to the French architect Prof. Georges Débes at the Higher Engineering College (now ITU). In 1941, he wrote his thesis titled "Türk Hamamları Etüdü" [Survey on Turkish Hammams] and became an associate professor. In 1943, he was appointed as an associate professor at the Second Chair of Building Information, and as associate professor of the chair, he ran Project Studios with Austrian architect Prof. Clemens Holzmeister. Upon the decision of Prof. Emin Onat, he was appointed as Associate Professor of Urban Planning in 1944 to work with Prof. Gustav Oelsner, a German architect and urban planner, and helped establish the infrastructure of today's Urban Planning Department. Between 1943-1946, he taught Urban Planning at the Academy of Fine Arts and Yıldız Technical School (now YTU). After being promoted to professor in 1950, he was elected as the Chair of Urban Planning at ITU Faculty of Architecture, a position he held between 1951 and 1973. He served as dean of ITU Faculty of Architecture from 1954-1970. He worked as a guest lecturer at the urban planning chairs of the architecture faculties of universities in Stuttgart between 1961-1962, Berlin in 1963, and Vienna in 1967. He served as the head of the Urban Planning Institute at ITU Faculty of Architecture from 1967 to 1982; he retired from this position in 1982. He put his studies in the field of education into practice through both competitions and professional works. Aru has won many first prizes in national competitions. Approaching urban environment in integrity with urban design and urban planning principles, he has produced important studies and publications in the field of urbanism in Türkiye. SEE → 014-015

CENGİZ BEKTAŞ
1934-2020
TURKISH ARCHITECT, POET, WRITER

Studied Interior Design and Architecture at the Academy of Fine Arts (now MSGSU) and completed his degree at the Technical University of Munich, Faculty of Architecture in 1959. In 1960, he attended the German Academy for Urban and Regional Planning courses. Between 1959-1962, he managed the office he founded in Munich in partnership with Prof. Dr. Fred Angerer and Baron Alexander von Branca. When he was invited to METU as a lecturer, he returned to Türkiye. Between the academic year of 1962-63, he directed the architecture office of METU Directorate of Construction Works. In 1963, he founded his own architecture office in Ankara with architect Oral Vural. In 1963-1969, he participated in architecture and urbanism competitions and won many awards. He designed buildings that are considered among the examples of architectural history from the Republican Period. He received the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award for his projects Turkish Language Association in Ankara in 1988 and Renovation of a Stone Room as a Library in Golden Horn, Istanbul, in 1992. He won the Aga Khan Award for Architecture in 2001 for the Social-Cultural Center project at Akdeniz University, Antalya. In 2016, he was awarded the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award. He became a member of the Central Board of Directors of Chamber of Architects 41st Term (2008-2010).

In 1950, he began his literary career with columns he wrote in *Demokrat Denizli* (newspaper). In 1954, he won first prize in a poetry competition at the Academy of Fine Arts, where the artist Bedri Rahmi Eyüboğlu was on the selection committee. His poems were first published in Türkiye in 1960 by Fazıl Hüsnü Dağlarca in the *Türkçe Dergisi* [Turkish Magazine]. His poetry has been translated into sixteen languages and he has published over a hundred books on architecture and culture. He was the second president of PEN Türkiye for one term, the president of the Turkish-Greek Friendship Association for six years, and the president of the Turkish Writers' Union – TYS for six years. He was a member of the Honorary Board of TYS. He worked as a guest lecturer in the USA, Germany and Macedonia. He taught Art of Folk Architecture at Eskişehir, Anadolu University and Trakya University; Philosophy of Art – Sociology of Art at Marmara University, and Aesthetics at MSGSU. Since 1999, he has taught such courses as Impact of Culture on Planning and Dimensions of Our Culture for graduate students at MSGSU Urban Planning Department as well as at Istanbul University, Department of Sociology.

Cengiz Bektaş's collection of projects, documents, writings and photographs related to his professional work is available online at Salt Research, Architecture and Design Archive. SEE → 046-047

PAUL BONATZ
1877-1956
GERMAN ARCHITECT, ACADEMIC

Came to Türkiye for the first time in 1916 to see the site for the House of German-Turkish Friendship project competition to be built in Istanbul. In 1942, he came once again and served as a jury member in the international architectural project competition for the construction of Anıtkabir. In early 1943, he came to Türkiye again to launch the *Yeni Alman Mimarisi Sergisi* [New German Architecture Exhibition] in Ankara and Istanbul, which aimed to promote German architecture of the Adolf Hitler era in various countries. At the end of the same year, he was appointed by the Ministry of National Education as the architectural consultant of the Undersecretariat of Technical Education, Construction Bureau. During this position, which lasted until 1947, he prepared projects for art institutes to be founded in various cities. In 1943-1944, together with Emin Onat, he participated in the repair works of Taşkışla, the historical building to be used as ITU Faculty of Architecture, and taught Architectural Project courses at the same school between 1946-1954. He served on the competition juries of important buildings. He attended the first general assembly of the UIA in 1948 with the Turkish delegation. Bonatz's architecture, based on the principles of strength, durability and simplicity, followed the idea of being contemporary (*zeitlos*) without being bound by any period. However, during his stay in Türkiye, he was influenced by the National Architectural Movement II, and within the understanding of protecting the national culture, he turned towards the principles of using local elements in architecture and harmonizing the buildings with the region they are located in. SEE → 008-009

TURGUT CANSEVER
1921-2009
TURKISH ARCHITECT, URBAN PLANNER, WRITER

Studied architecture at the Academy of Fine Arts (now MSGSU) and graduated in 1946. Between 1950-1951, he became Sedad Hakkı Eldem's assistant for the Building course. The Austrian historian of Turkish and Islamic arts, Ernst Diez, who taught History of Islamic Art, influenced him greatly, and he decided to pursue a PhD in art history. In 1949, he received his doctoral degree at Istanbul University, Faculty of Letters with his thesis titled "Selçuklu ve Osmanlı Sütun Başlıkları" [Seljuk and Ottoman Column Capitals]. This was the first doctoral dissertation on the history of art in Türkiye. For his dissertation, he visited fourteen Anatolian cities and analyzed one hundred and eleven buildings. This work is published with a new title: *Sonsuz Mekanın Peşinde: Selçuk ve Osmanlı Sanatında Sütun Başlıkları* [In Pursuit of Infinite

Space: Column Capitals in Seljuk and Ottoman Art] in 2010. The restoration of Sadullah Pasha Seaside Mansion in 1949 was the first important experience of his architectural career. In 1951, he traveled to France and worked under the architect René Coulon; afterwards, he traveled around Central and Northern Europe. Le Corbusier and Auguste Perret were the architects he was primarily interested in. He returned to Türkiye in the same year. He collaborated with Abdurrahman Hancı; one of these works is the Anatolia Club Hotel project (Büyükada, 1950-1957), a sensitive reading of modernism through the works of Le Corbusier. Maruf Önal joined the Cansever-Hancı collaboration and they founded İMA (İnşaat ve Mimarlık Atölyesi / Construction and Architecture Atelier), Türkiye's first private and large-scale architecture firm. İMA grew with the participation of other architects; the group produced numerous competition projects. Among the projects Cansever realized after leaving İMA are Karatepe Open Air Museum (1957-1961), Diyarbakır College (with Ertur Yener and Mehmet Tataroğlu, 1958) and METU Campus (1959) competition projects, and Turkish Historical Society project (with Ertur Yener, 1951-1967). In these projects, the climatology-based search for locality, which had begun in the rear façade lattices of the Anatolia Club Hotel, continued in the context of topography, history, scale, space and form organization. In 1958, he started the design of Beyazıt Square; this work led him to fight in the fields of urbanism, planning and conservation. He undertook many tasks in these fields, but these tasks were short-lived due to the lack of recognition of his oppositional stance. Between 1959-1960, he served as the President of the Marmara Region Planning Organization, which he founded, and in 1961 as the Planning Director of the Istanbul Municipality; between 1974-1975 he served as the President of the Istanbul Metropolitan Planning Project. In the 1970s, he was involved in the Architectural Heritage of Europe campaigns; he was a Member of the Turkish Delegation to the European Council between 1974-1976. He worked as a consultant on metropolitan planning, new settlements, urban centers and conservation at Istanbul Municipality between 1975-1980, and Ankara Municipality in 1979.

He received the title of associate professor from Istanbul University, Faculty of Letters with his 1960 thesis "Bugünün Mimarlık Meseleleri" [Architectural Issues of Today], the first important example of his reading, observation and critical perspective. His designs with brutalist influences and local concerns continued in his new projects with an approach nourished by philosophical thoughts. He realized a significant part of his projects during this period with his daughter, architect Feyza Cansever, and architects Emine-Mehmet Öğün (daughter and son-in-law). He made history as the architect who received the Aga Khan Award for Architecture three times (Bodrum, Ertegün House restoration and Ankara, Turkish Historical Society building in 1980 with Ertur Yener; and Bodrum, Demir Houses in 1992 with Emine Öğün, Mehmet Öğün and Feyza Cansever). In 1983, he worked at Umm Al-Qura University, Makkah, as an educational program advisor. In the same year, he served as Member of Master Jury for the Aga Khan Award for Architecture. He continued his publishing activities in the 1990s. He published many articles and compiled his writings into books. His monumental book *Mimar Sinan* was published in 2005. He received the grand awards of Chamber of Architects of Türkiye, National Architecture Awards in 1990, and Presidential Culture and Arts in 2008. SEE → 018-019

ÇİNİCİ ARCHITECTS

Since 1963

TURKISH ARCHITECTURE FIRM

Çinici Architects was established by Altuğ-Behruz Çinici on the occasion of the execution of the METU Campus in Ankara in 1963. Since then, numerous projects were carried out covering a wide range of subjects and scales, amongst which educational buildings gained primary importance. In 1989 the firm's general management was moved to Istanbul. Altuğ-Behruz Çinici's son, architect Can Çinici joined the office in 1992. The firm, having a defining influence on the Turkish Republican architecture, was acknowledged by various national and international awards.

Altuğ Çinici (1935-2024) graduated from ITU Faculty of Architecture in 1959. Having won the METU Campus competition project, Altuğ-Behruz Çinici founded Çinici Architects in 1963 and continued their architectural production together with Behruz Çinici until his passing.

Behruz Çinici (1932-2011) graduated from ITU Faculty of Architecture in 1954; he started to work as an assistant in the Urban Planning Chair of the same faculty, and taught the Building courses at ITU Maçka Higher Engineer School. His studies at ITU continued until 1962. During this period, he participated in many national and international competitions and received various awards. In 1963, he designed the first science high school complex of the country in Ankara, and managed its implementation. In 1964, he taught Architectural Project courses at Yükseliş Engineering and Architecture Private Higher School, Architecture Department (now Gazi University, Faculty of Engineering and Architecture). In 1966, he gave lectures in India upon the invitation of the Presidency of India. In the same year, he traveled to Iran as a CENTO guest; he gave lectures at the University of Tehran, and in the cities of Isfahan and Shiraz. Between 1972-1974, he worked as a consultant for the Republic of Türkiye, Ministry of Tourism. In 1977, he was elected as an Artist Member of GNAT Foundation. Later, in 1980, he was elected as a member of the UIA Urban and Rural Development Working Group. In 1982, he was elected as an honorary member of the international Hadara Association for the protection of the historic city of Fes in Morocco. In the same year, his works were exhibited at the *International Architecture Exhibition, la Biennale di Venezia*. In 1984, together with Altuğ Çinici, he received the Sedat Simavi Awards, Architecture and Urban Planning Award (with GNAT Public Relations Building). Between 1993-1995, he worked as a lecturer at Eskişehir, Anadolu University, Faculty of Architecture, and coordinated the graduation projects. In 1993, he was appointed Chief Advisor for Urban Planning and Architecture at the Prime Ministry of the Republic of Türkiye. He was given the title of Ambassador by the State. During his official tenure, he carried out various planning and restoration works in Edirne, Isparta, İzmir, Şanlıurfa and Kazakhstan. In 1998, he was appointed as a member of Ministry of Culture Istanbul No 2 Conservation Council. He was granted with the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award (2004).

Can Çinici (1962) completed his architectural studies at METU Faculty of Architecture in 1989 and his master's degree at AA in 1991. He joined the office in 1992. In 1994, he received the Chamber of Architects of Türkiye, National Architecture Awards, Project Category Award for his proposal for Isparta Forum and Recreation Center. In 1995, he received the Aga Khan Award for Architecture (together with Behruz Çinici) for their bold and innovative approach to mosque architecture with the GNAT Mosque project, and in 1999 he received the Tepe Architecture Foundation Award. Since 1995, he has worked as a workshop leader and jury member at METU, YTU and Istanbul Bilgi University. He has been invited to international events including *7 Architects – 7 Hills* organized by WAC in 2008-2009 and *Traces of Centuries and Future Steps* exhibitions as part of the *International Architecture Exhibition, la Biennale di Venezia* in 2013.

Altuğ-Behruz Çinici's collection of projects, documents, writings and photographs related to their professional work is available online at Salt Research, Architecture and Design Archive.

SEE → 016-017, 028-029

DANYAL TEVFİK ÇİPER
1932-2008
TURKISH ARCHITECT

Studied architecture at ITU Faculty of Architecture between 1951-1956. During his studies he was influenced by the Frank Lloyd Wright school of organic architecture. He was accepted to the Taliesin Institute but could not attend; yet, he investigated the principles of organic architecture in every aspect, and produced his own synthesis. Çiper also drew attention with his unusual lighting and furniture designs for interiors. Following his graduation, he participated in many design competitions and won awards. However, he arrived at the idea that most of the design competitions did not serve their purpose, so he gave up participating in competitions and continued his practices on his own. His prominent projects include Özkanlar House (Ankara, 1968-1970), Erzincan Bus Terminal (1972-1975), Mustafa Arif Yavuz House (Mersin, 1984), Akşehir Bus Terminal (1985), Ostim Business Center (Ankara, 1989), Yavuz Cengiz Villa (Ankara, 1990), and Terzibaba Mosque Complex (Erzincan, 1992-2002). SEE → 058-059

VEDAT DALOKAY
1927-1991
TURKISH ARCHITECT, POLITICIAN

Graduated from ITU Faculty of Architecture in 1949. Between 1950-1951, he worked as an architect at PTT and Ministry of Public Works. In 1951, he went to France and worked in various offices in Paris, including the offices of Auguste Perret and Le Corbusier. He continued his studies at the Sorbonne Urban Planning Institute; just before the end of his studies, he won the Eskişehir Porsuk Hotel competition in Türkiye and returned to the country to establish Dalokay Mimarlık. He served as the President of UCTEA Chamber of Architects, Ankara Branch, and as the Secretary General of the Chamber of Architects between 1964-1968. In the local elections of 1973, he won 62% of the constituents' votes in Ankara, and became a mayor from the Republican People's Party, a position he held until 1977. During this period, the so-called "new," "revolutionary," or "socialist" municipalism movement had started in the municipalities under the Republican People's Party administration. During his term of office, Ankara's transportation was organized with the use of junctions, park arrangements were implemented, and modern settlement projects, Uydukent and Batıkent, were prepared. He won first prize in project competitions for Islamabad Mosque (Pakistan, 1969), Jeddah, Islamic Development Bank Headquarters (Saudi Arabia, 1980), Islamabad, Prime Ministry Complex (Pakistan, 1984), Taksim Square (Istanbul, 1987), and Lahore, Summit Minar (Pakistan, 1977). Dalokay was also interested in literature. He won the Turkish Language Association's Children's Literature Award in 1980 for his children's book *Kolo* and the ALSC Mildred L. Batchelder Honorary Award in 1995 for the English translation of this book, *Sister Shako and Kolo the Goat*. This novel tells the story of Sister Shako and her goat Kolo, who live in a village flooded by the Keban Dam. Dalokay died in a car accident along with his wife Ayçe Dalokay. SEE → 020-021

SEDAD HAKKI ELDEM
1908-1988
TURKISH ARCHITECT, ACADEMIC, AUTHOR

Spent his childhood in Europe due to his diplomat father's postings; he studied French in primary school and German in high school. During his high school years in Munich, he was influenced by the European architecture and well-known architects of the time. He returned to Istanbul in 1924. With the advice of architect Vedad Tek, he studied architecture at the Academy of Fine Arts (now MSGSU), became a student of the Levantine Guilio Mongeri, and worked as an assistant in his office. During his student years, he drew detailed sketches of the Topkapı Palace and the façade of the New Mosque. Between 1926-1927, he took part in the construction of the Ziraat Bank Headquarters designed by Mongeri in Ankara. During this period, he photographed, analyzed and drew the old houses around Ankara Castle. In Istanbul, he also made architectural survey drawings of old houses and mansions in neighborhoods, which survived the fire. He graduated in 1928. Since his diploma project ranked first, he was sent to Europe for a three years' long internship; he interned at architectural workshops in Berlin and Paris. In 1930, he returned to Türkiye upon an invitation from the Academy of Fine Arts. In 1931, his architectural practice began with the construction of the Pavilion of Türkiye, which he designed for the International Budapest Fair. In 1932, he opened his own office in Istanbul. In the same year, his academic life began with his appointment to the Academy of Fine Arts. He taught Building, National Architecture, Architectural Project, Architectural Survey and Restoration courses until his retirement due to age limit in 1978; he continued to convene Project courses after his retirement; he was awarded an honorary doctorate by his school in 1979. He worked for the Council for the Preservation of Historical Artifacts between 1941-1945 and for the High Council for the Conservation of Cultural Property between 1962-1978. He represented Türkiye at the UIA, which was established after World War II and held its first general assembly meeting in Lausanne in 1948. He received many awards including Republic of Türkiye, Ministry of Culture, Culture and Arts Award (1983), Aga Khan Award for Architecture (1986, Social Insurance Institution Complex, Zeyrek, Istanbul), Sedat Simavi Awards, Architecture and Urban Planning Award (1982, for his housing projects in Bosphorus) and Chamber of Architects of Türkiye, National Architecture Awards, Grand Award (1988). He transformed his documentation of Ottoman Period architecture and 18th and 19th century palaces and mansions into meticulously prepared publications.

Salt Research has a collection of Sedad Hakkı Eldem that can be accessed online. The collection includes the visual materials that were digitized for the series of exhibitions that took place at the Ottoman Bank Archives and Research Centre (now Salt) in 2009, titled *Sedad Hakkı Eldem I: Early Years* and *Sedad Hakkı Eldem II: Retrospective*. Sedad Hakkı Eldem's sketches, sketchbooks, notes, correspondences, documentation of projects and photographs can also be found in this archive. Additionally, the files of students that took Eldem's National Architecture Seminar are part of this collection. SEE → 010-013

ALBERT-LOUIS GABRIEL
1883-1972
FRENCH ARCHITECT, ART HISTORIAN, TRAVELER, WRITER

Studied at the École Nationale Supérieure des Beaux-Arts in Paris and at the Sorbonne University. During the excavation seasons of 1908-1911, he participated as an architect in the excavations carried out on the island of Delos by the French Archaeology Institute based in Athens, and drew the plans, surveys and decorations of the Hellenistic Period houses unearthed. He traveled to Istanbul for the first time in 1908; he came into close contact with the art of Turkish architecture three years later in Rhodes, which was about to leave Ottoman rule. In 1921, he received his doctoral degree from the Sorbonne University with his thesis on the fortifications of Rhodes. He expanded his thesis between 1921-1923 and published it in two volumes under the title *La Cité de Rhodes, DCCCX-MDXII* [The City of Rhodes, DCCCX-MDXII]. Between 1919-1920, he participated in the excavations of Fustat in Cairo, Egypt with Ali Bahgat, the director of the Museum of Arab Art (now Museum of Islamic Art). He presented his excavations and his research on the origins of the Arab house in Egypt ("Les fouilles d'al-Foustat et les origines de la maison arabe en Egypte," Paris 1921) to the Sorbonne University as a second thesis, which he later expanded and published with Ali Bahgat under the title *Les fouilles d'al Foustat* [The Fustat

excavations] (Cairo, 1927). His academic life began in 1923 when he became associate professor of art history at the University of Caen Normandie, Faculty of Literature in 1923, and in 1925, he was appointed professor at the University of Strasbourg, the same year he made study tours in French-ruled Syria and worked in the ancient city of Palmyra. His interest in Turkish civilization deepened in 1926 when he was appointed as a faculty member of the Faculty of Letters at Istanbul Darülfünun (now Istanbul University). He went to Istanbul to teach Archaeology and History of Art at Darülfünun and stayed there until 1930. In addition to his teaching, he was commissioned by the Ministry of National Education to research and study Turkish architectural monuments in Anatolia. Towards the end of 1930, the French Archaeology Institute (now IFEA - French Institute for Anatolian Studies) was founded through Gabriel's efforts and with the support of the ambassador Charles de Chambrun, and officially opened in 1931 with the permission of the Turkish government. The Turkish government envisioned that this institute would conduct research and publish on the history, archaeology, art history, geography, geology and literature of Türkiye and the Turks. Gabriel was appointed director of the institute and served until 1941. He returned to his homeland in 1941; after the war, in 1946, he became the director of the institute again and continued to serve until his retirement in 1956. When he returned to France in 1941, he was appointed professor of History of Islamic-Eastern Art at the Collège de France, an independent university, where he taught until 1953, when he retired. He lectured at Istanbul University between 1930-1956, gave a series of free lectures at the Faculty of Letters in 1952, and taught History of Art at Ankara University, Faculty of Languages History and Geography. He gave lectures on Turkish art at a museum in Geneva in 1934, at universities in Belgrade and Zagreb in 1936, at the University of Brussels and the Academy of Fine Arts in Istanbul (now MSGSU) in 1950, and at the University of Amsterdam in the same year. He was elected a full member of the German Archaeological Institute in 1932, a corresponding member of the French Academy in 1933, an honorary member of the Turkish Historical Society in 1940 and an honorary member of the Royal Academy of Belgium in 1960. He was awarded the honorary professorship of Ankara University, the honorary doctorate of Istanbul University, honorary citizenship of the cities of Istanbul and Bursa, and the Légion d'Honneur with the rank of Chevalier by the French government. Gabriel's extensive studies, articles and books on Türkiye, which are not limited to those mentioned above, continue to be valuable resources for researchers.

REBİİ GORBON
1909-1993
TURKISH ARCHITECT, ACADEMIC

Studied architecture at the Academy of Fine Arts (now MSGSU), graduating in 1934. He continued his academic career at the same school between 1960-1979. Afterwards, he stayed in Paris for a while; the richness of Paris's architectural elements, culture, history and museums broadened Gorbon's horizons. He studied ceramics in various parts of Europe. He explored the regions of Anatolia where clay and kaolin, the raw materials of ceramics, are found, and conducted research in various regions of Türkiye such as Bozüyük and Bilecik. He developed large-scale projects, won awards in project competitions and brought valuable architectural works to the young Republic's Istanbul. Levent 1 Housing Settlement project (1947-1958), which he realized with Kemal Ahmet Aru, is among the first modern mass housing projects in Türkiye. He started to work with ceramics as a hobby; in 1958, he established the Gorbon Ceramic Factory, and took it to the industrial sector. Gorbon Tiles still continues its activities. SEE → 006-007, 014-015

ERKAL GÜNGÖREN
1934-2002
TURKISH ARCHITECT

Studied architecture at the Academy of Fine Arts (now MSGSU) between 1954-1960. He worked at the Studio Adorno-Brini in Milan between 1961-1962 and at the Henri-Charles Delacroix – Jean-Pierre Courcoux and Henri Larrieu architecture firms in Paris between 1962-1967. In 1968, together with architects Mustafa Aslaner and Sümer Gürel, he won the competition organized by the Ministry of Public Works for the Artvin Government House. In 1980, he presented his qualification thesis titled "Plastik Sanatlar Eğitiminde Müzikten Yararlanma Zorunluluğu, Gerekçeleri ve Örnekleri" [The Necessity of Utilizing Music in Plastic Arts Education, Reasons and Examples] at the Istanbul State Academy of Fine Arts (now MSGSU). Between 1971-1982, he worked as a lecturer at the same school and developed the Basic Education in the Arts Module together with artists Altan Gürman (1935-1976), Özer Kabaş (1934-1998) and Ali Teoman Germaner (1934-2018). He played a role in the establishment of YTU Faculty of Arts and Design between 1997-1999.

Erkal Güngören's collection of projects, documents, lecture notes and photographs related to his professional work is available online at Salt Research, Architecture and Design Archive.
SEE → 032-033, 054-055

ŞANDOR HADİ
1931-1986
HUNGARIAN-BORN ARCHITECT

SEVİNÇ HADİ
1934
TURKISH ARCHITECT

Şandor Hadi graduated from ITU Faculty of Architecture in 1961. After his graduation, he worked with Turgut Cansever on various projects. Until 1968, he worked as the architect in charge of implementations at the construction firm, İbrahim Yolal İnşaat. In the same period, he won the second prize in the Dumlupınar Victory Monument architectural project competition (with Şerafettin Öztürk) and the first prize in the Central Library of Istanbul University competition. In 1963, he established his own private architecture firm. In 1964, he started to work with his wife, architect Sevinç Hadi; they realized various projects together. They participated in architectural project competitions, won various awards, participated in seminars, and launched exhibitions. Their works include the Central Library of Istanbul University and the Annex Building of Museum of Ancient Oriental Works with Hüseyin Başçetinçelik; Valérie Szaszy Villa, Hortaçsu Villa and Restoration of Yıldırım Oktay Öge House in Rumelihisarı; Tütüncü and Hadi Families' Summer House in Tuzla, Aptullah Kuran Library of Boğaziçi University, General Directorate of National Reinsurance Corporation Building, Annex Facilities and Business and Commerce Center. Şandor Hadi worked as an educator in architectural design between 1966-1980. In addition to his architectural practices, he produced various works in the fields of painting, sculpture, wood carving and furniture design.

Sevinç Hadi graduated from ITU Faculty of Architecture in 1959. She worked at the Otto Graf Institute in Stuttgart, Hochschulbauamt in 1960; Werner Gabriel's office in 1961, and the ITU Faculty of Civil Engineering Library project with Prof. Nezih Eldem in 1962. In 1962, she established her own private architecture firm in Istanbul. She made urban planning for some cities such as Göreme (Cappadocia) and Şile (Istanbul). In 1963, she prepared Kastamonu Forest Settlement and Taşköprü Forest Settlement projects together with Ersen Gürsel. She continued her architectural practices with her husband, architect Şandor Hadi starting from 1964 until his passing in 1986. In 1993, she prepared the central building and Dr. Emel Esin Library of the Tek-Esin Foundation. Together with her daughter, architect Tülin Hadi, and son-in-law, architect Cem İlhan, she designed Ünye Lake Houses (2000) and Maslak Business Center (2001). She received awards in various national and international competitions. Sevinç Hadi, who still continues her private architectural practices as well as her educational activities in the field of design and architectural projects since 1965, was awarded the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award in 2022. SEE → 040-041

ABDURRAHMAN HANCI
1923-2007
TURKISH ARCHITECT, INTERIOR AND FURNITURE DESIGNER

Studied architecture at the Academy of Fine Arts (now MSGSU). After his graduation in 1946, he went to France. Between 1947-1948, he worked as an intern for Auguste Perret, who was tasked with the reconstruction of Le Havre, a city destroyed during World War II. After returning to Türkiye, he worked on joint projects with Turgut Cansever. In 1951, he founded İMA (İnşaat ve Mimarlık Atölyesi / Construction and Architecture Atelier), the first private and large-scale office on architecture in Türkiye, together with Turgut Cansever. In 1955, he traveled to France as the architect representing the Turkish government to work on the construction of the NATO Headquarters building; he was responsible for the interior design and furnishings of the building until 1960, after which he started his private architecture practice. Between 1957-1966, he designed furniture for Domus and Knoll companies. Between 1961-1965, he worked at the Cabinet Thual architecture firm in Paris. During these years, he developed a passion for furniture. In 1966, he was offered by the Koç Group to undertake the renovation of the Divan Hotel in Elmadağ, Istanbul, as well as oversee the production of Knoll furniture in Türkiye, which he accepted, and returned to Türkiye, where he worked as a freelance architect until 1968. Between 1968-1974, he partnered with architect Yüksel Karapınar. In 1974, architect Yalçın Çıkınoğlu joined the partnership; Karapınar left the partnership after a while. The partnership of Hancı and Çıkınoğlu continued under the roof of MİMAT Architecture until the passing of Çıkınoğlu in 2001. He served as the architectural consultant of Divan Hotel for many years. Koç Group wanted to manufacture all the steel furniture themselves, so in 1969 an agreement was made between Knoll and Bürokur, a company owned by Koç Group, for the production of steel to be used in offices, motels and cafeterias, and these products were manufactured in Türkiye under Hancı's supervision. The Divan Pub, Divan Restaurant and Divan Patisserie within the Divan Hotel earned a special place in the memory of city dwellers with their design, the work of the artists, and the quality and sophisticated management. In the years that followed, Hancı also undertook other hotel projects. In the same period as the Divan Hotel, he undertook the design of Galeri 1 in Beyoğlu at the suggestion of Abidin Dino; although the gallery was open only for five years, it is remembered for its design, including its lighting. In 1975, he designed Vakko's store in Beyoğlu, which was followed by other Vakko stores, and this collaboration continued for many years. A striking feature of Vakko's projects was that he designed a part of the stores as an art gallery and was in constant collaboration with artists. In addition to Vakko, he also designed clothing stores İGS, KİP, Mahir and Titiz. He used the works of contemporary Turkish artists such as Bedri Rahmi Eyüboğlu, Füreyya Koral and Mustafa Pilevneli in his buildings. Hancı, who produced projects for many residences, workplaces, and bank branches, and designed interiors and furniture, was awarded the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award in 1996. SEE → 018-019

DOĞAN HASOL
1937
TURKISH ARCHITECT, WRITER

Graduated from ITU, Faculty of Architecture in 1961. Between 1961-1967, he worked as an assistant at the Building Information Chair of the same faculty. In 1961, he joined the group that published the *Mimarlık ve Sanat Dergisi*. He served as the editor-in-chief of *Mimarlık*, the magazine of the UCTEA Chamber of Architects, as well as assuming various positions in the executive boards of the Chamber. In 1968, together with a group of friends, he founded YEM, a center for building information. He was elected as the president of UICB twice and later as an honorary member. Between 1999-2004, he served as the president of Türkiye İMSAD. During his term at the helm of YEM, in line with the function of this institution as an information center, he published *Yapı* magazine; pioneered the publication of professional catalogues, books on architecture and art; organized courses, conferences, and seminars, and paved way for the establishment of the Virtual Museum of Architecture. In addition to Hasol's renowned and bestselling *Dictionary of Architecture and Building*, many books with professional content were published. He continues to work as a freelance architect at Has Architects, which he founded in 1985 with his wife, architect **Hayzuran Hasol,** and their daughter, architect **Ayşe Hasol Erktin**. For his activities in publishing, TSMD gave him the Press Award for 1994/95. In 1990, together with Hayzuran Hasol, he received the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (Zeytinoğlu House project). He served as a jury member in international competitions such as Aga Khan Award for Architecture, World Architecture Festival and Archiprix International. Between 1990-1996, he served as the second president of Galatasaray Sports Club for three terms. Between 1997-2019, he wrote weekly sports articles for *Cumhuriyet* newspaper. SEE → 030-031

CLEMENS HOLZMEISTER
1886-1983
AUSTRIAN ARCHITECT

Studied architecture at the College of Engineering in Vienna (now TU Wien) between 1906-1913, and received his doctoral degree in 1919 with a thesis on church construction from the Roman Period onwards. Between 1919-1924, he worked as a lecturer at the State School of Construction and Arts in Innsbruck. In 1924, Holzmeister's project was selected and implemented in the competition for the Vienna Crematorium. The construction of a crematorium in Vienna was the subject of great political controversy; a church architect building a crematorium with a different religious understanding was highly criticized. This project played an important role in the recognition of the architect in Austria and Germany. He worked as a lecturer and director at the Academy of Fine Arts Vienna. In 1926, he initiated the twelve-year renovation of the Salzburg Festival Hall. Between 1928-1933, he gave lectures at the Kunstakademie Düsseldorf. In 1929, he realized the Albert-Leo-Schlageter Monument, one of the most impressive buildings of the period in spatial terms. During his time in Germany, he designed many church buildings. Due to the pressures of the Hitler regime, he had to leave his academic position in Düsseldorf in 1933. He returned to Vienna and continued his architecture practice as well as serving as a rector at the Academy of Fine Arts Vienna from 1933 to 1937. On the advice of architect Ernst Arnold Egli, who had settled in Ankara, the capital of the Republic of Türkiye, he prepared a project for the Ministry of Defense in Ankara. This was followed by the Military School building, Ministry of National Education, Officer's Club, Military Academy, Güvenpark Monument (with sculptors Anton Hanak and Josef Thorak), Ministry of Internal Affairs, Central Mansion of Presidency, Province Square, Ministry of Public Works, Supreme Court, Emlak Kredi Bank, Ulus Central Bank, and the Embassy of Austria. He participated in the GNAT project competition. At the end of the competition, one of the three projects deemed worthy of first place belonged to him. At the request of President Mustafa Kemal Atatürk, Holzmeister's project was implemented. After the German invasion of Austria in 1938, he was expelled from the Academy of Fine Arts Vienna, and immigrated to Türkiye to settle in Istanbul. Between 1940-1947, he taught at ITU Faculty of Architecture. In 1947 he moved to Ankara to concentrate on the GNAT building project. Although his name was cleared after World War II, he did not return to his native Austria for a long time. Despite his frequent travels to Austria between 1947-1954, he continued to live in Ankara. Between 1954-1957, he worked as a professor at the Academy of Fine Arts Vienna, and served as its rector. His most important work in Türkiye, the GNAT Parliament Building, was completed by his assistant Ziya Payzın in 1960. He received honorary doctoral degrees from ITU in 1963 and Technical University of Vienna in 1971. He visited Türkiye for the last time in 1978 and provided consultancy on the expansion of the complex where the GNAT building is located. SEE → 052-053

MEHMET KONURALP
1939
TURKISH ARCHITECT

Studied architecture at the AA between 1960-1965; this period was also the time when the Archigram movement, which left an important mark on contemporary architecture, made its appearance at the AA. Archigram and the education he received at the AA had a decisive influence on Konuralp's architecture, who also had a close relationship with the architects who formed the Archigram movement, such as Peter Cook and Ron Herron. Konuralp designed his graduation project, whereby he developed a settlement proposal for coastal strips within the specificity of Kilyos, Istanbul, and this project became both a feature story in and the cover of *Arkitekt*, an influential architectural magazine from Türkiye. After returning to Türkiye, he founded his own architectural practice in 1968. Some of his major works include industrial and administrative buildings such as District 17 of the Directorate of Highways Building, Ordu, Sağra Factory Complex, Sabah Newspaper Printing and Management Complex, Yemen Marib Valley Design, ATK Textile and Fabric Finishing Facilities, and Sabah Newspaper and ATV Nişantaşı Complex, as well as various architectural and interior design projects such as multi-story residences, villas and Maçka Art Gallery, an influential gallery of the period. Among these projects, District 17 of the Directorate of Highways Building project was registered as "cultural property in need of protection"; on the other hand, Sabah Newspaper Printing and Management Complex was awarded the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (1994). He served as Member of Master Jury of Aga Khan Award for Architecture between 1993-1995. He received the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award in 2010 "for earning a well-deserved and respected place in our architectural environment with his qualified and original buildings starting from the early years of his professional life; for representing our country in the international architectural environment with his original buildings; for setting an example to the generations to follow with his widely published designs, and his personality that does not compromise on the high quality he seeks in his structures, professional speeches, writings and practices." Between 1997-1998, he served as a lecturer at Bursa, Uludağ University, Department of Architecture. He has given speeches and presented papers in various international organizations. In addition to his projects, his articles and writings on professional and social issues were published in books and magazines in Türkiye and abroad. SEE → 050-51

EMİN ONAT
1908-1961
TURKISH ARCHITECT, ACADEMIC

While studying at the Higher Engineering College (now ITU) in 1930, he was selected in his third year for his outstanding achievements and sent to ETH Zurich to become a faculty member in his own school upon his return. There, he became a student of Otto Rudolf Salvisberg. In 1934, he graduated at the top of his class from the architecture department, and returned home. In 1935, he was promoted to Associate Professor at the Architecture Branch of the school where he began his architectural studies and worked as an assistant to Prof. Georges Débes. In 1937, as his first official mission and work for Istanbul Technical School (now YTU), which he joined as an educator in 1936, he drew and supervised the projects for the establishment of a campus on the site of Yıldız Palace and the conversion of Şehzadeler Building into a school; between 1942-1943, he established the architecture program, and directed it until 1944. In 1938, he was promoted to Professor and appointed Head of the Architecture Branch at the Higher Engineering College. In 1941, he and Orhan Arda participated in the international competition for Anıtkabir. The project they prepared was awarded the first prize among 49 projects. Between 1944-1953, he worked with Orhan Arda on the organization of the project and inspection of the construction. In 1943, he became a Distinguished Professor. In 1944, when the Higher Engineering School was transformed into Istanbul Technical University by Onat and his colleagues, he was elected as the first dean of the newly created Faculty of Architecture. In 1946, he was elected an honorary member of the Royal Institute of British Architects – RIBA. He served as the rector of ITU between 1950-1953. In 1956, he was awarded an honorary doctorate along with six foreign scholars and artists selected by Hannover Technical University on the occasion of its 125th anniversary. In 1953, he founded the Turkish section of the UIA. He became an Istanbul Deputy from the Democrat Party for the GNAT 10th Term (1954-1957). Then he returned to ITU again. Onat, who passed away at a young age, is the first member of UCTEA Chamber of Architects, which was established in 1954. SEE → 010-011

YILMAZ SANLI
1931-2005
TURKISH ARCHITECT

He graduated from ITU Faculty of Architecture in 1953 at the top of his class. Following his graduation, he was invited by Wilhelm Tiedje to work in Stuttgart for a year. After completing his mission, he started to work as an assistant at ITU Faculty of Architecture in 1954 with the recommendation of Paul Bonatz. Until 1958, he worked with Kemali Söylemezoğlu and taught the Building Science course. He worked at ITU from 1958 to 1968. He taught at Private Işık Engineering and Architecture School. Between 1961-1962, he served in the Central Board of UCTEA Chamber of Architects. While doing his military service between 1963-1965, he became the inspector of the construction of Gülhane Military Medical Academy, which he designed with Yılmaz Tuncer and Güner Acar and which won the first prize in the architectural project competition; he worked in the State Planning Organization Hospital Standards Committee. He served as a presidential advisor to the Istanbul Municipality between 1984-1987 and as an advisor to the Prime Ministry in 1995. In the early stages of his career, Sanlı both undertook academic duties and worked on projects that resulted from competitions. In this period, when the strict rules of modernism were in effect, Sanlı's projects were based on mathematical designs where function was at the forefront. In these Brutalist buildings, dynamic compositions were created with horizontal and vertical structural elements and basic geometric forms. His prominent projects include TEKEL Headquarters, Tarabya Building Cooperative, Turkish Red Crescent Workers' Insurance Building, Ereğli Steel Plant Lodgings, Yılmazlar I Apartment Building, Ministry of National Education Building, Ziraat Bank Headquarters, Maçka Hotel, Gülhane Military Medical Academy and Ege University, Faculty of Agriculture. Since 1990, he had been continuing his architectural practice with his daughter, architect **Suzan Sanlı Esin**, under the roof of Sanlı Mimarlık until he passed away. SEE → 034-035

KEMALİ SÖYLEMEZOĞLU
1909-1995
TURKISH ARCHITECT, ACADEMICIAN

Studied architecture at the Academy of Fine Arts (now MSGSU), graduating at the top of his class in 1935. During his studies, together with architect Adnan Kuruyazıcı, he prepared the illustrations for Albert-Louis Gabriel's two-volume book *Monuments Turcs d'Anatolie* [Turkish Monuments of Anatolia] (1931, 1934). He re-enrolled in the Department of Architecture and Civil Engineering, Architecture Branch of the HFT Stuttgart and studied architecture again, graduating in 1939. He worked in Paul Bonatz's office for a while. He returned to Türkiye in 1940. In 1943, he began working as the technical chief of the Construction Bureau at the Undersecretary of Technical Education of the Ministry of Education. In 1944, he became a faculty member at the Academy of Fine Arts, Higher Department of Architecture. In 1946, he submitted his associate professorship thesis, titled "Altıncı Yüzyıl Mimarisi Üzerine bir

Deneme" [An Essay on Sixth Century Architecture], and was appointed to the academic staff of ITU Faculty of Architecture. He participated in various project competitions with his wife, architect **Harika Söylemezoğlu** (1918-2020), a 1938 graduate of the Academy of Fine Arts. Between 1944-1950, he produced nationalist-historicist works. From the mid-1940s until the late 1950s, he prepared zoning plans for neighborhoods, towns and cities of different scales. In 1954, he received the title of professor with his thesis titled "İslam Dini, İlk Camiler ve Osmanlı Camileri" [Islamic Religion, First Mosques and Ottoman Mosques]. He served as the dean of ITU Faculty of Architecture between 1956-1958. He was a member of the High Council for the Conservation of Cultural Property from 1953 to 1979. He traveled to Germany due to healthcare reasons (1958-1960). After his return to Türkiye, he continued to work as a lecturer at ITU and served as a member of the ITU Senate in different periods.

Harika-Kemali Söylemezoğlu's collection of projects, documents, writings and photographs related to his professional work is available online at Salt Research, Architecture and Design Archive. SEE → 008-009

NEZAHAT SÜGÜDER ARIKOĞLU
1920-2000
TURKISH ARCHITECT, PAINTER

Studied architecture at the Academy of Fine Arts (now MSGSU), graduating in 1943. Between 1944-1945, she worked with Paul Bonatz at the Undersecretariat of Technical Education in Ankara. In 1946, she married ITU graduate Master Engineer Architect **İlhan Muzaffer Arıkoğlu** (1922-1981). Between 1945-1947, she became Arif Hikmet Holtay's assistant at the Academy of Fine Arts and contributed to the Building Information courses. Between 1947-1950 she lived in the USA; she attended History of Art courses at John Hopkins University. Between 1950-1960, she made her professional registration and started to work on projects in a private practice in Türkiye. Between 1960-1970, she worked on projects as the chief architectural designer at The Whiting-Turner Contracting Company in Baltimore, USA; her husband worked as the head of the architecture department at the same firm. She became a member of the American Institute of Architects. At the same time, she attended painting courses for adults at the Baltimore Museum of Art for three years and held painting exhibitions. After her return to Istanbul, she worked as a lecturer in the Department of Architecture at the Istanbul State Academy of Fine Arts (now MSGSU) from 1970 to 1981. While continuing her professional work with her husband in their private offices in Adana and Istanbul, İlhan Muzaffer Arıkoğlu passed away in 1981; this led her to completing the remaining works of the office and terminating office work. Afterwards, she focused on interior design, wrote articles for magazines, worked on her paintings and held exhibitions on painting and architecture. Her son, **Kaya Arıkoğlu** (1949) studied architecture at the University of Maryland and urbanism at Cornell University. Kaya Arıkoğlu, who preserves his parents' archives and exhibits them in his office and on his website, continues his architectural work in his office Arıkoğlu Arkitekt in Adana. SEE → 026-027, 044-045

HAYATİ TABANLIOĞLU
1927-1994
TURKISH ARCHITECT

Graduated from ITU Faculty of Architecture in 1950 at the top of his class. During his studies, he worked as an inspector and draftsman in the construction of the GNAT in Ankara during the summer months, which was built by the Ministry of Public Works and designed by his teacher Clemens Holzmeister. After graduation, with the support of Paul Bonatz, he traveled to Germany to work. He started to work in the office of Gerhard Graubner, a former student of Bonatz and a professor at Hannover Technical University. Between 1950-1955, he took part in the design teams of theater projects with Graubner, who was particularly known for the important stage structures he designed in Germany. Parallel to his office work, he worked at the Hannover Technical University under Graubner's supervision on "Die Bedeutung des Bühnenvorraumes für die Entwicklung des heutigen Theaterbaues" [The Importance of the Front Stage in the Development of Today's Theater Architecture] and received his doctoral degree in 1954. In 1955, according to official records, he started working as an assistant to Prof. Friedrich Hess in the Department of Architecture at ETH Zurich during the spring/summer semester in the fields of "architectural drawing and architecture." Back then, since Hess was a visiting professor at the ITU Faculty of Architecture, the young architect was in practice an assistant to Hess's deputy, Walter Henne. In addition to his work as an assistant, he worked in Henne's architectural firm in Schaffhausen.

At the end of 1955, he returned to Türkiye. In 1956, he joined the Construction Works Presidency of the Ministry of Public Works in Istanbul and was appointed as the head of the Istanbul Opera Building (ACC) Construction Independent Control Department. He was assigned to design the General Settlement and the New Terminal Building at Yeşilköy Airport, Istanbul. In parallel with these two, he was assigned to some other projects by the Ministry of Public Works. Together with Enver Tokay, Ayhan Tayman and Behruz Çinici, he participated in the international architectural project competition for Erzurum Atatürk University campus and their project won the first prize. This project was the first of the private projects Hayati Tabanlıoğlu would realize while working in the public sector. He retired from the Ministry of Public Works in 1981, a position he held for twenty-five years. The years following the 1980 Military Coup was a period whereby the impact of neo-liberal economic policies would begin to be experienced in Türkiye. In 1984, he started working as a freelance architect. He designed the buildings of the Turkish Education Foundation in Ankara and Istanbul, the Barbaros Tourism and Trade Center in Istanbul, the general layout of the Ataköy Tourism Center and the buildings within the complex. He founded Tabanlıoğlu Architects with his son **Murat Tabanlıoğlu,** who returned to Türkiye in 1990 after studying architecture at the Technical University of Vienna and gaining professional experience, and together they realized many projects.

He worked as a lecturer at ITU, Mimar Sinan University (now MSGSU) and Yıldız University (now YTU) between 1968-1984. In 1972, he transformed his extensive work on the Yeşilköy Airport project into a thesis titled "Hava Ulaşımı-Hava Limanı Planlama ve Tasarımı Konusunda Bir Araştırma ve Türkiye'ye İlişkin Durum" [A Research on Air Transportation-Airport Planning and Design and the Case of Türkiye] and received the title of associate professor from ITU. In 1983, he received the Sedat Simavi Awards, Architecture and Urban Planning Award (for the Yeşilköy Airport project). In 1987, he received an honorary doctorate from Karadeniz Technical University. He became one of the founders of the Foundation for the Conservation of Türkiye's Monuments, Environment and Tourism Assets, which was established in 1976 to protect natural and cultural assets in need of protection and that are under risk, and served on the board of directors from 1987 until his passing. He was an active member of the Rotary Club of Istanbul, Haliç, and served as its president between 1990-1991. During this period, he focused the club's activities on "irregular urbanization." He shared his knowledge and views with the professional community on topics ranging from theater structures, air transportation, high-rise buildings, building physics, architectural education and professional ethics by participating as a speaker in panels, symposia etc. held at UCTEA Chamber of Architects, YEM and various universities, presenting papers and writing articles in professional publications.

Hayati Tabanlıoğlu's collection of projects, documents, writings and photographs related to his professional work is available online at Salt Research, Architecture and Design Archive.

SEE → 016-017, 022-023, 038-039, 056-057

TEKELİ-SİSA ARCHITECTURAL PARTNERSHIP

Since 1954

TURKISH ARCHITECTURE FIRM

Doğan Tekeli (1929) and **Sami Sisa (1929-2000),** who graduated from ITU Faculty of Architecture in 1952, founded the architecture firm SİTE in 1954. Today, the office continues to work under the name, Tekeli-Sisa Architectural Partnership, with the partnership of architects **Dilgün Saklar (1955)** and **Mehmet Emin Çakırkaya (1968)**. Based in Istanbul, the firm's scope of activity includes large-scale complexes, transportation structures, industrial buildings, office buildings, shopping centers, residential projects, educational and cultural buildings, and landscaping. Doğan Tekeli and Sami Sisa's architecture is remembered as a unique example of modern architectural production in Türkiye, and is frequently discussed in academic studies in this field.

Doğan Tekeli and Sami Sisa were awarded the Chamber of Architects of Türkiye, National Architecture Awards, Grand Award in 1994. They won more than sixty awards, including more than thirty first prizes in architectural project competitions, and realized many projects. These include the reuse project of Rumelihisarı [fortress], Istanbul Textile Traders' Market, Emin Onat Tomb, Undersecretariat of Treasury, Halk Bank Headquarters, Antalya Airport 1st and 2nd Terminals, Oyak-Renault, Lassa, Eczacıbaşı, Sanovel factories, Metro City Complex, İşbank Headquarters, Habertürk Studio and Offices, and Sabiha Gökçen International Airport New Terminal. Some of their works were exhibited at the *International Architecture Exhibition, la Biennale di Venezia* in 1982.

Doğan Tekeli worked as an assistant at the Academy of Fine Arts (now MSGSU) in 1956; as a course convener for Project Studios at ITU Maçka Higher Engineer School, Department of Architecture from 1961 to 1971; as President of the UCTEA Chamber of Architects for a certain period in 1957, and as a member of the Istanbul Metropolitan Municipality Advisory Board from 1985 to 1989. In 1988, he was elected as a member of the Atatürk Supreme Council for Culture, Language and History. In 1992 and 1998, he became a member of the Aga Khan Award for Architecture, Member of Master Jury and served as its chairman; between 1994-1995, he was a member of the board of directors of the same institution. Between 1998-2010, he served as a board member and vice president of Istanbul Foundation for Culture and Arts. He was elected as the president of ISMD between 2006-2008. The author of professional articles, seminar papers and conferences, Tekeli's projects have been widely published in the national and international architectural press. In 2001, ITU Senate awarded Doğan Tekeli an honorary doctoral degree for his contributions to the architectural profession and for setting an example in the formation of professional ethics; in 2010, he was awarded the TSMD Honorary Award. SEE → 036-037, 062-063

ORHAN TOLON

1912-2011

TURKISH ARCHITECT, ILLUSTRATOR, CARICATURIST AND COMIC ARTIST

Prepared humorous comics for the Latin-lettered children's magazines that began to be published with the proclamation of the Republic of Türkiye and the introduction of Turkish alphabet reform. While studying at Galatasaray Lycée, he opened an art exhibition that attracted the attention of Mehmet Faruk Gürtunca, an educator and famous publisher of the period, and upon his invitation, he drew illustrations and covers for magazines published by Gürtunca. As a prolific artist, Tolon analyzed the examples of comic books published in European children's magazines that he came across, and the comic book he prepared for the first time under the title "Zıp Zıp Ali'nin Serüvenleri" [The Adventures of Zıp Zıp Ali], starting from 1933, was continued under the title "Zıp Zıp'ın Oyunları" [The Games of Zıp Zıp] in 1934 and published in *Çocuk Sesi* magazine. In 1934, his works titled "Acun Yolculuğunda" [Acun on His Journey] were published in the children's magazine *Afacan*, and "Komik Fahri Polis Hafiyesi" [Funny Fahri Becomes a Police Detective] and "Eciş'le Bücüş Gökyüzü Yolculuğu" [Eçiş and Bücüş on a Journey in the Sky] were published in *Çocuk Sesi* magazine. His last comic strip in *Çocuk Sesi* magazine was the adventure titled "Lük-Lük Altın Arıyor" [Lük-Lük in Search of Gold], published in 1935. Another creation by Tolon in *Afacan* was "Afacan Dünyayı Dolaşıyor" [Afacan Wanders Around the World]. He graduated from Galatasaray Lycée in 1936. In the children's magazine *Yavrutürk*, which started to be published in the same year, Tolon illustrated the adventures of three different children characters named "Çetin Kaptan" [Captain Çetin] and "Acar," then "Yavuz," and hosted "Tektel Amca" [Uncel Tektel] in the "Çetin Kaptan" series. This is the first meeting of a Turkish cartoon character and a French cartoon character in the same frames and story. Tolon created another humorous comic strip titled "Çitinya Kralı Çetin" [Çetin, the King of Chitinya], which started to be published in this magazine.

In 1941, he graduated from the Academy of Fine Arts (now MSGSU) as an architect. In 1943, he published the captioned comic strip "Deniz Kurtları" [Sea Wolves], written by historian and writer Reşat Ekrem Koçu, and "Totoş" [Totoş] for the weekly children's newspaper *Çocuk Haftası*. Until the last years of his life, he continued to paint and draw comics alongside his architectural practice.

The photographs in the book were taken in Tolon's office in Teşvikiye, Istanbul, one year following his passing. The office was located in a building that would soon be demolished as part of an urban transformation scheme. The office was like a time capsule filled with an early Macintosh computer, floppy disks, drawing tables, acrobat table lamps, paints, brushes drawing equipment, files, projects and models. SEE → 064-067

UYGUR ARCHITECTS

Since 1986

TURKISH ARCHITECTURE FIRM

Ankara-based Uygur Architects was founded in 1986 by architects **Semra Uygur (1956)** and **Özcan Uygur (1956)**; their daughter, architect **Deniz Uygur (1990)**, joined the partnership in 2020. Uygur Architects participated in many architectural project competitions and won various awards; among these are the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (2004) with TED Ankara College Yumrubel Campus, 2010 TSMD Design Award with Cer Modern Arts Center, Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (2018) with Diyarbakır, Yenişehir Municipality Building, Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (2018), and the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award (2022) with CSO – Atatürk Cultural Center, Presidential Symphony Orchestra Concert Hall and Choir Buildings. In 2015, they won two first prizes with two projects (Cer Modern Arts Center, Gallipoli Peninsula Three Martyrium Projects) in different categories within the scope of 2A Asian Architecture Awards, and in 2016 they won the THBB Architecture Awards with Güngören Tozkoparan Secondary School. Semra-Özcan Uygur were awarded the 2018-2020 TSMD Awards, Grand Award.

Semra Uygur graduated from METU Faculty of Architecture in 1980; she completed her master's degree at the same faculty in 1984 with her thesis titled "Housing for Workers in KDZ Ereğli" under the supervision of Feyyaz Erpi. She participated in design studios as a part-time lecturer at Eskişehir Osmangazi University, Faculty of Architecture (1996-1997), and METU Faculty of Architecture (2001-2002 and 2005-2006). In 2021, she was awarded the TÜKD, Leading Woman Adding Value to Her Region Award.

Özcan Uygur graduated from METU Faculty of Architecture in 1980; he completed his master's degree at the same faculty in 1983 with his thesis titled "Married Student Housing for the Middle East Technical University" under the supervision of Eşber Yolal.

Deniz Uygur received her bachelor's degree in Architecture, Urban Design and Building Sciences from the Faculty of Architecture, TU Delft, The Netherlands in 2012 and her master's degree from the same faculty in 2016 with a project thesis titled "Accommodation of Transcending Spatial Experience in a Modern Urban Fabric" under the supervision of Partick Healy, Robert Nottrot and Ype Cuperus. SEE → 060-061

ACC – ATATÜRK CULTURAL CENTER

ISTANBUL
1939-1978

1939-1955, Istanbul Opera Building: French architect and urban planner Henri Prost's master plan proposal for Istanbul was approved by President İsmet İnönü in 1939. The plan envisioned the transformation of Taksim Military Barracks and the surrounding cemetery areas into a park, as well as the construction of an opera house in Taksim Square. Henri Prost recommended French architect Auguste Perret to the Istanbul Municipality to design two important cultural buildings (Istanbul Opera Building and Şişhane Comedy Theater) that would help revitalize the area. Perret was invited to Istanbul and prepared a project for the Istanbul Opera Building, which could not be implemented due to World War II. Upon the request of the Istanbul Municipality, architects Rükneddin Güney and Feridun Kip prepared a new project for the Istanbul Opera Building. The foundation of the building was laid in 1946, during the office of Istanbul Governor and Mayor Lütfi Kırdar. When it became clear that the building, which was started to be constructed as a "city opera," could not be finalized with municipal funds, the responsibility for the work was transferred to the Ministry of Treasury and Finance in 1953. The Ministry of Public Works was entrusted with the construction of the building. At the request of the Ministry of Public Works, Paul Bonatz examined the project and made some sketches; however, the project was not developed in the direction he envisioned.

1956-1969, Istanbul Cultural Palace: The Ministry of Public Works commissioned Hayati Tabanlıoğlu for the project and the final design process of the building began in 1956. Initially conceived as an opera house, Tabanlıoğlu transformed the building into a "cultural center" to meet the needs of the time, and the project was developed in collaboration with experts in statics, plumbing, stage technique, lighting and acoustics. Although the construction delayed due to budget problems and political turmoil, the building was opened in 1969 under the name of Istanbul Cultural Palace.

1970-1977, Fire and reconstruction: In 1970, a fire broke out during a performance when the decor caught fire. Istanbul Cultural Palace became inoperative. The building underwent a project revision and renovation process, again under the direction of Hayati Tabanlıoğlu. Revisions of some of the interiors were predominantly based on updating the installations with new technologies.

1978-2008, Atatürk Cultural Center: The building was reopened in 1978 under the name of Atatürk Cultural Center (ACC). From the day it opened until the day it was evacuated for renovation purposes, the ACC played an important role in the cultural life of Istanbul with the events and exhibitions it offered. In 1999, the Istanbul No 1 Conservation Council registered the ACC as a "cultural property in need of protection." The registration decision stated that ACC, Taksim Republic Monument, Taksim Maksem (waterway) and Taksim Gezi Park were inseparable, and that all of these monuments should be protected. In 2008, the building was closed for renovation. In 2010, at the suggestion of the Ministry of Culture, Tabanlıoğlu Architects under the direction of Murat Tabanlıoğlu developed a concept project for the renovation of the ACC, but this proposal did not come to fruition. After a long and complicated process involving politics and social struggle, the symbolic structure of Taksim was demolished and replaced with a new project developed by Tabanlıoğlu Architects; the ACC was reopened in 2021. SEE → 022-023

ANATOLIA CLUB HOTEL

BÜYÜKADA, ISTANBUL
1950-1957

The club was established under the name of Prinkipo Yacht Club Company Limited in 1906 in the leadership of an English lawyer, Leo Pearce. Following the declaration of the Republic in 1923, its name was changed to Büyükada Yacht Club Ottoman Incorporation. In 1937, when the Club suffered a bankruptcy, Atatürk ordered for it to become the Büyükada branch of Anatolia Club of Ankara. In 1950, a new hotel was needed as an addition to the old buildings serving the Anatolia Club in Büyükada, and a national architectural competition was launched; the project of Turgut Cansever and Abdurrahman Hancı won the competition. The construction lasted from 1953 to 1957. The hotel opened its doors in 1957. Influences of modern architecture of the time and lattices used as a local response to climatic conditions attract viewer's attention in this hotel which comprises of a white, elongated prism-shaped building and reinforced concrete frame structure. SEE → 018-019

ATAKÖY TOURISM CENTER

ISTANBUL
1986-1988

Ataköy Tourism Center, which includes projects such as Galleria Shopping Mall, International Marina, Regatta Entertainment Center, and Holiday Inn Crowne Plaza, was designed by Hayati Tabanlıoğlu between 1986-1988 on an area of 50 hectares instead of Ataköy Beach. The Galleria is considered to be the first example of this building type in Türkiye. SEE → 056-057

ATATÜRK, HIS MOTHER AND WOMEN'S RIGHTS MONUMENT

İZMİR
1972

In 1972, to commemorate the 50th anniversary of the proclamation of the Republic, the Association for Building Atatürk Monument and Keeping His Principles Alive organized a monument design competition; architect Erkal Güngören and sculptor Tamer Başoğlu's design won the first prize. This monument, built in Karşıyaka, Izmir, is named "Atatürk, His Mother and Women's Rights Monument." The design of the monument expresses that women are highly important and valuable in war and peace, in raising future generations, in politics, science, art and economy. The monument, composed of vertical elements that come together in a radial pattern, rises from the ground to the sky with an inclining slope, symbolizing that women's rights, which were being severely violated, began to be glorified with Atatürk and the Republic he founded. The monument is surrounded by a bronze belt with bas-reliefs. The bas-reliefs depict Atatürk, his mother Zübeyde Hanım, Turkish women carrying bullets, the right to vote and be elected by the Republic and democracy, and figures symbolizing Turkish women such as teachers, lawyers, and chemists who are educated and engaged in every field. This monument emphasizes the importance and value that the Kemalist Republic attaches to women and shows that it has taken bold and progressive steps towards women's rights. The monument, which was shaped with the intention of integrating with the society, could be walked around and one could pass through its vertical elements. Despite its symbolic value, and although it was deemed worthy of preservation as a heritage of modern architecture, the monument was demolished in 2017 on the grounds of neglect and corrosion, and with the aim of building a larger monument in its place. SEE → 055

CSO – ATATÜRK CULTURAL CENTER, PRESIDENTIAL SYMPHONY ORCHESTRA CONCERT HALL AND CHOIR BUILDINGS

ANKARA

1992-2021

In 1992, a national architectural project competition for the CSO building was announced. The proposed project, submitted by Semra Uygur and Özcan Uygur, was chosen amongst forty-five other entries. The project came to the forefront among other competition entries with its timeless spatial quality, providing a compelling relationship between the social and the urban. Upon the observation that the site is embedded in a relatively abandoned urban landscape within a field—the only gap looking through Ankara's symbolic Anıtkabir (mausoleum dedicated to modern Türkiye's founder and first president, Mustafa Kemal Atatürk) and the historic Ankara Castle from Atatürk Boulevard—the main principle of the design was established: to prioritize the vistas of both monuments. According to the jury report, the building reveals a timeless symbolic architecture rather than a design language that can only keep its validity for a certain period. The configuration of the complex is designed in such a way that the triangular prism foyer joins the dialogue between Ankara Castle and Anıtkabir. Thus, a depiction of the "Before and After Republic" is intensified through a cultural house. This foyer is designed as an "urban room" through transparency and public accessibility. The colossal egg-shaped dome designed as the Symphony Orchestra Hall, and the sphere dome designed as the Chamber Orchestra Hall pop out of this foyer which is in the shape of a vaulted triangular prism. Following the vineyard-style in the configuration of the hall for the Symphony Orchestra, musicians are seated in the middle while the audience is positioned on a steep, rising incline that surrounds the stage. To ensure that the perfect acoustic qualities are put in place, the architects collaborated with German Professor Wolfgang Fasold together with the Fraunhofer Institute for Building Physics. The concrete shells of the domes are constructed with the use of unique pneumatic formworks. This is a technique that was only used a few times around the world, and this was the first example of its use in Türkiye. The foyer and the concert halls are sunken, and located on the lowest level of the site. The symbolic approach is depicted by the distinct and dynamic Euclidian forms and their compositions. SEE → 060-061

DISTRICT 17 OF THE DIRECTORATE OF HIGHWAYS BUILDING

ISTANBUL

1975-1980

Facilities established by the District 17 Directorate for the management and maintenance of Istanbul, Bosphorus Bridge and the available ring roads are located on an area of 100 decares. The facilities consist of buildings covering administrative, technical and social functions. Projects designed by Mehmet Konuralp were implemented between 1973-1976. The District 17 of the Directorate of Highways Building was added to the program in 1975, and its implementation began in the same year. This building was designed to meet the administrative and technical service requirements of the directorate. Considering the current layout of the facilities and the required ease of access, keeping in regard the traffic load, it was deemed appropriate to construct the building at the location that is closest to the control point and the main entrance. The shaping of the building in accordance with the existing internal and external road network, and natural directions, determined the mass shape. The block on the lowest point of elevation, containing the drawing studios and open-plan offices, was situated to the north and north-east, while the block on the highest point of elevation, containing the divided offices, was situated in the direction of Barbaros Boulevard; this meant that the narrowest façade would face the western sun. However, in practice, the blocks had the same shape and appearance in both directions, giving the building a morphologically non-directional expression. Konuralp had expressed that the building's aesthetically heavy, mass appearance was troublesome due to its location on one of the city's hills, but the architect's statements did not change the outcome. On the other hand, the building attracted considerable public attention. The building, which was inaugurated in 1980 and was considered as a "skyscraper" in the conditions of the time, also influenced the movie industry in Türkiye, and it was used as a backdrop for events in many locally produced films. The High Council for the Conservation of Cultural Property registered the building as a "cultural property in need of protection" for the design and technological standard it brought to Turkish architecture. It was demolished in 2014 "on the condition that it would be rebuilt exactly as it was" due to the construction of Zorlu Center, a large-scale, mixed-use building complex that would become active in the area where the building is located; however, the building has not been reconstructed.

For photos reflecting the original project, SEE → 050-051

ERZURUM ATATÜRK UNIVERSITY

ERZURUM

1956-1970

The campus of Erzurum Atatürk University was put out to competition in 1956 by the Ministry of Public Works in line with the program principles, drafted according to the new education system and scientific research methods. This was an important step as it was the first university campus competition in Türkiye. A jury of thirteen local and foreign experts (Glenn Stanton, Emin Onat, Richard Neutra, Stanley Smith, Kemal Ahmet Aru, Kemali Söylemezoğlu, Fikret Narter, Mehmet Ali Handan, Mesut Gün, Vehbi Ekesan, Adil Denktaş, Adnan Kocaaslan, Cihat Burak) awarded the first prize to the project designed by Enver Tokay, Hayati Tabanlıoğlu, Ayhan Tayman and Behruz Çinici. The construction, which started in 1957, was completed in 1970. During this period, Hayati Tabanlıoğlu, who carried out the development of the projects and continued to follow up on the implementation process, also served as a primary jury member in the Faculty of Medicine and Research Hospital competition for Erzurum Atatürk University in 1967, and as a consultant jury member in the Faculty of Business Administration and Basic Sciences, Foreign Languages High School and Faculty of Islamic Sciences competitions in 1971 and 1973, respectively. SEE → 016-017

ISLAMABAD MOSQUE

PAKISTAN

1969-1986

After the Kocatepe Mosque incident, the mosque issue had become a challenge for Vedat Dalokay. In 1969, Dalokay's project won the first prize in the international competition for Islamabad Mosque, and the mosque was constructed. Thus, Dalokay had found an opportunity in a foreign country that Türkiye did not offer him. Instead of using traditional domes, Vedat Dalokay designed an eight-sided main hall that looked like a bedouin desert tent. He added four minarets on all four corners of the main hall, which are of 90 meters high, making them the tallest minarets in South Asia. The main structure of the building is the main prayer hall, which is supported by four concrete girders. Dalokay stated that the design represents Kaaba in an abstract manner. Entrance is from the east, where the prayer hall is fronted by a courtyard with porticoes. The International Islamic University was housed under the main courtyard. The mosque includes a library, lecture hall, museum, and cafe. The interior of the main tent-shaped hall is covered by white marble and decorated with mosaics and calligraphy by the famous Pakistani artist Syed Sadequain, and has a grandiose chandelier designed by lighting designer Johannes Dinnebier. The mosaic pattern adorns the west wall and has the Kalimah written in early Kufic script, repeated in a mirror image pattern. The qibla wall is covered with blue and white calligraphic

tiles designed by the Turkish artist and graphic designer Mengü Ertel. The interior of the mosque uses Turkish and Pakistani inspired decorations. The mosque adopts an unusual approach to design by combining features of contemporary and classic Islamic architecture. The unique design takes most of its elements from nomadic Bedouin tent, but it still manages to keep in touch with Islamic architecture.
SEE → 048-049

ISTANBUL JUSTICE PALACE
ISTANBUL
1948

Emin Onat and Sedad Hakkı Eldem collaborated on a number of projects. One of them is the first prize winning project in the competition for the Istanbul Justice Palace in Sultanahmet, with Paul Bonatz among the jury members. The jury's report states that the building is expected to be "an immortal monument of the Republican era that will live throughout history." In the project, the components are positioned around an inner street. Blocks repeating along an axis create a strong sense of order. Modularity dominates the building. In this regard, the building is considered as an example of functional, modernist architecture, and an inspiring influence for the architects of the period. On the other hand, there is also a historicist approach, finding expression in the form of long eaves, vertical window proportions and high porticoes. SEE → 010-011

ISTANBUL PORT GALATA PASSENGER LOUNGE
ISTANBUL
1936-1940

Rebii Gorbon's project won the first prize in the international architectural competition for the Istanbul Port Galata Passenger Lounge, launched in 1936. Inaugurated in 1940, the building was Türkiye's first modern sea traveller departure and arrival hall, symbolizing the Republic of Türkiye's goal of developing maritime transportation, cabotage rights and nationalization. Although the building, which was actively used until 2014 and left a significant mark in the memory of the city, its inhabitants and visitors, and was registered as a "cultural property in need of protection" by the Cultural and Natural Assets Preservation Board in 2002, it was demolished, except its symbolic tower, in 2017 to become a part of the Galataport project, which aimed "to transform the city's historic harbor into a world-class cruise port and a new destination, and to open the previously inaccessible coastline to public use." The building constructed in its place, together with the Merkez Han (1912) and Çinili Han (1910) on either side, was leased by the hotel chain Peninsula Hotels to be operated as Peninsula Istanbul. SEE → 006-007

KOCATEPE MOSQUE
ANKARA
1957

In 1957, Vedat Dalokay and Nejat Tekelioğlu's shell-domed project for a contemporary interpretation of the mosque won the first prize in the architectural project competition launched for the Kocatepe Mosque in Ankara. Following the 1960 Military Coup, the new administration took the project away from the architects on the grounds that it contradicted with the traditional image of a mosque. In addition to this, or to justify this decision, METU was asked to examine the project; the concluding report from the studies carried out stated that the dome would not be able to stand. Foundations laid according to Dalokay and Tekelioğlu's project were dynamited and removed. In its place, a new project inspired by traditional mosques was designed and implemented. SEE → 020-021

LEVENT 1 HOUSING SETTLEMENT
ISTANBUL
1947-1957

Levent 1 Housing Settlement, the brainchild of Kemal Ahmet Aru and Rebii Gorbon, is a rare example of its kind in Türkiye with a discrete layout, garden structure, and low-density configuration. As one of the first examples of mass housing in the Republic of Türkiye, the settlement offered a contemporary model for urban living. With at least 30,000 trees planted at the time, it is an inner-city area and a garden-city where a balance is established in ecological terms. Levent 1 Housing Settlement, which has a close physical link with the Bosphorus, was declared an urban protected area in 2008. SEE → 014-015

METU – MIDDLE EAST TECHNICAL UNIVERSITY CAMPUS
ANKARA
1961

METU was founded in 1956. Altuğ-Behruz Çinici's project won the competition launched for the campus in 1961. The project works of METU, including professional inspection, lasted for about eighteen years. As exploratory, innovative and original examples of their period, these buildings played a pioneering role in the recognition and establishment of modern architecture in Türkiye. The Faculty of Architecture, the first building of the campus, stands out with its continuity with the topography, open plan, courtyards, use of exposed concrete, richness of spatial experience, and modest architectural language; it has an inspiring character that still offers a progressive, flexible model for the architectural education environment and holds a special place in the history of Turkish architecture. The campus as a whole and its planning approach has set an example for many universities in Türkiye. Structural units centered around an allée, cleared of vehicular traffic, is served by roads that surround this area from the outside, and is one of the first examples of a settlement that prioritizes pedestrians. Similarly, the way the campus is integrated with green spaces, the unique approach to landscape design, the semi-open transition spaces connecting the buildings to the allée, and exclusive intermediate space designs transform the first campus area into a learning environment that is open to different experiences in architecture at every corner. Situated on the pedestrian axis starting from the prep-school are the library, cafeteria, triple lecture hall and faculty buildings. The gymnasium, social center, stadium, dormitories and lodgings on the eastern side of the campus are also buildings that are marked by research and experiments of their period, especially within the context of their architectural qualities, changing typological habits. SEE → 028-029

PARK NO2 OF HENRI PROST'S MASTER PLAN OF ISTANBUL
1937

In 1935, French architect and urban planner Henri Prost (1874-1959) was invited by Atatürk to develop the urban planning scheme of Istanbul. He worked between 1936-1951 with a conservative and modernist attitude. He attached importance to urban and public spaces, and made proposals for two public parks. One of these was considered as an archaeological park at the hearth of the Historical Peninsula (Park No1); the other one, on the other hand, was considered as a park with cultural, artistic and sports related functions in an area that extended from today's Taksim Square to Maçka Valley (Park No2), an area that is currently marked by the new and modern city. Only Park No2 was partially constructed in the 1940s following Prost's park plans. Under this plan, Taksim Military Barracks were demolished in 1940, and Taksim Square and Taksim Gezi Park were built on the site. However, the park has been transformed by the planning decisions taken over time in line with political, cultural and ideological changes. Designed by Sedad Hakkı Eldem in

partnership with SOM, the Istanbul **Hilton Hotel** is located on the upper part of the area that is referred to as Park No2. In other words, a publicly owned land was used for a private enterprise on the grounds of a state decision. Following the construction of the Istanbul Hilton Hotel, Park No2 was interrupted by other new buildings. Finally, in 2013, trees were uprooted in a way to eliminate Taksim Gezi Park, located within this area, for the purpose of rebuilding the Taksim Military Barracks. Gezi Park Protests, which started as a social reaction to protect the park, became influential; the park was preserved and the barracks were not built. SEE → 012-013

PAVILION OF TÜRKİYE IN THE BRUSSELS WORLD'S FAIR

BELGIUM

1958

In 1956, the Standing Committee of Brussels Exhibition under the Ministry of Foreign Affairs was established for Türkiye's participation in Expo'58, the first world fair to be held after World War II with the theme being "peace." Designed by architects Muhlis Türkmen, Utarit İzgi, Hamdi Şensoy and İlhan Türegün for Expo'58, the exhibition pavilion representing Türkiye, was one of the most important examples of contemporary architectural practices in the country in the 1950s. The building also featured a monumental mosaic panel by Bedri Rahmi Eyüboğlu. After Expo'58, the pavilion, which the architects had designed to be dismantled, was packed and taken to Ankara. It was planned to be reassembled around the Sports and Exhibition Palace in Ankara. However, it was the period of the 1960 Military Coup, and before this plan could be realized, the pavilion was sent out to Istanbul and sold to the Istanbul Municipality. Although the Directorate of Tourism and Istanbul State Academy of Fine Arts (now MSGSU) wanted to use the building, the price requested by the Municipality in return could not be retrieved, and it was left to rot in Gülhane Park. In 2010, Bedri Rahmi Eyüboğlu's lost panel was found in Cyprus after half a century. SEE → 024-025

TURKISH LANGUAGE ASSOCIATION BUILDING

ANKARA

1970s

Following the declaration of the Republic, many economic, social, historical and architectural actions were taken to ensure the development of Türkiye. The Turkish Bank of Provinces tried to accelerate reconstruction activities, and new institutions were founded to investigate and highlight the heritage elements of the country. The Turkish Historical Society and the Turkish Language Association were among these important institutions. Founded in 1932 as instructed by Atatürk, the institution was renamed as the Turkish Language Association in 1936. The use, development and protection of the Turkish language was of great importance to Cengiz Bektaş, who was known as a writer and poet as well as an architect. Bektaş, who wrote essays, poetry and children's books in 1965, collected his writings on architecture in his book, *Mimarlıkta Eleştiri* [Criticism in Architecture] (published by Dost Publishing in 1967); this book won the Turkish Language Association's Essay Award in 1968 for its narrative style. With this award, Bektaş became a member of the Turkish Language Association. The organization, which had five hundred and fifty members at the time, consulted Bektaş with the request to construct an additional building since the one they were using had remained insufficient. While designing the building, the architect talked to all the employees of the organization and prepared the building's requirements list in line with these conversations. Bektaş wanted to create an architecture that would allow these people, whom he respected greatly, to experience the space in a distinct way; thus, he designed a void modeled after the central spaces of madrasas. By opening all the units in the building to this void, he created a permeable environment that would bring people closer to each other. The staircase inside this void provides the volume with a sculptural appearance. In order not to disturb the effect created here with columns and beams, he crossed the openings with waffle slab; by doing this, he situated the auditorium in the center of the building. The design of this void and the way it lets the light in attracted attention. Bektaş also made references to the traditional Ankara houses by having each floor protrude 15 cm from its lower floor, allowing air to filter through. The building was awarded the Chamber of Architects of Türkiye, National Architecture Awards, Building Category Award in 1988.
SEE → 046-047

Foreword

Pelin Derviş

Pelin Derviş Publication Project was brought to life in an attempt to keep a record of and share my research and other documentation-based works on the city, architecture and design in Türkiye. Although it undertakes the mission of a publishing house, such as printing and distributing books, this project has no intentions of becoming a conventional publishing house, fulfilling the structure required by it, and printing and selling a certain amount and circulation of books every year. Elements that determine the publication program, on the other hand, comprise entirely of what I have been working on for the past twenty years, and what I aim to work on as a researcher in the history of architecture and design; fundamentally speaking, the needs stem from the gaps that I see in the architecture and design literature of Türkiye.

The first book of Pelin Derviş Publication Project, *Düşünme ve Görselleştirme Aracı Olarak Türkiye'de Mimari Maket | 20. Yüzyıldan Bir Kesit*, was published in Turkish in 2020. This book that you are currently holding is the English version of this very first publication: *Architectural Model in Türkiye as a Tool for Thinking and Visualization | A Fragment from the 20th Century*. While the sub-title is "A Fragment from the 20th Century," it must be confessed that the weight of the second half of the 20th century is emphasized more than the first half in the book. The reason for this does not originate from a finding, or interpretation that there is a weight as such ascribed to the second half of the 20th century. Instead, it would be more accurate to define the reason in terms of an urge to keep a record of the sources of that era while they are still accessible. After all, sources that we can access today may suddenly become inaccessible. I have always been aware of the need to take these resources seriously, bearing in mind that they may not always be there. This is one of the main reasons behind the work that underlines the intention of this publication project: to record and share. Therefore, although it has been shaped by certain quests, the selection in the book is somewhat limited by accessible resources. Clearly, there is still a lot of work to be done. From this perspective, I can only define

the book as a beginning and suggest that it should be read as such. I hope that this book will inspire further efforts and that we will improve the content together.

The Turkish version of this book was published in partnership with the Architects' Association 1927.[1] The English version, on the other hand, is published with the valued contributions of VitrA. It is an honor for me to collaborate with these two institutions. Since 2017, when the exhibition Architectural Model in Türkiye that I curated was launched at Studio-X Istanbul—an important threshold in accelerating and deepening my research on the topic—our intention was to take the exhibition to the Architects' Association 1927's venue in Ankara. We could not realize the exhibition due to the Covid-19 pandemic but the conditions available paved the way for a better result, in my opinion, which is this book. I am very happy that the work has become part of the architectural literature in Türkiye.

After the book was published in Turkish, VitrA, which has always made valuable cultural contributions to the architectural scene in Türkiye, sent some copies of the books as gifts to the libraries of all architecture and design faculties in the country and in the Turkish Republic of Northern Cyprus. This, to me, was a contribution of utmost significance; the books had found a place for themselves in an extensive geography. However, VitrA's contribution was not limited to this: The English version of the book has been published with the support of VitrA. I am also very happy that this publication will constitute a source for researchers worldwide working on the history of architecture in Türkiye as well as those working on the topic of architectural model. Likewise, a book on architectural photography in Türkiye whose preparation is underway, is also supported by VitrA. In response to these contributions, which I am most grateful for, I extend my special thanks.

The names of the people who have contributed to this work appear in the edition notice page and in the exhibition credits, which you will find on the following pages. Among these names are model makers; architects who shared documents from their archives, and their knowledge; researchers; academics; those who participated in the design and production of the exhibition, and those who contributed to this book with their photographs, writings and interviews. I would also like to thank these individuals and institutions who have provided valuable inputs and support throughout the entire process, including the exhibition.

I would like to mention a few more special thanks because in addition to the support given to the research project, these supports enabled the topic to be handled in a wide range of dimensions and to achieve results in distinct qualities and channels: Selva Gürdoğan, director of Studio-X Istanbul back then, for her unwavering support to this research and my exhibition idea in relation to it, and also Studio-X Istanbul, which has unfortunately ceased to exist; Salt Research for their support at various levels including the training sessions they provided for keeping a record of the archives we maintained; T. Elvan Altan for her help in creating a team to keep a record of the Selahattin Yazıcı Archive, and mobilizing the opportunities available to her personally and under the umbrella of the METU Faculty of Architecture; Özlem Ünsal for providing a fruitful translation process; Gökçe Genç and Erman Yılmaz (Informal Project) for designing such a charming book; Itır Avuncan Karagözoğlu, VitrA, for her valued engagement.

My sincere thanks go to the model makers who shed light on the complex world of architectural model making: Akif Ergüleç on behalf of his late father Yusuf Z. Ergüleç, Selahattin Yazıcı, Mehmet Şener, Varjan Yurtgülü, Murat Küçük, İhsan Kostak, Sidel Pazarbaşı, both on her and her father Sami Pazarbaşı's behalf.

I am grateful for your trust, encouragement and support.

NOTE

1 → Architects' Association 1927 is the first structured organization of the profession in Türkiye.

Introduction

Lale Özgenel

ON ARCHITECTURAL MODEL

The use of computers in architecture, which started in the 80s, affected the design process and traditional presentation methods at an unprecedented speed and manner, and caused a radical change in the professional practice. Contemporary architectural practice is employed in a medium where computer-aided drawings replace hand-made sketches and technical drawings, and three-dimensional digital visualizations represent architectural design with increasingly detailed and realistic narratives. The three-dimensional modeling and visualization medium does not only make it possible to produce the design and architectural presentation at a faster pace, create alternatives, and study space–volume–mass elements, relationships and details in a three-dimensional universe; it also ends up being used as a tool that transforms architectural design into a pictorial, or hyperrealist representation, constructs an artificial world of representation, and reduces design to image engineering. In any case, the pace of development and the facilitating effect of technology undeniably paves the way for architectural design to evolve into a much more permeable understanding of such environments and tools. So much so that today, architectural design can appear as a three-dimensional digital, or a virtual model well before a technical drawing. When 3D printers and robot builders are included in this medium, it is seen that architecture is increasingly transformed into a digital and visualization-oriented design model, and this model is turned into production by computers that process data; in other words, it can be said that architectural design takes place in mechanical production processes that can digitally process and relate an infinite variety of data.

Architectural models also benefit from this dazzling, technology-dominated design, representation and production environment, and can now be produced both as crafts and 3D printer objects. We can see the architectural model not only as a three-dimensional abstraction and visualization tool that defines the features, making up the systematic of architectural design and showing the system in parts, but also as a design object with physical features that represent the design ideas expressed by this system and allows for a questioning of it. An architectural model that can be scaled according to purpose, built with very different materials, and detailed according to the preference between abstract or concrete expression in which material plays a binding and active role in the expression of the narrative, and directly conveys the sense of form and scale through physical contact—alongside being a technical production that describes how components and connections come together—can be approached as an expressionist preview, or an artistic expression of the design it represents. In the given respect, we can define the model, built with traditional production techniques, as an object of craftsmanship, each part of which is hand-made and comes into being gradually in a time-based process. We can see the architectural model, produced by hand-joining the parts obtained with cutting machines that bring precision to traditional model making, pave way for mass production, and speed up the making process, as a hybrid design object in which the craft and the machine become stakeholders.

Although its construction technique has changed over time, it would not be misleading to say that the architectural model is still accepted as an effective means of thinking, questioning and expression, and that design continues to get fueled by the model making process in today's architectural practice. As a matter of fact, we know from personal experience that working models are prepared with traditional techniques in architecture firms, and hybrid models are made in professional model workshops. What is more, we also know that physical models are obtained anywhere via 3D printers; this new form of model production, which eliminates the craft dimension, dominates machine production and creates a ground of discussion regarding the future of architectural design, has now taken its place alongside traditional and hybrid productions. It is without doubt that within the historical space of model making, each of them will be mentioned, discussed and archived with their production dynamics, processes and effects.

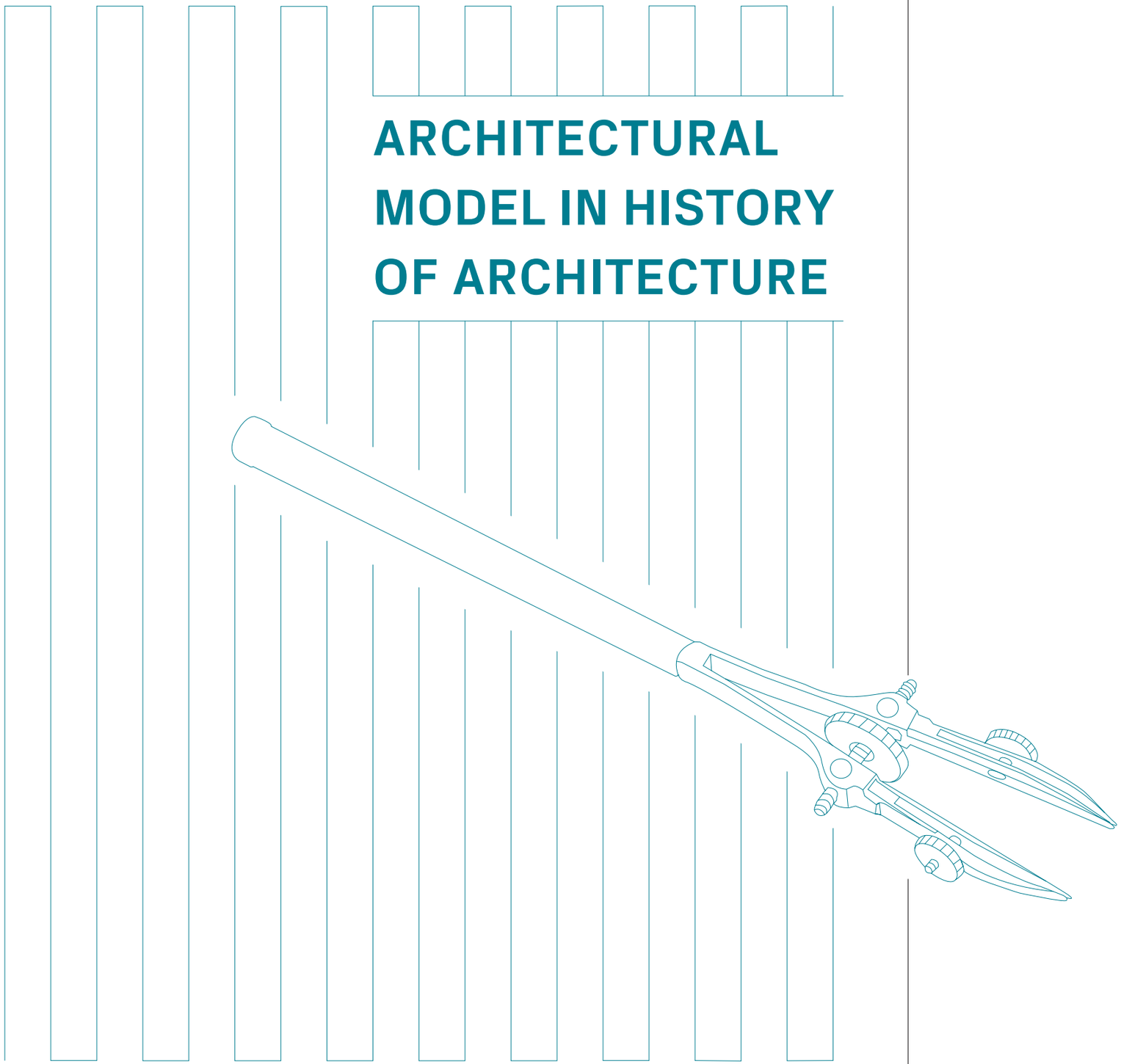
ON "ARCHITECTURAL MODEL IN TÜRKİYE AS A TOOL FOR THINKING AND VISUALIZATION | A FRAGMENT FROM THE 20TH CENTURY"

Architectural Model in Türkiye as a Tool for Thinking and Visualization | A Fragment from the 20th Century presents an in-depth reading as the first and most extensive study on Architectural Model in Türkiye, which brings together such concepts and themes as design, architect, model maker, model, material, and visualization within their contemporary and historical contexts, supported by a selection of model makers and their productions. Promising a new reading when each theme is coupled with another, the book defines a multidimensional thinking medium on architectural model and makes it possible to go beyond looking at the architectural model as a design tool and physical object and thus to evaluate it in a context.

The Turkish edition of the book, which archived a long-term, comprehensive research and documentation process with a unique content, was published in 2020 as the result of a partnership between the Architects' Association 1927 and Pelin Derviş Publication Project. On behalf of the Architects Association 1927, where I served as the chairwoman of the board of directors between 2016-2021, I cared deeply about transforming this research into a publication, and bringing it to the architectural scene. Because, as an architectural institution manager this book project represented a meaningful partnership and a significant accumulation that has enabled this previously understudied and rich content to come together with architectural circles, and a study that overlapped with the mission of the Association—approaching its hundredth year of foundation—which has paved the way for the structural mobilization of architecture as a profession in Türkiye; enabled the foundation of the Chamber of Architects; developed effective projects, studies and programs that aim to accumulate knowledge on areas and subjects that fell within the scope of the culture of architecture; made publications within the given framework and provided support for the publication of unique research and studies.

The interest that the book has met in the course of time, and the preparation of the English edition, which will eventually enable its content to be shared amongst international architectural circles, are undoubtedly very happy developments that have crowned the success of the book. Thanks to this English edition, I had a chance to look at the content offered by the book, this time as a designer and architectural historian. I made short architectural history readings on visuals that constitute a substantial part of the research material, blended within a fragment of the 20th century, alongside the model makers and models that have become the subject of the book, and I constructed new relationships between the visuals and the narratives. In this regard, I would like to note that the compilation, which Pelin Derviş describes as the initial selection in her "Foreword" article, shares a multi-layered content even in its initial state, and that the book design with its artistic value suits the meticulous productions followed in the models mentioned throughout the book. I would like to thank Pelin Derviş for her invitation, which allowed me to make a modest contribution to the English edition of this original work, and I hope that the historiography process initiated by this book on Architectural Model in Türkiye will continue growing with the emergence of novel research.

ARCHITECTURAL MODEL IN HISTORY OF ARCHITECTURE



T. Elvan Altan

Architectural models of buildings that are examined within the study of architectural history are important, yet rare documents. Models cannot be preserved easily due to their large sizes; access to those that are kept in special collections is limited; and it is difficult for the majority of models to sustain the wear and tear of time, depending on the resistance of their material. Thus, in order to interpret the place of architectural models in history of architecture, beyond the examination of a handful of authentic examples as documents of a certain period's architecture, it seems meaningful to evaluate the functions that they have assumed within the context of architectural production throughout history, which actually lay the foundations of what renders them to be documents.

As emphasized in the introductory text of the *Architectural Model in Türkiye as a Tool for Thinking and Visualization* exhibition, "Model making has always been an inseparable aspect of architectural production since it is a tool for testing, representing, and, at times, documenting the architectural thought."[1] We know that models of buildings, that is, their replicas in smaller scale, have been produced for various goals in almost all periods of history, since the time when models were placed in the temples of the ancient Egypt to date. Models were also produced, since the 15th century, during the construction of monumental structures, especially like public and religious buildings, in order to develop plans, contribute to discussions with the employer/client and support the construction process; in the 20th century, however, an increase was observed in the production of architectural models.[2] Within the given framework, this text aims to interpret the value of architectural models as documents in architectural historiography by analyzing their role in testing architectural thoughts in processes of education and practice, and in presenting them for purposes of representation, that has remained permanent in history and progressively increased since the 20th century.

TESTING THE ARCHITECTURAL THOUGHT > ARCHITECTURAL MODEL AS A TOOL OF PRACTICE AND EDUCATION

Although minimized, or one-to-one scale architectural models have been utilized for centuries by architects as a defining tool to test the thoughts that shaped architectural products planned to be constructed—the use of which especially increased during the Renaissance and Baroque periods and was adopted at newly established schools for educational purposes starting from the 18th century—it can be argued that their contribution to design process was fundamentally for the purposes of measuring structural behavior. While the use of architectural models declined as the Beaux-Arts education system came to the forefront in the 19th century and attached importance to drawings,

Josef Albers and students in a group critique, Bauhaus; Dessau, 1928-1929
© Phyllis Umbehr/Galerie Kicken Berlin/VG Bild-Kunst, Bonn 2020
Umbo (Otto Umbehr) (1902-1980)
© ARS, NY
Photograph → Albers Foundation/ Art Resource, NY

a perceptible change can be noted in their role in education and practice of design by the 20th century; as defined by the literature on the history of architectural models, which has grown in recent years, the initial "boom" in the use of architectural models as a design tool came about with the modernist era of the early 20th century.[3] The growing role of the architectural model in the 20th century is linked with the transformation of approach to design in this period. As emphasized by curator Oliver Elser in the catalogue of the comprehensive exhibition on the architectural model at the German Architecture Museum in 2012, the emergence of modern architecture was synchronous with the widespread use of architectural models.[4] The understanding of modern design, which relies on three-dimensional / volumetric thinking, diversified the tools that the architect used in the development of his/her design; like the axonometric drawing, which made it possible to further analyze the spatial characteristics of the output, the practice of working with an architectural model has also become an important part of the design process, starting from the 1920s.[5] The model, which allows for a birds' eye view of a building, became a useful tool for the modernist production that aimed to check up on the designed space.[6] The quest for "objectivity," put forward by modern design, also supported this process; the "realistic" value of scaled model that turns an architectural thought into a tangible object, created the opportunity to work through scaling, observation and trial on the model in the education and practice of design.[7]

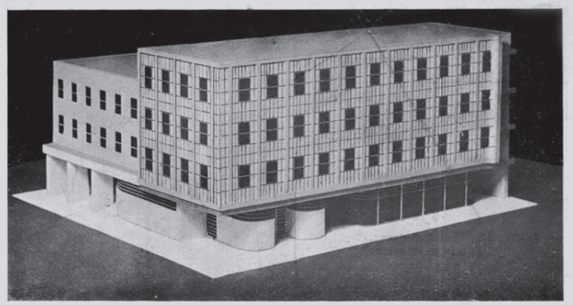
LEFT
Vladimir Tatlin (second from the left) and his assistants while building the Monument to the Third International, 1919
Collection of State Tretyakov Gallery, Moscow
Photograph → HIP / Art Resource, NY

RIGHT
Model of the Monument to the Third International. Photograph, 1919-1920
bpk Bildagentur / Vladimir Tatlin (1885-1953) © Copyright / Art Resource, NY

The new approach of the Bauhaus School to the education and practice of design in the initial phase of the 20th century exemplifies the place of architectural model in the production of modern design. It is known that the founder of the school, Walter Gropius, resisted to the extensive use of drawing by choosing to work with models in order to explore and experiment with design thinking, and also that models were used in the school's education for the direct perception of material and space.[8] The use of architectural model within this period in the education and practice of design became prevalent in other countries too, just as it did at the Bauhaus School in Germany; for example, Vladimir Tatlin in the USSR created the design for his renowned tower without preparing any preliminary sketches and developed the design through trials by building a model, and constructed the tower as he produced the model.

The spread of modern approach in design also in Türkiye during the Republican era led to the prevalence of working with architectural models in the education and practice of architecture. The journal *Mimar/Arkitekt*, which was first published in 1931, includes examples, starting from its very first year, whereby the buildings were presented in the accompaniment of their models. These examples make it clear that models were used in the architectural education of this period, and that they were expected alongside project drawings especially for architectural competition submissions.

In the competitive environment of heightened production of buildings following the World War II, demands of architects and clients for the use of architectural models climbed; models that began to be prepared with new materials and techniques, started to take on a significant role in this competition. Hence, the second "boom" in the use of architectural model as a design tool, started from the 1950s.[9] The second half of the 20th century



1. Mükâfat. "Sur„ rumuzlu proje. Maket, mimar Seyfi Arkan.

Belediyeler Bankası proje müsabakası Ankara

Ankara Belediyeler Bankası tarafından bu yıl açılan banka merkez binası proje müsabakası neticelendi. Jüri heyeti raporunu, henüz neşredilmediği için elde edemedik. Ancak alınan neticeyi ve müsabakanın genel gidişini öğrendiklerimize göre yazıyoruz:

Yapı programı, ayni bina içinde belediyeler bankası merkez kısmını, Ankara İmar Direktörlüğü için bir kısmı, ayrıca da kiralık daireleri ihtiva etmek üzere hazırlanmıştı.

Müsabakaya Türk ve ecnebi sanatkârlardan 18 mimar iştirak etti. Jüri heyetinde banka idarecilerinden başka mimar Prof. E. Egli, İmar direktörü mimar Semih Rüstem, mimar Bedri, Bayındırlık Yapı ve Köprüler şefi mühendis Kâzım ve mühendis Ali Haydar vardı. İncelemeler neticesinde birinci mükâfatı Mimar Seyfi Arkanın Sur rümüzlü projesi, ikinciliği Mimar İrfan ve Nizamettinin projesi, üçüncü mükâfatı müsavi derecede olmak üzere Mimar Celâl ve Reşadın Baykuş rümuzlu projesi ile Viyanalı iki mimarın ayrı tipte iki projesi kazanmıştır.

"Sur„ rumuzlu proje izah notu

Mimar Seyfi Arkan

Bu proje yapılırken göz önünde tutulan en kuvvetli gaye Ankara şehircilik plânındaki esaslardan ayrılmamaktır. Yansen plânının bu kısmında halen mevcut Emlâk Bankasile park ve Opera vardır. Bu inşaat birliğinin en mühim olması icabeden uzvu şüphesiz Opera binasıdır. Onun tesirini kuvvetlendirmek için civarındaki binaların düz ve sade olması lâzımdır.

Bu bakımdan yapılacak binaya çok basit ve sade bir şekil verilmiştir. Cephedeki umumi hatların düzlüğü zemin katında Ankarada az görülen ve gözü okşıyan münhanilerle zenginleştirilmiştir. Köşede Banka ve İmar antresi ayrı ayrı olarak cadde tarafında pasajlı dört dükân ve bunların bitiminde büro gidiç gelişlerinden uzak apartman girişi yapılmıştır.

Verilen programa göre caddeler tarafında hiç bir oda ziyan edilmemiştir. Merdivenler binanın sağır kısımlarına getirilmiştir. Esas merdivene birleşen iki koridor her katta güzel bir holle bağlanmıştır. Bu suretle uzun koridorla-

Müsabakaya iştirak eden eserlerin maketleri bir arada.

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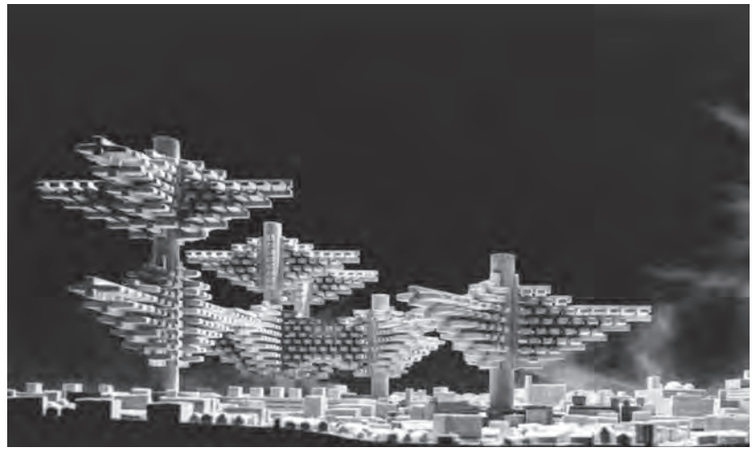
saw a diversification in model production within a wide scope, ranging from conceptual models to interior and urban design models. Architectural model gradually secured a permanent place in the education and practice of design since it made it possible to experience the physical qualities of design to be constructed as much as it could create imaginary spaces to test utopian thoughts. From the mid-20th century to date, in particular, when the quest for new forms climaxed, it has been observed that the model came to use much more extensively in order to test the transformation of an architectural thought into form, and prove the possibility of achieving this transformation through the construction of a given structure.[10]

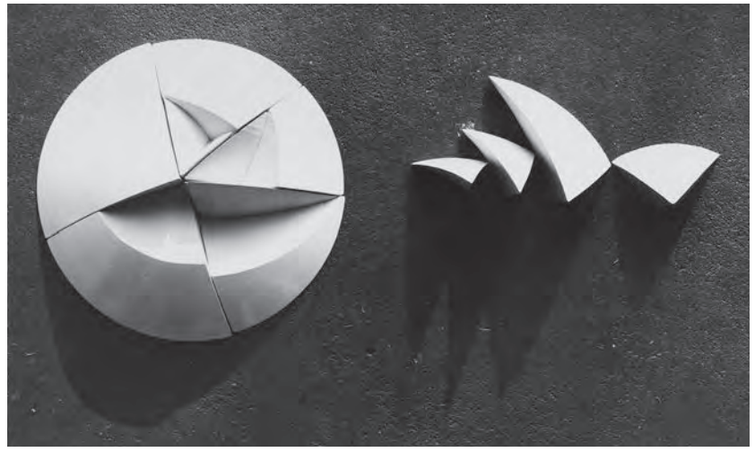
The design and implementation processes of Sydney Opera House and Kocatepe Mosque, both of which were selected in competitions launched in 1957, constitute two examples to the role of architectural models in the architectural design process. Construction of the structural design proposed

LEFT
Source → "Belediyeler Bankası Proje Müsabakası", " [Turkish Bank of Provinces, Project Competition], *Arkitekt*, 58, 1935, 287.

RIGHT
"Clusters in the Air", Arata Isozaki, 1960-1962
Photograph → Yukio Futagawa



by Jørn Utzon for the Sydney Opera House, which was considered unusual at the time, became possible as a result of modeling studies carried out with the models of the building at various scales; for specific parts of the building, full-scale models were also produced.[11] The Kocatepe Mosque project, designed by Vedat Dalokay and Nejat Tekelioğlu, is an example that set the ground for discussions in the architectural scene of Türkiye regarding buildings with shell structures that started to attract attention around the world in that period. The concrete dome structure with 50x50x50 meters dimensions, which was planned to cover the building, did not only propose an out of the ordinary form for a religious building in Türkiye, but it also involved a structural challenge regarding the conditions of the country. Due to concerns over the construction of the structure, the Kocatepe Mosque Dome Model Experiment was conducted, as the first of its kind in the country, for the proposed design at the Middle East Technical University, Department of Civil Engineering. The statement in the final report of the experiment suggesting that the proposed concrete shell was not appropriate for implementation from

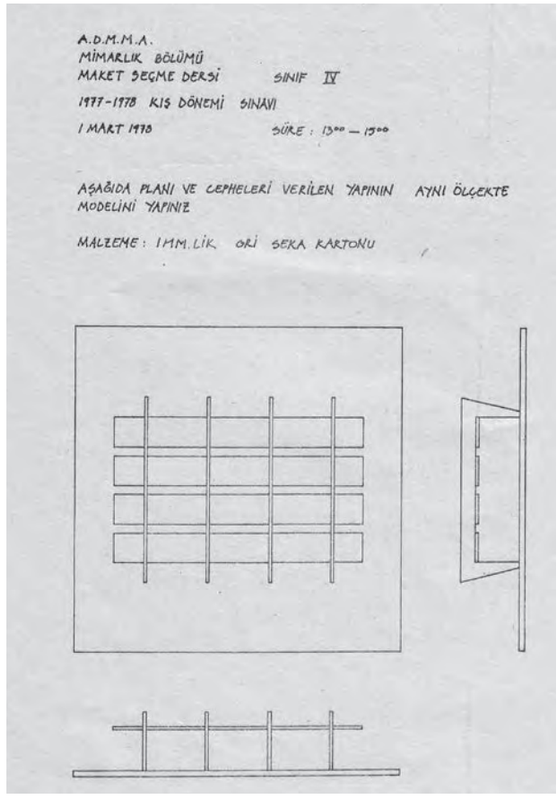


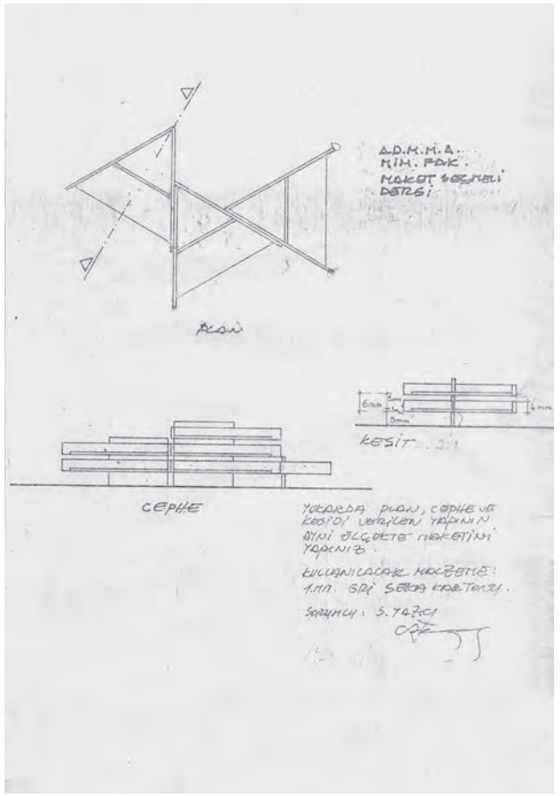
Model (1962) of the roof of Sydney Opera House, Jørn Utzon, 1957
Source → State Library of New South Wales

economic, practical and technological perspectives, set the most important justification for the cancellation of the project.[12] Thus, the case of Kocatepe Mosque took its place in the history of architecture as an important trial that negatively responded to the possibility of realizing an architectural thought through a modeling study.

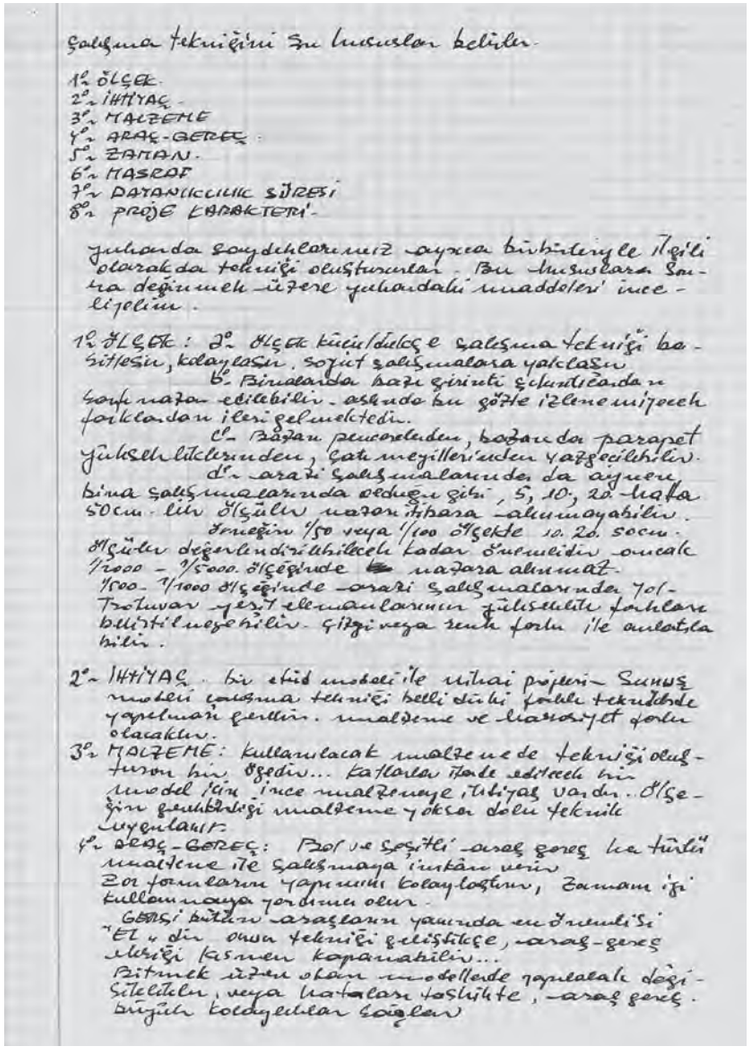
Çinici's notebook on the planning and construction process of the Middle East Technical University campus, "Şantiye Seyir Defteri" [The Construction Progress Notebook], includes notes regarding the works of Selahattin Yazıcı who produced the models of the campus buildings, and their visits to the completed parts of the construction, exemplifying the daily details of architectural design practice that advances through working with models.[13] The role that the model takes on in the testing process of the design idea paves way for its extensive use in architectural education as well. As its use in the design development in studio classes got increasingly popular throughout the 20th century, courses on building models started to appear in architecture schools. Yazıcı also gave a course on the production of models and prepared one of the pioneering examples of guides on this subject, which are currently accessible on the internet at ease. The fact that the model of Middle East Technical University, Faculty of Architecture is still on display at the main entrance of the school is a reminder of the architectural importance

Exam questions of Selahattin Yazıcı's model course at the Ankara State Academy of Engineering and Architecture, Faculty of Architecture
Students were asked to make a model of a building based on provided plans and section drawings.
Source → Selahattin Yazıcı Archive





Lecture notes of Selahattin Yazıcı
The first paragraph reads:
"The following matters determine the work technique:
1. Scale
2. Need
3. Material
4. Tools
5. Time
6. Cost
7. Period of endurance
8. Character of the project"
Source → Selahattin Yazıcı Archive



of the building to the educators and students of architecture, transforming the model into an effective tool in the goals of architectural education as it establishes a link between the past and the future of architectural production.

PRESENTING THE ARCHITECTURAL THOUGHT > ARCHITECTURAL MODEL AS A TOOL OF REPRESENTATION

As exemplified in the vestibule mosaics of the church that depicts the Emperor Constantine as presenting the model of Istanbul, and Emperor Justinian the model of Hagia Sophia to Virgin Mary in the 10th century, the architectural model has taken on various symbolic meanings aside from being a tool in architectural education and practice. On the other hand, the model's function as a tool of representation can mostly be linked with its persuasive

Hagia Sophia Vestibule Mosaic, 10th century
Photograph → Aykut Köksal

capacity for the construction of a building. Passigiano's painting that depicts Michelangelo as he presents the model of St. Peter's Basilica in Rome—the construction of which started in 1506 and finished in 1626—to Pope Pius IV, or the photograph that shows the presentation of the model of the Hükümet Mahallesi (Governmental District) to president Mustafa Kemal Atatürk and his ministers in 1934, following the declaration of Ankara as the new capital, confirm that buildings planned for construction were presented for approval to those who would have them built; thus, it is demonstrated that the model, as "a way of presentation, allowing for an all around view of the building"[14] and a tool that is more comprehensible than architectural drawings for people who are outside of the profession, takes on a "persuasive" function for the client who will have it built.

Another important example from the given perspective is the preparation in 1674 of the 1/25 scale model of St. Paul's Cathedral in London by William Cleere, the assistant of the cathedral's architect Sir Christopher Wren who emphasized that "a good and careful large model [should be constructed for] the encouragement and the satisfaction of the benefactors who comprehend not designs and drafts on paper."[15]

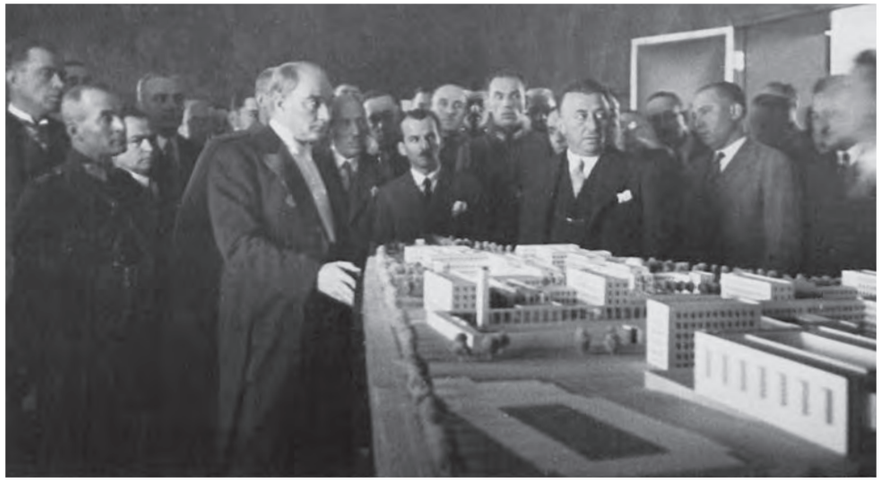
On the other hand, the "persuasive" function of the model is not limited to persuading the client to the project. Architectural model of a building, designed in line with a particular thought, can also become a tool that can pave way for the approval of that thought in the realm of the profession; for this function, however, a wider platform of sharing is needed. Architecture exhibitions that started to become more prevalent by the 20th century became the providers of this new platform of sharing. For example, the *Modern Architecture: International Exhibition* organized by Philip Johnson and Henry-Russell Hitchcock in New York, Museum of Modern Art, in 1932, played a significant role in popularizing this new approach to design by exhibiting the photographs and models of buildings—by ten important architects from

Michelangelo presenting the model for the completion of St. Peter's to Pope Pius IV
Domenico Cresti (Passignano)
Photograph → Leemage
Source → Getty Images, Corbis Historical Collection

Europe and the United States of America who represented the modern wave of architecture, originating from Europe at the beginning of the 20th century.[16]

The exhibition of an architectural thought, upon which a building relies, together with the model of its respective building, leads to the sharing of that thought with the wider segments of society beyond the professional realm. For example, during the construction process of the Middle East Technical University's campus, designed by Altuğ and Behruz Çinici, an exhibition of the projects of buildings, with their photographs by Gültekin Çizgen and models by Selahattin Yazıcı, was organized first at the United States Information Service in Ankara, and then at Istanbul Technical University, Yıldız University and Academy of Fine Arts (now MSGSU) in Istanbul in 1965 with the aim of "determining the response of the general public and fellow colleagues to the application of exposed concrete at such a wide-scale for the first time in this country."[17]

The exhibition of architectural products in the accompaniment of their models for the attention of the wider public cannot just be accomplished with the attempts of architects; in fact, it is possible to come across examples whereby the client, and in particular the state as the client, preferred such platforms of sharing quite frequently throughout the 20th century. Giant models, titled "Democracity" and "Futurama" exhibited at the 1939 New York World's Fair with the theme, "City of Tomorrow," constitute an example of the optimistic vision that the governors of the time held, regarding the architecture of the future, presented to the public a short while before the World War II.[18] The fact that *Nafia Sergisi* [Public Works Exhibition], launched at the Exhibition House in Ankara in 1944, showcased the works of



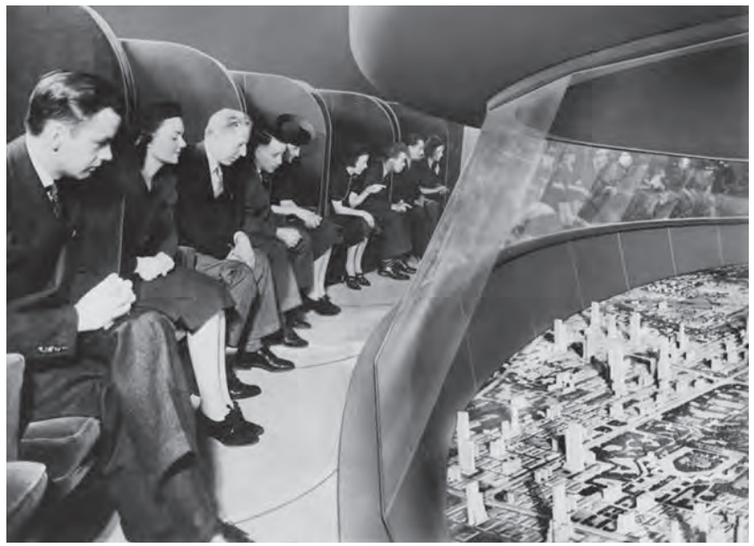
Atatürk and the ministers, studying the model of Governmental District to be constructed in Ankara, 1934
Source → Koç University VEKAM Archive

architecture and infrastructure accomplished in the first twenty years of the Turkish Republic in photographs and models[19] can be interpreted as an effort towards the consolidation of public support for the state under wartime conditions. A short while ago before this exhibition, in 1943, another exhibition, titled *Yeni Alman Mimarisi Sergisi* [New German Architecture Exhibition] had been opened at the Exhibition House, presenting the works built within the first decade of the National Socialist Party's rule with drawings, photographs and models in order to attract international support to the German state via cultural propaganda, similarly under wartime conditions.[20] Another example that is worthy of attention is the foundation of the Architectural Model Bureau by the Istanbul Municipality, where the acceleration of post-war production of public buildings was concentrated in Türkiye, and its presentation of the models of buildings, planned for construction, to the public; this demonstrates the dynamic role that the act of sharing architectural thoughts in the accompaniment of models plays on establishing the relationship between the government who undertakes the construction process and the wider society.

The role of architectural models as a tool of representation was reinforced with the increasing number of model exhibitions throughout the 20th century. In the preface of the catalogue for the *Idea as Model* exhibition, which was launched in 1976 at the Institute for Architecture and Urban Studies in New York, and where 20 architectural models, prepared by various architects, were showcased, Peter Eisenman asserts that "models, like drawings, can easily lead their own conceptual lives, relatively independent of the project which they represent."[21] The exhibition, which brought to fore the function of the model in testing architectural thought—that is the theoretical formation of design—also pointed at its changing role towards the end of the 20th century to emphasize that architectural model was now also seen as an object of art market.[22]

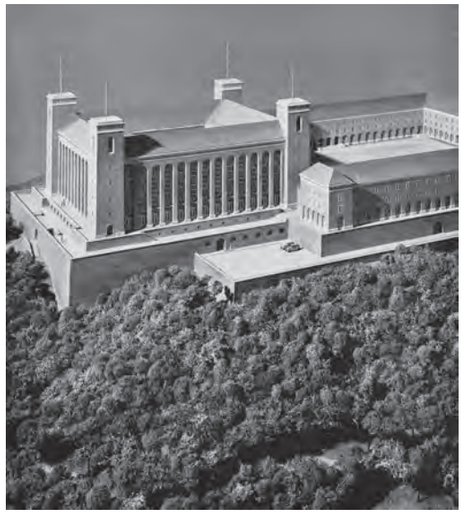
This process, in which architectural model started to earn a meaning of its own, has a direct relationship with not only the increasing availability of such new communication media as exhibitions and publications but also the development of the technology of photography that enhanced their impact. While advances in the fields of architecture and photography in the first decades of the 20th century paved way for architectural photography to bring the spatial and tectonic features of buildings to the forefront, they also led to its transformation into an effective tool of propaganda that can be disseminated via means of communication.[23] Within this framework, for example, the photographs of architectural models, which appeared

Futurama, New York World's Fair, 1939
Source → Manuscripts and Archives Division, The New York Public Library

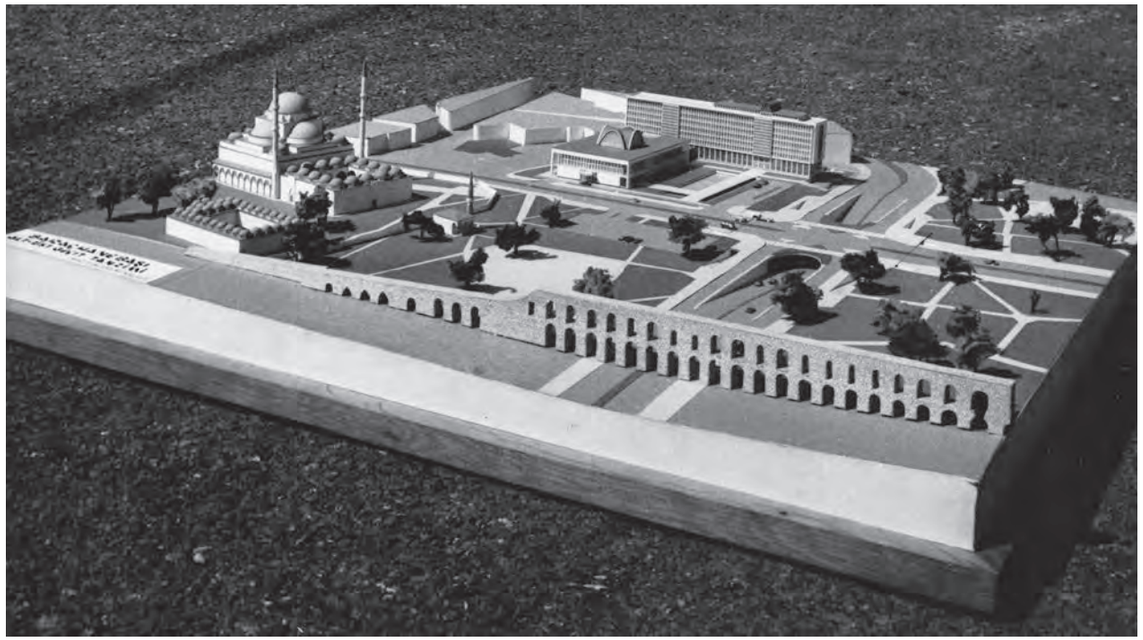


Nafia Sergisi, [Public Works Exhibition], Ankara Exhibition House, 1944
Source → Koç University VEKAM Archive

Model of Danzig Military Academy building, exhibited in the exhibition *Yeni Alman Mimarisi Sergisi* [New German Architecture Exhibition], Supreme Military Command Division of Construction Works, architect Hans Hermann Klaje, fellow worker Erich Finke
Source → Albert Speer (publisher), Rudolf Wolters (ed.), *Yeni Alman Mimarisi = Neue Deutsche Baukunst* [New German Architecture] (Berlin: Volk und Reich Verlag, 1942), 88.



1/200 scale model of Istanbul, Fatih, Saraçhane (Haşim İşcan) Underpass, built by Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau, 1964
Source → Sidel Pazarbaşı Archive



Model of Le Corbusier's "Contemporary City" plan, dated 1925
Source → Samih Saim, "'Lö Korbüziye'nin 'Muasır Şehri'" [Le Corbusier's 'Contemporary City'], *Mimar*, 2, 1931, 44.

44 MİMAR

KORBÜZİYENİN MUASIR ŞEHRİ. Citenin diyoranik görünüşü. ortada merkezi gar civarında yüksek binalar, onların etrafında apartımanlar ve civardada ormanlar görülmektedir
Bu resim 1922 de Salon d'automne da teşhir edilmiştir. Tulü 16 metredir.

İDEOLOGİ (FİKRİYAT)

"LÖ KORBÜZİYE,, nin "MUASIR ŞEHRİ,,

Samih Saim
İstanbul Belediye Mimarı

in the very first journal of architecture in Türkiye, *Mimar/Arkitekt*, had an impact on the recognition of modern architectural thinking that the journal aimed to propagate.

Photography multiplies the sharing platforms of the architectural model, thus extending its lifecycle, while at the same time granting it with a symbolic value.[24] The model represents a thought but it is also an object in itself. As long as it is exhibited physically, and its photograph is shared through various platforms in a carefully framed fashion, independent from its context, as an ideal image,[25] the transformation process of the model into an object of interest that is independent of the architectural thought that it represents and of the project that is shaped by the very same thought, also accelerates. In the given process, "the architectural model reproduced [becomes] the architectural model designed for reproducibility";[26] this way, the model as a tool of representation turns into an image, and the image earns popularity through its dissemination. The popularization of the model as an image, on the other hand, leads to the popularization of the architect who is the creator of the architectural thought that it represents, and the client who makes the production of the building possible. As demonstrated by such examples as Philip Johnson's photograph on the cover of *Time* magazine with the model of the AT & T building that he designed together with John Burgee, or the photograph of Conrad Hilton with the model of the hotel that was opened in Istanbul, the dissemination of the images of architects and clients through diverse media popularizes architectural products of the 20th century alongside their producers. The fact that architects and clients of the buildings presented moved away from their roles as the producers of architecture, and their models from tools of representation within the context of this production, and all transformed into objects of popular culture consumed within architectural market throughout the period from the mid-20th century to the current times, creates a situation that needs to be evaluated from a critical perspective.

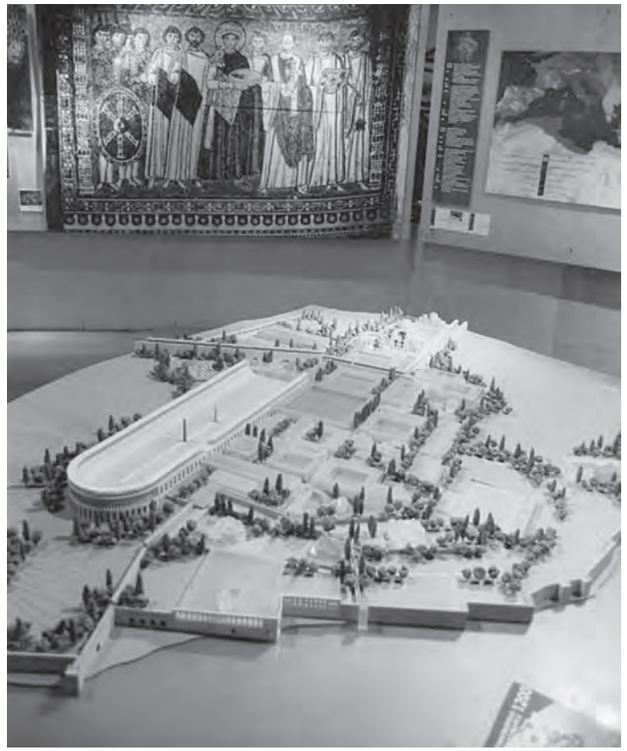
DOCUMENTING THE ARCHITECTURAL THOUGHT > ARCHITECTURAL MODEL AS THE TOOL OF HISTORIOGRAPHY

Besides functioning as a tool within the production of contemporary architecture, the transformation of architectural model into a popular object that can be consumed led to similar consequences in the representation of buildings from older periods. In such popular exhibitions as the Miniatürk in Istanbul that can be subject to criticism within the framework of historical (national) identity construction, or heritage industry[27], the function that the architectural model takes on as an object within the context of political, or economic goals, transcends its value as a document, which functions as a tool to test, or present the thought that forms the foundation of architectural production.

Architectural model as the document of architectural production of earlier periods, is also an important tool of producing and sharing historical knowledge. Although it is difficult to preserve authentic models, and the number of archives where they can be accessed is limited in number,[28] their photographs, either archived, or printed in the publications of the period, can also make significant contributions to the acquisition of information on historical buildings. For example, photographs of architectural models in long running professional journals such as *Mimar/Arkitekt*, or *Mimarlık*, and in institutional archives that are increasing in number, although slowly, present important research opportunities, necessary for historical studies, with the current influence of advances in the access to the internet.[29] On the other hand, the production of new architectural models within the context of historical research comes to the fore as an effective method in the production and sharing of knowledge. Research on architectural and urban history, and reconstitution studies conducted for the preparation of models to be presented at the exhibitions *Housing and Settlement in Anatolia* and *World City Istanbul*, organized by The Economic and Social History Foundation of Türkiye in Istanbul for the Habitat II Conference in 1996, or *Istanbul 1910-2010 City, Built Environment and Architectural Culture* organized by Istanbul 2010 European Capital of Culture Agency and Istanbul Bilgi University, constitute some of the successful examples of this method. Similarly, the city model of Ankara prepared by the Turkish Freelance Architects Association in 2012 with the title "Kale'den Kule'ye" [From the Castle to the Tower], and the city model presented at the Promotion Stand of the İzmir History Project, launched by the İzmir Metropolitan Municipality in 2019, are comprehensive works that enabled the sharing of information produced on the history of the built environment with the citizens and visitors of these cities.

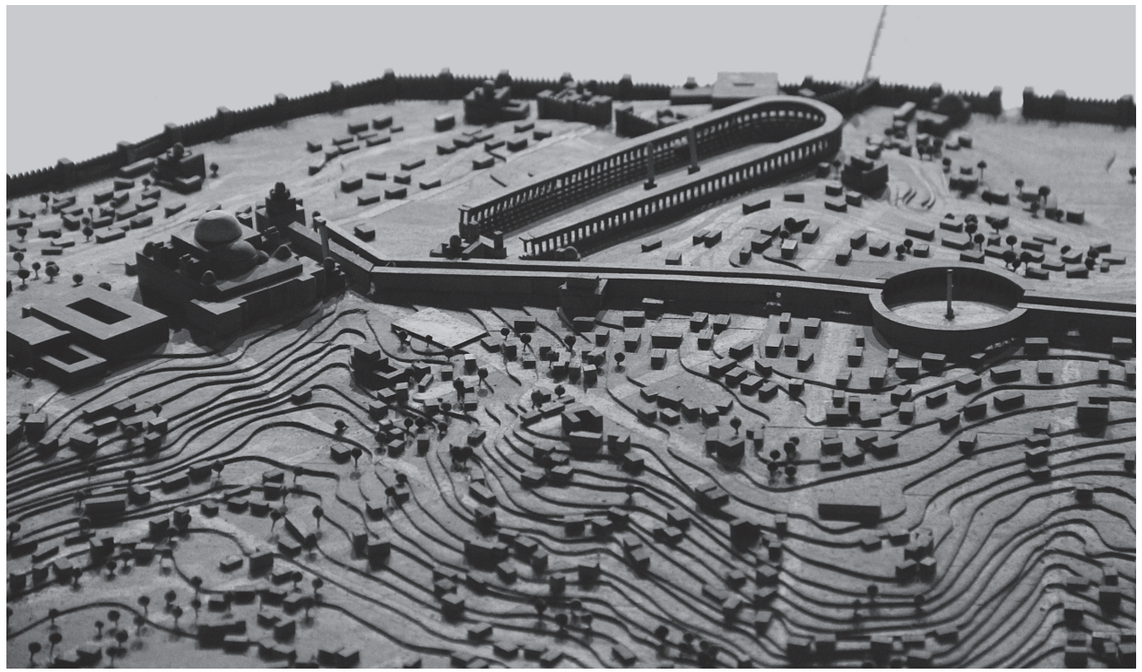
Miniatürk
Source → Miniatürk official website, miniaturk.com.tr

Models produced for the *World City Istanbul* exhibition organized by The Economic and Social History Foundation of Türkiye for the Habitat II City Summit at the Imperial Mint buildings, 1996; the exhibition was reopened with the title *Again, and New: World City Istanbul* at the Galata Greek School in 2014



ABOVE
Constantinople, 1200, 1/500 scale model of the Hippodrome, Hagia Sophia, the Great Palace, built by Atölye 77
Photograph → Samih Rifat (1996)
Source → Münevver Eminoğlu Archive

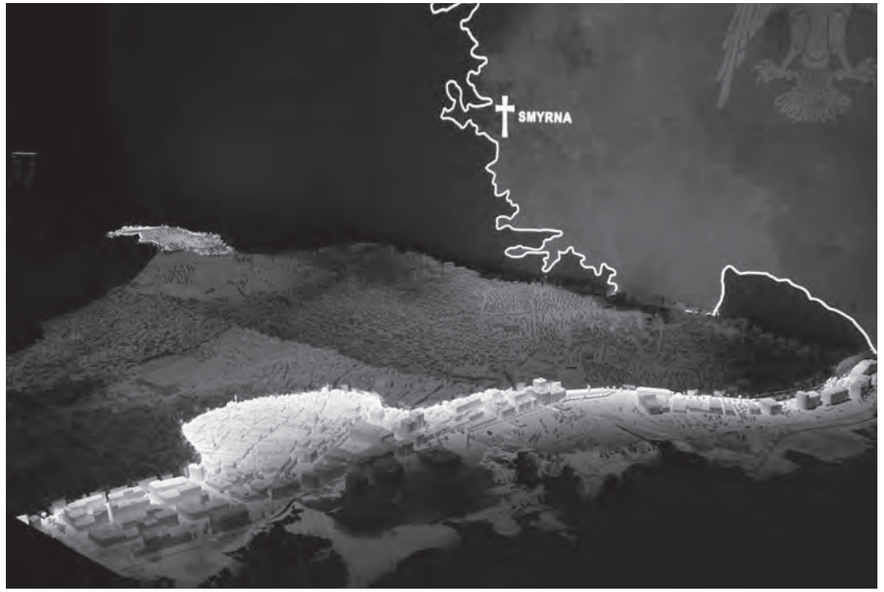
BELOW
Constantinople, 1200, 1/2000 scale model produced by Min Tasarım
Photograph → Neslihan Albayrak (2014)



ABOVE AND BELOW LEFT
Istanbul, 1800, 1/2000 scale model produced by Min Tasarım
Photograph → Neslihan Albayrak

RIGHT
Istanbul, 1800, 1/2000 scale model produced by Min Tasarım
Photograph → Samih Rifat (1996)
Source → Münevver Eminoğlu Archive

Opening of the 1/500 scale Ankara city model exhibition, built by Mukarnas Maket, at the Kentpark Shopping Center, titled "Kale'den Kule'ye" [From the Castle to the Tower], prepared by the Turkish Freelance Architects Association, 2012
Source → Turkish Freelance Architects Association



1/500 scale city model of the İzmir History Project, coordinated by the İzmir Metropolitan Municipality, presented at the Promotion Stand, 2019; the project was designed by the İzmir Metropolitan Municipality Directorate of Historical Sites and Cultural Assets as a whole, in terms of the model, the space in which it was placed, the location of the place, the content and presentation techniques
Model → Meer Maket

ABOVE AND BELOW RIGHT
Photograph → Mehmet Yasa
Source → İzmir Metropolitan Municipality, Archive of the Directorate of Historical Sites and Cultural Assets

BELOW LEFT
Photograph → Ela Çil

LEFT
Selahattin Yazıcı, while building the models of the Middle East Technical University marketplace modules, designed by Altuğ and Behruz Çinici, 1960s
Source → Çinici Architects Archive, courtesy Can Çinici

RIGHT
Advert of the model production company, Perfecta
Source → *L'Architecture d'Aujourd'hui*, 9, 1935.

Concluding this article that has attempted to construct a general framework to evaluate the place of architectural model in history of architecture, it needs to be added that the model also acts as a guide in historiographical studies for it documents the architectural production of earlier periods. As demonstrated by the increasing number of documentation and evaluation works focusing on the architectural model,[30] reflecting on the history of architecture via model and/or photographs of buildings creates the opportunity to go beyond the boundaries of traditional historiography that has focused on building and their architects. As Beatriz Colomina points out, in contemporary historiography, "Critics and historians are shifting their attention from the architect as a single figure and the building as an object, to architecture as collaboration. Attention is paid today to all professionals involved in the project: partners, engineers, landscape architects, interior designers, employees, builders. With this shift, methodologies of research necessarily change."[31] Model makers as one of the plural actors of this collaboration,[32] and detailed stories of the material, technical and methodological openings of the production process of the model that could be considered as another "actor,"[33] will contribute greatly to a historiography that can evaluate architectural production from the targeted pluralistic perspective.

NOTES

1 → The *Architectural Model in Türkiye as a Tool for Thinking and Visualization* exhibition, curated by Pelin Derviş, 17 November 2017 – 19 January 2018, Studio-X Istanbul.

2 → For a general evaluation of the use of architectural models throughout history, see: Tessa Morrison and Michael J. Ostwald, "Shifting Dimensions: The Architectural Model in History" in *Homo Faber. Modelling Architecture*, eds. Mark Burry, Michael J. Ostwald, Peter Downton and Andrea Mina (Melbourne: SIAL and Melbourne Museum; Sydney: Archadia Press, 2007), 142-157.

3 → Davide Deriu, "Modernidad en Miniatura: Puntos de Vista / Modernism in Miniature: Points of View" in *Fotografía de Maquetas de Arquitectura en España / Modelling for the Camera: Photography of Architectural Models in Spain, 1925–1970*, ed. Iñaki Bergera (Madrid: La Fábrica, 2016), 30.

4 → Wallis Miller, "A Review of Das Architekturmodell: Werkzeug, Fetische, Kleine Utopie / The Architectural Model: Tool, Fetish, Small Utopia," *Architectural Histories*, 1(1), 2013, 2. See: doi.org/10.5334/ah.ab.

5 → Andrée van Nieuwenhuysen, David Peyceré "Types of Architectural Records" in *A Guide to the Archival Care of Architectural Records, 19th-20th Centuries*, eds. Maygene Daniels and David Peyceré (Paris: International Council on Archives, 2000), 35-36. See: ica.org/sites/default/files/ArchitectureEN.pdf.

6 → Davide Deriu, "The Architectural Model in the Age of its Mechanical Reproducibility" in *Proceedings of the 2nd International Conference of the European Architectural History Network*, eds. Hilde Heynen, Janina Gosseye, Isabelle Douchet (Brussels: Contactforum, 31 May – 2 June 2012), 166-170.

7 → Davide Deriu, "Transforming Ideas into Pictures: Model Photography and Modern Architecture" in *Camera Constructs: Photography, Architecture and the Modern City*, eds. Andrew Higgott and Timothy Wray (Ashgate Publishing, 2012), 159-178.

8 → Nick Dunn, *The Ecology of the Architectural Model* (Peter Lang, 2007), 30.

9 → Jane Jacobs, "The Miniature Boom," *Architectural Forum*, May 1958, 106-111, 196; Teresa Fankhänel, "The Miniature Boom. A History of American Architectural Models in the 20th Century" (Doctoral Thesis, University of Zurich, 2016).

10 → Karen Moon, *Modeling Messages: The Architect and the Model* (New York: The Monacelli Press, 2005).

11 → For detailed information, see: "Utzon's Camera": artsandculture.google.com/exhibit/utzon-s-camera/gAIy_R3hBePxIg.

12 → Report prepared by Instructor Ekrem Çelebi on 22 April 1966.
Fatma Zehra Çakıcı, "Kocatepe Camisi Projelendirme ve Yapım Süreci" [Kocatepe Mosque Design and Construction Process] in *Ankara'da İz Bırakan Mimarlar: Vedat Dalokay-Nejat Tekelioğlu* [Architects Who Left Their Marks in Ankara: Vedat Dalokay-Nejat Tekelioğlu], ed. Nuray Bayraktar (VEKAM, 2020), 36-37.

13 → Behruz Çinici, "ODTÜ Mimarlık Fakültesi ve Ankara Fen Lisesi – Şantiye Seyir Defteri" [METU Faculty of Architecture and Ankara Science High School – The Construction Progress Notebook], Unpublished Report, 1961-1965.

14 → "We work with architectural models a lot. There are so many different kinds of models. I believe in the model because it is a way of presentation that allows for an all around view of the building." Şevki Pekin, "Şevki Pekin: Klasik

Bir Mimarım, Tek Bildiğim Modern ve Yenilik, Söyleşi: Zafer Akay" [Şevki Pekin: I am a Classical Architect, All I Know is the Modern and the Novelty, Interview by Zafer Akay], *Mimar.ist*, 62, Summer 2018, 18.

15 → Quoted by Tom Porter and John Neale *Architectural Supermodels* (Oxford Architectural Press, 2000), 8.

16 → Carlos Montes Serrano and Marta Alonso Rodríguez, "The Ten Scale Models of the Modern Architecture Exhibition, 1932," *EGA: Revista de Expresión Gráfica Arquitectónica*, 32, 2018, 36-47; Baharak Tabibi, "Exhibitions as the Medium of Architectural Reproduction: "Modern Architecture International Exhibition" (Unpublished MSc Thesis, Middle East Technical University, 2005). See, also: moma.org/calendar/exhibitions/2044.

17 → "Şantiye Seyir Defteri" [The Construction Progress Notebook], 102.

18 → Andrew F. Wood, *New York's 1939-1940 World's Fair* (Arcadia Publishing, 2004).

19 → Haluk Zelef, "The 1944 Republican Public Works Exhibition: Building, Constructing and Exhibiting in Turkey," *DOCOMOMO Journal*, 35, 2006, 54-61.

20 → Evren Küçük, "Türkiye'de Nazi Almanya Propagandasına Bir Örnek: Ankara ve Istanbul'da Alman Mimari Sergileri / An Example of the Nazi Germany's Propaganda in Turkey: German Architecture Exhibitions in Ankara and Istanbul," *Ankara Araştırmaları Dergisi*, 6(1), 2018, 23-38. See: journalagent.com/jas/pdfs/JAS_6_1_23_38.pdf.

21→ Peter Eisenman, "Preface" in *Idea as Model: 22 Architects 1976/1980* exhibition catalogue ed. Kenneth Frampton and Silvia Kolbowski (New York: Institute for Architecture and Urban Studies, and Rizzoli International Publications, 1981), 1.

22 → Kenneth Frampton and Silvia Kolbowski, *Idea as Model: 22 Architects 1976/1980* exhibition catalogue (New York: Institute for Architecture and Urban Studies, and Rizzoli International Publications, 1981). See also: Stefaan Vervoort, "Scale Models and Postmodernism: Revisiting Idea as Model (1976–81)," Architectural Theory Review, 24(3), 2020, 224-240.

23 → Burcu Kütükçüoğlu, "Ideal Framing: Photographic Representation of the Modern Villa" (Unpublished Doctoral Thesis, Istanbul Technical University, 2012), 97.

24 → Balkın Çoker Bilici, "Architectural Model Photography: A Tool in Architectural Culture" (Unpublished MSc Thesis, Middle East Technical University, 2020), 114.

25 → Davide Deriu, "Modernism in Miniature: Points of View," 34.

26 → Davide Deriu, "Modernism in Miniature: Points of View," 40.

27 → İpek Türeli, "Modelling Citizenship in Turkey's Miniature Park" in *Orienting Istanbul. Cultural Capital of Europe?*, eds. Deniz Göktürk, Levent Soysal and İpek Türeli (New York & London: Routledge, 2010), 104-125; Esin Osmanoğlu, "An Architectural Study on Miniature Parks and Miniature Models: Miniatürk" (Unpublished MSc Thesis, Middle East Technical University, 2005).

28 → The exhibition *Das Architekturmodell: Werkzeug, Fetische, Kleine Utopie / The Architectural Model: Tool, Fetish, Small Utopia* that was launched at the German Architecture Museum (Deutsches Architekturmuseum) in 2012, suggested to shift the focus from the buildings to the architectural model whilst thinking about architecture as one of the other outputs of the design process while at the same time drawing attention to the duty of the German Architecture Museum to archive models as the exhibition space and emphasizing the challenges of finding the models, putting them together—if they are ever found—despite their sizes and fragilities, and including them in the museum collections. See: Wallis Miller, "A Review of The Architectural Model: Tool, Fetish, Small Utopia," 3-5.

29 → The archives of journals *Mimar/Arkitekt* and *Mimarlık* are accessible online via the Chamber of Architects. See: dergi.mo.org.tr and mimarlikdergisi.com. Salt constitutes a prominent source as an institution with the comprehensive documentation work that it has been carrying out on architecture and its exposition of these documents as open access. See: archives.saltresearch.org.

30 → For current studies on the history and contemporary context of architectural models, see: Federica Goffi (ed.) *The Routledge Companion to Architectural Drawings and Models From Translating to Archiving, Collecting and Displaying* (Routledge, 2022); the special issue of Architectural Design edited by Mark Morris and Mike Aling titled "Worldmodelling: Architectural Models in the 21st Century" (2021, vol.91, issue 3); the special issue of Architectural Theory Review edited by Matthew Mindrup and Matthew Wells titled "The Architectural model as Tool, Medium, and Agent of Change" (2020, vol.24, no.3); and Matthew Mindrup, *The Architectural Model: Histories of the Miniature and the Prototype, the Exemplar, and the Muse* (MIT Press, 2019).

The research project titled "Architectural Models in Context: Creativity, Skill and Spectacle," initiated by the Victoria & Albert Museum in England in partnership with various organizations related to architecture, attracts attention for it seeks to create a communication and web-based search engine regarding contemporary works in this field. See: vam.ac.uk/research/projects/architectural-models-in-context. An edited book has already been published as part of the research: Olivia Horsfall Turner, Simona Valeriani, Matthew Wells and Teresa Fankhänel (eds.) An Alphabet of Architectural Models (Merrell Publishers, 2021).

Similarly, the exhibition *Architectural Model in Türkiye as a Tool for Thinking and Visualization* curated by Pelin Derviş in 2018 became a pioneer in creating a debate platform on this subject in Türkiye and the works realized during the exhibition have also triggered the compilation of the model makers' archives, also producing this edited volume as the first of its kind in Türkiye.

31 → Beatriz Colomina, "Collaborations: The Private Life of Modern Architecture," *Journal of the Society of Architectural Historians*, 58/3, 1999, 462-463. See: online.ucpress.edu/jsah/article/58/3/462/59458/Collaborations-The-Private-Life-of-Modern.

32 → A similar goal was emphasized in the promotion of the exhibition: "This exhibition is a phase of a long-term work in progress, which focuses on the actors well-known to the architecture circles, and which aims at making them and their production more visible." Curated by Pelin Derviş, 17 November 2017 – 19 January 2018, Studio-X Istanbul.

33 → For an inquiry that evaluates the model within the framework of Actor-Network Theory, see: Liisa Naar and Stewart Clegg, "Models as Strategic Actants in Innovative Architecture," *Journal of Management Inquiry*, 27(1), 2018, 26-39. journals.sagepub.com/doi/10.1177/1056492616682619.

ON THE RESEARCH OF ARCHITECTURAL MODEL IN TÜRKİYE

Pelin Derviş

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NOTES REGARDING THE BACKGROUND OF THE RESEARCH

1. 1 Main Motivation

I would like to start by revealing the central motivation behind my attempt to embark on a research on architectural models. It is the very same motivation that underlies my wish to transform the research into a form of publication. This motivation, which I can shortly describe as "passion," is my reason to work and—in the hope that it will not be seen as an exaggeration—live. We all breathe in and out, but that can hardly be referred to as living. In my view, what helps transform breathing into a joyous feast is passion, despite the distress it may cause. When we consider Halet Çambel,[1] for example—assuming we know about her and taking the risk of being considered a reductionist for resorting to a quantitative expression as such—I can only explain a human dedicating decades of her life to a place and topic with passion.

When I look through the lens of our subject, that is architectural models, what comes to my mind are a good number of examples that trigger the same kind of joy in me. Let us consider Patrick Acton, for example, who builds amazing models with matchsticks.[2] Sheets made with matches by Acton, who has been building models for over 40 years in the basement of his home, come to life in a variety of content in the form of models, ranging from Pinocchio (this particular model he built for his daughter has eventually led him to devising the technique that would pave the way for him to produce curvy surfaces) to the battleship USS Iowa; from a 1970 model Dodge Charger car with flashing lights, working engine and rotating wheels to the spaceship Millenium Falcon of the Star Wars with moving parts and lighting; and from the New World Trade Center to the Notre Dame Cathedral. His works on model building, which began in 1977, gained a new dimension following a partnership with Ripley's Believe It or Not![3] the owner of the world's biggest collection of match-made models, leading to the exhibition of a significant part of his productions at the Matchstick Marvels Museum[4] in Iowa, where he was born and brought

Patrick Acton, building the model of Notre Dame Cathedral, 2012
With the permission of Patrick Acton

up, and still lives. His models, which were formerly small in scale, gradually got bigger. Initially he was using ordinary matches used in kitchens whose Sulphur-dipped tips he removed and discarded until one day when he learnt that he could just buy the wooden parts of the same sticks from its producer; to this day, he still uses these ordinary kitchen-purpose matchsticks, but his production has speeded up since he got rid of the tip-removal process. It is impossible not be in awe of, or charmed by the models he builds. Some might say, “What is special about them, anyway? Match-made models are created all around the world.” A similar, or “better,” “most” perfect version of anything that is produced can surely be found elsewhere. For instance, one might point at someone else who builds models without using any glue. What is precious, from my perspective, is the pursuit that renders the use of glue to be important, or unimportant. Without any doubts, I view each of Acton’s models as visual feasts, and I am blown away by the perfection of details, the aesthetics of the final product; but that is not all: what makes these models interesting for me is the story of Acton himself. The layer of glue that has accumulated over the course of forty years on the edge of his table is just as impressive as the model of Notre Dame Cathedral. Again, from my perspective, the production process of the knowledge that makes building models possible is just as monumental as the finery of craftsmanship, which provides a model with perfection. Acton never obtained the ready-made drawings of the models he would produce; he would start-off by figuring out all the changes that a structure went through over time, on his own, and forming the knowledge of the model he would produce. In another video,[5] I saw Acton expressing his sorrow at the burning of the cathedral; this structure is not just a building which he has built a model of, it is much more than that; his fondness of architectural features of cathedrals, such as the flying buttress, is the reason that led him to building this model. In the same video, Acton tells the way in which he collected information to build the model of the United States Capitol, “Every night, I would log on to its website to view the drawings of the building, while at the same time thinking whether the FBI would wonder ‘what is this man searching for?’ and turn up at my door,” he says, with a mischievous smile.

Learning upon a phone call that the supplying company would no longer produce the matchsticks, he places his final order: 5 million matchsticks. Acton knows the number of matchsticks he has used so far: 7,5 million. If he keeps producing at the same pace, he will have enough matchsticks in his stock to build models for another 26 or 27 years. What do you think this might mean? In his own words, model production “started off as a hobby,” yet, again, in his own words, “it is not a hobby” for Acton. It is possible to explain these opposing expressions with a conventional way of thinking, such as, “he used to build models alongside his other occupations for his own enjoyment whereas, now, he is making money out of it,” and there might be a share of truth in this explanation. However, I see this as the passion of Acton’s life, and I am interested in this aspect of the matter.

Many other examples come to my mind regarding the motivation that I

Mekanik Kanatlar [Mechanical Wings], 2019
A screenshot from a video that Mehmet Erkök recorded in his workshop in Ziverbey (Istanbul); in this work, whereby Erkök aims to draw attention to recycling waste, the feathers on the wings are retrieved from plastic bottles.

mentioned, but I will not keep dragging it with more examples; just one more example though, since I cannot stop myself from pointing it out: the imaginary American village, Elgin Park, and its creator, Michael Paul Smith. If you do not know of Elgin Park and Smith, I advise that you find out.[6]

What do you see in the photograph on this page?

Yes, this mechanical bird is very gracious; a lot can be said regarding the ratios used, the materials, textures and colors of the parts, the coming together of it all, the technique etc. Yet, what is it that you see in the person who is operating it by turning the handle? I asked the same question to a number of people before writing these lines, I wanted to confirm whether I am the only person who is seeing it; of course, there will be those who might feel differently, for sure, but the answers that I received gave me the courage to share my thoughts: I see happiness, a mischievous and proud expression in this person’s face. My attention is drawn to the way he holds the handle, gently, surely. It is enough for him to use just one hand: the base of the bird is sturdy; he does not need to hold it with both hands for it to not to tremble. I enlarge the image to understand where he is looking at; I am not sure, he might be checking on the upper left corner of the wing, or the camera with which he is recording; in other words, the vibe I get from this frame is the total control one might have over what s/he is engaged with. I know the person in question, Mehmet Erkök;[7] while looking at the image, I know that he designed and hand-produced the bird; the image of kinetic statues he built with car parts pass before my eyes, or I remember the days when I saw his airbrush works at his home in the 90s, and in the later years, the incredible set-up he created in his workshop. Perhaps, since I combine all this information in my memory as I look at the image, these are the feelings I get with Mehmet’s voice in my ears. Yet, conclusively, I am sure that I am interested in Mehmet’s productions as I see the passion with which he engages with them, and it is due to the same reason that I am interested in the story of Mehmet, and the individual story of every piece that he produces, or keeps, for it to be used in

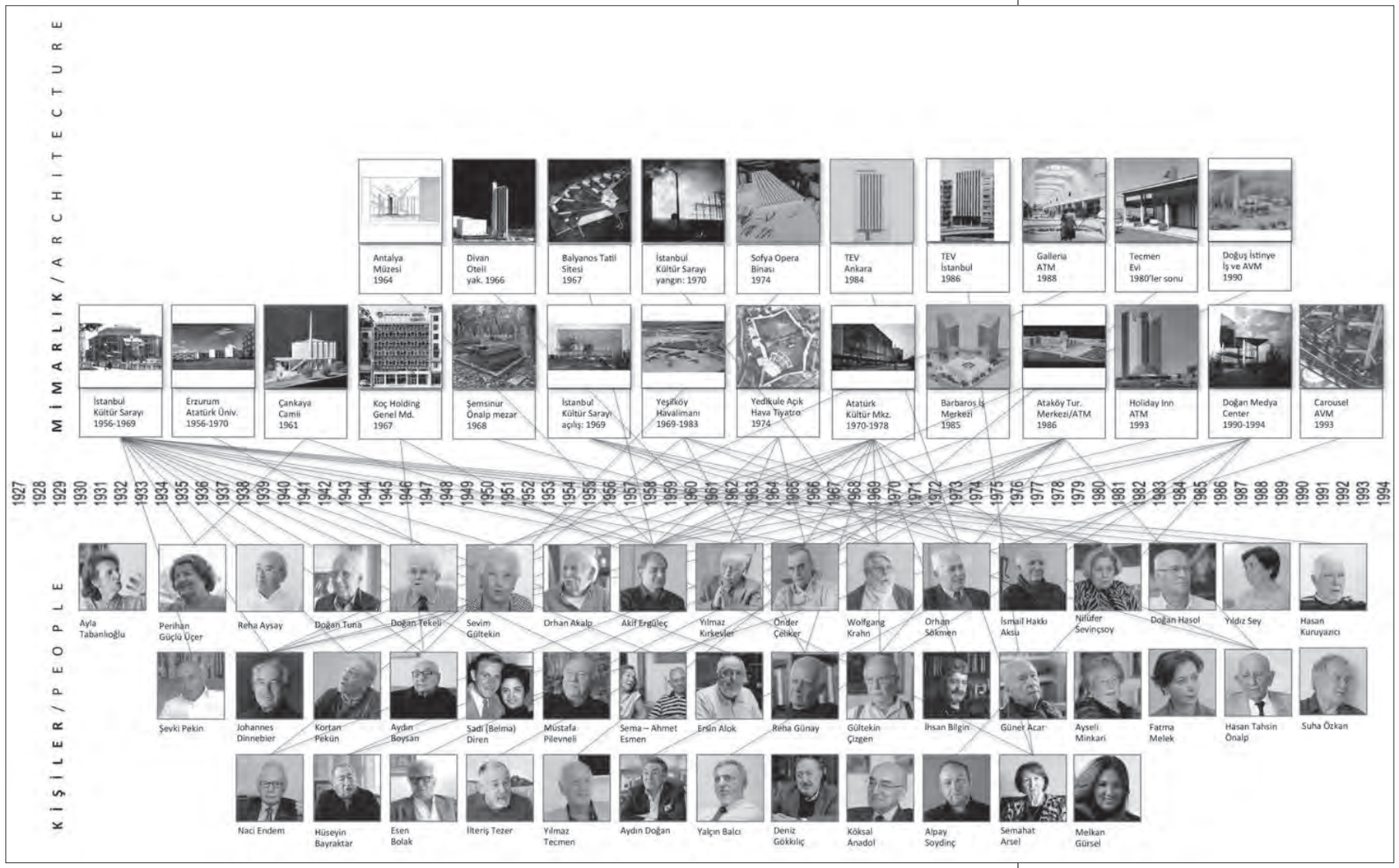

Diagram demonstrating the links between the interviewees and buildings in the interview section of the unpublished book prepared by Pelin Derviş, *Hayati Tabanlıoğlu – Monografi* [Hayati Tabanlıoğlu—A Monography].

another work. I am heartily curious about the whats, whys and hows of what he does, or does not choose to do, the conditions in which he works, the social life that surrounds his production, the relationships that he establishes and tons of other similar subjects; I either cheer like a child, or sometimes turn sour on everything that I learn.

1.2 What lies at the center of my interest? Which methods do I use?

I would like you to know that as a researcher who works on productions in Türkiye within the fields of architecture and design from the 20th century to date, I am not going to use the word theory but, with an inner peace, I am going to say that I only have a limited interest in paradigms. What I am interested in are those things that have become instrumental to paving the way to these higher teachings, or, things that I think are neglected, intentionally, or unintentionally, along the way. Noting that it is not limited to what I am writing here, what I mean by "I think" and "are," is a wide range of content that regard sometimes people, sometimes objects, sometimes notions, sometimes environmental factors, sometimes facts that enable certain consequences, and sometimes certain trials and failures; my effort, on the other hand, is some sort of detective work (research), collection (documentation, archive) and sharing (exhibition, publication) in order to observe and reveal these. It is for this reason that I was involved in the foundation of Salt Research, Architecture and Design Archive; that I am still deeply committed to it; that I admire its productions, which go beyond my initial dreams, and that I often use this archive.

I hold the interviews that you will read in this book, or interviews that you have seen, or will see in other publications for they present the opportunity to access life stories in first person. Although interviews, as required by their format, intend to search for answers to questions in my mind by following a certain trajectory, they simultaneously bear a rich potential in opening up new discussions and diverting the conversation off its track due to their flexible structure. Although I do intensive work on the interviews with respect to the accuracy of information given—while also safeguarding the voice and expression of the speaker—I mostly convey them as they are, without selective disclosure, omission, or alteration, due to my intention of sharing the unique qualities of the narratives with the reader. This is driven by my objective to disseminate the aforementioned insights in their entirety to the reader. This is because my thought system, as a researcher, operates as that tiniest piece of information pushes the button of a whole other topic; the relationships progressively grow, deepen and new topics of curiosity and pursuit keep emerging. This may also apply to other researchers, or merely curious readers. The value of interviews also lies in their ability to unearth topics whose documents have not (yet) been accessed.

One of the first architects whose archive made an entry to the Salt Research, Architecture and Design Archive was Hayati Tabanlıoğlu. Archival works that started in the foundation phase of Salt gained a new dimension in my mind with the launch of an exhibition[8] on the Atatürk Cultural Center (ACC) in the years to come. The structure of the exhibition aimed to focus on the story of the building within the theater, opera and ballet life of the city; architectural elements such as ceramics, aluminum, lighting, circulation, and people like Aydın Boysan, Johannes Dinnebier and Belma-Sadi Diren, who played various roles in the making of the building alongside Hayati Tabanlıoğlu. Archival materials started to attain new meanings with the entry of new information. Interviews held within the process paved way for other findings and interpretations. This way, I grasped, through experience, that an archive is, or can be a living organism. Almost right after the exhibition, I started to work on a monography for Hayati Tabanlıoğlu, upon the invitation of Tabanlıoğlu Architects. It can be said that I effectively lived in the archives of Hayati Tabanlıoğlu at the office of Tabanlıoğlu Architects between 2012-2017.

I figured that there should had been more than what was transferred to Salt Research, and I found those too; part of them were included in the online archives and thus became open access, yet there are still those that have not been transferred there but will be in time. There are unique aspects to being alone with the archive of someone who is no longer around. Researchers will know what that is like. However, my experience was not based on an archive that was organized and offered to access at an institution; it was an effort to put together a research and publication that also involved archival organization on the side. The archive narrates so many things; even a single bit of what it tells can be enough to provide the content and motivation required to create a book. Mr. Tabanlıoğlu scribbled down so many things, kept so many papers and documents; it was as though each one of them was talking to me. Still, I must note that not being able to hear the voice of Mr. Tabanlıoğlu left me with a deep sense of absence. For this reason, I greatly benefited from the effort to get in touch with the people who were in contact with him to try to understand Hayati Tabanlıoğlu through them. Including his significant other, Ayla Tabanlıoğlu, amongst these people were close and distant relatives; a class-mate of his, Reha Aysay; close friends and colleagues such as Aydın Boysan; clients such as Tahsin Önalp and Aydın Doğan; interns who worked on the site of Atatürk Cultural Center such as Şevki Pekin and Yıldız Sey; people who devotedly broke a sweat at the Atatürk Cultural Center such as İsmail Hakkı Aksu and Yılmaz Kırkevler; Sevim Gültekin who worked as his secretary for more than twenty years; artist, Mustafa Pilevneli, and photographers Ersin Alok, Reha Günay, Gültekin Çizgen. I interviewed 45 people, and all the interviews were recorded on camera. Personal archives of the interviewees further enriched the research. Things they told helped me follow some other trails. Thus, both Mr. Tabanlıoğlu and the archival materials started to come to life in flesh and bone.

One of the elements that attracted my attention in the archive were the photographs of buildings. For example, it was clear that Mr. Tabanlıoğlu had worked with Adil Arıkan (Foto Akademi), Ersin Alok, Reha Günay and Gültekin Çizgen in the various phases of ACC's construction and later. I could not help but think that it was an incredibly early moment in history to work with a professional photographer to pinpoint all phases of the construction, and more so, to work with more than one photographer. We are talking about a period of time that stretches from the 1950s to the 80s, almost. Truthfully, this was a highly surprising awakening on my part. In short, both these photographs and my interviews with Alok, Günay and Çizgen had an essence that helped me grasp the story of architectural photography in Türkiye. I have also pursued my curiosity in this issue.[9]

Another matter that attracted my attention were the photographs of architectural models. In the initial periods when I started to work on the archive, especially when I was working on the ACC exhibition, I had learnt about Yusuf Z. Ergüleç's role in the construction process[10] alongside the fact that he had produced the models for the ACC and Yeşilköy Airport. However, it was during these interviews that I learnt that model building was his actual job. Sadly, I never had the opportunity to meet him, he passed away in 2012. Yet, it has been possible to reach his son Akif Ergüleç and meet him. In the photos that Akif Ergüleç kept, I saw that Yusuf Z. Ergüleç had built models for some other projects of Hayati Tabanlıoğlu[11] aside from that of the ACC and Yeşilköy Airport. The photographs of these architectural models were also in the Hayati Tabanlıoğlu Archive; from that moment on I was able to look at these photographs and observe the relationships. Some of the photographs in Ergüleç's album were marked by the stamp of Adil Arıkan and/or his studio Foto Akademi. While talking about the relationship between Mr. Y. Ergüleç and Mr. Arıkan, Akif Ergüleç had also painted a picture of Mr. Arıkan's character. In the following pages of this book, you will get to read the details of this matter. Hence, I will keep it short. In essence, the argument that can be made is this: when engaged in research, it becomes evident that the information derived from various sources, including photographs, interviews, letters, and newspaper clippings, as well as a stamp on a postcard, can contribute to a more nuanced understanding of the subject matter depicted in the image. This process allows for the revelation of both discernible and subtle aspects of the image, which may have been obscured, or overlooked previously. This is an incredible journey. Especially when we can pursue curious, persistent, long-lasting works that are not limited to the topic we are doing research on, life can become a joyful state of being; at least, that is how it feels like to me.

The book *Hayati Tabanlıoğlu – Monografi* [Hayati Tabanlıoğlu—A Monography] has not been published yet; I am hoping that this will happen soon. However, the archival study and research that I have undertaken has opened up many paths for me. One of these has been a sense of curiosity towards model making as a phenomenon within the context of architectural production and its journey in Türkiye, since I got to know Yusuf Z. Ergüleç.

I noticed that the literature in Türkiye on architectural model comprises of publications that have acted as guidelines to building models. In the examples given in those books, the names of model makers were not even mentioned. So how could one expect to find articles that narrate their stories? I also observed that certain articles focusing on architectural models did not include the type of information I was looking for, and that the topic was often tackled within the limits of it being approached as a tool of representation. The same statement can easily be made for academic theses. Aside from that, majority of them do not actually take any interest in the case of Türkiye; there is no relationship between the architect and the model maker, there is no mentioning of the journey of a thought that results in production, there is no information on the spaces of production and the ways in which they have changed and the reasons behind this change. Yet, for example, and relatively speaking, there are plenty of textual productions that ambitiously attempt at making theoretical experiments; it may sound merciless to define these works as a way of reproducing already existing theories regardless of the places and individuals of relevance, but even if we may not want to put a name on it, it is the reality. This reality, which reflects a widespread point of view, is actually a very valuable piece of information. Another point is: It seems like

there are almost no journal issues within the field of architecture whereby a project, including a model, is not visualized in a three-dimensional form. Nonetheless, although we can see that one of the most important journals of the 20th century in Türkiye, *Mimar/Arkitekt*, provided space for architectural models in its pages and covers since 1931, when it was first published, there is only one mentioning of the model maker in its 49-year publication life; special notes regarding the model, on the other hand, are limited, for instance, to information in the terms of reference of a competition whereby a model is requested. This is quite telling. Of course, there are exceptions. I would like to indicate a series of interviews held by Özüm İtez for Arkitera as a highly important example amongst all. İtez published three essays to date, which included, respectively, Murat Küçük, Selahattin Yazıcı and the duo of Varjan Yurtgülü and Necdet Çatak.[12] His interview with Selahattin Yazıcı, in particular, is the one that helped me move forward in my own research. Having accessed his contact details through İtez, I got in touch with Mr. Yazıcı via his daughter Aslı Yazıcı Yakın, then I travelled to Ankara where he lives, and the rest just went smoothly like a dream. A short while before this trip, I wanted to set a target in the form of an exhibition in order to speed up the research process and engage co-workers to the course of action. The first step was to consult with Selva Gürdoğan, the director of Studio-X, which in my opinion provided a valuable platform for debates on city-architecture-design. Due to the "Design Chronology Turkey | Draft" project we developed together a while ago, we were in close touch with archives; architectural models came to be embraced as a meaningful part of this immense pool.[13]

1.3 What happened in the process of research?

When I shaped the research on architectural models into an exhibition project, Selahattin Yazıcı was the first person I wanted to reach. Aside from the fact that everyone spoke highly of him, one of the most important motivations behind this wish was the interview by İtez, which I mentioned earlier. Yazıcı was talking about his master during the interview, not giving his surname but the first name, "Yusuf." Could it be possible that he was talking about Yusuf Z. Ergüleç? If that was the case, a wonderful link could also be established; after all, it was the works of Ergüleç from which my wish to tackle, research and study the topic of architectural models originated. I knew of his models, thanks both to the archive of Hayati Tabanlıoğlu, and what Mr. A. Ergüleç told and generously shared from his own archive, however I had not come across Mr. Yazıcı's name in any of these connections. The publication in Arkitera gave me the impression that Yazıcı had an archive and that he had kept at least a few photographs; during my conversation with İtez, on the other hand, I understood that I was going to encounter more than what appeared in the publication. I dialed the number she gave me, hoping that it had not changed in the meanwhile. Mrs. Yakın answered the call, it was not a good time; Mr. Yazıcı was at the hospital. Yet, she did not dishearten me at all, she asked me to send her an e-mail and explain the matter. I immediately did as I was told and she responded. I would like to share her response here, as I thank her for giving me the permission to do so. Since then, "Mrs. Yakın" became "Aslı"; I have gained a beautiful friend. She always did, and still does more than her best in the entire work process, the exhibition phase and in the aftermath of it all. On the first days of summer 2017, when I visited Mr. Yazıcı, I learnt that his master was indeed Yusuf Z. Ergüleç (thus, İtez added the full name to the text in parenthesis). What is more, while going through that incredible archive of his, I got the chance to see the way he paid attention to every photo, knife and detail with a growing smile on his face, and hang on his every word as he passionately told his stories. As the opening day of the exhibition approached, Mr. Yazıcı suffered from a bad cold, which gave us a scare, yet he arrived in Istanbul with maximum care and special measures. I cannot forget his happiness at the opening—his fiery talk, too, on the following day of the opening during the panel discussion with model makers.[14]

Selahattin Yazıcı at his home in Ankara, 2017
Photographs → Tanju Eren

Ms. Derviş,

First of all, I would like to thank you for your interest and kindness.

It has been a while since I engaged in an endeavor, whereby I have been categorizing the photographs of the models that my father built from the first day he started his profession, and engaging in conversations with his architect friends who worked with him since the very first days of his professional life. I spent my entire childhood amongst those models, with modeling materials, alongside the students of architecture who came to visit my father and later those who started to work with him besides his architect friends. During the intense periods of competitions, my mother would read novels out loud till morning as my father and his companions worked. I, on the other hand, would sit on the floor and play with the bits and pieces given to me, listen to the novel that my mother was reading, and dream as I gazed at the cover of a book. Thus, this matter is significantly meaningful to me. I have a good number of photographs and the tools my father used in building models. I would have loved to do what my father did as a job but it seems like I was not as talented as him.

The endeavor I mentioned comprised of philosophical rambling that went back and forth, grounded partly upon the history of Architectural Model in Türkiye, and partly upon the concept of architectural models and material culture studies. It is one of the subjects that I teach at the university. I have not entirely succeeded in categorizing the photographs too, because within the period of time that I engaged in this endeavor, the news agenda of Türkiye changed and like many others who found themselves in dispiritedness, bewilderment and anxiety, I gave my works a break. Once you do that, it takes time to go back.

The reason why I keep this dragging: Your interest in this subject was a pleasant surprise that reignited my courage. Perhaps, we could do a preliminary study together. Of course, granted that the materials in my possession are convenient for the type of work you might have planned. I am saying all this because I had recently re-engaged with this work, yet this time, my father had a heart attack last Thursday. He survived the heart attack, for now. There is going to be a small operation in the morning and then, hopefully, everything will be back on track in a short while. I mentioned your message and the subject matter to my father. It provided him with a good morale prior to tomorrow's operation. He told me that he would be happy to take part when he gets better.

Hoping to hear from each other.
Wishing you all the success with your work.
Kind regards.

Prof. Dr. Aslı YAZICI YAKIN
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Anthropology Department,
Head of Social Anthropology,
Ankara University
06100 Sıhhiye, Ankara

E-mail sent by Aslı Yazıcı Yakın to Pelin Derviş on 5 February 2017
With the permission of Aslı Yazıcı Yakın

Aslı Yazıcı in her father's workspace in the living room of their home, Ankara, 1970s
With the permission of Aslı Yazıcı Yakın

Besides thousands of photographs, Mr. Yazıcı's archive is extremely comprehensive with invoice books, sketches, tools he used in model making, accessories, publications and lecture notes. Alongside the value of the archive in terms of the quantity and variety it bears, another important aspect of it is the way in which it encapsulates the outputs that can be defined as the milestones of Turkish history of architecture within the scope of time that it covers. Thanks to the project on architectural models, it has been planned that this collection will be stored, exhibited and offered to the use of researchers at the METU, Department of Architecture, in a space that will be devoted to Selahattin Yazıcı. Part of the archive that comprises of photographs and documents, on the other hand, is being digitized and catalogued with the efforts of Elif Bilge and Saliha Aslan, again, under the roof of the faculty. Once the work is complete, the Selahattin Yazıcı Archive will become accessible online within the realm of Salt Research, just like the Yusuf Z. Ergüleç Archive. We had succeeded in digitizing and cataloguing the relatively small photo archive of Ergüleç with the support of İlayda Güler in a shorter period of time. This archive has been accessible online since April 2019.[15]

Another development is that T. Elvan Altan will publish the lecture notes of Yazıcı in the form of a book. Of course, before doing that, there is a need to note that she rolled up her sleeves to evaluate the place of architectural models in the history of architecture, and that the article she wrote by making good use of the outcomes of this research project and based on the additional research and readings she did, has been added to this book as an integral part of it.

Two model makers have been in my mind and heart since the mid-1990s: These are Mehmet Şener (Atölye 77) and Varjan Yurtgülü (Min Tasarım), who both produced extraordinarily delicate models for the *World City Istanbul*

exhibition, which I also took part, organized by The Economic and Social History Foundation of Türkiye within the scope of the HABITAT II Conference at the Imperial Mint buildings in 1996. Both of them widely opened the doors of their workshops in Kadıköy for this work.

The photo albums and project lists that Mehmet Şener prepared with great care are dazzling; I must say that this is a kind of organization that I have never encountered before, or since. In that archive, I came across Hayati Tabanlıoğlu once again; it turns out that he worked on the two different phases of the Ataköy Tourism Center project with two different model makers, one of which was Yusuf Z. Ergüleç, and the other Mehmet Şener, Atölye 77; this is just like the way he worked on photo shoots which started in the construction phase of ACC with different people. Mr. Şener's eyes light up, too, as he talks about models; without mincing matters, he generously shares his experiences and observations of the characteristics of the setting. He also talks about the details of model making with great passion.

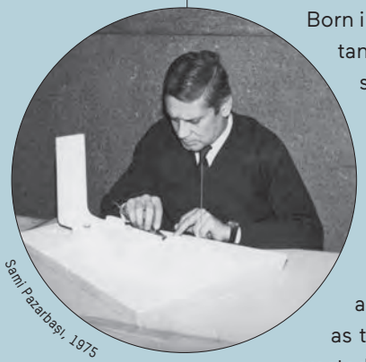
My experience with Varjan Yurtgülü is different. Since the early years, both model making and visualization have been practiced at Min Tasarım. The work environment in these initial years was relatively different; Mr. Yurtgülü talks about this period, intertwined with illustrators of comic magazines and artists, in an almost timid fashion, especially noting that he does not want to turn his back to modesty. However, it is clear from the photos that they had so much fun as they worked. Mr. Yurtgülü's eyes light up, too. Without forgetting, Mr. Tabanlıoğlu is here, again; this time, it turns out that he worked with Min Tasarım for the purposes of architectural visualization.

Both of them have been working in the heart of architectural production, built models and still do so throughout their years of practice, and following Mr. Yazıcı's generation, up till now. After Mr. Yazıcı, I interviewed model makers each of whom is a decade younger; Murat Küçük is at the end of this line. He, too, has one of his feet in the 20th century and the other, mostly, in the current times. Küçük's eyes light up, too, and he tackles architectural models in a multi-dimensional fashion as he talks about them; it is a pleasure to converse with him on a good deal of topics that range from education to the meaning of the degree of abstraction in models. He, too, has been building models in the heart of the architectural production of his time.

We recorded all of these interviews, they were screened in the exhibition; in a while, we will also be able to watch them on the upcoming pelindervis.com. You will be able to read the transcriptions of these recordings in the following pages of this book. It is better for them to take the floor. Hence, this is where I stop.

I started to interview some architects in Istanbul in parallel with the interviews I held with the model makers. The aim of these interviews, which took place as I visited them in their offices, was to pick architectural models with different qualities for the exhibition; take notes on the thoughts and experiences of the architects on models, and track down the model makers that I had not known. Thanks to the interviews with Doğan Tekeli and Mehmet Konuralp, I had the opportunity to learn about Sami Pazarbaşı and Sidel Pazarbaşı, both of whom are model makers. Learning that Sami Pazarbaşı (1921-1998) was the chief of the architectural model bureau of Istanbul Municipality and that during his time (1957-1977) he produced the models of the projects to be realized by the Municipality; that these models were exhibited both in the Municipal building and elsewhere in the city for the public to get informed about ongoing developments, was mind opening in terms of seeing the activities of public institutions in this field and the role of architectural models in all of that. Sidel Pazarbaşı, on the other hand, is an invaluable gain in terms of getting to know, finally, a female model maker.[16] Unfortunately, I have not been able to reach Sidel Pazarbaşı prior to the exhibition. Still, I had the chance to meet her while the exhibition was still continuing, to take a tour of the exhibition together, to see the archive that she keeps, and to record both this archive and the things she said. I am grateful for these records, which are of great value to me.

SAMİ PAZARBAŞI



Sami Pazarbaşı, 1975

Born in Ordu in 1921, Sami Pazarbaşı studied in Istanbul at the Sultanahmet Art School, Department of Wood Works as a boarding student. He graduated from the Academy of Fine Arts, Department of Interior Design in 1944. In the same year, he went to Malatya to do his military service. Between 1944-1956, during the time of his service and following its completion, he worked at the Malatya Air Force, Military Air Supply Center, Directorate of Project Development. Here, he took part in a project, developed regarding the lodgings of army officers; aside from his contributions to environmental organization such as tree planting, transport, pergolas, the zoo and fountains, he created various mythological sculptures and also the *Sculpture of a Worker*; he worked in projects and studies regarding the factory; he built a huge eagle sculpture for the İzmir International Fair, Air Force Pavilion.

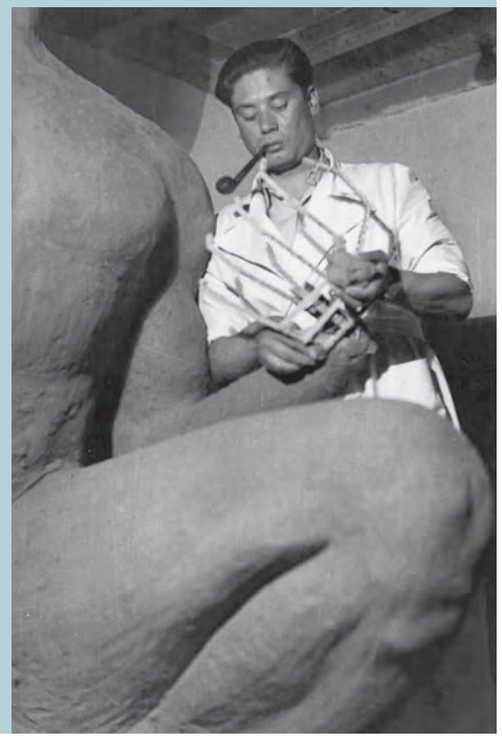
Between 1957-1977, he worked on development plans and projects drafted for Istanbul at the Istanbul Municipality. He served as the chief of the Architectural Model Bureau (established in 1958) of the Development and Planning Directorate. In collaboration with his team, he crafted models of the Istanbul Municipality's projects, commencing with those coordinated by architect and urban planner Professor Luigi Piccinato.

Amongst these projects, one can count such models as the Aksaray Square, the Azapkapı Square, the Bakırköy Square, the Beyazıt Square, Eminönü Square Pier, Market and Traffic Organization, the Haydarpaşa Port, the Karaköy Square, Salıpazarı Port Facilities, Saraçhane (Haşim İşcan) Underpass, Sirkeci -Florya Coastal Road, the Şişli Square, the Taksim Square, the Tophane Square, the Istanbul Underground; Kumkapı Fishermen's Shelter, The Hospital of Venereal Diseases; the Darülaceze Building (hospice), Emirgan White Mansion and the restoration project of Pink Mansion.

After his retirement in 1977, he carried on with his works as a self-employed model maker; aside from these, he got involved in some furniture design and decoration projects. He realized these projects between 1985-1991, together with his architect daughter Sidel Pazarbaşı. He passed away in 1998.

Photos in this section belong to the Sidel Pazarbaşı Archive.

The *Sculpture of a Worker* in the garden of Malatya Air Force, Military Supply Center; Sami Pazarbaşı, while building the sculpture, 1951



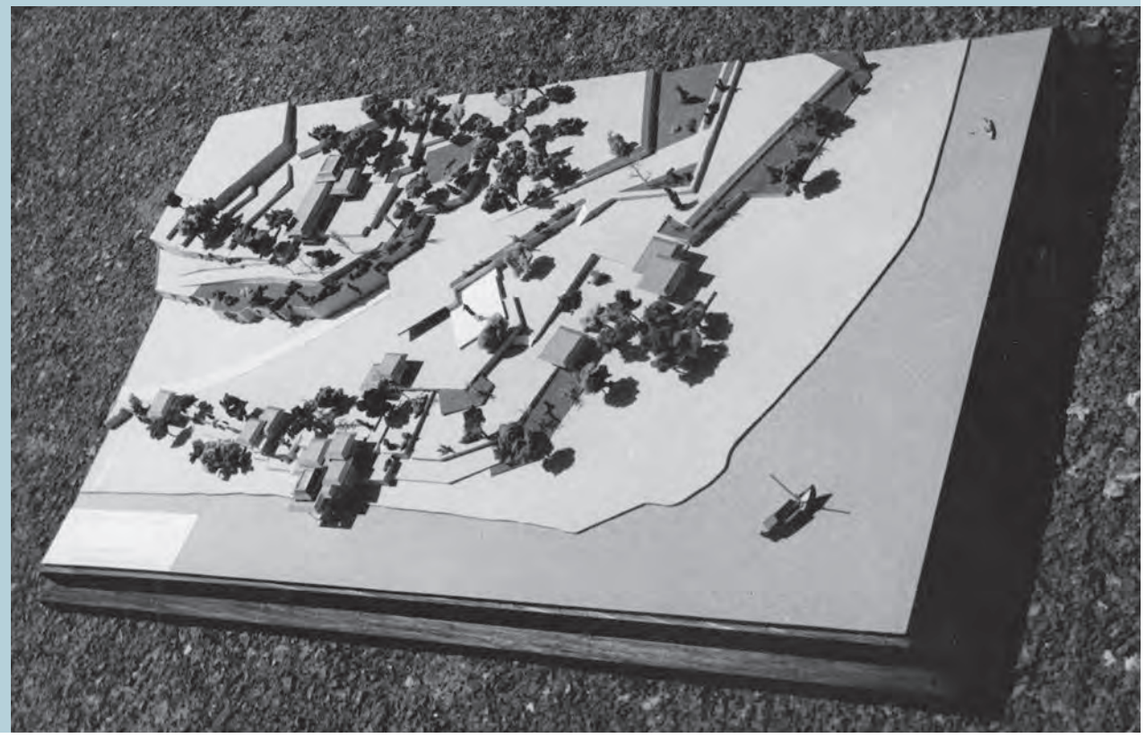
The plaster eagle sculpture Sami Pazarbaşı created for the entrance of İzmir International Fair, Air Force Pavilion, 1956

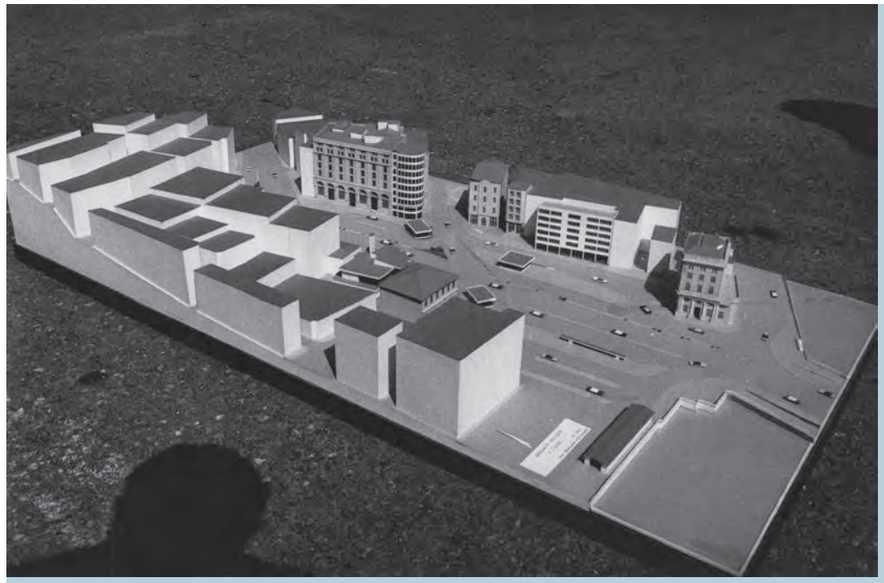
OPPOSITE ABOVE
Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau, Chief of Bureau Sami Pazarbaşı (middle)

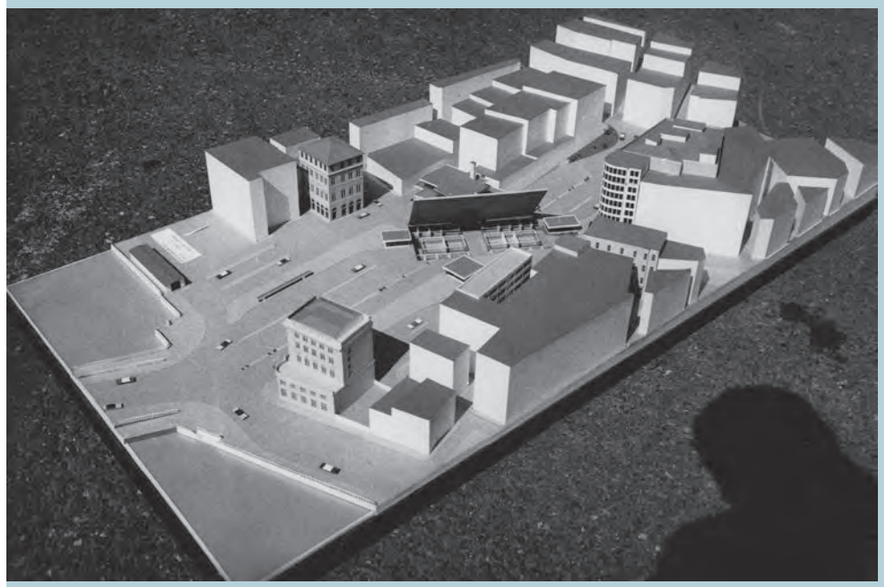
My father, together with his team, was awarded certificates of appreciation for his works by some of the mayors of Istanbul, namely Necdet Uğur, Haşim İşcan, Fahri Atabey and Ahmet İsvan. In that period, the Istanbul Municipality used to produce quite a lot of projects in the city and models would be made for all the projects. These models were exhibited in the hallway at the entrance of the Municipality, and those who wished could come to analyze the new projects. Later, models of projects developed by actors other than the Municipality started to get exhibited here, too.

SİDEL PAZARBAŞI

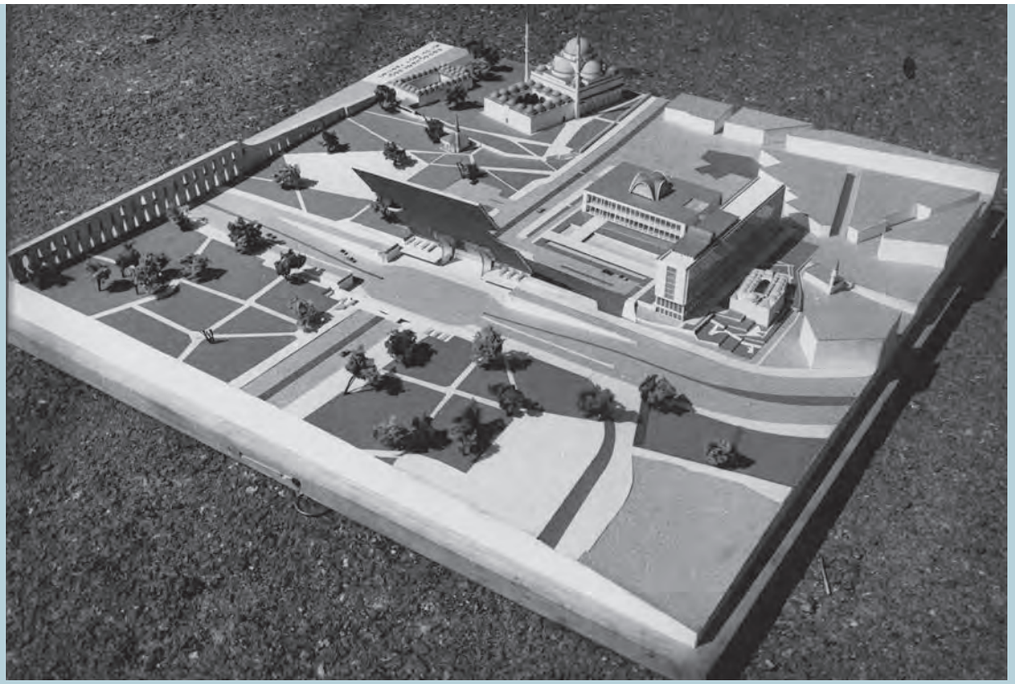
OPPOSITE BELOW
Sarayburnu-Sirkeci Coastal Road
Fatih, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1960s
Scale → 1/500

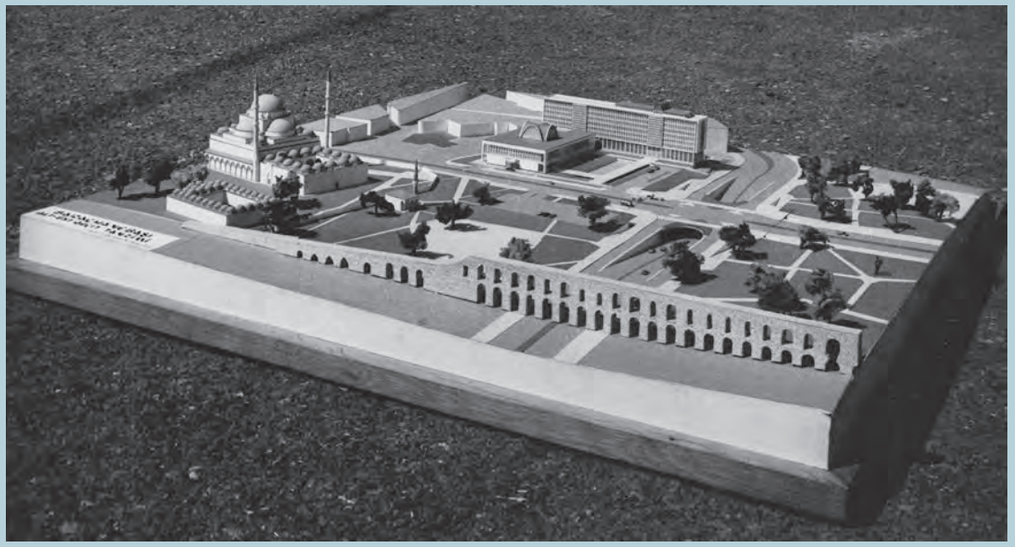




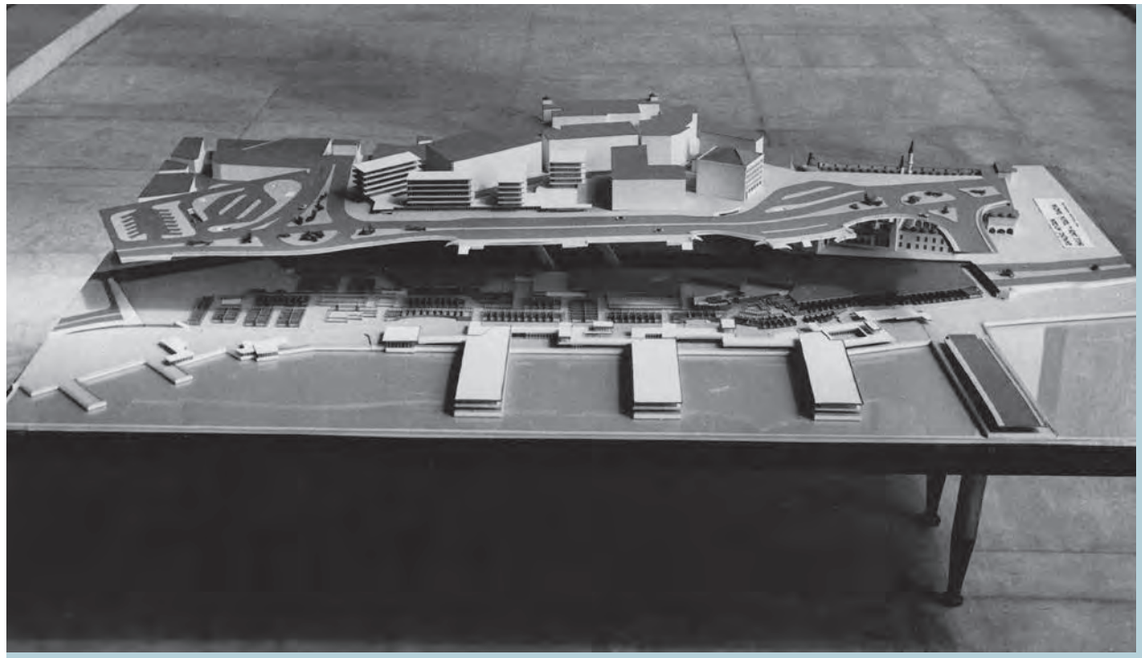


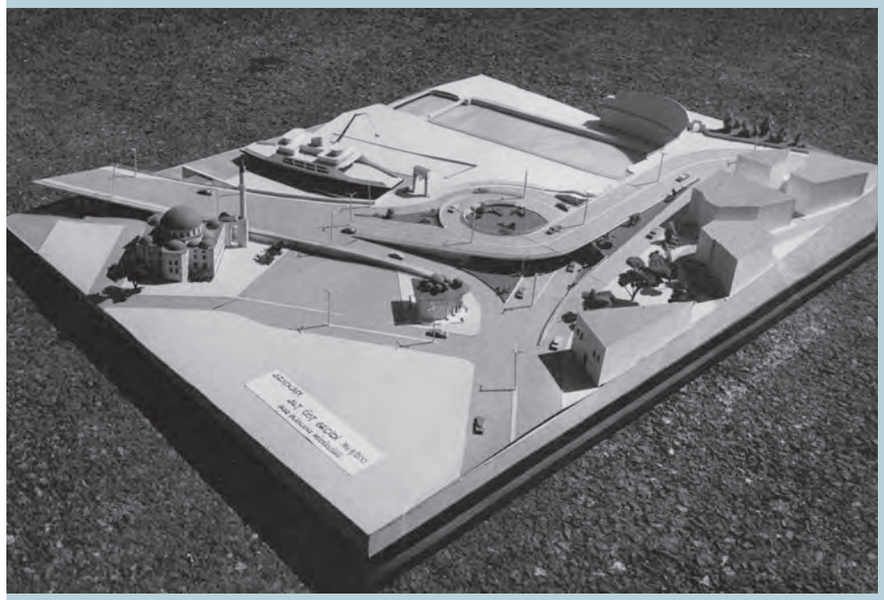
Karaköy Square and Underpass
Beyoğlu, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1963
Scale → 1/200





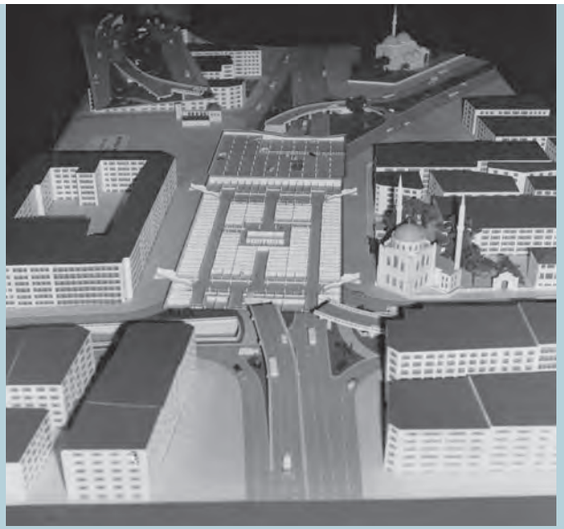
Saraçhane (Haşim İşcan) Underpass
Fatih, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1964
Scale → 1/200





ABOVE
Eminönü Square Pier, Market and Traffic Organization
Fatih, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1964
Scale → 1/200

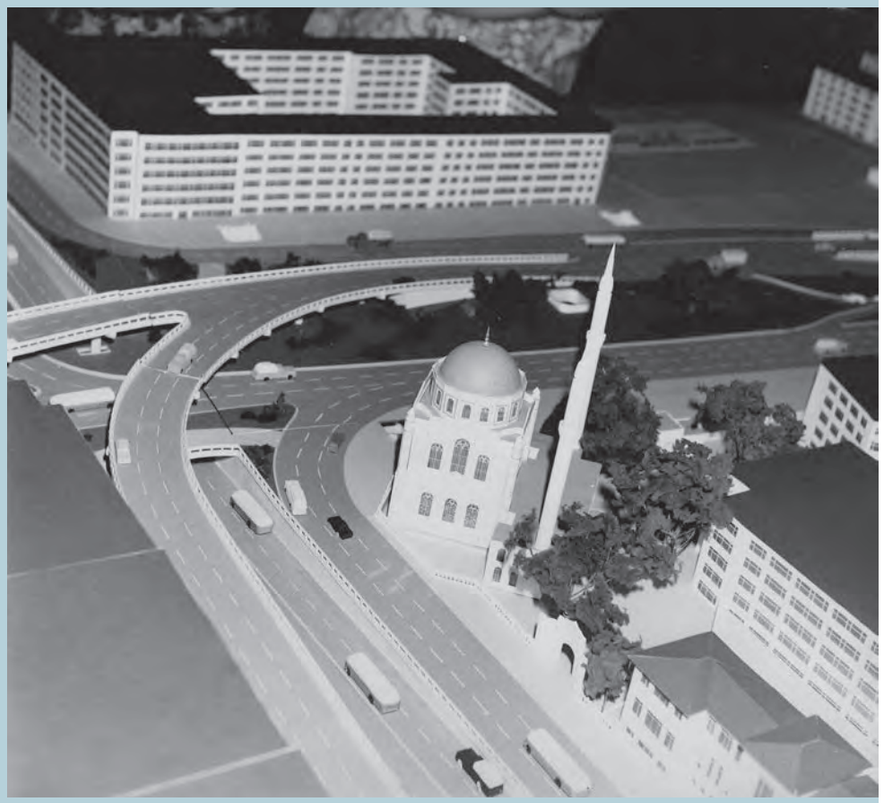
BELOW
Azapkapı Square Underpass and Overpass
Beyoğlu, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1965
Scale → 1/200



Aksaray Square and Underpass
Fatih, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → 1970
Scale → 1/100

When my father worked at the Municipality, he used a different technique in model making. For example, when the road part of Aksaray Square and the underpass were lifted up, the shops underneath could be seen. Aksaray Square is quite an important square; when it was finalized, it became a significant shopping spot. When the square and its underpass were still in the project development phase, the model was exhibited at the Karaköy Underpass, it attracted everyone's attention. He used this technique in the models of Eminönü and Karaköy squares, and also in the Haşim İşcan Underpass. Their top part could all be opened with a mechanism and the interiors could become visible. Later, there have been situations whereby we implemented the same technique in the models we built together. For example, when the top parts of some of the models were opened, the furnishings inside could be seen. Back then, when ready-made materials were not around yet, he would for example make the cars, the bathtubs inside the buildings, the sinks all by himself, and he really enjoyed doing that.

SİDEL PAZARBAŞI

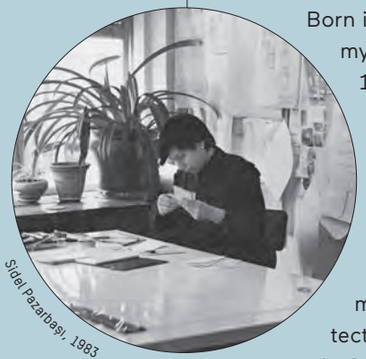


Aksaray Square and Underpass
Fatih, Istanbul
In the photo above, Sami Pazarbaşı (left) at the Istanbul Municipality building, in the hallway where models were exhibited

Below, Fahri Atabey, the Mayor of Istanbul and the delegates

Pink Mansion
Emirgan, Sarıyer, Istanbul
Model → Sami Pazarbaşı, Istanbul Municipality, Directorate of Development and Planning, Architectural Model Bureau
Model made in → circa 1974
Scale → 1/50

SİDEL PAZARBAŞI

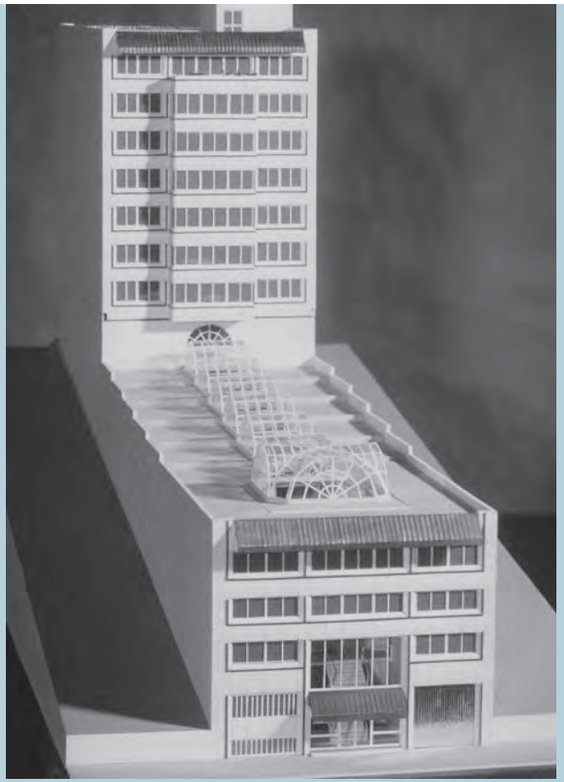


Sidel Pazarbaşı, 1983

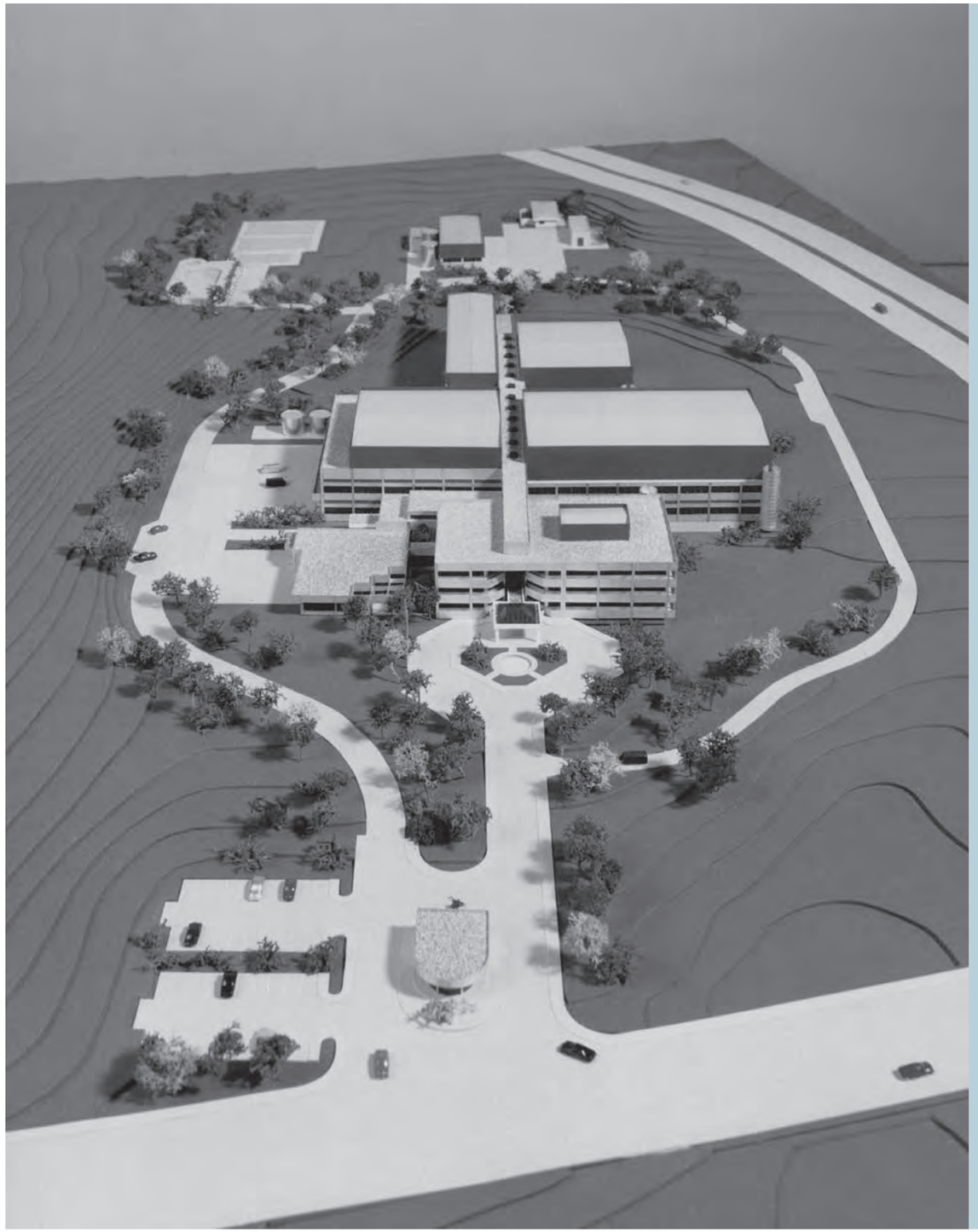
Born in Malatya in 1952, Sidel Pazarbaşı graduated from Academy of Fine Arts (now MSGSU), Department of Architecture in 1981. She worked in various projects as a freelance architect. Starting from 1985, the model works she carried out with her father Sami Pazarbaşı gained weight. Having started to work on model production on her own starting from 1991, Sidel Pazarbaşı continued to work on her projects in varying intensities until 2008.

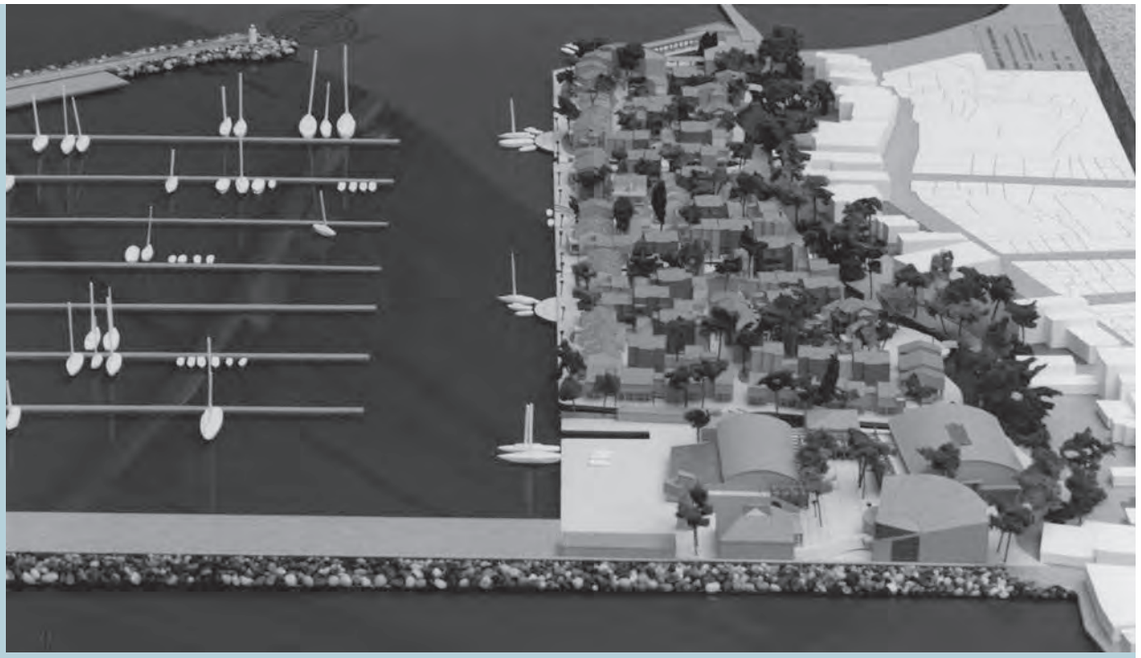
Sami Pazarbaşı and Sidel Pazarbaşı who produced models together between 1985-1991, worked for such architects as Akil Göncü, Baran Çağa, Candaş Keresteci, Coşkun Karadeniz, Doğan Tekeli – Sami Sisa, Engin Yenal, Ertur Yener, Levent Aksüt – Yaşar Marulyalı, Mehmet Konuralp, Necati İnceoğlu, Neşet-Şaziment Arolat and Nezihe Singil, and also such institutions and companies as Adalar Municipality, Gaziosmanpaşa Municipality, ABC Tourism and Enka.

In 1990, Sami Pazarbaşı and Sidel Pazarbaşı, together with architects Tanju Edige and Bereket Uluşahin, won the first prize in the national urban design competition regarding the Beşiktaş Square and its Surroundings. Following the competition, Sidel Pazarbaşı worked together with Tanju Edige and Bereket Uluşahin on various projects, including the development of the awarded project. Regarding the models she built after 1991, she worked with such architects as Can Elmas, Çağla Akyürek Elmas, Erdoğan Elmas, Ertur Yener and Zafer Gülçur.



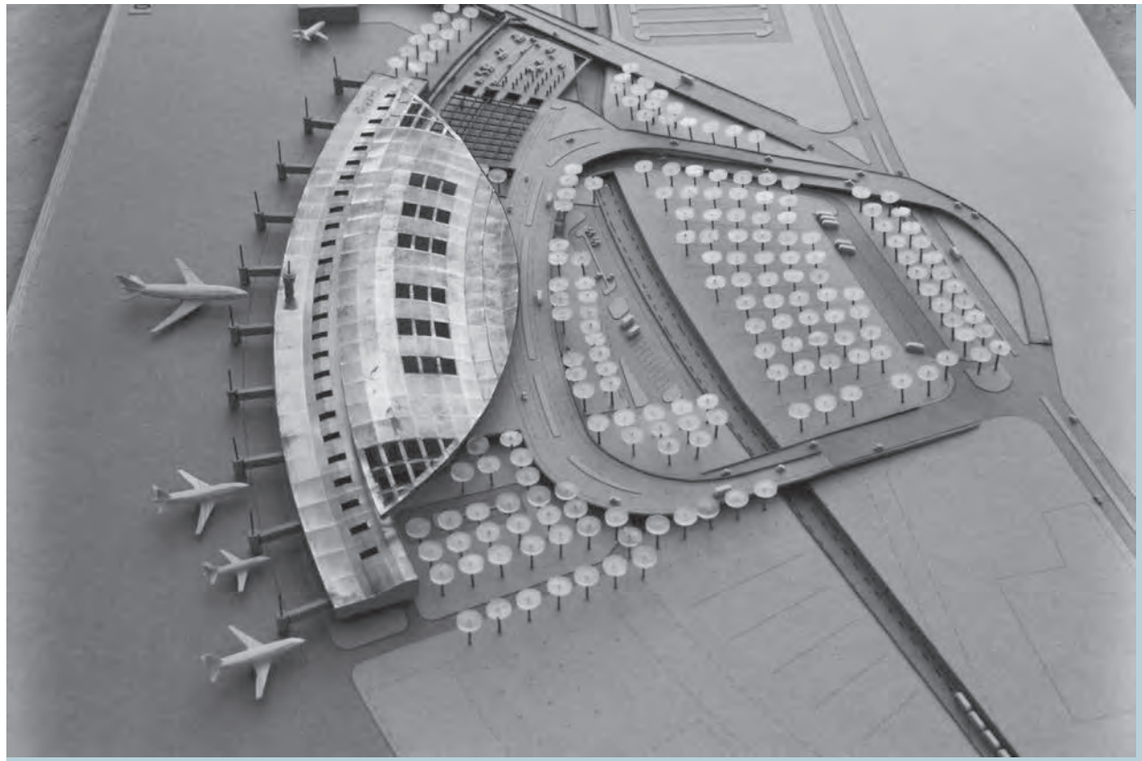
Harbiye Office Building
Şişli, Istanbul
Design → Doğan Tekeli – Sami Sisa
Model → Sami Pazarbaşı – Sidel Pazarbaşı
Model made in → circa 1982
Scale → 1/100





ABOVE
Büyükada Marina
Büyükada, Istanbul
Design → Ertur Yener, Erdoğan Elmas, Zafer Gülçur, Can Elmas, Çağla Akyürek
Model → Sidel Pazarbaşı
Model made in → 1997
Scale → 1/500

OPPOSITE
Sandoz Pharmaceutical Factory
Pendik, Istanbul
Design → Doğan Tekeli – Sami Sisa
Model → Sami Pazarbaşı – Sidel Pazarbaşı
Model made in → 1985
Scale → 1/200



İzmir, Adnan Menderes Airport,
New International Terminal Building
and Multi-Storey Carpark
The project that won the third
prize in the Architectural Project
Competition
Design → Erdoğan Elmas,
Can Elmas, Karsten Brauer,
Çağla Akyürek
Model → Sidel Pazarbaşı
Model made in → 1998
Scale → 1/1000

Thanks to Doğan Tekeli, I learnt the name of one other model maker: İlhan Adal. I wanted to reveal some of the other architects that Adal—who built the model for the building of the Council of State, designed by Tekeli-Sisa, which featured in the exhibition, and thus, this book—worked with, or which other models he built. I managed to learn, via architect Suzan Sanlı Esin, that Adal built some of the models of her father Yılmaz Sanlı's projects. You can see these models in the initial pages of this book. Unfortunately, I have not been able to access any detailed information on him, or his works, except for a few charming anecdotes; I hope this can be achieved in the future.

Another name that I heard from both architects and model makers, who built quality models in significant numbers, is Yücel Gürsel. Unfortunately, Mr. Gürsel was unable to keep his archive; I am saddened by the fact that I have not seen a single piece from this archive.

Haldun Bağbakan (Kontur Maket) is a model maker, whose models I have seen in various architecture firms over the years, and yet I have not been able to meet him; sadly, he is no longer with us, he passed away in 2015. I wonder if there is anyone who is caring for his models and their legacy. All the model makers and architects I have spoken to in Istanbul know him, however I do not know whether he has, or had an archive, or whether it is being kept if an archive as such exists; I have not encountered anyone, as yet, who has information on this. I hope there is, and I hope one day it will become possible to reach it.

I am continuing to keep records and follow trails through links like this, and similar connections; there is still a long distance to be travelled. As I was wondering about what else could be found out about model making outside Istanbul, for instance in Ankara and İzmir, I had the opportunity to meet (although without getting together) İhsan Kostak from İzmir via Ahmet Dönmez, a.k.a Baron von Plastik,[17] a model-maker himself, who prepared the mini-dictionary of this book, titled "A Selection of Tools from the Archive." He, too, shared his archive with generosity—photographic prints and negatives from the pre-digital era were digitized and catalogued through travels between İzmir-Istanbul—and he penned a text whereby he answered the questions I forwarded to other model makers as well; you will see his narrative and productions in the chapter, "On the Exhibition of Architectural Model in Türkiye". I am happy that I had a chance to catch a glimpse of the İzmir setting, thanks to him. I am looking forward to visiting his workshop in İzmir, once the Covid-19 pandemic days are over.

WHAT COMES NEXT?

2.1 Architectural models in professional periodicals

Following the trail of architectural models in periodicals was a part of the job that started with the idea of an exhibition. The journal *Mimar/Arkitekt*, published between 1931-1980, is an indispensable source of reference for it covers a considerably long period of time and stands for the only example of a long-lasting publication as such. Ufuk Demirgüç's work on this publication at the time of preparations for the exhibition *Architectural Model in*

Türkiye set the first valuable steps of this particular project since it provided an overall insight; helped establish links between archives recently uncovered, or discovered by us, and these publications; made it possible for us to see who produced certain architectural models, or the models that came to be published, and gave us the opportunity to understand the medium within which the architectural models were produced and presented.

The intention of analyzing periodicals could not be developed in the aftermath of the exhibition to the extent of finding a reflection in this book. The project is continuing in the form of a new organization and work schedule. We are transferring the information of all architectural models that were published to a database with Canse Yüzer, Ahmet Dönmez, İrem İpek Pişkin and Selin Erdemirci. Inclusion of the journal *Mimarlık* to the project offered us the chance to stretch the time period we are trying to cover up to the end of 2000s, and at the same time, to make a comparative analysis of the content of both journals between 1963-1980 on the grounds of architectural models. The initial stage of our research is based on a simple routine: first, we keep a visual record of each journal page with the image of an architectural model, or with the actual words, 'architectural model', on it; form categories in line with the information about the project, or in other words, we create some sort of a catalogue. This routine is highly beneficial for it provides us with the opportunity to dive deep into the inner world of the journal, and at the same time, every piece of new information acts as a stimulator and opens our minds to the way in which the work can expand.

The second stage is all about transferring the information on who the model makers are, or what the dimensions of the models were to the database by making use of the data we retrieve from the archives revealed during our research on models. Finally, we also create some footnotes on some of the models in relation to the topic. When this work is finalized, it will become possible to access all architectural models and related issues published in these journals through the database. We will be sharing this platform as an open source. By doing so, we aim to offer ease for those who are working on architectural models, including ourselves; besides, we would like to improve the data entry process through a call. Beyond all of that, the database will make it possible to carry out analytical work on the specific grounds of these two publications, and within the scope of 70 years. This database started to be made available by chapters in 2021.[18]

2.2 Architectural models in everyday life

Another initiative relates to the place of models, of making by hand in everyday life. What do photographs in our personal archives and family albums tell us regarding this? Sandcastles, houses made out of mud, or wooden blocks, models that appear in school photos, model planes that an elderly family member builds in a room of the house, frames shot at the time of our architecture and design education, models at exhibitions, models as propaganda tools, frames shot at the time of our architecture and design education, models at exhibitions, models as means of propaganda... First, I made calls to a small circle of friends to go through their archives and asked them to share the photos they might find with me, together with a small label and explanation note. My intention is to deepen the Archive of the Ephemeral[19] in the particular context of architectural models as part of our Chronology work, which we coordinate within the scope of the 3rd Istanbul Design Biennial. Later, we would like to share this collection as an open source. I started to receive wonderful responses. I am sharing the response of Aykut Köksal, theorist of architecture and art, which came with incredible photos as an example that emphasizes the value of these archives. Would you like to browse your own archives through this lens? Who knows what might emerge?[20]

E-mail sent by Aykut Köksal to Pelin Derviş on 27 April 2020
With the permission of Aykut Köksal

I started my education at the Academy in 1971. I arrived at school with certain ambitions, yet the sort of education I encountered in the first year was a huge disappointment for me. There were two exceptions to this: The first was to meet Muammer Onat and take part in his group, and the second was to take the Basic Education in the Arts course, coordinated by Altan Gürman, Özer Kabaş, Ali Teoman Germaner and Erkal Güngören. This course was brought to the agenda, following the 1969 reform in the Academy, and introduced to the curriculum in 1970-1971. The most important feature of the course was that, it was a core course for the Painting, Sculpting, Decorative Arts and Architecture departments. The students attended the class altogether. Dilek Bektaş from Graphic Design used to sit on my one side, and İrfan Sayar from Sculpture sat on the other side at the studio. The course was split into two days: On Thursday afternoon, in the Academy's famous lecture theatre, a theoretical presentation of that day's subject would be introduced, and the question of the week would be raised. The next day, that is from Friday morning to evening, a workshop would take place, and the work that would answer the question raised would be submitted. Ercüment Kalmık had greatly contributed to the preparation of the course for the curriculum, however he had passed away in 1971, without being able to take active part in the classes. The instructor of the course was Altan Gürman (notes prepared by Gürman for this course can be found in the Gürman exhibition in Arter and the exhibition catalogue). The curriculum was split into four terms: In the first term, "dot, line, mark" would be covered under the supervision of Özer Kabaş; in the second term, "color" would be covered under the supervision of Altan Gürman; in the third term, the subject of "texture" would be tackled by Teoman Germaner, and at the end of the semester, that is the fourth term, the subject "structure" would be covered under the supervision of Erkal Güngören. Throughout the year, all of the four lecturers would attend the studio practice, and show interest in the works of each student. The course dropped like a bombshell in the Academy. The "elderly" lecturers, who were loyal to the old curriculum of the Academy, were reacting to this course fiercely and getting extremely irritated by the questionings of students —who had been taught in this course— in the

E-mail sent by Aykut Köksal to Pelin Derviş on 27 April 2020
With the permission of Aykut Köksal

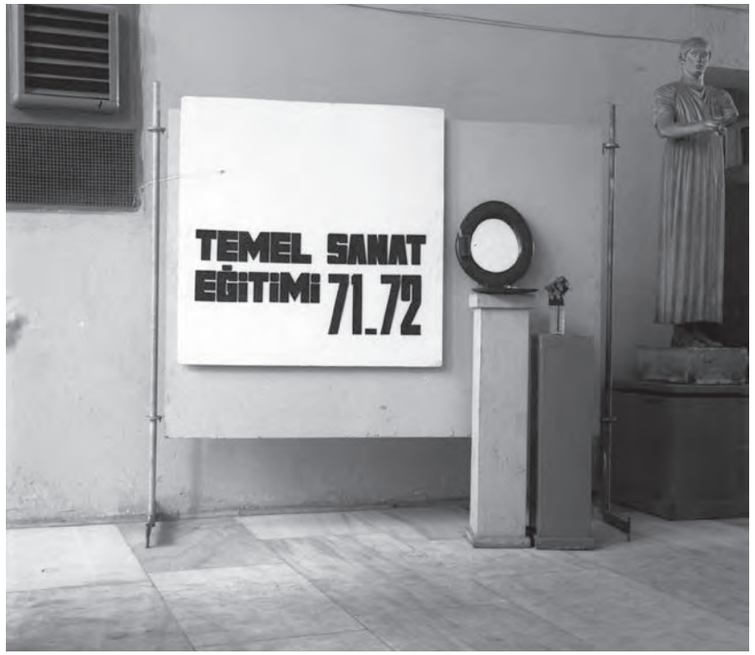
years to follow. Following the untimely passing of the course's leader, Altan Gürman, in 1976, they took the opportunity to remove the course from the curriculum, they distributed the lecturers to different departments, and created a new course that was supposedly called "Basic Education in the Arts" but had nothing to do with the curriculum of the course offered by the Gürman group. Surely, it was not a course that was common amongst all departments, it was just some sort of a "sketching" class offered to specific departments... The department of architecture was not even offered a new course; I think Bülent Özer, who said he was already teaching a "Basic Vocational Education" course in the second year, did not even allow the opportunity for an attempt as such. Like I said at the beginning, I was a student of this course in the academic year of 1971-1972. Since almost all my works were taken to the archive, I am not in the possession of a single piece of work from that period. The works of our term were exhibited in the Osman Hamdi Bey Hall at the beginning of the next term. The photo that I sent you is from this exhibition. I am also sending you various other photos that I took; in the photo where the name of the exhibition can be seen, you will notice a piece of work on the platform, made out of a toilet seat. This, too, was my work: In the question raised in the first week, we were asked to detach an object from its context and function, and assign a new function to it. So, I transformed an old toilet seat that I found in the depot of our house into a bathroom mirror. Gürman had placed this work to the entrance of the exhibition, as though it was a symbol of it. When Feridun Akozan, the President of the Academy at the time, saw this at the entrance on the day after the opening, he said, "What is this? How can there be a toilet seat at the entrance of the Academy?" and had it removed by the janitor; I remember Altan Gürman's helplessness in response to my violent reaction. He did not want to get into trouble with the administration over a single matter, he did not show a reaction...

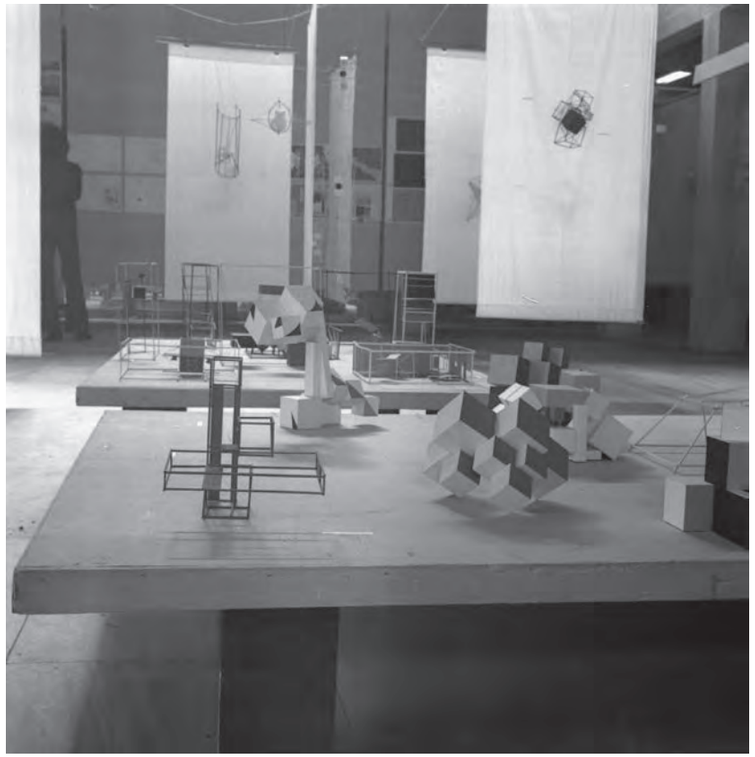
My dear Pelin, a new generation of the Academy emerged from those who had taken this course. The young people who participated in the first exhibition of *New Trends in Art (Yeni Eğilimler)* in 1977 were predominantly those who had taken this course. For example, Ayşe Erkmen who had taken part in the *New Trends in Art* exhibition with one of her first works, was amongst the students in the first year of that course... This early work of Erkmen at the *New Trends in Art* exhibition can be seen in her exhibition *Whitish* at Arter.

In response to your curiosity, the material for my model were laths made out of balsa wood, the color of which was red. The platform upon which it was placed, on the other hand, was an estrade painted in grey. The raggedness of the exhibition space, the dirty state of walls and exhibition platforms whose paint came off, are striking in the photographs. The poor state of Türkiye, the poor state of the Academy in those years...

So that is it, my dear Pelin; 2020 marks the 50th anniversary of this course's entry to the curriculum but who cares!!!

Aykut Köksal





The works of students who took the Basic Education in the Arts course at the Istanbul State Academy of Fine Arts, academic year 1971-72, were exhibited in the Osman Hamdi Bey Hall
Photos by → Aykut Köksal

NOTES

1 → Halet Çambel (1916-2014) » Archeologist. Having participated in many archaeological studies and researches in Anatolia, Çambel joined the Karatepe-Aslantaş excavations in 1947. Following their completion, she worked for the preservation, restoration and display of the excavated artifacts and took active part in the establishment of Karatepe-Aslantaş National Park, Türkiye's first open-air museum. She played a pivotal role in the decipherment of the Hittite language. In 1960, she established the Department of Prehistory at Istanbul University and served as the chair of the department. Following the military coup in 1960, she delivered lectures in Germany. Upon her return to Türkiye in 1963, she resumed her role as chair of the department, a position she held until her retirement in 1984. Even after her retirement, Çambel remained engaged in archaeological excavations.

2 → To view Patrick Acton in the video "Episode | The Matchstick Marvel," visit youtube.com/watch?v=eci2lsVQXTs.

3 → To learn more about Ripley's Believe It or Not!': ripleys.com and ripleys.com/a-century-of-strange/.

4 → For Matchstick Marvels Museum, see: matchstickmarvels.com.

5 → To view Patrick Acton in the video "The Coolest Thing I've Ever Made," visit: youtube.com/watch?v=HyuE1XnYOoI.

6 → To learn more about Elgin Park, the imaginary American village, and its creator Paul Smith, see: Smith's Flickr page and the video "The Man Behind a Mysterious Miniature Town | Short Film Showcase," broadcasted by the National Geographic: youtube.com/watch?v=upwyB9YegdU.

7 → You can see the models of Turkish Historical Society and the Karatepe Open Air Museum produced by Mehmet Erkök, alongside other models, for the exhibition *Turgut Cansever: Düşünce Adamı ve Mimar / Architect and Thinker* in the partnership of Garanti Gallery and the Ottoman Bank Archives and Research Centre between 4 April – 26 May 2007 in the chapter, "Selection of Models Displayed at the Exhibition," of this book.

8 → For *Modernin İcrası / The Performance of Modernity: Atatürk Kültür Merkezi, 1946-1977,* curators: Gökhan Karakuş – Pelin Derviş, 21 September 2012 – 6 January 2013, Salt Galata, see: saltonline.org/tr/406/modernin-icrasi-ataturk-kultur-merkezi-1946-1977.

9 → The panel, titled "Meraklısına Tasarım Tarihimiz: Kütüphane Buluşmaları-2: Mimari Fotoğraf?" [Our Design History for the Curious: Library Meetings-2: Architectural Photography] took place at the Studio-X Istanbul on 8 April 2017 with the participation of photographers Ersin Alok, Gültekin Çizgen, Reha Günay, Cemal Emden, Murat Germen, Gürkan Akay, Emre Dörter, Metehan Özcan, Sena Özfiliz, Engin Gerçek, Alp Eren, Ömer Kanıpak & Orhan Kolukısa and Sinem Serap Duran, and the moderation of Serkan Taycan and Pelin Derviş.

10 → Yusuf Z. Ergüleç took part in architectural project and detail development at the Ministry of Public Works between 1959-1973 and worked as an inspector in the implementation phases of all these; moreover, he produced the models of Istanbul Cultural Palace (later to be coined as Atatürk Cultural Center) at a model workshop set up in the site office. He worked as the Istanbul Regional Deputy Manager of Projects for Big Structures Directorate during the construction of the Istanbul Cultural Palace and its repair following the fire of 1970.

11 → Çankaya Central Mosque, Holiday Resort for Press Notices Authority in Bayramoğlu, Barbaros Tourism and Trade Center, Doğuş İstinye Tourism and Trade Center, Ataköy Tourism Center, and Milliyet (Doğan Media Center) are amongst some other projects whose models were made by Yusuf Z. Ergüleç. Moreover, the model for the Antalya Regional Museum Architecture Competition, which Ergüleç and Tabanlıoğlu participated in together and were awarded with the third prize, was made by Ergüleç. It can be seen in the albums that Ergüleç made models for the architectural projects of some other architects as well. For more detailed information, see the chapter "On the Exhibition of Architectural Model in Türkiye" in the following pages.

12 → For interviews with model makers, held by Özüm İtez and published on Arkitera, see: Murat Küçük, "Hakikatin Küçük Ölçekli Bir Oluşumu" [A Small-Scale Formation of Reality"], 3 November 2015, arkitera.com/soylesi/hakikatin-kucuk-olcekli-bir-olusumu/.

Selahattin Yazıcı, "Mimar Olan Bir Adamın Maket Yapması Beni Üzüyor" [I am Saddened by an Architect Who Builds Models], 17 December 2015, arkitera.com/soylesi/mimar-olan-bir-adamin-maket-yapmasi-beni-uzuyor/.

Min Tasarım, "Mimaride Foto-Gerçekçilik Doğru Bir Yaklaşım, Bir şeyi Anlatıyorsanız Tüm Detaylarıyla Anlatmanız Gerekir" [Photo-Realism is an Accurate Approach in Architecture, If You are Telling Something You Need to Tell It in Full Detail], 24 May 2016, arkitera.com/soylesi/mimaride-foto-gercekcilik-dogru-bir-yaklasim-bir-seyi-anlatiyorsaniz-tum-detaylariyla-anlatmaniz-gerekir/.

13 → Design Chronology Turkey | Draft, see: bizinsanmiyiz.iksv.org.

14 → The panel, titled "Meraklısına Tasarım Tarihimiz: Kütüphane Buluşmaları-2: Neden Maket?" [Our Design History for the Curious: Library Meetings-5: Why the Architectural Model?] took place at the Studio-X Istanbul on 18 November 2017 with the participation of Akif Ergüleç on behalf of Yusuf Z. Ergüleç, Selahattin Yazıcı, Mehmet Şener, Varjan Yurtgülü and Murat Küçük, and the moderation of Pelin Derviş.

15 → For Salt Research, Yusuf Z. Ergüleç Archives, see: archives.saltresearch.org.

16 → In the recent years, we have also come to see women working in model workshops; for example, in the publication process of this book, 6 out of 20 employees aside from the two managing-partners were female, according to the information available on the website of Atölye K. These women take part in the various phases of model-making. However, to this day, I have not met a female model-maker, aside from Sidel Pazarbaşı, who has been able to run her own business.

17 → Architect Ahmet Dönmez might be better known for his nickname "Baron von Plastik" in architectural circles due to his satirical writings in architecture on his blog under the same nickname (see: baronvonplastik.blogspot.com). On the other hand, another aspect of his that remains fairly unknown within the same circles but well-known in others is his model-making. Excluding the models he made in his student years and latter works of architecture, his models are not architectural but rather vehicular that include planes, submarines etc. made out of model kits. To see his works and writings on this topic, you can visit Özkan Türker's website: ozkanturker.com.

18 → For "Mimar/Arkitekt ve Mimarlık Dergilerinde Maket – Veri Tabanı" [Architectural Model in the Journals Mimar/Arkitekt and Mimarlık—A Database], see: maketara.com.

19 → For "Gündeliğin Belleği / Archive of the Ephemeral," see: vimeo.com/189527379.

20 → "Gündeliğin Belleği-Maket" [Archive of the Ephemeral-Model"] will be published on a microsite that can be accessed via pelindervis.com. If you wish to contribute to this project with your photographs, I would be very happy. To be able to do so, you can send an e-mail to pelindervis.maket@gmail.com.

On the Exhibition of Architectural Model in Türkiye

Pelin Derviş

ARCHITECTURAL MODEL IN TÜRKİYE AS A TOOL FOR THINKING AND VISUALIZATION

Credits of the exhibition held at Studio-X Istanbul between 17 November 2017 – 19 January 2018.

CURATOR
PELİN DERVİŞ

RESEARCH TEAM
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GÜVEN ARİF SARGIN,
PELİN YONCACI ARSLAN,
WITH THE SUPPORT OF METU FACULTY OF ARCHITECTURE

"MODEL MAKERS" VIDEO SHOOTING AND EDITING
TANJU EREN

"ARCHITECT AND ARCHITECTURAL MODEL" VIDEO
PELİN DERVİŞ –
METEHAN ÖZCAN

EXHIBITION FURNITURE DESIGN
AVŞAR GÜRPINAR,
METE GODOLLAR,
WITH THE PRODUCTION SUPPORT OF ISTANBUL BİLGİ UNIVERSITY

GRAPHIC DESIGN
UFUK DEMİRGÜÇ

LIGHTING CONSULTANCY
ALİ BERKMAN (ON|OFF)

TRANSCRIPTION
AMİNA REZOUG

TRANSLATION
OSMAN ŞİŞMAN

We would like to thank the people and institutions that lent the models on display and supported the project with information, documents and efforts:

Akif Ergüleç, Arıkoğlu Family, Aslı Can, Aslı Yazıcı Yakın – Orhun Yakın, Can Çinici (Çinici Architect), Celal Abdi Güzer, Dalokay Family, Doğan Hasol, Doğan Tekeli (Tekeli-Sisa Architectural Partnership), Doruk Pamir, Ela Güngören, Fatmagül Aslaner Gegeoğlu, Gorbon Family, Hasan Özbay, Istanbul Technical University, Environment and Urban Planning Practice and Research Center, Kalebodur, Mehmet Konuralp, Mehmet Savaş, Mehmet Şener (Atölye 77), Mert Onur, Metin Çelik, Murat Küçük (Atölye K), Nazlı Tayman, Nuran Zeren Gülersoy, Paul Bonatz-Peter Dübbers Family Archive, Pınar Under Sınav, Rahman Çelebi, Salt Research, Architecture and Design Archive, Selahattin Yazıcı, Sevinç Hadi, Şevki Pekin, Suzan Sanlı Esin, TEGET, Uğur Tanyeli, V. Gönül Aslaner – Mustafa Arslan Aslaner, Varjan Yurtgülü (Min Tasarım), Yeşim Duman, Yılmaz Zenger, Zafer Akay

The archives of Yusuf Z. Ergüleç—with the support of Studio-X Istanbul—and Selahattin Yazıcı—with the support of METU Faculty of Architecture—are currently being digitized and catalogued. This effort was led under the mentorship of Salt Research, Architecture and Design Archive which will host and provide online access to these archives once the cataloguing process is complete.
[Yusuf Z. Ergüleç Archive is online since April 2019].

This exhibition, supported by Istanbul Design Biennial, is a continuation of the project "Design Chronology Turkey | Draft" developed by Studio-X Istanbul and Pelin Derviş in the context of the 3rd Istanbul Design Biennial.

Photograph → Sahir Uğur Eren

ON THE EXHIBITION ARCHITECTURAL MODEL IN TÜRKİYE AS A TOOL FOR THINKING AND VISUALIZATION

Pelin Derviş

"Model making has always been an inseparable aspect of architectural production, since it is a tool for testing, representing, and, at times, documenting the architectural idea. Architectural models vary from the simplest working models, made of materials and methods available in the office, to presentation models produced by professional model makers using sophisticated materials and methods. Most of the working models last until the completion of projects in offices, gather dust, get deformed and disappear in the end. Professional presentation models, in contrast, do not reside in architecture offices, they travel through the courses set according to their purpose; but they get lost in the end, too. What often remain are the photographs of the models. Thus, the three-dimensional architectural expression becomes two-dimensional again. Most of the model photographs we can find in the archives and in the pages of architectural publications do not have any informational records. Mostly, it cannot be identified who the producer of the model was, what the material, technique, and scale were, and by whom the photograph of the model was taken.

The exhibition *Architectural Model in Türkiye* is a phase of a long-term work in progress, which focuses on the actors well-known to the architecture circles, and their production, and which aims at making their collaboration more visible. The compilation of models in this exhibition represents the modern architectural production in Türkiye in the 20th century, and includes the works of five model makers of five generations: The materials from the archives of Yusuf Z. Ergüleç, Selahattin Yazıcı, Mehmet Şener (Atölye 77), Varjan Yurtgülü (Min Tasarım) and Murat Küçük (Atölye K) are accompanied by the analysis of contents about architectural models in the journals *Mimar/Arkitekt* from 1931 to 1980.

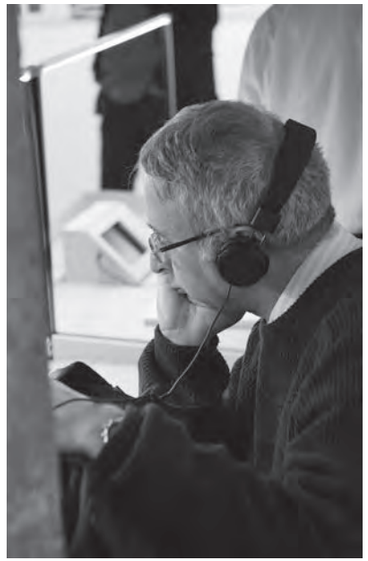
The exhibition looks into the technicalities and meanings of model making, focusing on materials, techniques, methods, expressions, representations, milieus and networks of relations. It also pioneers the archival process recording the related information for the first time.

The archives of Yusuf Z. Ergüleç—with the support of Studio-X Istanbul—and Selahattin Yazıcı—with the support of METU Faculty of Architecture– are currently being digitized and catalogued. This effort was led under the mentorship of Salt Research, Architecture and Design Archive which will host and provide online access to these archives once the cataloguing process is complete.

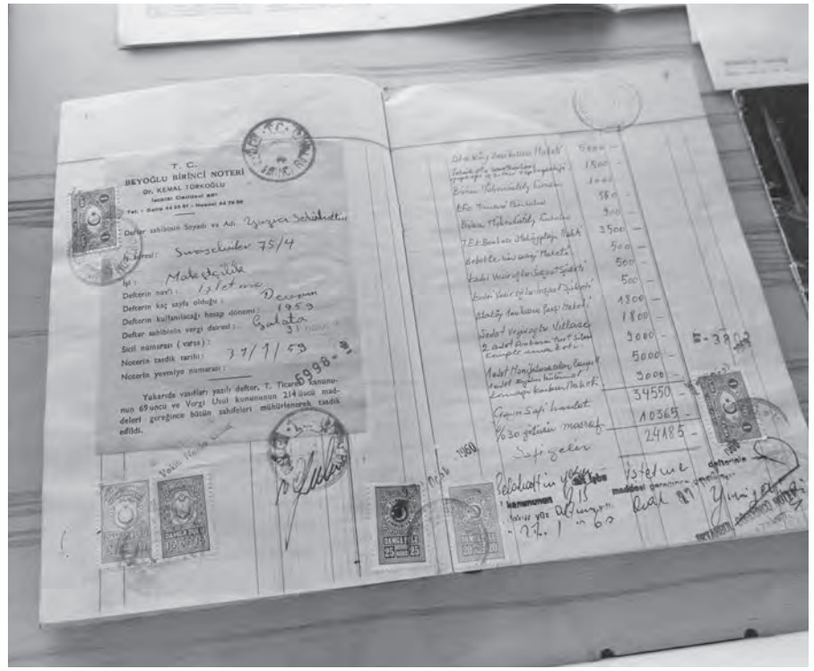
Paragraphs above belong to the introductory text to the exhibition.

Chapters in this section of the book present the three main components of the exhibition: The first chapter is dedicated to texts composed of quotes from interviews held with model makers, and visuals from their archival documents and materials; the second chapter is dedicated to the selection of models displayed at the exhibition; the third chapter is dedicated to the study on "The Model in the Journal *Mimar/Arkitekt*."

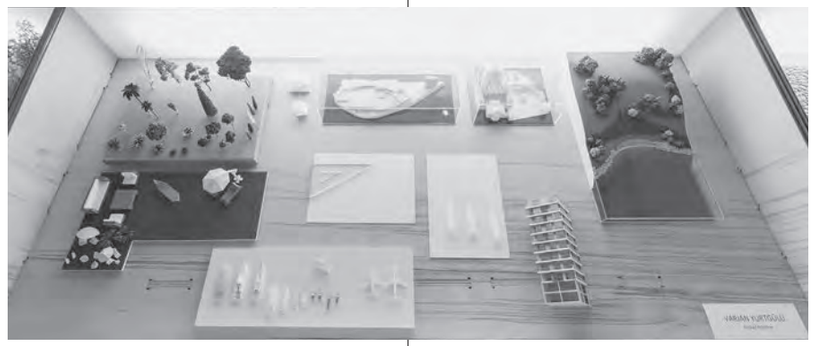
Photograph → Pınar Gediközer

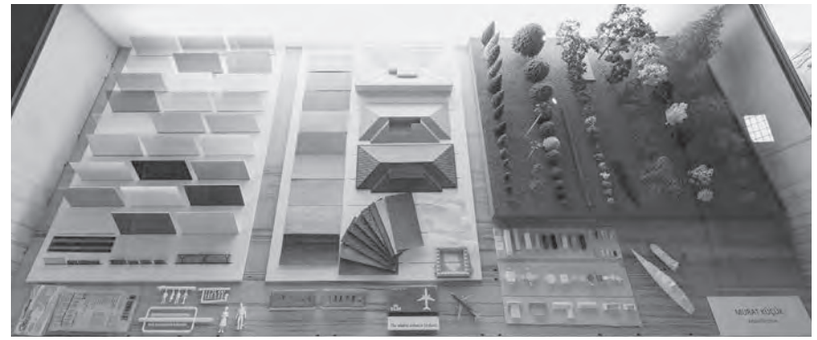


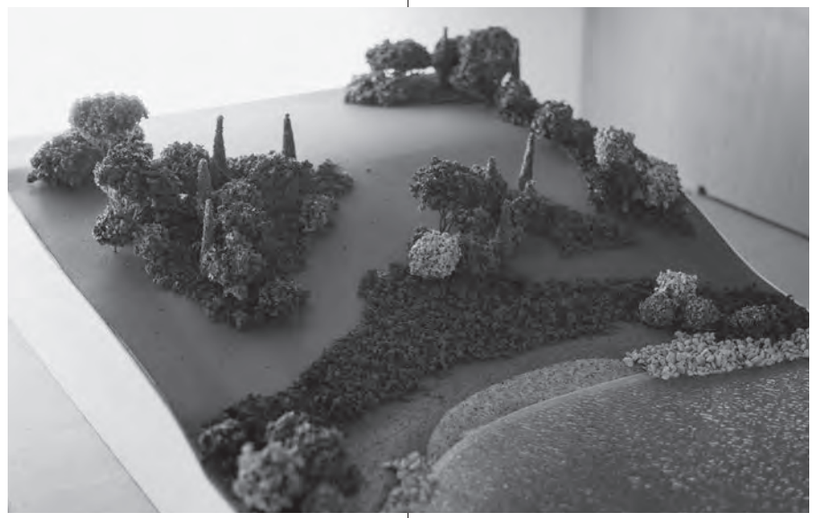
Photographs → Pınar Gediközer and Sahir Uğur Eren

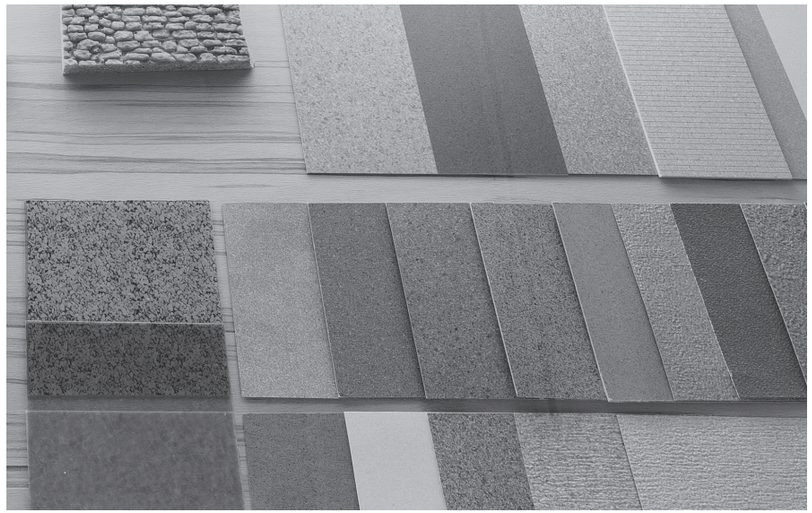


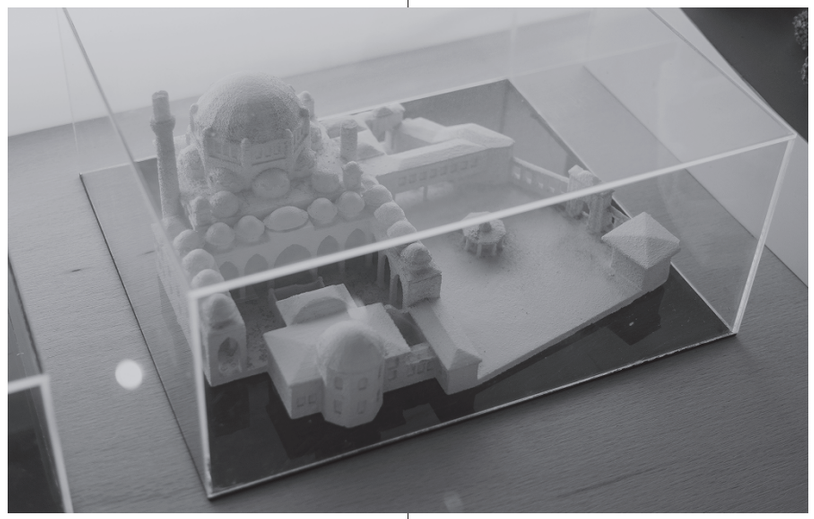
Photographs → Pınar Gediközer and Sahir Uğur Eren

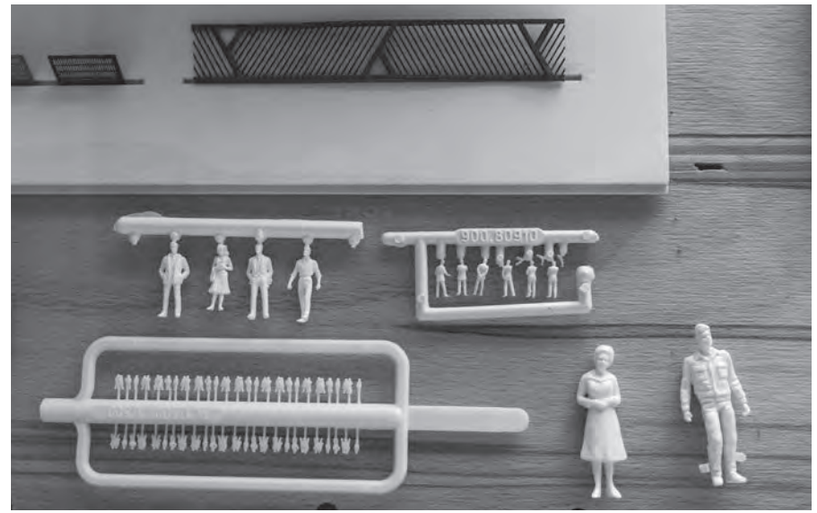






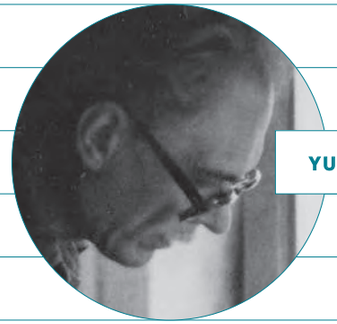






Photographs → Pınar Gediközer and Sahir Uğur Eren

LISTENING TO MODEL MAKERS



YUSUF Z. ERGÜLEÇ

SELAHATTİN YAZICI

MEHMET ŞENER

The model makers were approached in a number of different ways in the exhibition, *Architectural Model in Türkiye*. One of those related to the video recordings of interviews conducted with them: Using the tables in the exhibition space, visitors were able to put earphones on and watch the videos from iPads as they pleased, or they were able to read excerpts from these recorded interviews in the booklets available on the tables. In another booklet on the same table, they could also read the biographies of model makers and browse the selection of models they built.

Another station in the exhibition was a tall showcase divided into two. Exhibited in one section of the showcase were miscellaneous documents and photographs that came out of the archives of model makers, and in the other were tools, accessories, figures, materials and mini models produced with a variety of techniques. This section of the book has been prepared in a way to reflect this content in the exhibition.

Alongside the five model makers that we see in the exhibition, Yusuf Z. Ergüleç, Selahattin Yazıcı, Mehmet Şener, Varjan Yurtgülü and Murat Küçük, İhsan Kostak whom we managed to contact after the exhibition also took part as an actor in this section of the book.

VARJAN YURTGÜLÜ

İHSAN KOSTAK

MURAT KÜÇÜK

QUESTIONS ASKED TO MODEL MAKERS

The texts you will read in this section were grounded upon the following questions.

THE BEGINNING	→ How and when did you start making models? From whom did you learn making models? Who else were making models in the market of that period? Do you remember the first model that you made, or helped in the making of?
PROFESSIONAL EXPERIENCE	→ When, where and what kind of a workshop did you start working at —either on your own, or together with a team that you may have formed—in professional terms? Who was working with you? Can you talk about your working environment?
COMMUNICATION WITH ARCHITECTS	→ Which architects did you work with the most? For example, would they make any special requests about the use of materials, or the style of expression?
	→ Can you give examples of projects that you worked on?
ARCHITECTURAL COMPETITIONS	→ Have you ever built models for architects entering competitions? Have you ever built models for more than one architecture firm entering the same competition? How was privacy maintained in situations like these? Or, can privacy be considered as an ethical value? Is there any significance to it?
	→ Can you give examples of competition projects that you worked on?
OTHER CLIENTS	→ Have you ever had any clients other than architects? Can you give an example? For instance, have you ever built a model for a real estate sale, or a cultural occasion like an exhibition?
WHERE ARE YOUR MODELS?	→ Do you know the whereabouts of your models?
MAINTENANCE	→ Does anyone ever call you for the repair of your models? What can be done to preserve models? Is there a body of knowledge on this subject?
MATERIALS, TECHNICS, TOOLS AND ACCESSORIES	→ What are the materials that you use in making models? For example, how do you decide whether you will use cardboard, balsa wood, or other materials? Do you do a preliminary work to decide on the material of a model? What about the accessories? Did you ever produce accessories—like human figures, trees, or a car—yourself? When these accessories became available in the market, did you start using the ready- made ones? Do architects, or other clients make demands on whether you should, or should not use accessories? How and where do you access tools and equipment? How did the use of materials and techniques change over time? Did you develop any special techniques? Are there any special techniques that you developed for elements like the sea, the water, topography etc.? For example, how do you determine the materials you will use in creating a reflective surface for the water?
	→ The tools and methods of production have changed since the first day you started to work. How would you evaluate this process?
TOPICS AND THE PROCESS OF WORK	→ Generally, what are the reasons for ordering a model? Is it for the presentation of a completed project? Or, do you sometimes take orders to test a specific thought? Does the project come to you with information in relation to model making, in its completed form? Do you ever need to make additional drawings? Are there any changes made during the production process, either due to you, or the architect?
	→ Are there any other special orders that you take? For example, like producing the cross section of a model to be able to read the interior, explain the structure, compare the light-shade atmosphere.
THE REALISTIC, OR ABSTRACT STATE OF A MODEL, AND THE USE OF COLORS	→ How do you decide whether a model is going to be realistic, or abstract?
PERIOD OF PRODUCTION	→ It must be changing from one model to another but still, how do you determine the production process of a model depending on such information as certain scales, certain uses of material, how detailed a project is completed etc.?
WORKING CONDITIONS	→ How are issues like security, health and insurance handled in your model workshop?
PHOTOGRAPHING MODELS	→ Is it you, or architects who takes/took the photographs of your models? Have you ever worked with individuals, or studios who shoot professionally? Can you give an example? Do you have a photographic archive?
TRANSFER OF EXPERIENCE	→ How do you transfer your experiences, either in, or out of the workshop? Have you had any experiences in education? For example, have you ever taught model making at a high school, or university? Who did you train, either at the workshop, or school?
HOW DOES ONE BECOME A GOOD MODEL MAKER?	→ Reading the project well is important; what other skills do you think are required?
SPECIAL EXPERIENCES	→ Have you ever had any special, or happy/unhappy experiences of model making? Why?
RELATIONSHIP BETWEEN ARCHITECTURE AND MODEL MAKING	→ What do you think is the contribution of model making to the architectural design process? Is model a “narrator”; if so, what does it narrate? Have you ever experienced the 1/1 version of any of the models that you made; if yes, how did it feel? As someone who knows the structure well, what were the differences in the perception of a place (other than its shape) transferred from the scale on your fingertips to the bodily scale? In the given context, to what extent can a model narrate the atmosphere that is tried to be created? Or, what do you do in order to transfer the “feel” of a place?
PROMOTION OF MODEL MAKING, PROTECTION OF RIGHTS AND PROFESSIONAL MOBILIZATION	→ Have you ever engaged in any activities in relation to these topics? What have you done in order to promote your work and the profession in general? Was there any work done to be able to set certain standards—for example, in payment policies? Were you involved in any of these?
MEANING	→ What does model making mean to you? Aside from the fact that it is a professional job, what does it mean to you in emotional and/or cultural terms?
CONTEXT	→ What do you think about the current world of model production? Can you make some remarks on its challenges and advantages?

Photograph → Akif Ergüleç. Source → Salt Research, Yusuf Z. Ergüleç Archive

YUSUF Z. ERGÜLEÇ

YUSUF Z. ERGÜLEÇ

Source → Selahattin Yazıcı Archive

Born in İzmir in 1926. Following his graduation from the İzmir İnönü High School, he went to Istanbul, and via a friend of his, worked in the assistance of drawing and model building works at the workshop of interior designer Reşat Sevinçsoy on Asmalı Mescit Street. Painters Nuri İyem and Ferruh Başağa were also working in the same workshop. In 1950, he entered the Istanbul Technical University, Faculty of Architecture with the second place and graduated in 1956. In 1957, he won the first prize with Fikret Cankut in the competition for the Gaziantep Monument of Martyrs and War Museum. In the same year, he won the first prize with Fikret Cankurt, Suat Sömer and Oktay Benice in the competition for the Istanbul Unkapanı Bazaar, Office and Storage Facilities of the Pension Fund, and undertook the construction of these facilities. In 1963, he won the third prize in the architectural project competition launched by the Istanbul Chamber of Commerce for the building to be constructed in Unkapanı. In 1964, he won the third prize with Hayati Tabanlıoğlu in the competition for Antalya Regional Museum. Between 1959–1973, he worked in the development of architectural projects and details for the Ministry of Public Works, and took on the responsibility of a controller in the implementation process of these works; besides, he built the models of the Cultural Palace in Istanbul in a model workshop that he established on the construction site of the project. During the construction of the Cultural Palace and its repair following the fire of 1970, he worked as the Istanbul Regional Deputy Manager of Projects for Big Structures Directorate. In 1971, he was appointed by the Ministry of Public Works to work in the construction of the building for the Embassy of the Republic of Türkiye in Lisbon. Between 1973–1978, he worked as a construction supervisor during the construction of Güven Insurance Headquarters (architectural project by Doğan Tekeli – Sami Sisa) and carried out the project, tender and control of the interior design of the building. He worked on the renovation and decoration of Beyoğlu Atlas and Şişli Kent cinemas, and the decoration of Beşiktaş Yumurcak Cinema and Kavacık National TV and Film Studios. Between 1969–1986 he taught History of Architecture and Building Information courses as a lecturer at the Academy of Fine Arts, Faculty of Architecture. Yusuf Z. Ergüleç passed away in 2012.

Amongst the major model productions of Ergüleç, who started making models before his architectural education and continued his model-making activities throughout his life, are the Istanbul Justice Palace, Ulus Square Commercial Center (Ankara), Levent 1 Housing Settlement (Istanbul), Moda Sea Club (Istanbul), Grand Ankara Hotel, Kocatepe Mosque (Ankara), Istanbul Cultural Palace (ACC), Çankaya Central Mosque (Ankara), Islamabad Mosque (Pakistan), Antalya Regional Museum, İzmir International Fair, Arçelik Pavilion, İşbank Lottery Houses (Istanbul), Bayramoğlu Holiday Resort for Press Notices Authority, Yeşilköy Airport (Istanbul), Odakule (Istanbul), Güven Insurance Headquarters (Istanbul), Yıldız Neighborhood (Istanbul), Medina Dwellings and City Center (Saudi Arabia), Ataköy Tourism Center (Istanbul), Barbaros Tourism and Trade Center (Istanbul), Agopyan Mansion (Büyükada, Istanbul), Doğan Media Center / Milliyet (Istanbul), the Sultan Bayezid II Complex (Edirne), Mustansiriya Madrasah (Baghdad) and Selimiye Mosque (Edirne).

As far as we could determine, among the architects for whom he built models for their projects were Kemal Ahmet Aru, Aydın Boysan – Ertem Ertunga, Orhan Bozkurt – Orhan Bolak – Gazanfer Beken, Vedat Dalokay, Sedad Hakkı Eldem, Kadri Erkman, Marc J. Saugey – Yüksel Okan, Emin Onat, Hayati Tabanlıoğlu, Kaya Tecimen – Ali Kemal Taner, Doğan Tekeli – Sami Sisa and İlhami Ural. The partnership he formed with Hayati Tabanlıoğlu at the Istanbul Cultural Palace continued throughout Tabanlıoğlu's life (deceased in 1994), and he built models for many of his projects.

His son, Akif Ergüleç, said the following regarding his father's model making:

> Since the diversity of materials in Türkiye was not sufficient until the 1980s, he used to produce quite a lot of his materials himself, in line with the features of the model he would build. He would paint the cardboards he procured from the market with airbrush, or he would stack the cardboards on top of each other with glue to obtain materials of varying thickness and hardness. He would also produce such accessories as trees, humans and automobile figures himself. He would usually build the models at home and on his own; he liked working alone. He used to attach great importance to fine details. To him, each of his models were works of art.

Although he usually worked on his own, a young man, Selahattin Yazıcı, who joined him to help in the making of the model of Levent 1 Housing Settlements would end up establishing his own workshop after two years of working with him, and become someone with a big name in the field of model production.

Ergüleç used to work with Adil Arıkan (Foto Akademi) in the photography of his models. His most recent works, on the other hand, were photographed by Akif Ergüleç.

A SELECTION FROM THE MODEL WORKS OF YUSUF Z. ERGÜLEÇ

Model photographs in this section were selected from the photo albums prepared by Yusuf Z. Ergüleç and other photographs in his archive. For the projects that could be identified, the annotated date information indicates the period between the start of the project and the completion of implementation, if accessible.

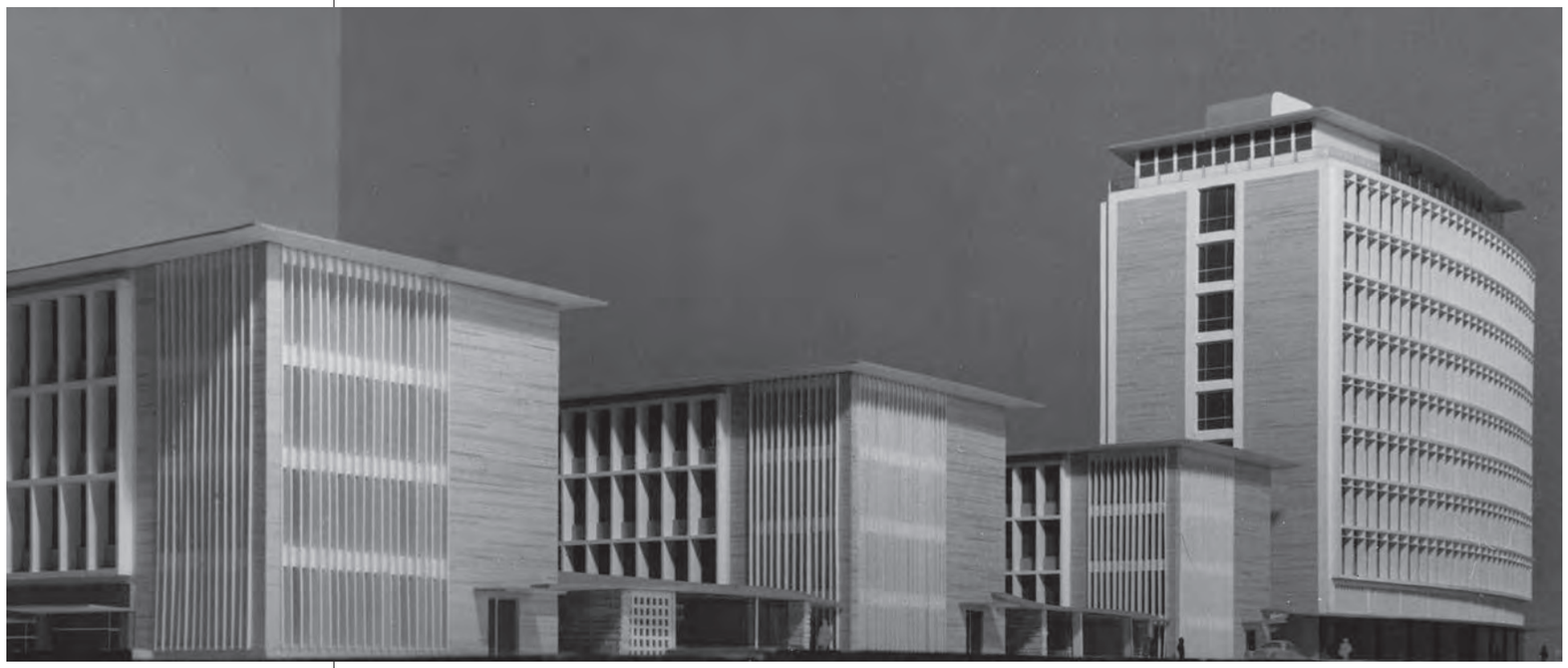
Information such as the scale, production year, and name of the person who photographed the model were retrieved from original documents in the archive.

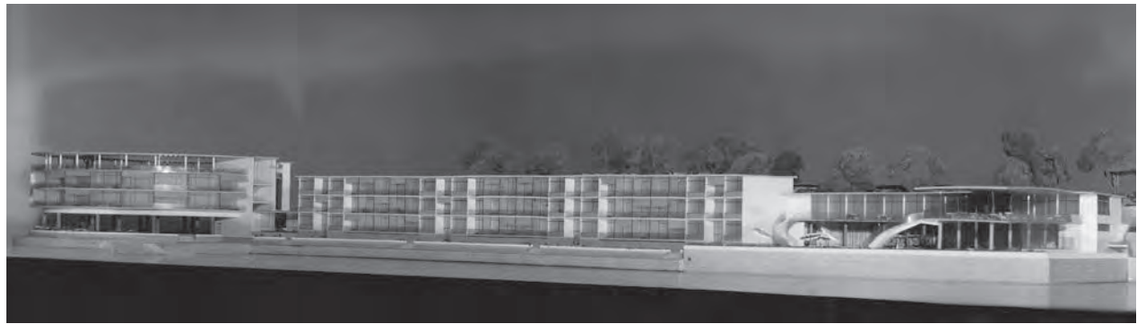
The source of photographs in this section, except otherwise mentioned, is the Salt Research, Yusuf Z. Ergüleç Archive.

Ulus Square Commercial Center
Ankara, 1952-1958
Design → Orhan Bozkurt,
Orhan Bolak, Gazanfer Beken

The Yusuf Z. Ergüleç Archive, comprising of two photo albums and independent photographs, were digitized and catalogued with the support of Studio-X Istanbul. Following the completion of this work, Salt Research, Yusuf Z. Ergüleç Archive was made open access, see: archives.saltresearch.org.

With gratitude to Akif Ergüleç, Emre Yurdakul, Uğur Tanyeli and Zafer Akay who provided support in the identification of projects, and İlayda Güler who provided support in the preparation of catalogues.

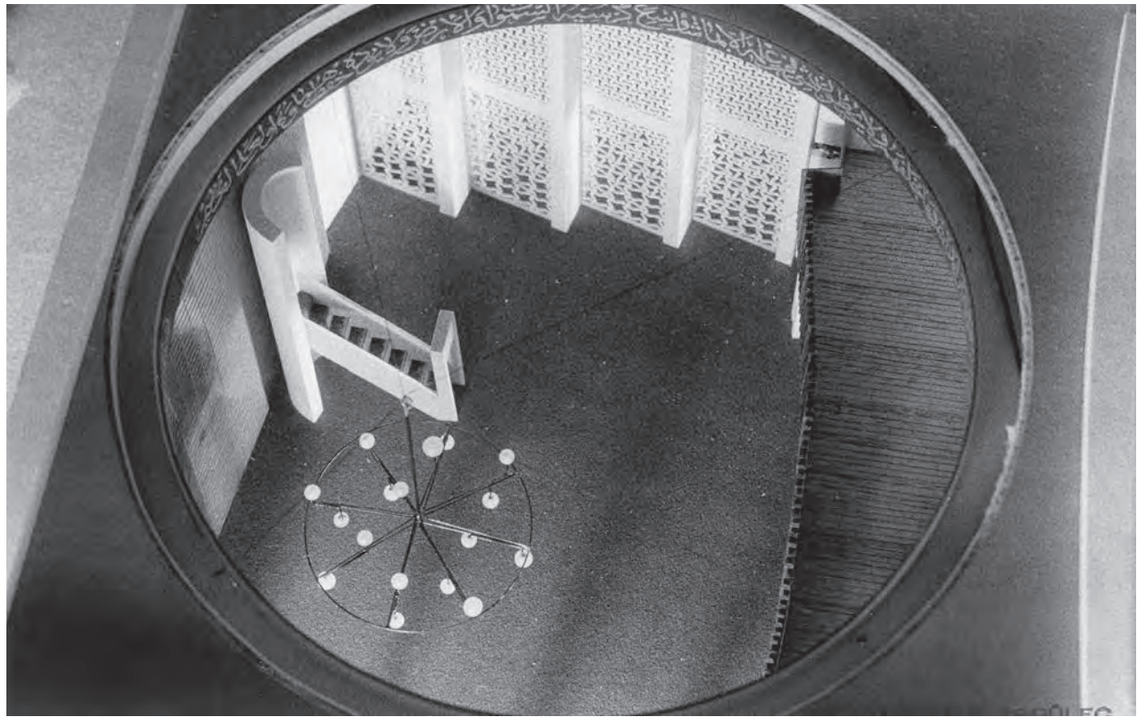




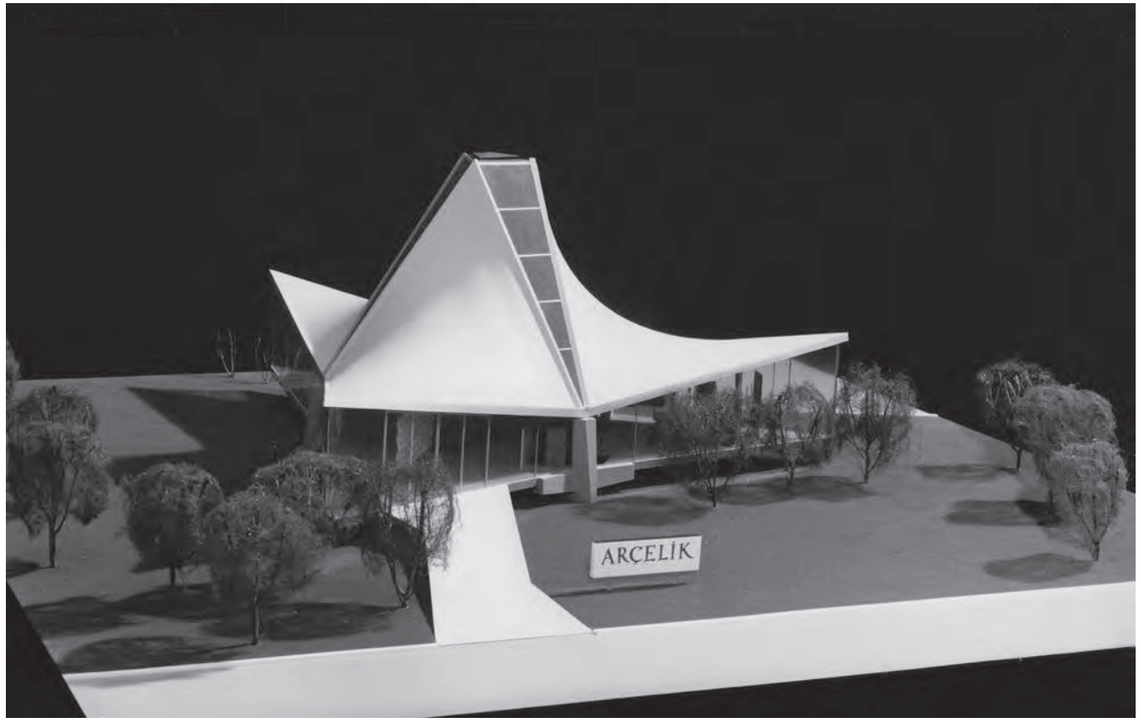
ABOVE
Grand Ankara Hotel
Ankara, 1956-1966
Design → Marc J. Saugey – Yüksel Okan
Scale → 1/100

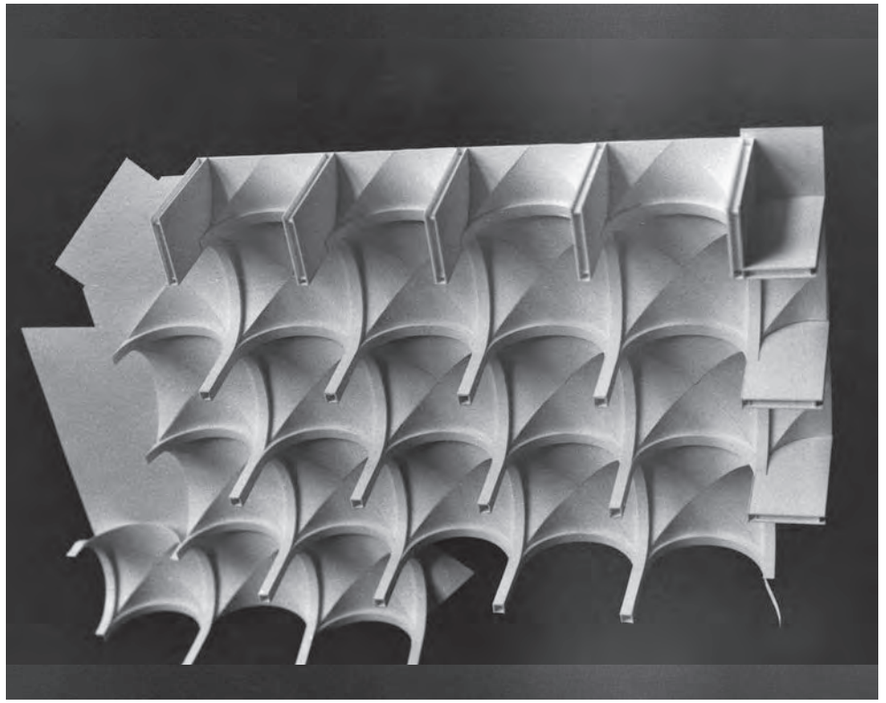
BELOW
Moda Sea Club
Istanbul, 1956
Design → Emin Onat
Selahattin Yazıcı accompanied Yusuf Z. Ergüleç in the making of this model

Istanbul Cultural Palace
Istanbul, 1956-1977
Design → Hayati Tabanlıoğlu
Scale → 1/50



Çankaya Central Mosque
Ankara, end of 1950s – 1961
Design → Hayati Tabanlıoğlu
Photograph → Adil Arıkan
(Foto Akademi)

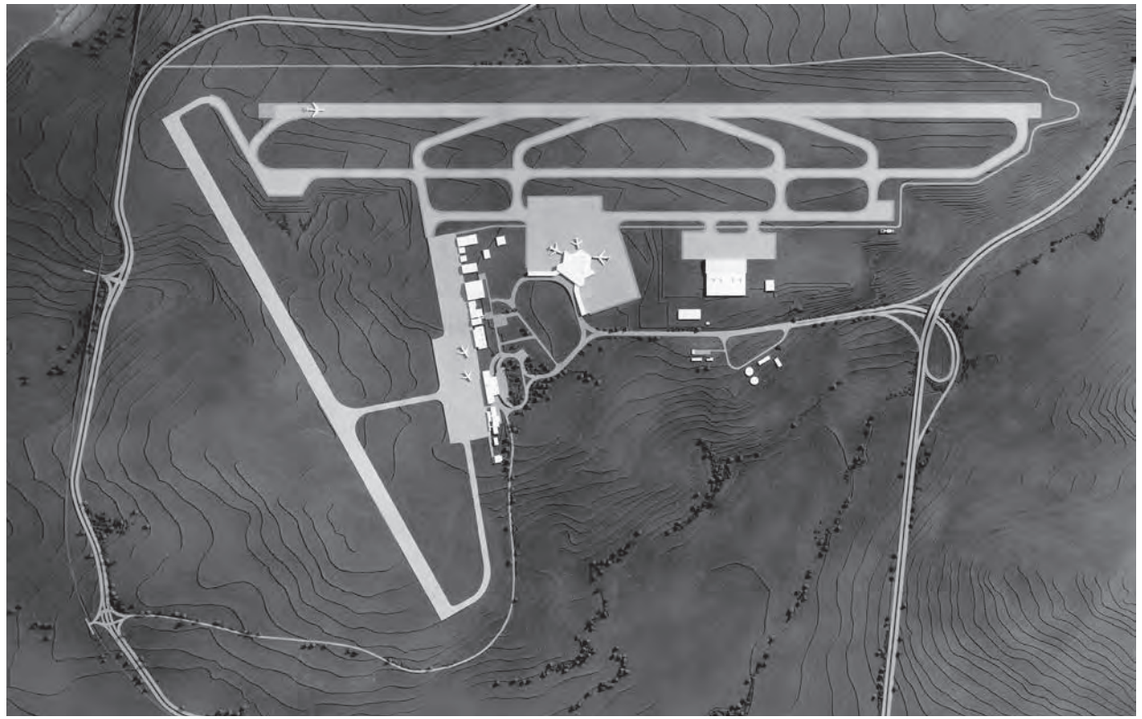




ABOVE
İzmir International Fair,
Arçelik Pavilion
İzmir, 1964

Design → Aydın Boysan –
Ertem Ertunga
Scale → 1/50
Photograph → Adil Arıkan
(Foto Akademi)

BELOW
Project could not be identified

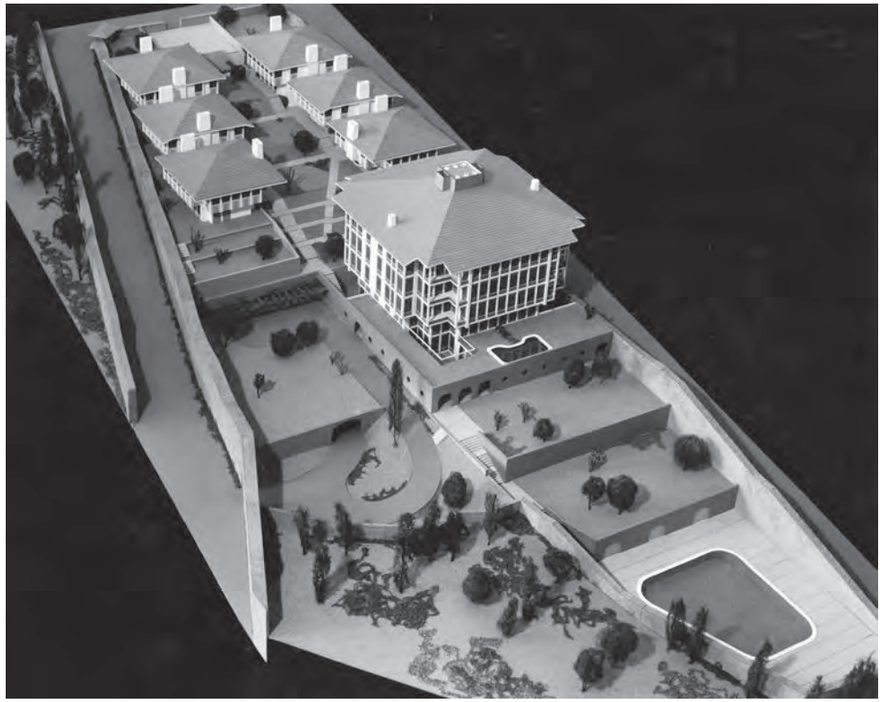


ABOVE
Yeşilköy Airport
Istanbul, 1969-1983
Design → Hayati Tabanlıoğlu
Scale → 1/2000

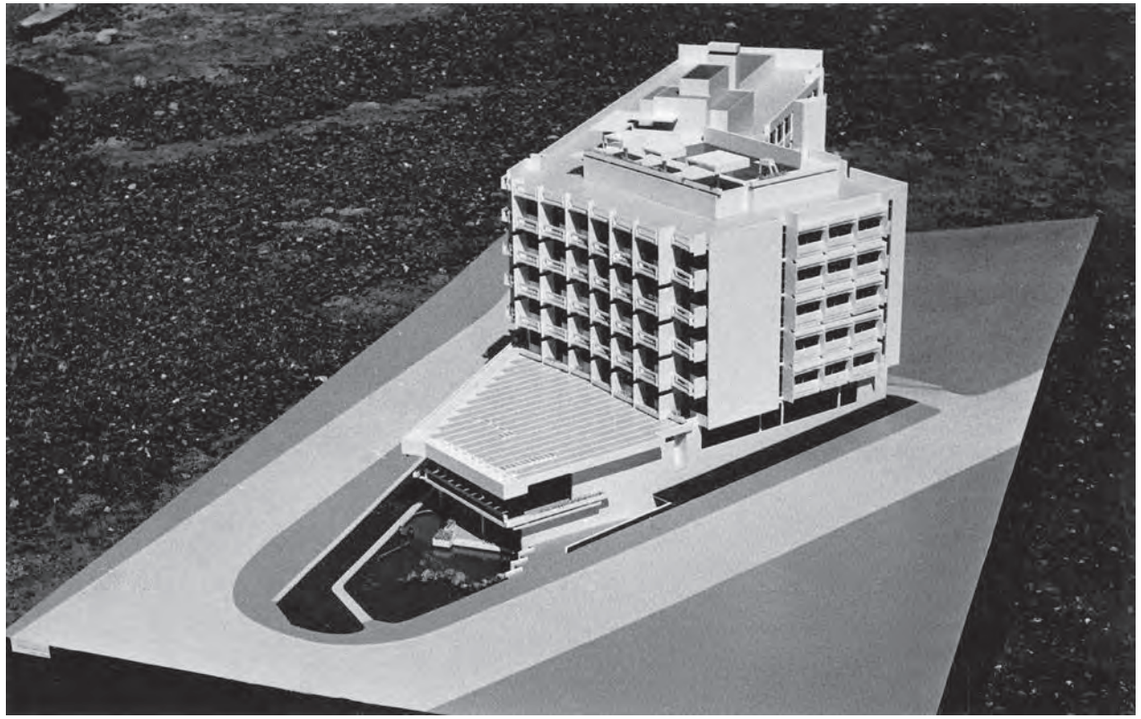
BELOW
İşbank Lottery Houses, Feneryolu
Istanbul, 1964
Design → Kadri Erkman

OPPOSITE
Odakule
Istanbul, 1970-1975
Design → Kaya Tecimen –
Ali Kemal Taner
Scale → 1/100

Güven Insurance Headquarters
Istanbul, 1971-1978
Design → Doğan Tekeli – Sami Sisa
Scale → 1/50

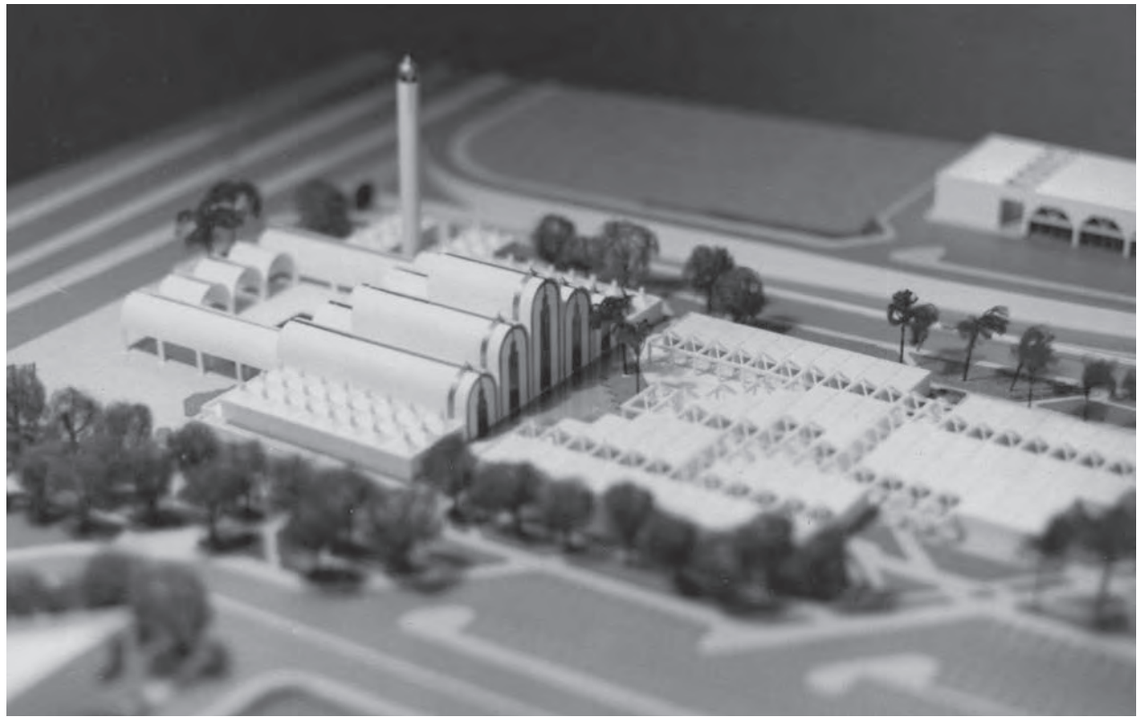


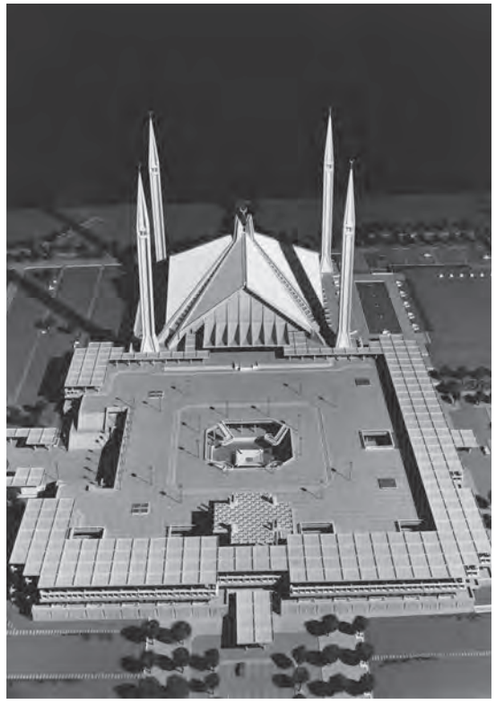
Yıldız Neighborhood
Istanbul, 1976-1978
Design → Sedad Hakkı Eldem,
Behruz Çinici, Oral Vural

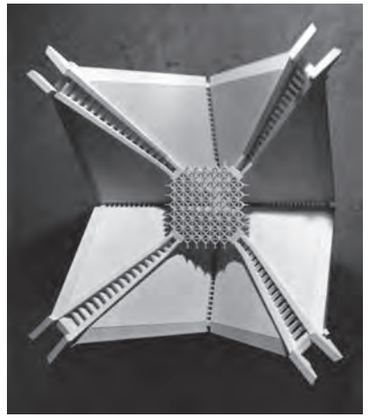


ABOVE
Maçka Hotel
Istanbul, 1966-1972
Design → Yılmaz Sanlı

BELOW
Gül Apartment Building
Istanbul, 1977
Design → Ayhan Tayman
Scale → 1/75

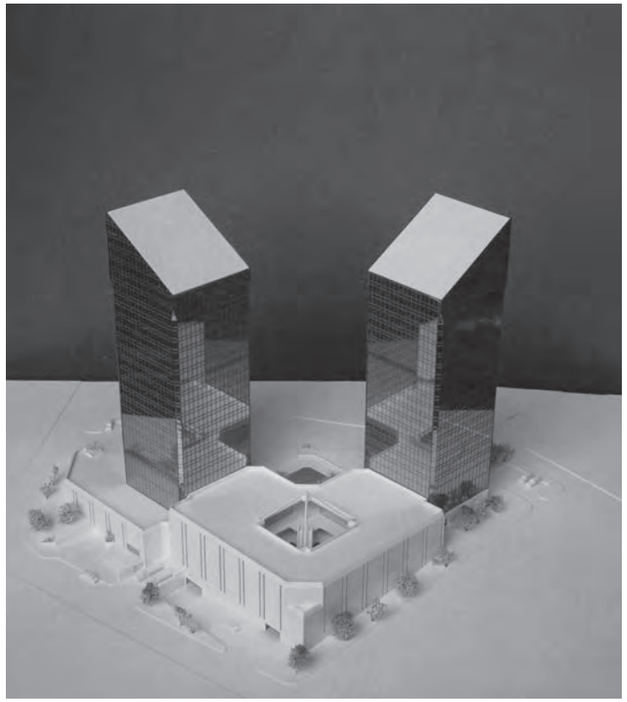






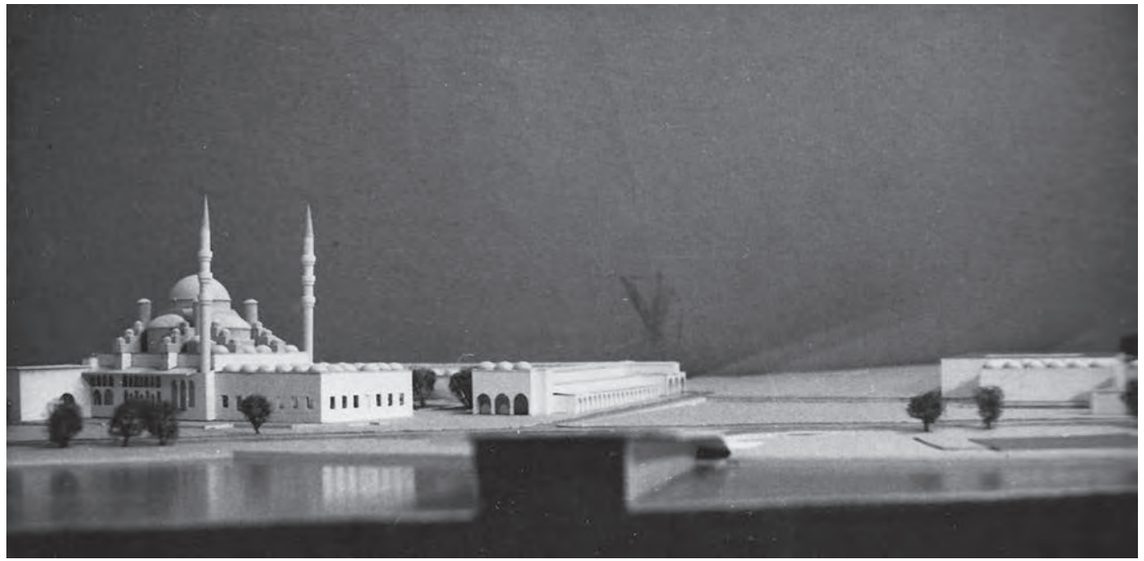
ABOVE
Medina Dwellings and City Center
Saudi Arabia, 1980
Design → İlhami Ural

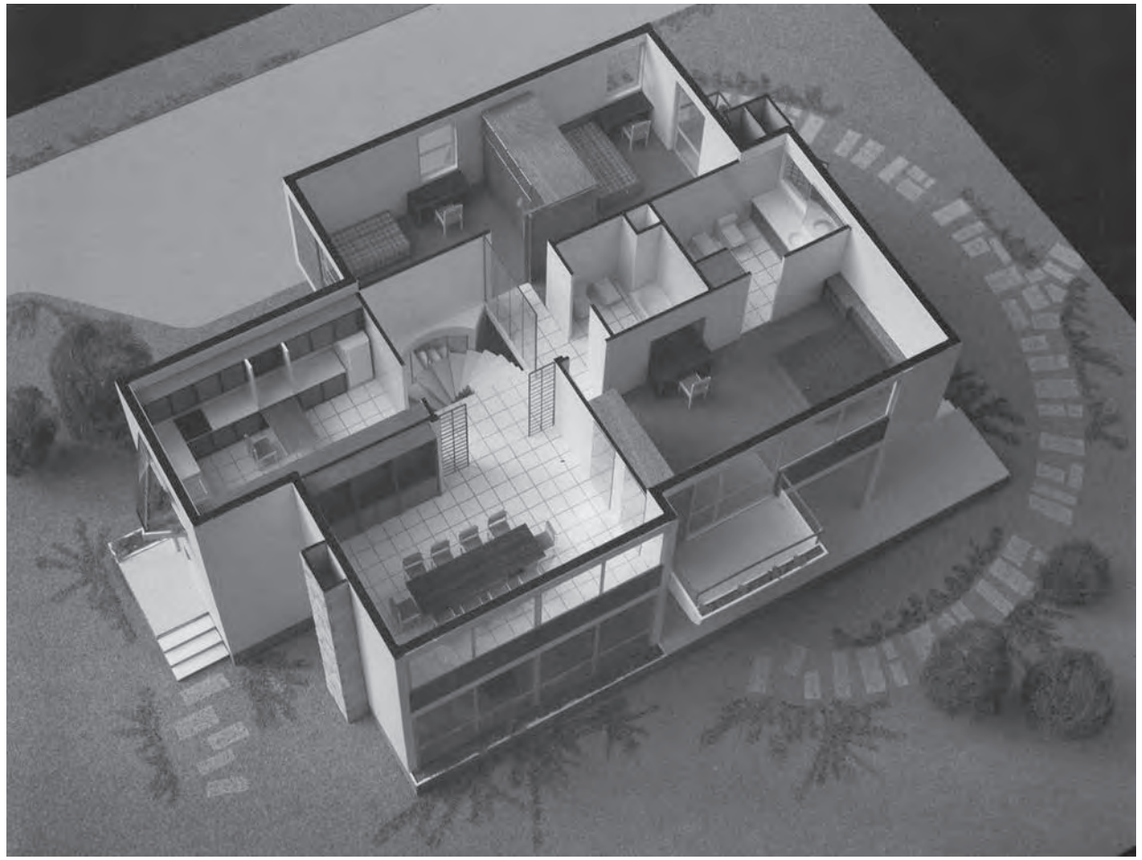
BELOW
Islamabad Mosque
Pakistan, 1969-1986
Design → Vedat Dalokay
Model made in → circa 1985/1986



ABOVE
Doğuş İstinye Tourism
and Trade Center
Istanbul, 1989-1990
Design → Hayati Tabanlıoğlu –
Murat Tabanlıoğlu

BELOW
Barbaros Tourism and
Trade Center
Istanbul, 1988-1991
Design → Hayati Tabanlıoğlu



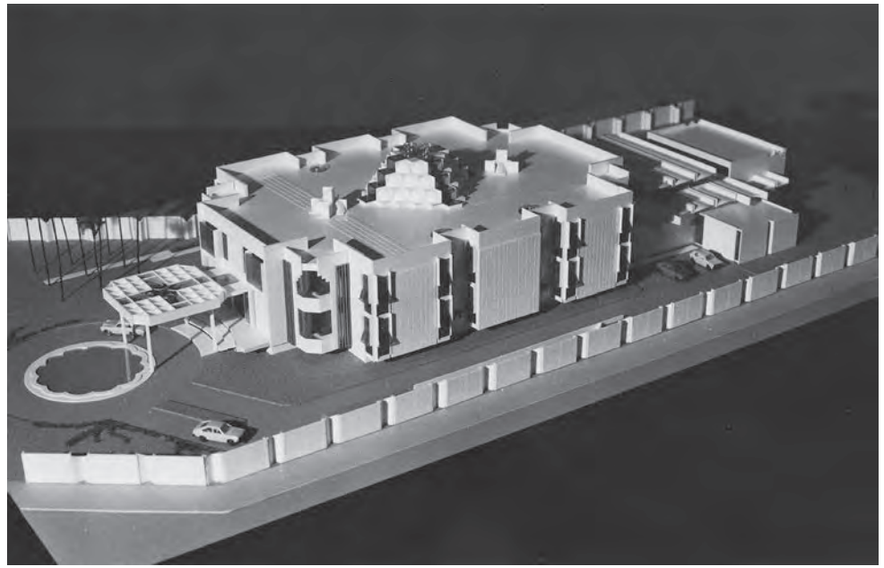


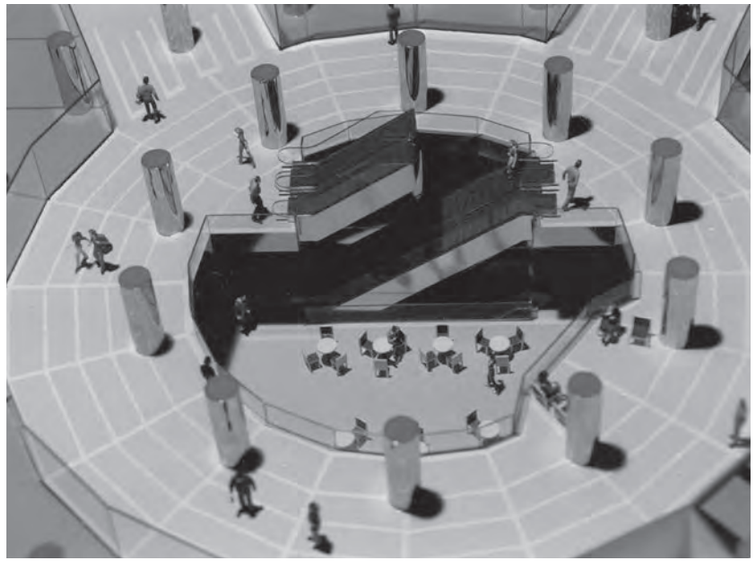
ABOVE
Yeniköy Sait Halim Pasha
Seaside Mansion
Istanbul, 1876
Design → Petraki Adamandidis

BELOW
Project could not be identified

OPPOSITE ABOVE
Eminönü Square, model of
the project developed for the
Connections of the New Bridge
Istanbul

OPPOSITE BELOW
Yeniköy Villas
Istanbul



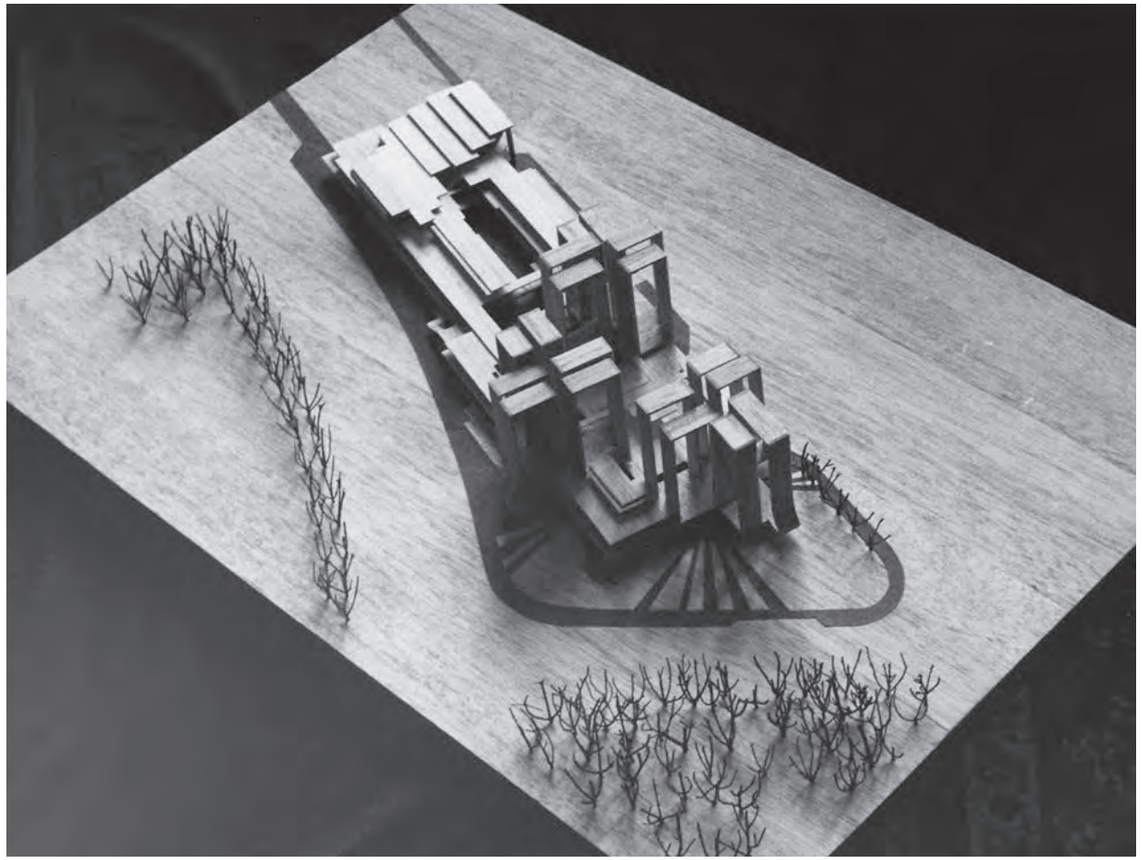


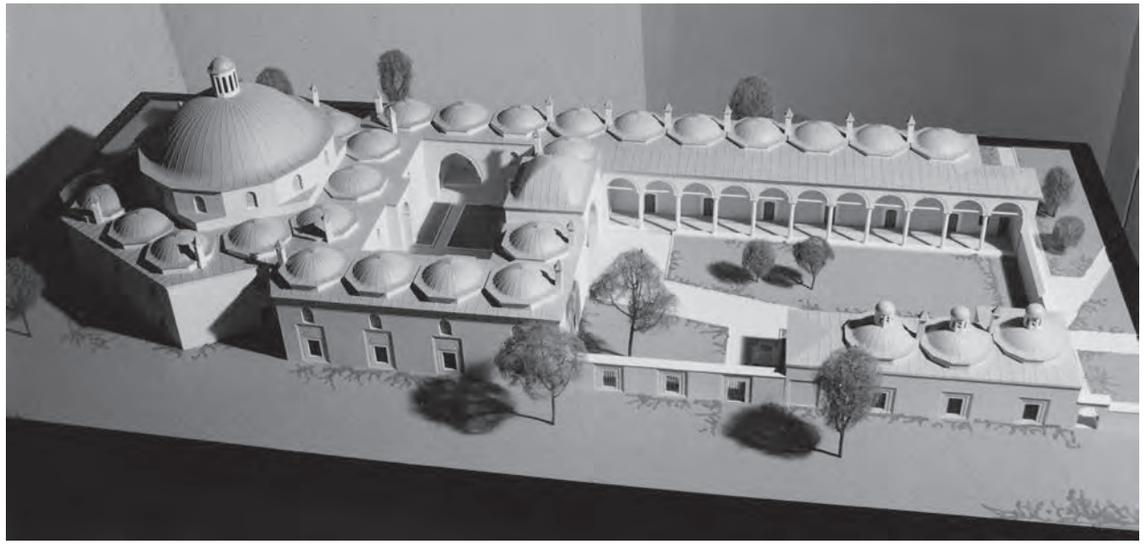
ABOVE
Akmerkez
Istanbul, 1990-1993
Design → Fatin Uran

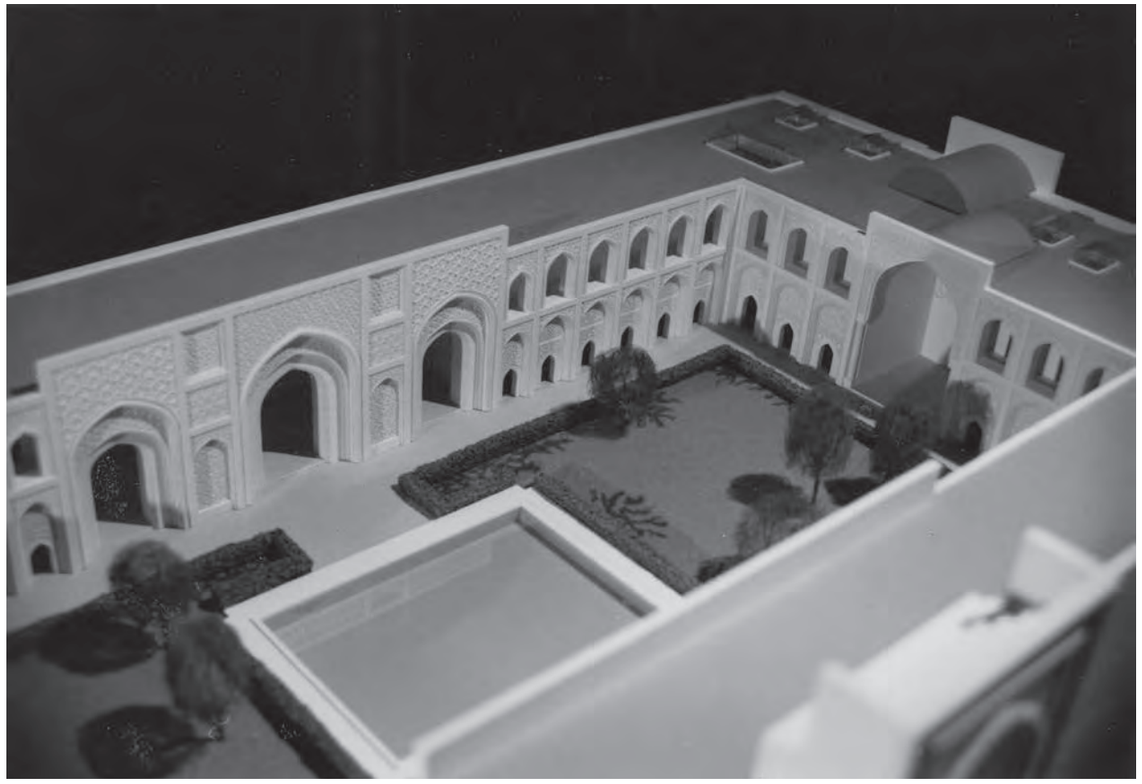
BELOW
Project could not be identified

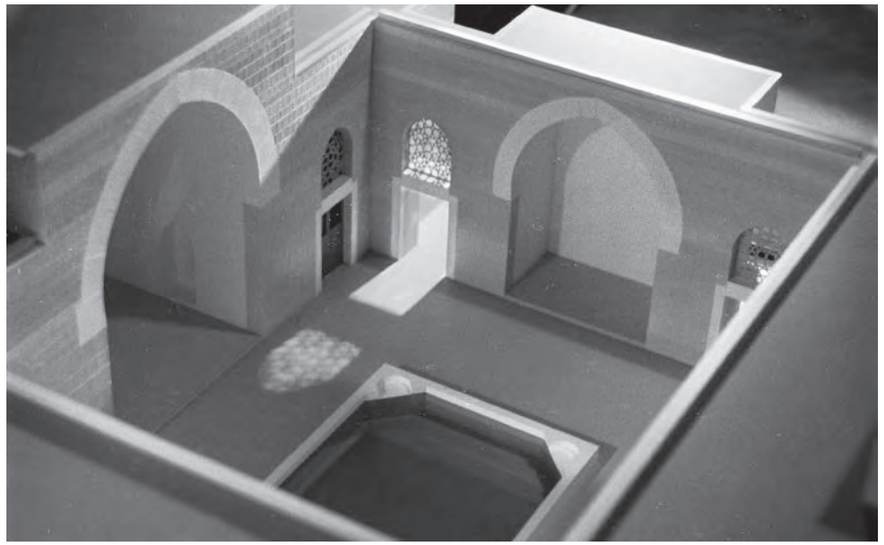
OPPOSITE ABOVE
Doğan Media Center (Milliyet)
Istanbul, 1992-1993
Design → Hayati Tabanlıoğlu – Murat Tabanlıoğlu

OPPOSITE BELOW
Sultan Bayezid II Complex
Edirne, 1484-1488
Design → Mimar Hayrettin
Model made in → 2000's









ABOVE
Mustansiriya Madrasah
Baghdad, early 13th century

BELOW
Nur al-Din Hospital
Damascus, 1154

OPPOSITE
Selimiye Mosque
Edirne, 1575
Design → Mimar Sinan
Model made in → end of 1990s – beginning of 2000s

Akif Ergüleç Photograph → Tanju Eren

AKİF ERGÜLEÇ TALKS ABOUT HIS FATHER YUSUF Z. ERGÜLEÇ

Born in Istanbul in 1955. He left for the United States of America to study film. In 1974 he registered to the University of Kansas, received his associate degree from social sciences (Associate of Arts), and then went to Los Angeles to continue taking film theory courses at the University of California, Los Angeles (UCLA). He participated in workshops on screenwriting at the American Film Institute and then graduated from the Columbia College Hollywood in 1980 with a bachelor's degree (Bachelor of Arts) in Film and TV. He started his professional career in 1983 as a camera assistant at a film production company, Black Box, in Switzerland. Two years on, he continued his career as a camera assistant at DIDO-Film in Düsseldorf, Germany. Later, he left for London and worked at Rank Film Laboratories and The Animation Partnership on optical effect and post-production until the end of 1980s. In Istanbul, he worked in the many documentary films of documentary filmmaker Suha Arın. In 1992, he worked on the English post-production of six-part documentary films Topkapı *and* Hagia Sophia*—shot on behalf of the Republic of Türkiye, Ministry of Culture—in Los Angeles for their distribution in America. He still films in Türkiye for many foreign documentary film producers, leading amongst which are ARTE Hamburg and PBS Washington DC. Aside from his works in film, he taught courses on film theory and analysis at the Marmara University, Faculty of Communication between 2004-2006, and later, he taught techniques in digital film production at the Private Marmara Academy. He organized talks on art movements and film/philosophy at ITU, İFSAK and various art galleries.*

When my father started working on models I was not born yet. Thus, I will only share what I can remember from my childhood. My father was born in İzmir and that is also where he finished high school. Then he started working at the İzmir Fair in decoration works, probably as someone's apprentice. He had skillful hands since childhood and this feature of his would later make him into a model maker. First, he did his military service and then he arrived in Istanbul.

Through some acquaintances in Istanbul, he was introduced to interior designer Reşat Sevinçsoy and he started working in his workshop in Asmalı Mescit, Beyoğlu. Apparently, there were many others who were sharing this workshop, one of which was Nuri İyem. In addition, the workshop was a gathering spot where many writers and artists would get together. At a moment when Reşat Sevinçsoy was having some trouble with a piece of work, he asked my father, "Can you finish this?" so that he would make his model. This work can be considered as the beginning of his model making. It must also be mentioned that he started building models well before he started his education in architecture. Those who saw his success in model making encouraged him to study architecture. He started his education in architecture by passing the exam of Istanbul Technical University, Faculty of Architecture. He both studied and worked. He also got married and had kids during his studies etc. That is how his adventure began in Istanbul.

When we were kids, we lived around Fındıklı and Gümüşsuyu. The building in Fındıklı where Aksigorta is currently located used to be an inn. That is where his first model workshop used to be. He later had some other workshops on Kazancı Street, and then in other parts of Beyoğlu; these were temporary places, used for short periods of time. He usually liked working at home; that is how we saw what model making was like. When the model work is left to the last three, or four days, there is always a jam; the work never comes to an end, never seems like it will make it to the deadline, the work process goes up to 24 hours. That is when tasks are given and everyone in the house starts working as much as they can. At home, my mother, my sister and I would mostly make the accessories. We had an 'ideal' work environment, the air of which was filled with the smoke of cigarettes and the scent of Peligom and Bally. Even as he worked, he used to look like a boss in his corner. He was like this till his passing; even if he would go out just to buy bread from the shop, he would always put his tie on. That is how he felt comfortable.

He mostly had contact with architects he met at university. These are architects whose names became well-known in Türkiye in that period and onwards. Hayati Tabanlıoğlu is a leading name amongst these; they worked together in the Opera House for many years. He also worked with Vedat Dalokay and Behruz Çinici; there may be a few others, but these are the main

Yusuf Z. Ergüleç and Hayati Tabanlıoğlu at the Istanbul Cultural Palace
Source → Salt Research, Hayati Tabanlıoğlu Archive

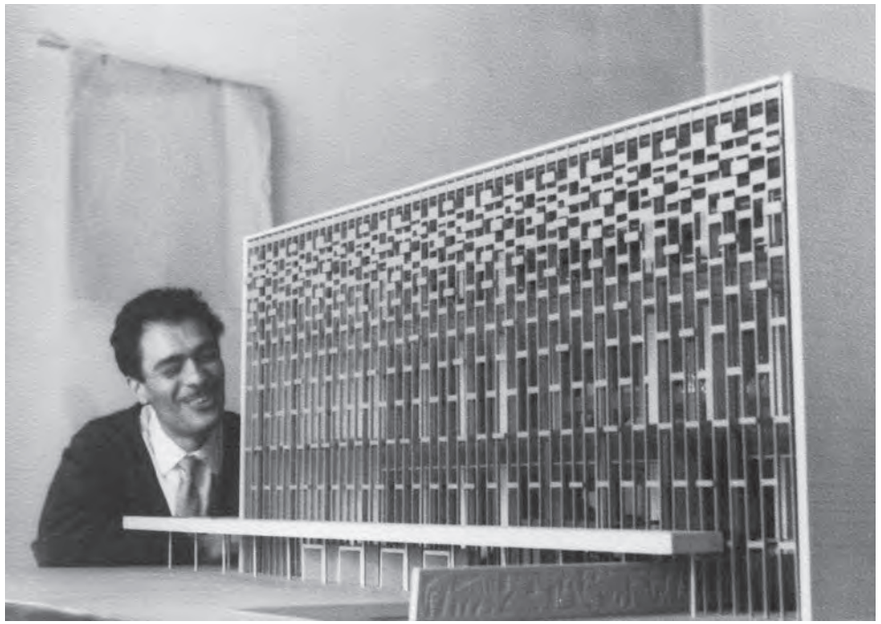
names that I remember. Of course, since the opera construction was in my life from the primary school to the beginning of high school years, I mostly remember the construction site of the opera and the people who worked there.

I was little when he built the model of the Opera Building but the work was always around, he worked on it every day; that is why I remember it clearly. From the front façade of the building to the light installations behind the stage, he built the model of its every single detail. He paid great attention to detail in models, but these were not unnecessary details; he would not compromise on details that would showcase the characteristics of the building and preferred to execute them in the best possible way with the best of materials. The same went for the Opera House model: The backstage would open and all the details of the Grand Hall would appear as though they were seen through the eyes of the performers on stage—together with the seats and the lights on the ceiling. Majority of his models are electrified, they have lights inside. That model was incredible. I had something growing inside me as I gazed at that stage; that hall, that stage and those seats had a great impact on my transition to filmmaking. He had made velvet looking seats by applying spray on plastic.

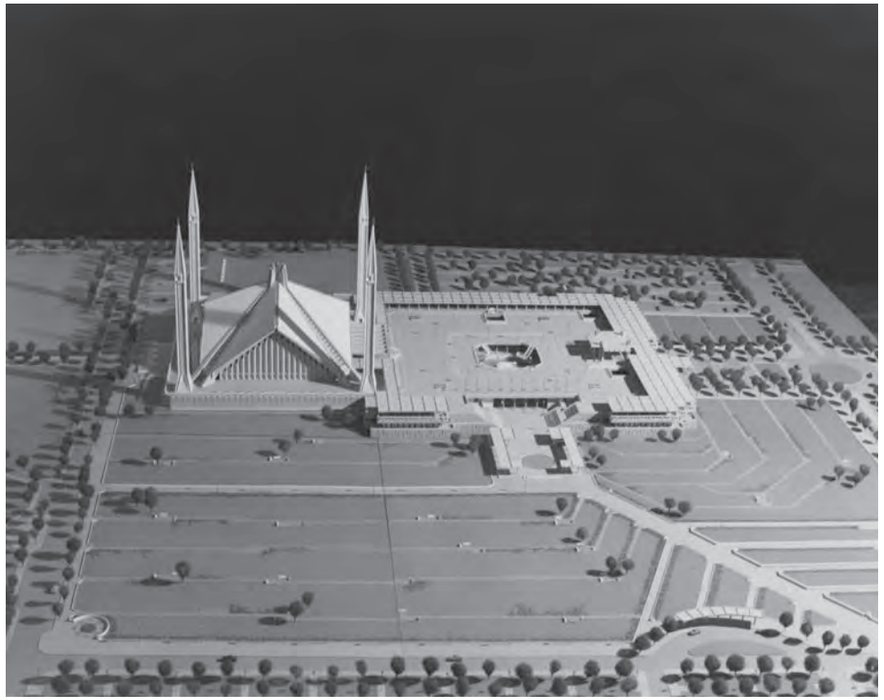
They had built a beautiful construction site next to the building. He always used to take me there as a kid. Hayati Tabanlıoğlu's room was in the entrance. Architects used to work in the long narrow space following that

LEFT AND RIGHT BELOW
The model of Istanbul Cultural Palace showing the main entrance hall and grand foyer
Source → Salt Research, Hayati Tabanlıoğlu Archive

Yusuf Z. Ergüleç with the model of Istanbul Cultural Palace
Source → Salt Research, Yusuf Z. Ergüleç Archive



ABOVE
Project office on the construction site of Istanbul Cultural Palace From front to back architects Gültekin Şallı, Mes'adet Bara, Süleyman Şengelen, Nejdet Ertugan, Yusuf Z. Ergüleç
Source → Yusuf Z. Ergüleç Archive, courtesy Akif Ergüleç



BELOW
Islamabad Mosque, Pakistan, 1969-1986, designed by Vedat Dalokay; model made circa 1985/1986
Source → Salt Research, Yusuf Z. Ergüleç Archive

room. My father's room was at the very back, it was separated with glass. Through the back of that room, one would access the blueprint room. Right next to that there was a big room for multiple uses. It was this room that he used as a workshop to build this model. It was a comfortable, large, voluminous space. I do not know where the model is, or whether it still exists. It was a very beautiful model.

I was not in Türkiye for many years; after my return, the biggest model he built, to my knowledge, is that of the mosque in Islamabad. Hacıbekir had a shop in Beyoğlu; he was working on this model of the mosque in an inn right next to it. I remember Vedat Dalokay coming to that place a number of times. My father built that model on his own. It was a very big model with a plot that contained surrounding parking lots and other buildings in addition to the mosque. The land in four pieces would interlock, followed by the mosque that would be fitted as the fifth piece. The model was sent to Pakistan. I, too, worked on that model quite a lot so I remember every single detail. You can see the details of the interior by lifting the upper shell. As he was building the model, the traffic on İstiklal Avenue was cut off; the tramlines were being laid. It was going to be turned into a pedestrian area without any car traffic, I remember that very clearly. Hence, it is possible that the model was built in 1985, or 1986. The floor on which this model was produced belonged to his architect friends, Abdullah Ebussuudoğlu, with whom my father would work on his later works.

There were some works that he did as an architect. For example, he worked with his friend from his military service in Finike, Türker İnanoğlu, and he made the decoration of his offices in various places; they also worked together on the National TV and Film Studios in Kavacık and the Yumurcak Cinema in Beşiktaş. They also worked together on Beyoğlu, Atlas, Saray and Şişli Kent cinemas of İrfan Ünal, another filmmaker. He did some project works with a company, named Tokar [which provided services in air conditioning, airing, cooling, and other fields in thermal engineering]. There is also this company in Ataşehir named Gemont [active in the establishment of industrial facilities] whose owner used to be an old friend of my father; he supported their constructions ranging from small office decoration to larger scale works. I do not know the Güven Insurance well since it coincides with the years when I was not in Türkiye. Yet, I had seen it when I came for the summer holiday: My father had a small office on Bankalar Avenue, he used to go there because he was working as a controller during the construction process of this building. Later, he also implemented the decoration. They [i.e. The Ministry of Public Works] had hired my father to finish the Embassy of Lisbon, whose construction had started at the end of the 1960s, or the beginning of the 1970s, but was only finished halfway.

His model making was at the forefront and he took this work very seriously. However, the reason for starting to make models was to provide financial income; he had no other goals. When his dexterity came together with his architectural education, later on, model making came to occupy a significant place in his life. I know that he looked at the model as a work of

art. Of course, after working for days, until the morning, when the model was finished and sent away, there was a sense of relief, but there was also a sadness of the model being sent away; this was always the case.

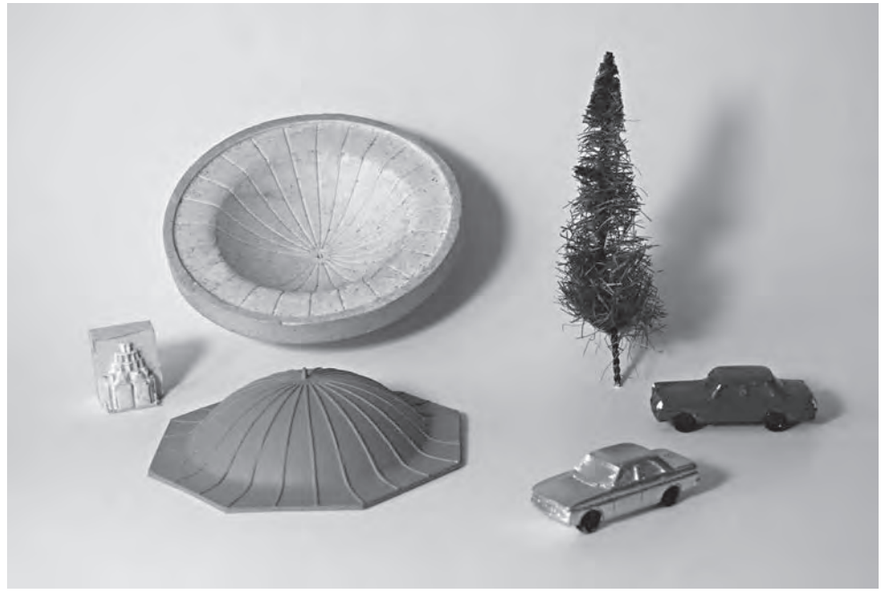
He built models with different levels of detailing depending on the structure of the project. There are photos in the albums, he also built models that only showcased the form but since he liked playing with tiny things, in general, he would go into details. There is a need to use different materials to bring those details forward. In that period, that is the end of 1950s, 1960s and a significant part of the 1970s, it was not easy to find materials in Türkiye like you would in Europe. Even if he could find, perhaps he was not able to buy it; I do not know. That is why he used to produce many things himself. There were certain types of cardboards that he used; he would stack them on top of each other with glue and obtain new layers of varying thickness and hardness. He would later paint them in synthetic paint (auto paint) with the use of an airbrush and obtain cardboards in different tones and colors as he liked. He used mica quite a lot in the making of windows/glass; another material that he frequently used was cork. These were available in the market. Every time I traveled from abroad, I brought what he used to call "grass, plants and insects," a material sold in powder form and used for making grass. If someone else was coming from abroad, he would also ask them to bring some for him. The important thing for me was the making of accessories since he had me do them myself. My mother, my sister and I worked on human figures, cars and trees that were to be placed specifically in the model of the mosque in Pakistan. Indistinguishably beautiful trees of different sorts were made at home. Twig brooms were used as material; there was also something thin like cotton. Steel wools were also used but they are usually silver in color so they would be painted in green with an airbrush. He would mostly have me do the automobiles. When I was a kid, I was given some electric train sets with little plastic cars as accessories. By total coincidence, they used to fit the scale of many of the models that he made. Then I would take molds out of them in two pieces; one would be the bottom and the other would be the top part. We would pour plaster into them. Those two pieces would be glued to each other, the sides would be sanded, and thus, a car would be made from plaster. Then we would sit and paint them. Various threads would be twisted to be made into palm trees. As assistants, we made quite a lot of things like this at home. He made models of housing settlements comprising of small villas. For example, of course, he would use normal glass so that the depth of the pool would become visible; he would also stick a blue folio underneath.

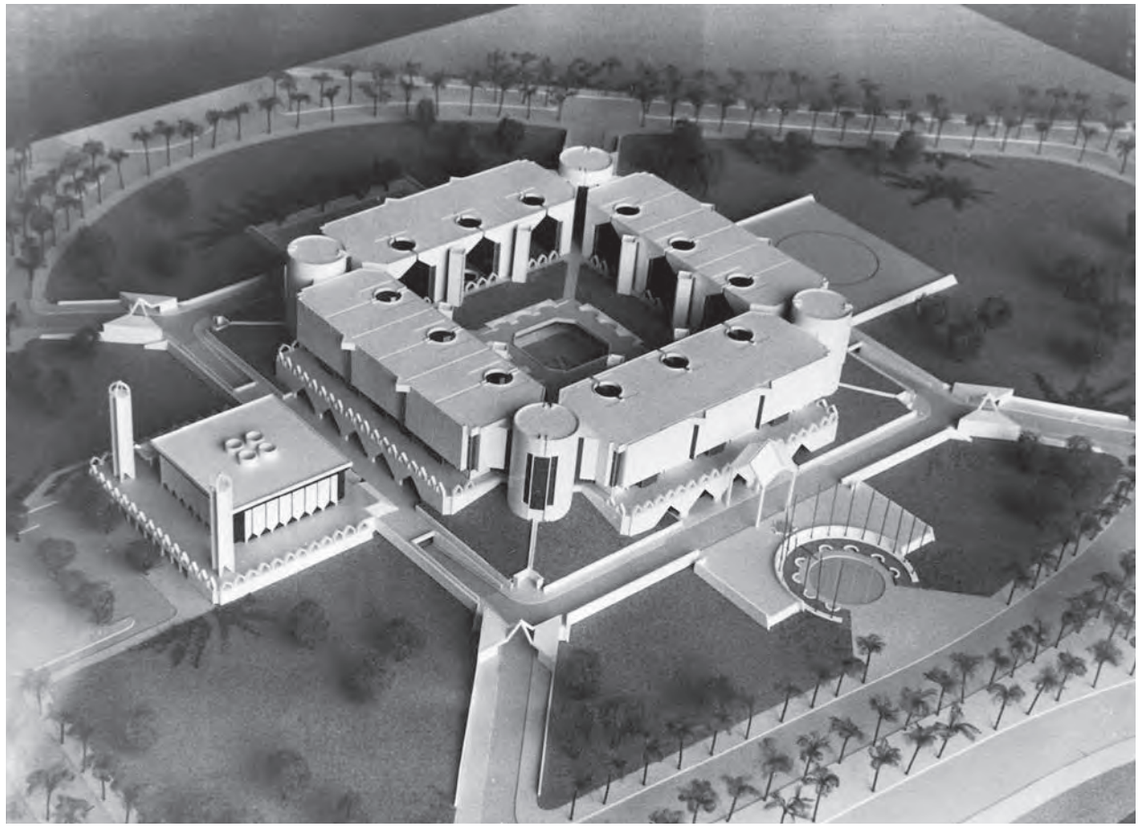
The level of details can be observed at its best in the last two models that he built. The last model he built was that of the Selimiye Mosque in Edirne. He had also made both the restoration and the model of many old buildings in Büyükada. One of those is the Agopyan Mansion, which is currently in use as a boutique hotel. He had worked a lot on the details in both models, such as the engravings on the façades.

My father had a photographer friend, with whom he met when he started working in the workshop of Reşat Sevinçsoy: Adil Arıkan. He was

ABOVE
Silicone mold and pieces made with the mold, handmade accessories
Photograph → Akif Ergüleç

BELOW
Model of the Ministry of Foreign Affairs in Saudi Arabia, designed by İlhami Ural and Vedat Dalokay (which won the fifth place in the international architectural competition), 1980s
Source → Salt Research, Yusuf Z. Ergüleç Archive

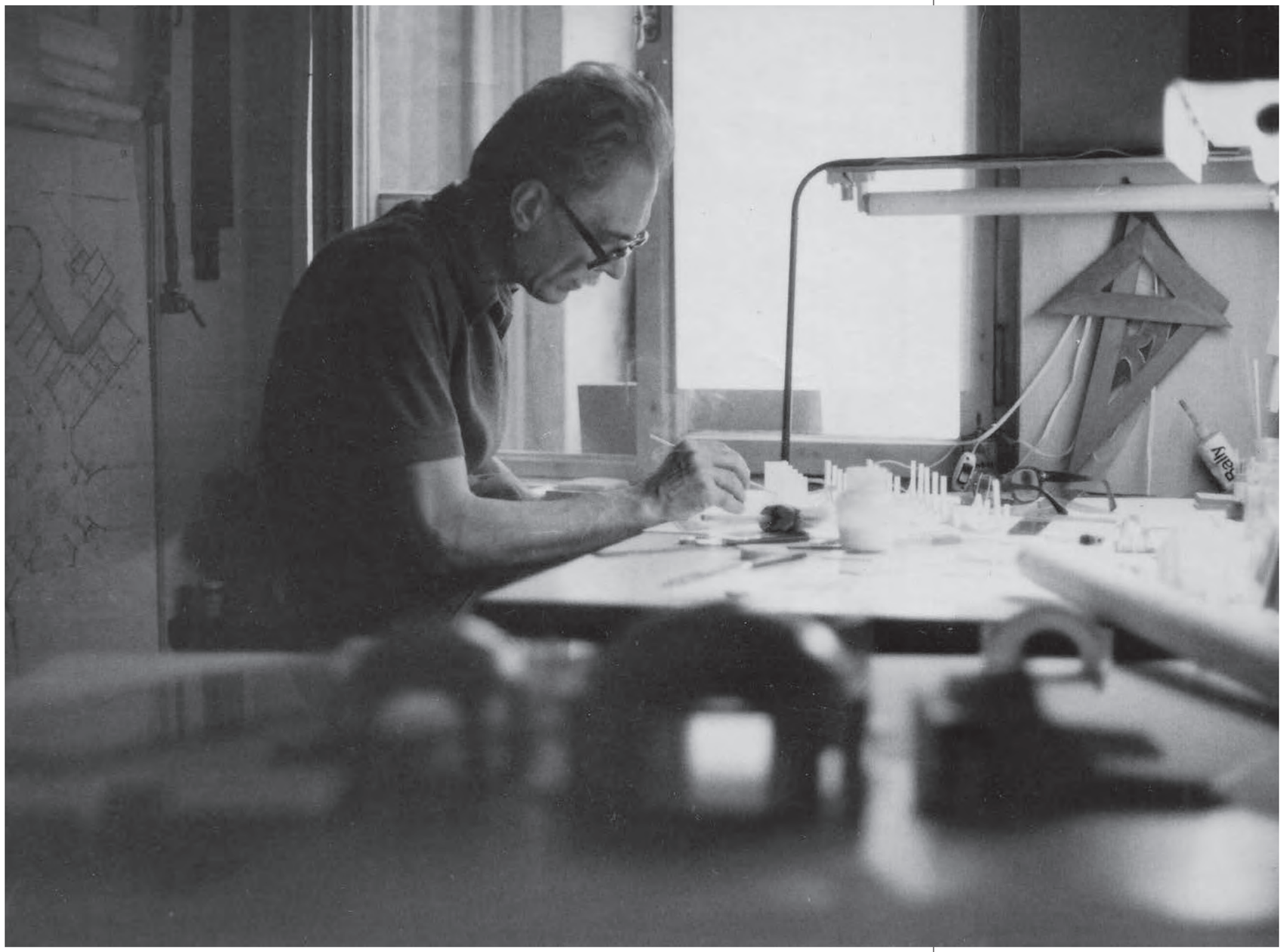




ABOVE
Selimiye Mosque
Source → Salt Research,
Yusuf Z. Ergüleç Archive

OPPOSITE
Büyükada Agopyan Mansion
Source → Salt Research,
Yusuf Z. Ergüleç Archive

one of the most prominent photographers of the time. He had a studio in Beyoğlu also. Photographs of models built by my father were taken by Adil Arıkan. In the final periods, after Adil Arıkan passed away and I returned, he had me do the photography. However, all the black and white photographs were taken by Adil Arıkan (Foto Akademi). I remember the two studios of Adil Arıkan, they were both in Beyoğlu. The first was past St. Antoine Church, on a side street perhaps before the Embassy of Russia. The one prior to that studio was on Yeşilçam Street. Since I was interested in photography, I used to go to his studio quite often; I did quite a lot of work in his dark room. After Adil Arıkan, Foto Akademi was taken over by his assistant Erdal Aksoy. They were also lecturers at the Mimar Sinan University. There are also some photographs taken by Erdal Aksoy. My father had me do the ones after that. In that period, Adil Arıkan used to work in black and white only; he did the processing and printing himself, without leaving any job to others. Incredible works were coming out of his dark room and studio. He predominantly did architectural photography. There are only a few photographs of landscape,



city, or people. A friend of his once insisted, “I have a relative who would like to have his picture taken; take a nice portrait of his,” and so he did. The man apparently said, “My nose looks crooked!” In fact, his nose was crooked. After this incident, he never let anyone step into his studio. He used to say, “I will take photographs of models, buildings as I do and wish; I do not want to deal with people.”

My father was not a very social person. Aside from a few friends that he chose and knew, he did not like mixing, or dealing with people. That is why we can say that his life in architecture never developed much. His architecture was limited to several works given to him by his own friends. That is why he loved model making. Because it is a job that he used to do on his own. This characteristic, which has passed down from the father, can also be observed in me. I can understand him from that perspective. In response to your question on whom he might have employed, or trained, I do not have much to say because when he went out, even in the workshop, he used to work on his own. He was at home most of the day, anyway, and he used to call for us when he needed help. There is a financial aspect to it, of course, but the kind of work he did was good. He had a perfectionist side to himself as well, which stemmed from not wanting to be criticized after the fact. Let us do this job all at once and let it be perfect, so that we do not hear of any complaints after the whole job is finished. That was his general mood. That is why, he preferred playing with his own hands and eyes for twenty-four hours. He felt much happier at his desk, on his own.

This text was put together with the use of excerpts from an interview with Akif Ergüleç, conducted by Pelin Derviş on 21 August 2017.

Yusuf Z. Ergüleç while working on the model of Islamabad Mosque, 1985/1986
Photograph → Akif Ergüleç
Source → Salt Research, Yusuf Z. Ergüleç Archive

Source > Selahattin Yazıcı Archive

SELAHATTİN YAZICI

SELAHATTİN YAZICI

Born in 1931 in the city of Galați, Romania. Came to Türkiye in 1939. Graduated from the Vefa High School in Istanbul. In the two years when he studied at the Istanbul University, Faculty of Law, he was an illustrator for picture plates and graphic novels. With the encouragement of Behruz Çinici, he started making models under Yusuf Z. Ergüleç and gained experience. He continued his professional works, which he started in 1957, until 1964 in Istanbul, and then carried on in Ankara following this date until 2010. In the mid-1970s, at the suggestion of Orhan Alsaç, he started teaching model making as an expert at the Ankara State Academy of Engineering and Architecture. He received the Arts Award (1996) at the 2nd Architecture Awards of the Turkish Association of Architects in Private Practice (TSMD), and the Contribution to Architecture Profession Award at the 10th National Architecture Awards of the UCTEA Chamber of Architects (2006).

During his apprenticeship at Yusuf Z. Ergüleç's workshop, he worked in the production of the models of Levent 1 Housing Settlement (Istanbul), Kocatepe Mosque (Ankara), Moda Sea Club (Istanbul) and the Istanbul Cultural Palace. The first model he professionally worked on was the Petrol Ofisi Haedquarters (Ankara). He moved to Ankara for he was encouraged to do so by Behruz Çinici and Vedat Özsan to build the models of their buildings, METU and Ulus Ziraat Bank facilities, respectively. Models of almost all the buildings of METU (except for the dormitories and some laboratory buildings) were built by Yazıcı; some of these models are still being exhibited at METU.

He produced models for large-scale university campuses; residential, apartment, hospital, commercial centers, hotel and holiday resort projects; road, highway, underpass and overpass projects; dam and various industrial facility projects. Amongst his major model works are projects like university campus buildings such as the Erzurum Atatürk University, Cebeci Higher Education Dormitory for 2000 People (Ankara), Middle East Technical University (Ankara), Uludağ University (Bursa), Süleyman Demirel University (Isparta), Çukurova University (Adana), Hacettepe University (Ankara), Selçuk University (Konya), Muğla University (Muğla) and the models of hundreds of buildings in these campuses at varying scales; dam models like the Ilısu and Kurtboğazı; various mosque models, leading amongst which is the Islamabad Mosque (Pakistan); Istanbul Textile Traders' Market (Istanbul), Emek Commercial Center (Ankara), Turkish Language Association (Ankara), Yapı Kredi Plaza (Istanbul), Atakule (Ankara), Malazgirt Victory Monument and Adjacent Facilities (Muş), the Summit Minar in Lahore (Pakistan). Besides, he also built the models of mosques, residential settlements, various Olympic complexes, hotels, business centers and ministry buildings in Saudi Arabia, Russia and Turkic Republics.

As far as it could be identified, amongst the architects, landscape architects and urban planners that he worked for are Levent Aksüt – Yaşar Marulyalı, Öner Aktürk, Orhan Akyürek, Neşet-Şaziment Arolat, Murat Artu, Kemal Ahmet Aru, Zafer Aldemir, V. Gönül-Mustafa Arslan Aslaner, Turgay Ateş, Sezar Aygen, Raci Bademli, Cengiz Bektaş, Orhan Berk, Ayhan Böke – Yılmaz Sargın, Ragıp Buluç, Numan Cebeci, Selami Cömertoğlu, Altuğ-Behruz Çinici, Danyal Tevfik Çiper, Ercan Çoban, Vedat Dalokay, Abdullah Demir, Özgür Ecevit, Erdoğan Elmas, Salih Erbora, Yüksel Erdemir, Coşkun Erkal, Abdullah Erkan, Umur Erkman, Lami Eser, Faruk Eşim, Davran Eşkinat, Mukbil Gökdoğan, Zafer Gülçur, Celal Abdi Güzer, Yakup Hazan, Tanju Kaptanoğlu, Merih Karaaslan, Ali Kemal Karahan, Affan Kırımlı, Erhan Kocabıyıkoğlu, Orhan Kutay, Ahsen Mocan, Yalçın Oğuz, Fatih Okur, Emin Onat, Esen Onat, Hasan Özbay, Gündüz Özdeş, Vedat Özsan, Ali Osman Öztürk, Yılmaz Sanlı – Yılmaz Tuncer – Güner Acar, Yurdanur Sepkin, Erkut Şahinbaş, Hayati Tabanlıoğlu, Ziya Tanalı, Ayhan Tayman, Doğan Tekeli – Sami Sisa, Enver Tokay, Muhlis Türkmen, Yılmaz Uğurlu, İlhami Ural, Edip Önder Us, Murat Uslu, Özcan-Semra Uygur, Nuran Ünsal, Bekir Ünüvar, Oktay Veral, Oral Vural, Affan-Nesrin Yatman, Ertur Yener.

He developed special techniques in the use/production of materials, cutting, painting and gluing. Yazıcı, the most active model maker of the 20th century architecture in Türkiye (for over two hundred and fifty projects), worked in partnership with Mehmet Savaş between 1976-2009. Savaş has been producing architectural models in his own workshop in Ankara since 2009.

Although he initially took the photographs of his models himself, he later worked with Atölye MAT, Mustafa Türkyılmaz, Necmettin Külahçı, Gültekin Çizgen and Melih Uçar.

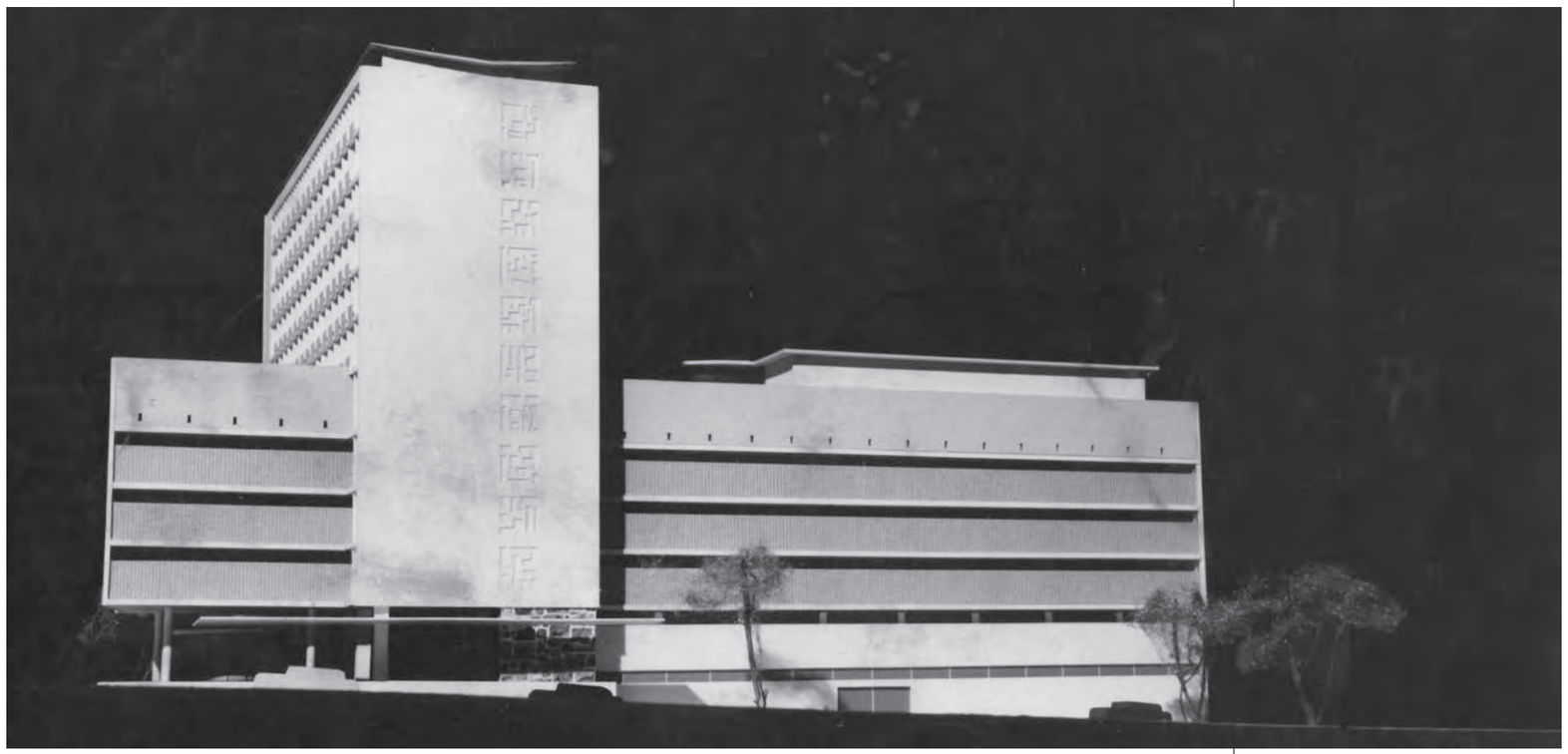
The source of photographs in this section, except otherwise mentioned, is the archive of Selahattin Yazıcı.

A SELECTION FROM THE MODEL WORKS OF SELAHATTİN YAZICI

Model photographs in this section were selected from photo albums prepared by Selahattin Yazıcı, and other photographs in his archive. Date information noted on the labels indicates the time span between the start of the project and the completion of implementation. Other information such as the scale, production date and photographer of the model were retrieved from original documents in the archive. Models dated between 1976-2009 were produced by Selahattin Yazıcı and Mehmet Savaş.

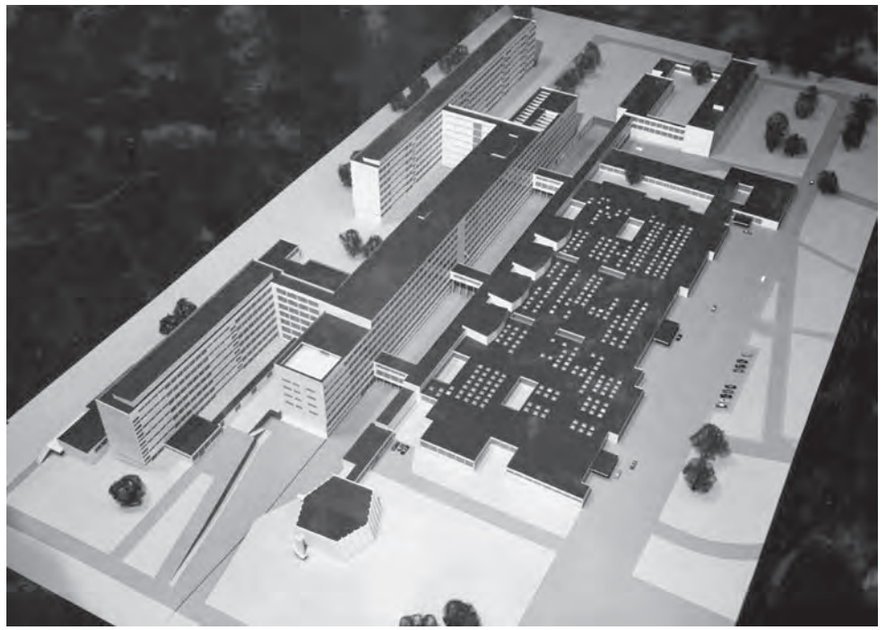
Comprising of more than three thousand photographs, receipts and other documents, the Selahattin Yazıcı Archive is being digitized and catalogued with the support of METU Faculty of Architecture. Following the completion of these works, the Salt Research, Architecture and Design Archive will make the Selahattin Yazıcı Archive accessible online.

With thanks to Zafer Akay, T. Elvan Altan, Pelin Yoncacı Arslan, Celal Abdi Güzer, Hasan Özbay and Mehmet Savaş who provided support in the identification of projects; and Saliha Aslan and Elif Bilge for their contributions to the identification and cataloging processes.



ABOVE
Ankara Mall
First prize winning project
in the architectural project
competition
Ankara, 1956
Design → Ayhan Tayman, Behruz
Çinici, Ayten Seçkin

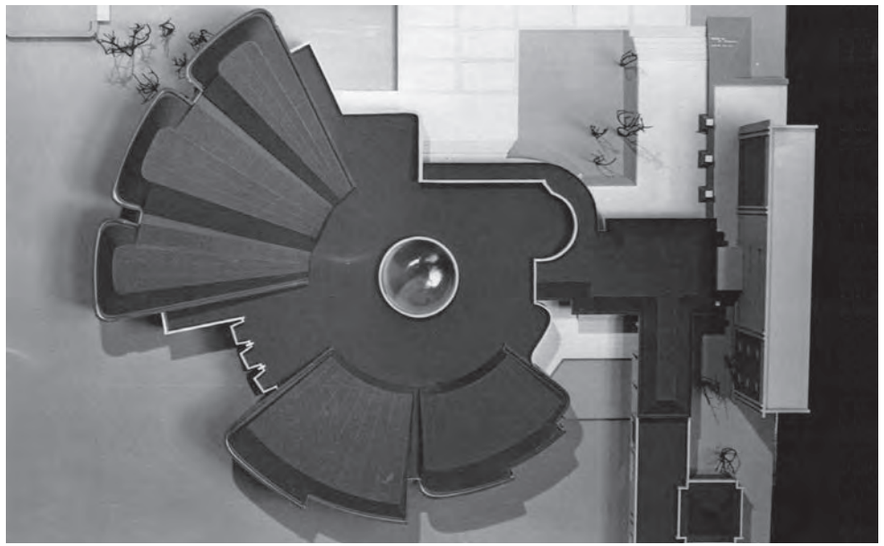
BELOW
Ataköy Settlement Zone I and II
Istanbul, 1958
Design → Ertuğrul Menteşe, Firuzan
Baytop, Muhteşem Giray et al
Client → Emlak Kredi Bank
Model made in → 1959
Scale → 1/500



ABOVE
House between Rumelihisarı and Baltalimanı
Istanbul, end of 1950s, or beginning of 1960s
Design → Ayhan Tayman

BELOW
Ege University, Faculty of Medicine and Hospital
Bornova, İzmir, 1961-1970s
Design → Hüseyin Baban, Orhan Demiraslan, Uğur Gündeş, Vahit Erhan
Scale → 1/200

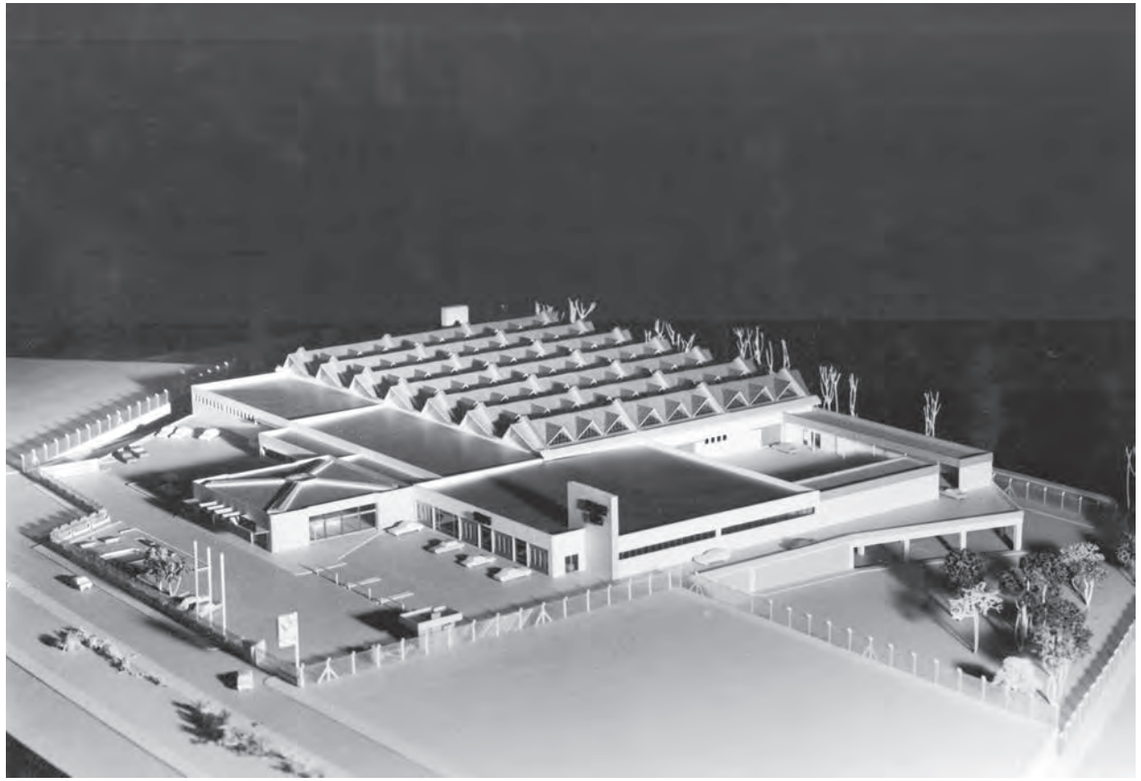
METU Campus Settlement Plan
First prize winning project in the architectural project competition
Ankara, 1961-1980
Design → Altuğ-Behruz Çinici
Scale → 1/500

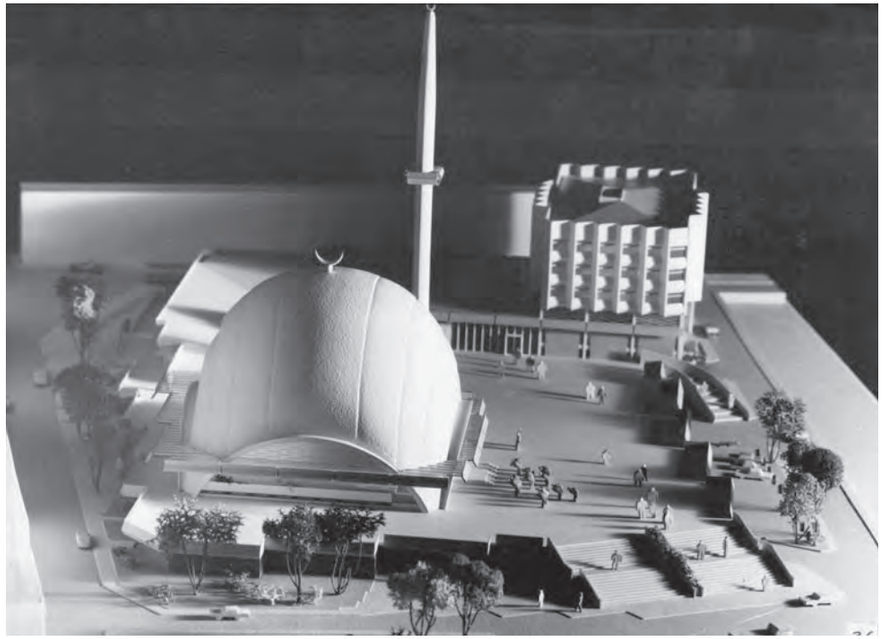


METU Faculty of Arts and Science, Amphitheaters Group
Ankara, 1966-1967
Design → Altuğ-Behruz Çinici

ABOVE
İşbank Headquarters
Ankara, 1970-1976
Design → Ayhan Böke – Yılmaz Sargın

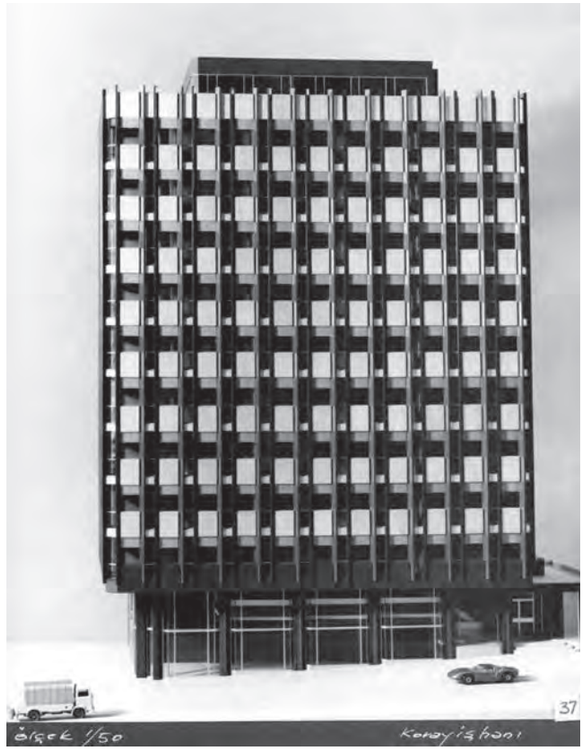
BELOW
İşbank Center of Information Technologies
Ankara, 1972
Design → Lemi Varnalı





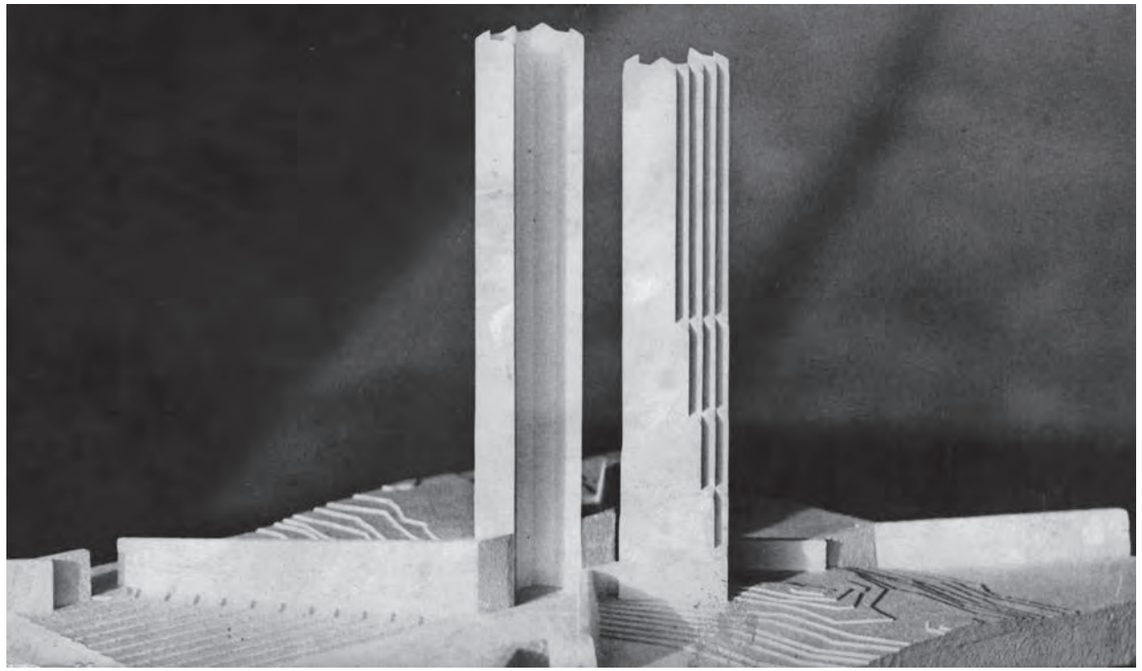
ABOVE
Renault-Mais Service Station
Ankara, 1973
Design → Nejat Ersin
Scale → 1/200

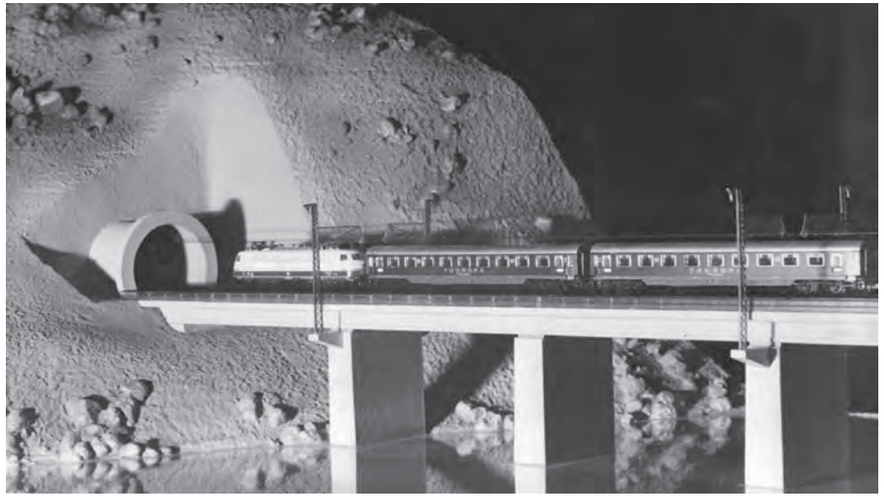
BELOW
Samsun Religious Complex
First prize winning project in the architectural project competition
Samsun, 1973
Design → Vedat İşbilir – Sevinç Şahin
Scale → 1/200



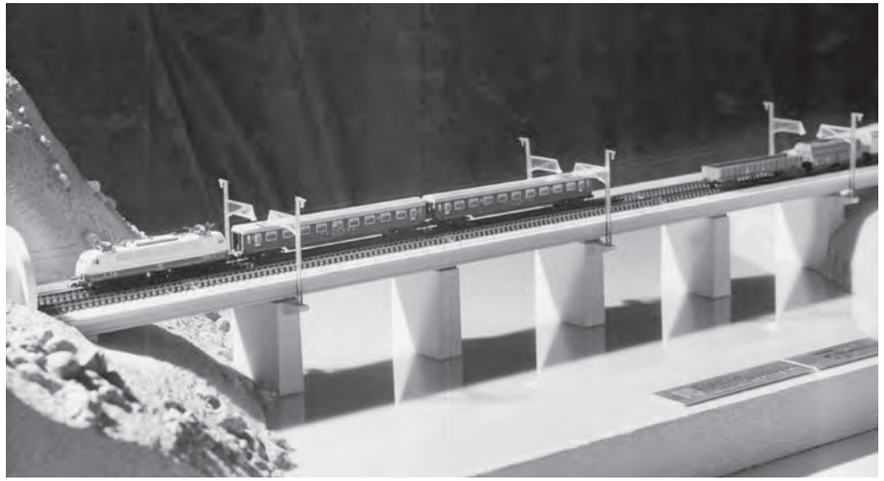
ABOVE
Koray Commercial Center
Ankara, 1973-1975
Design → Vedat Özsan
Scale → 1/50

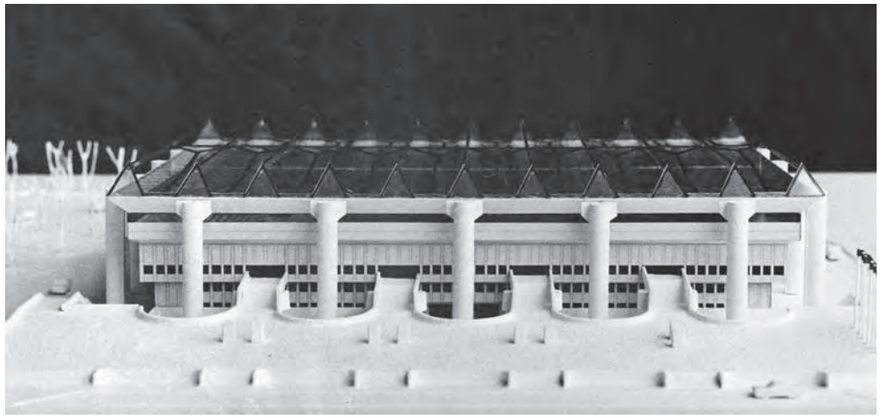
BELOW
Malazgirt Victory Monument and
Adjacent Facilities
First prize winning project in the
architectural project competition
Muş, 1973-1986
Design → V. Gönül-M. Arslan Aslaner;
with Hami Gürün, Süheyla-Ertekin
Aykurt



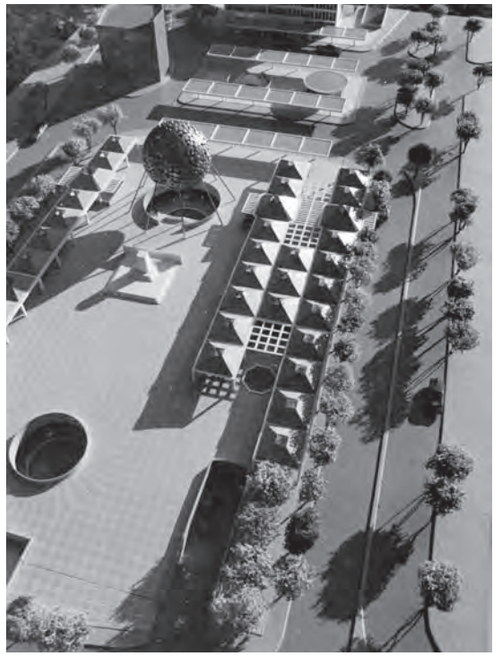


Bridge and Tunnel (Ayaş Tunnel)
on the Ankara-Istanbul Rail Line
Ankara
Model made in → 1976
Scale → 1/333



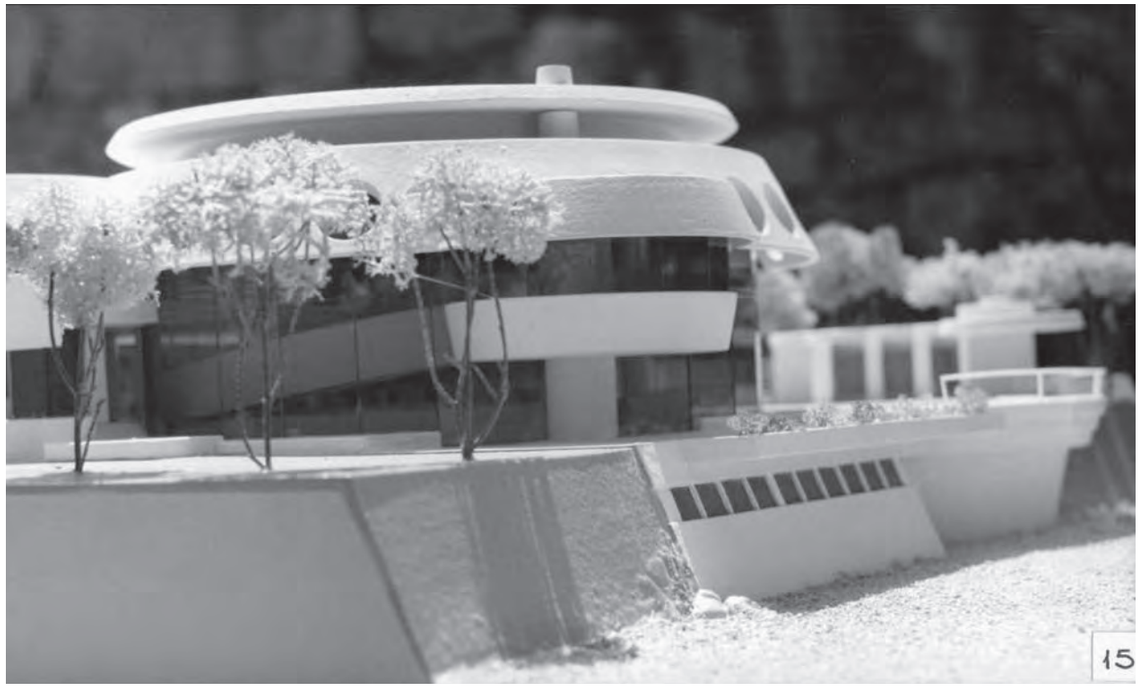


Abdi İpekçi Sports Hall
Istanbul, 1978-1989
Design → Ziya Tanalı, Ercan Yener,
Ragıp Buluç



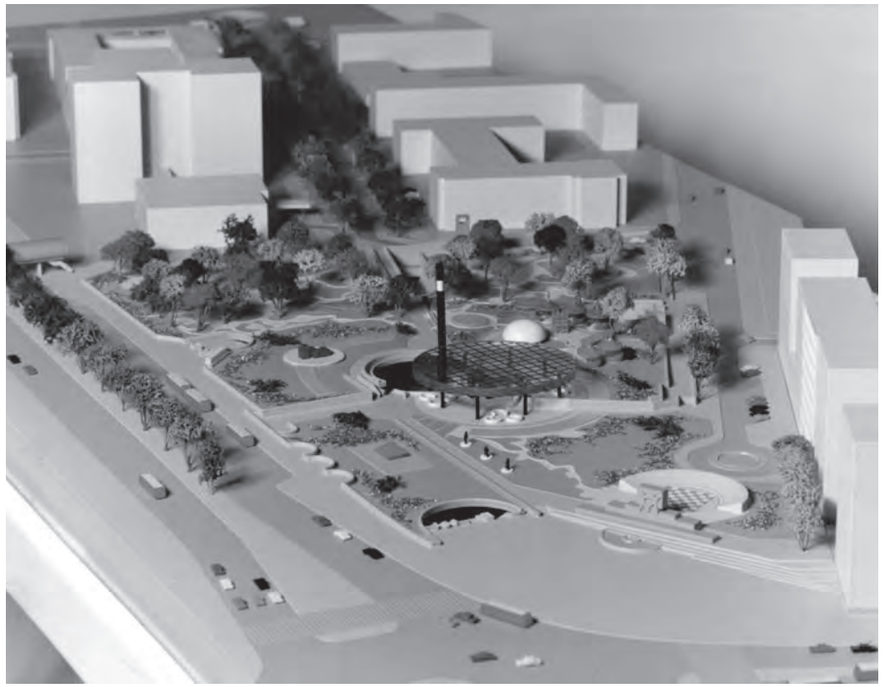
ABOVE
Religious Complex
Proposal prepared for the
architectural project competition
Ankara
Design → Sezar Aygen

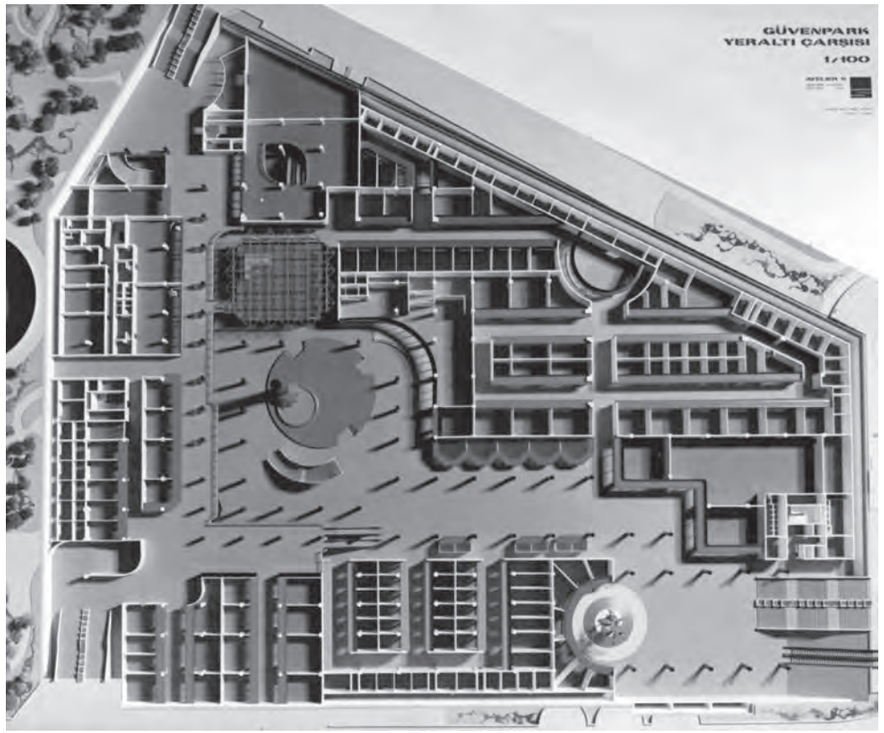
BELOW
Medina City 2000 Villa
Residential Project
Saudi Arabia, 1980s
Design → İlhami Ural
Scale → 1/500



ABOVE
Mustafa Arif Yavuz House
Mersin, 1982
Design → Danyal Tevfik Çiper
Scale → 1/100

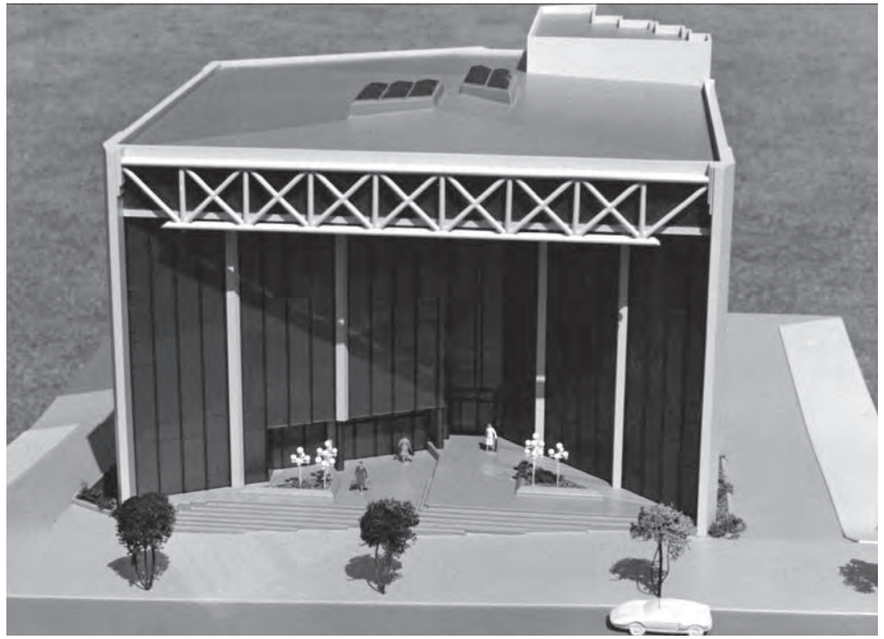
BELOW
Grand National Assembly of
Türkiye, Deputy Housing Complex
Ankara, 1984
Design → Altuğ-Behruz Çinici
Scale → 1/50





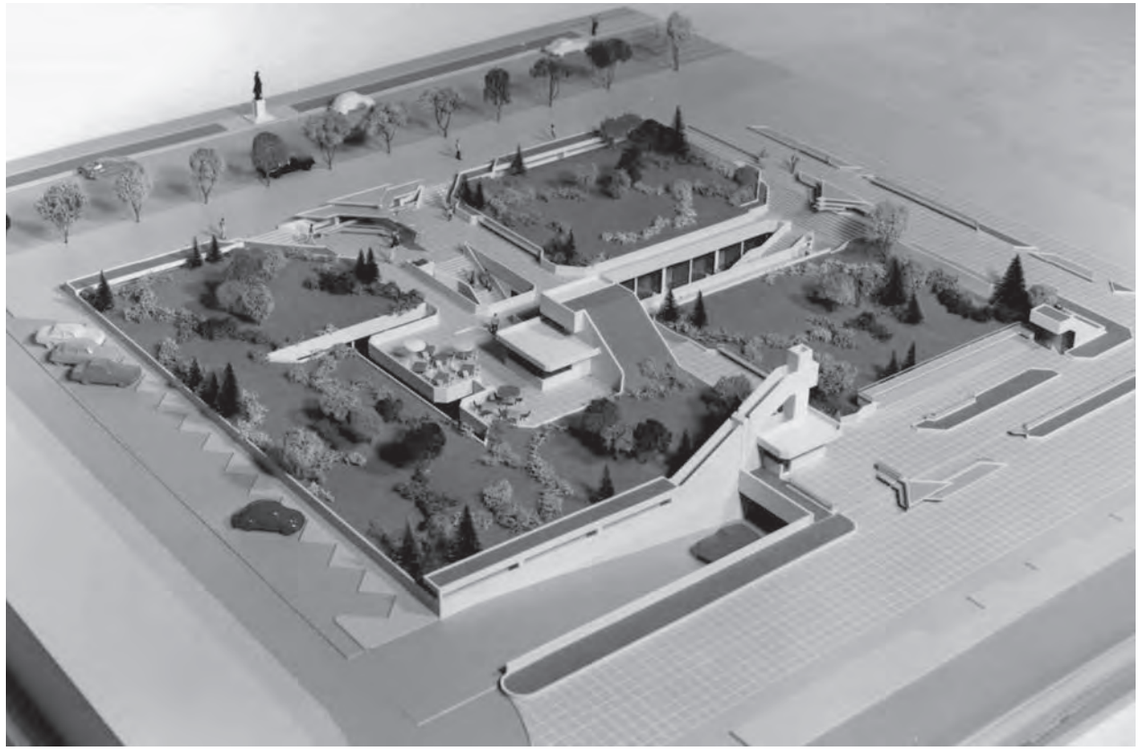
ABOVE AND BELOW
Güvenpark Underground Market and Parking Lot
Ankara, 1986
Design → Sezar Aygen, Oktay Veral
Scale → 1/500 & 1/100

OPPOSITE
Ankara Coach Station and Hotel
Ankara, 1985-1995
Design → Davran Eşkinat, Yılmaz Serter, Mehmet Aslantürk, Cemal Yıldız, Mustafa Atukalp



ABOVE
Atakule
Ankara, 1986-1987
Design → Ragıp Buluç

BELOW
Şekerbank Headquarters
Ankara, 1986-1989
Design → Oral Vural

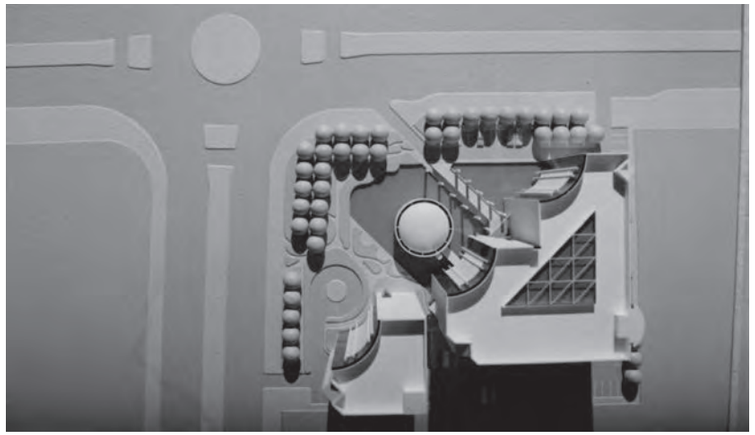


ABOVE
Zafer Park
Ankara, 1987-1988(?)
Design → Turgay Ateş
Scale → 1/100

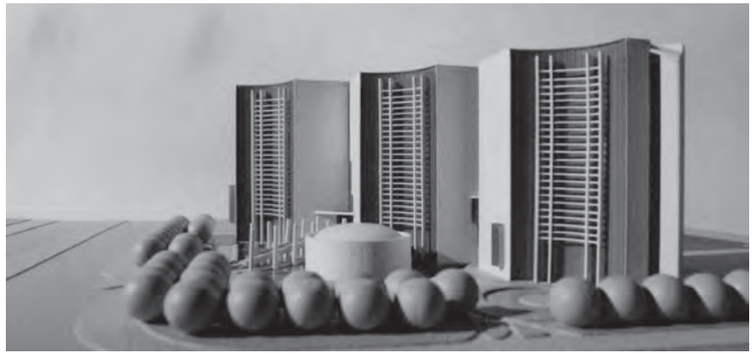
BELOW
Central Bank of the Republic of Türkiye, Trabzon Branch Building
First prize winning project in the architectural project competition
Trabzon, 1990-1995
Design → Affan-Nesrin Yatman

ABOVE
Terzibaba Mosque Complex
Erzincan, 1990-2002
Design → Danyal Tevfik Çiper

BELOW
Antalya Airport
International Terminal
First prize winning project in the architectural project competition
Antalya, 1991-1998
Design → Tekeli-Sisa Architectural Partnership
Client → Bayındır İnşaat
Model made in → 1997
Scale → 1/333



KOSGEB Presidential Building
Achieved special mention in the architectural project competition
Ankara, 1993
Design → İlhami Ural – Adnan Ural

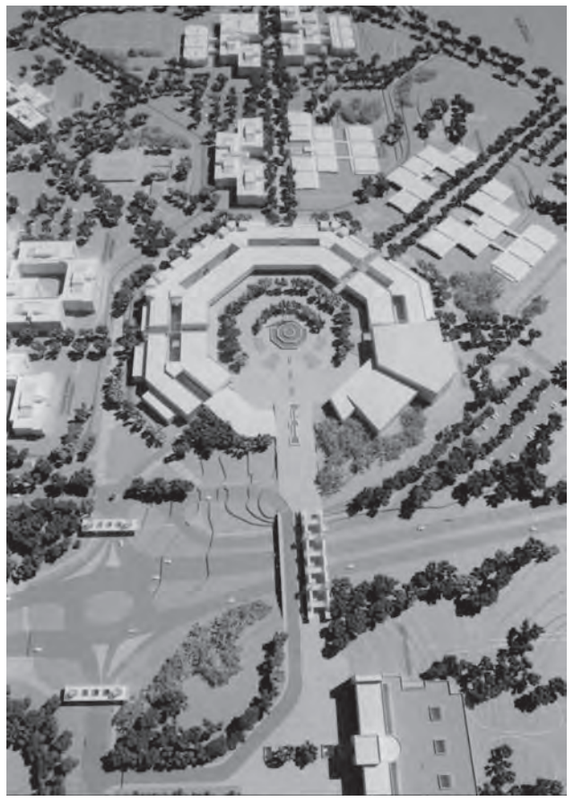


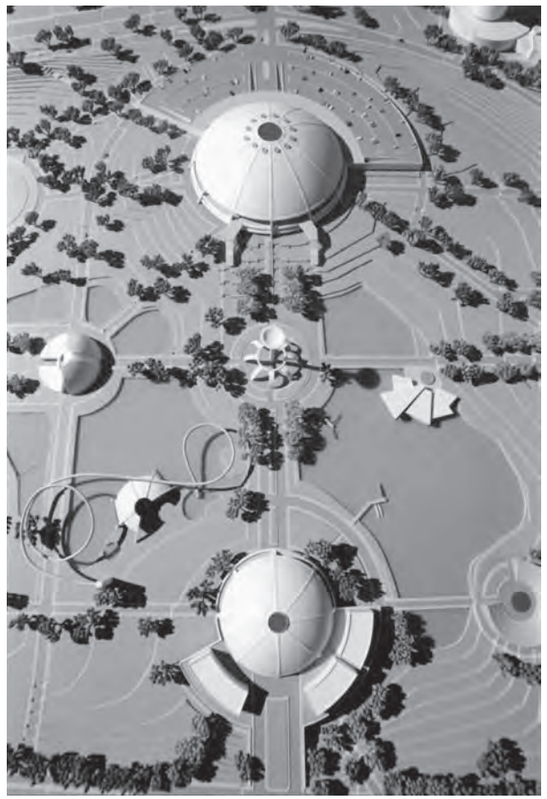
YASEM – Center of
Construction Sector
First prize winning project in the architectural project competition
Gaziantep, 1993
Design → Özgür Ecevit, Azize Ecevit, Turgut Soğancı
Model made in → 1995
Scale → 1/200

ABOVE
Halk Sigorta Headquarters
Istanbul, 1995-1997
Design → Sezar Aygen – Oktay Veral; interior design → Mustafa Öney – Mustafa Toner

BELOW LEFT
Süleyman Demirel University
Isparta, 1995-1998
Design → Ertur Yener, Erdoğan Elmas, Zafer Gülçur, Çağla Akyürek Elmas, Can Elmas
Scale → 1/2000

BELOW RIGHT
Ashgabat Olympic Park
Turkmenistan, 1998
Design →Affan-Nesrin Yatman
Model made in → 1998
Scale → 1/2000





ABOVE
Cumhuriyet Tower
Ankara, 2000s
Design → Ragıp Buluç
Scale → 1/200

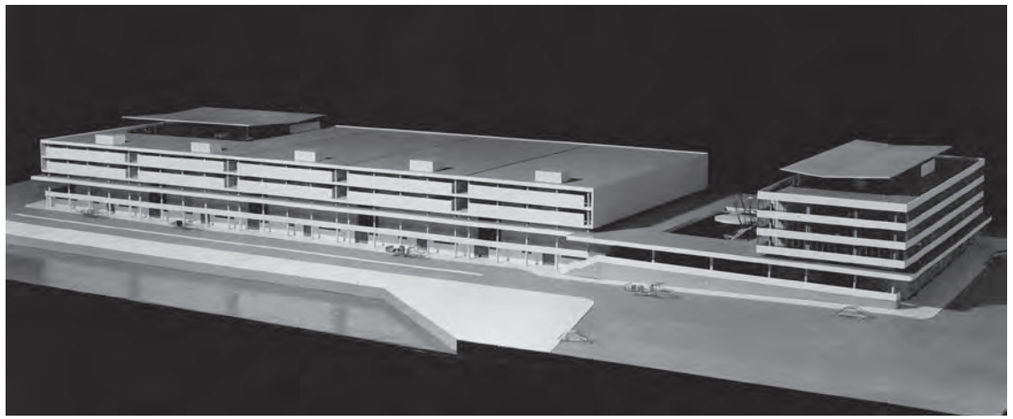
BELOW
Kuğulupark Business Center
Ankara, 1999
Design → Erhan Kocabıyıkoğlu
Scale → 1/100

SELAHATTİN YAZICI TELLS HIS STORY

At the end of junior high school and the beginning of high school, I used to make cliché drawings for Babıali. At the same time, I was producing one-on-one copies of *Binbir Roman* (graphic novel) because due to the printing techniques of the time, they had to be copied with the use of a ruling pen, or a dark-colored pen. That used to bring in some money. In that period, my friend from junior high school, Behruz [Çinici], was an assistant at ITU Chair of Urban Planning. That is where the Levent and Etiler projects of Kemal Ahmet Aru were being developed, and of course, where the models were being built. However, the time was tight, and it was difficult to finish the works on time. Since Behruz knew what I was capable of, he said, "Selahattin, come and have a look whether you can do it." I went to Taşkışla and did some work. Yusuf Ergüleç, who later became my master, was building models there. He probably said I could do the work, regarding that I started building models there.

I worked with Yusuf Ergüleç for two years. In that period, one of the most important jobs at our hands was Vedat Dalokay's Kocatepe Mosque and the other one was Professor Emin Onat's Moda Sea Club. That is, in my years of apprenticeship, I was involved in the model works of these projects. Master Yusuf joined in the Atatürk Cultural Center project (ACC; Istanbul Cultural Palace, as it was named back in the day). What I mean is, he stopped working independently and started to work there as a government official [on behalf of the Ministry of Public Works]; he contributed greatly to the construction of that building. He worked in every single stage of the project. It was an important piece of work. Probably no one else could do it because he had a great knowledge in so many subjects. He was someone who knew both about model making and other subjects that surrounded it. He built many lighting and decoration models. Despite all his knowledge, my master would never give hints like, "This is like this, that is like that" to the people who worked with him. You needed to learn by observing. He was someone who worked meticulously. He used to work spick-and-span with his cuffed sleeves and tie on. I was not like that. From tip to toe, my trousers and shirts would be covered in a crust of paint and UHU.

Unkapanı Bazaar, Office and Storage Facilities, Istanbul
First prize winning project in the architectural project competition, designed by Yusuf Z. Ergüleç, Fikret Cankut, Suat Sömer and Oktay Benice, 1959
Maket → Selahattin Yazıcı
Source → Salt Research, Yusuf Z. Ergüleç Archive

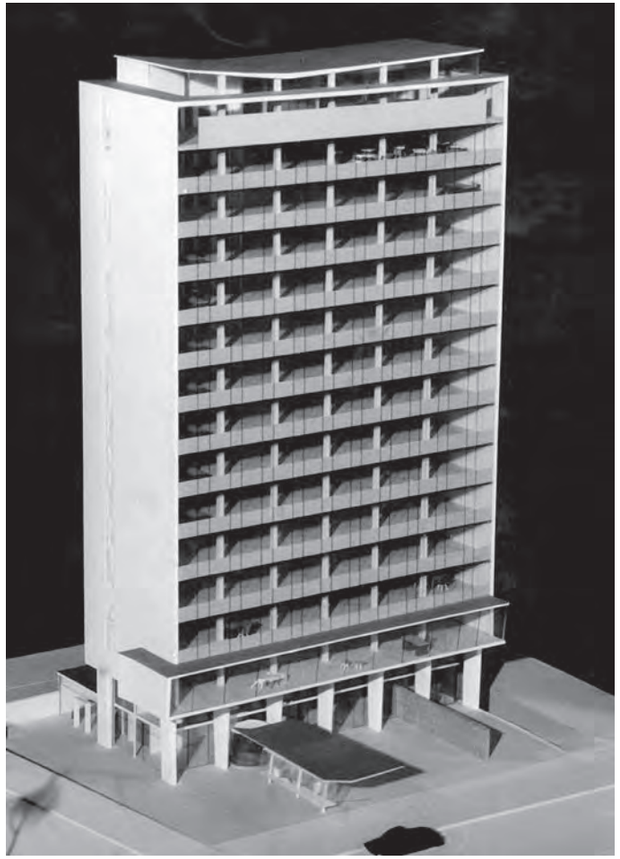


At the start, a 1/200 scale model of ACC was built. I did most of that but then Yusuf built the 1/50 scale version all on his own because he had stopped working independently and started to work there. His contribution to that was immense. He was very knowledgeable about whether and how the wishes of the architect, or the commissioners, could be reduced to the model scale.

I do not know whether he was a good architect but he had won an award in a competition: He had received the first prize for a market, office and storage project in Unkapanı. I built the model of that project myself for my master. They say it is a very beautiful project. Here is what I remember: During that time there was a very talented person who used to make the decoration of some shops in Istanbul, Reşat Sevinçsoy. He was an extremely gifted decorator who decorated, for example, Tanca and one, or two other shops. I know that he worked with him. Professors at the Istanbul Technical University liked him a lot as well because he did whatever he was told to do, and taught some of the things he knew. To this date, I consider him as the most skillful person that I have ever known.

After Yusuf departed like that, he left the workshop to me. That is, it was not like I became the owner of the workshop but I started to run the workshop after he left. The workshop was on Mebusan Slope, which connected Fındıklı to Taksim. It had a coffee shop on one side, and the Istanbul Chamber of Commerce on the other. Yusuf had rented this space, owned by an old dentist; we used to work there. Once Yusuf was gone, it was left to me. That was my first workshop. After working there for a while, I went a little bit higher up, and moved to the building next to the Embassy of Belgium on Sıraselviler Avenue. The reason was this: On the fourth floor of that building, at the front, Enver Tokay, Behruz Çinici, Ayhan Tayman and one other person had set up a very large office. It had more than ten rooms; the two were at the back. They said, "Selahattin, what are you doing there? Come here." That is how I moved there. Later it became Arena Tiyatrosu [theater]. Günay Çilingiroğlu, and I think his brother used to live right next door.

Petrol Ofisi Headquarters, Ankara
First prize winning project in the architectural project competition, designed by Ayhan Tayman and Behruz Çinici, 1955
Source → Selahattin Yazıcı Archive



Not at that time, but later on I heard that someone was making models in Serencebey, Istanbul [İlhan Adal]. Upon my arrival in Ankara, I was also going to hear that someone middle-aged was making plaster models. Apart from these, I did not have any information on who else built models. I had not done any research on it, anyhow, since I did not have thoughts like, "I am going to be like this, or like that" like the way some high-minded people did.

That is how I started making models. The first model I built on my own in Istanbul was the building of Petrol Ofisi Head Office in Ankara. Later it was

demolished, and a huge building was erected in its place. Petrol Ofisi was a project by Behruz Çinici and Ayhan Tayman.

One of the works I did while I was in Yusuf's workshop that immediately comes to my mind is the model of the dormitory community competition project in Ankara, which was won by Doğan Tekeli and Sami Sisa [Cebeci Higher Education Dormitory for 2000 People, 1955, with Metin Hepgüler]. The Higher Education Credit and Hostels Institution had requested two large-scale models. The fellow in Serencebey could not make it on time. They said, "Selahattin, can you do it?" so I said, "Of course I can." I managed to squeeze the two-month deadline for the two models into one month. But of course, I spent that period being sick in the stomach; that is what happens when you work without ever leaving the workshop. My third and last workshop was in Tünel: In the past, there used to be Lebon [patisserie] on the same side of the road where the Embassy of Russia was located; later, technical equipment would be sold in that region. Right across Lebon, on the same side of the road as Markiz [patisserie] there used to be the Aktar Business Center. The owners of this building were from Ankara. There was a place on the fourth floor used by a French painter; I rented it as a workshop. There were a lot of architects nearby: For example, Nihat Güner, Orhan Demiraslan, Vahit Erhan. Towards Galatasaray there was a nightclub called Mon Blue; right above that, there were three talented architects, but I do not currently remember their names. That is, there was a circle of architects nearby. That is why I worked there for quite a long while. Of course, I was also working with Behruz.

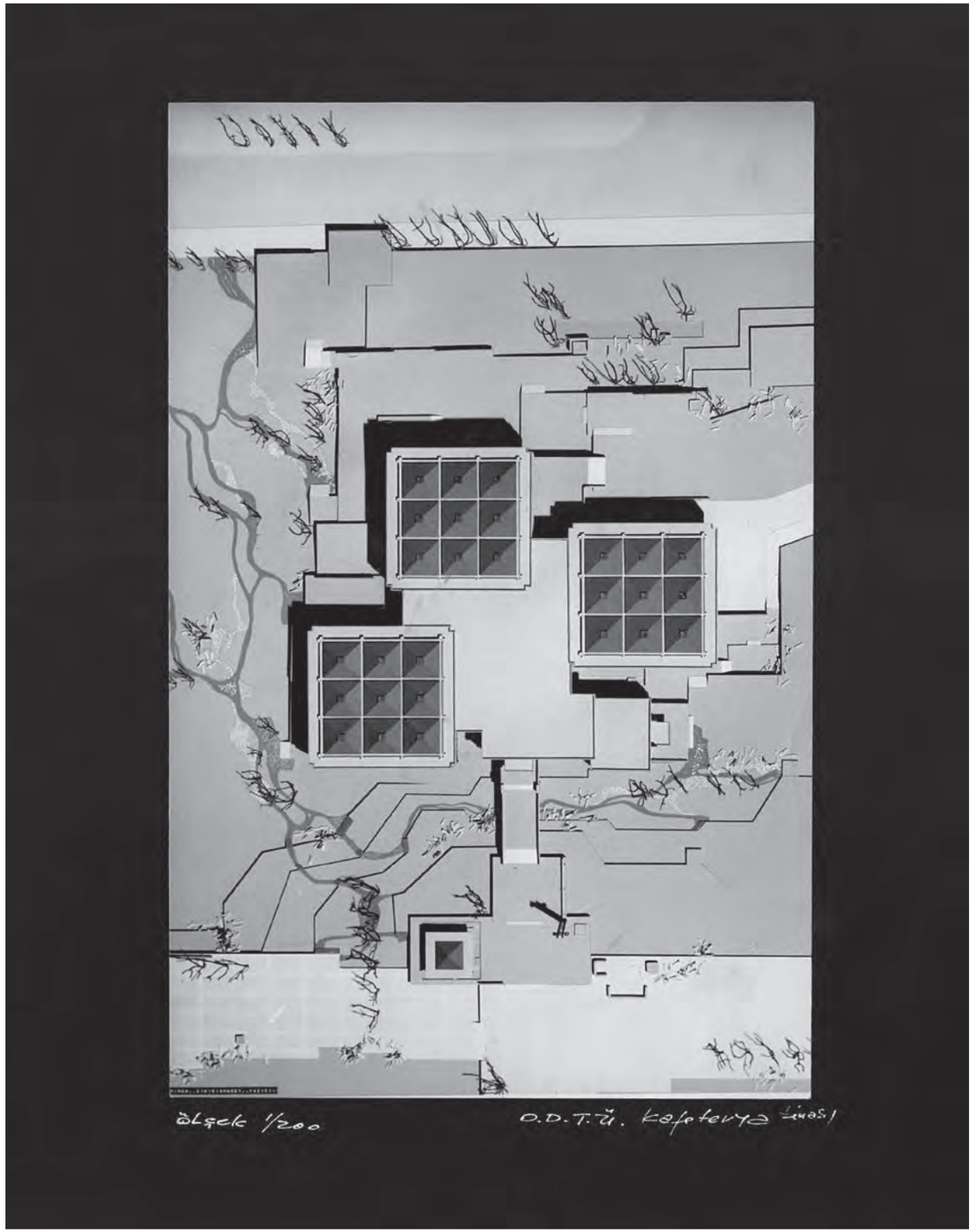
Around that time, Behruz won the competition for the Middle East Technical University. I used to make models and bring them to Ankara by bus, every month or every two months; that was the kind of traffic we had. At that time, there was an architectural group in Ankara that built the facilities of Ziraat Bank in Ulus. Vedat Özsan, who was in this group, was old enough for me to consider him as an older brother. He asked, "Selahattin, a model will be built here. The projects are here; I need to be present as well. Would it be possible for you to come over and do this work?" Behruz was also insisting that I should go there. I said, all right; I packed up my workshop for maybe a month, or a year, and moved to Ankara. That is when my daughter was born; she was one when we came to Ankara. At that time, Ankara was very rich in terms of architecture. It was particularly important for architects to be there since the chances of getting work from the state was higher; everyone was there. After a long while all of them moved to Istanbul since the financial center had also moved to Istanbul. In that period, I met Şevki Vanlı, Erkut Şahinbaş, Cengiz Bektaş and many other architects in Ankara, and worked with them. I built the model of Turkish Language Association in Ankara for Cengiz Bektaş. I built the models of Çukurova University in Adana, and then the models of Çankaya University campuses. Bursa Uludağ University, Muğla University campuses, these all happened when I was in Ankara. As you know, when you do a certain kind of job, people later start calling you in relation to that. Regarding my job, for example the topic of campuses, people started to think, "Who would do it? If there is someone, it is definitely Selahattin!"

However, if it was someone else who had started, then he would have done it. On this occasion, many models of many campuses that were either built, or going to be built in Türkiye at the time, were produced by me. Meanwhile, of course, I built almost all the buildings in the METU settlement myself. For instance, some of the dorms, lodging houses and labs were built by others.

At the time of these works, the most important member of staff for Behruz was Sezar Aygen. Not everyone has to work together for life; they parted ways for some reason. Sezar was a very gifted person, after that he started to enter competitions. He was always winning; first prize, second prize, third prize etc. He came first in the competition for the Prime Ministry Complex but it was not implemented. Later, he won the competition for the Religious Complex, Ankara but that was not implemented either. He designed the buildings of the Ministry of Treasury and Finance. He has great works when it comes to private enterprises as well, both in Ankara and Istanbul. For example, he won the second prize in the Abdi İpekçi Sports Hall competition. That was a beautiful project as well. The project that won the first prize in that competition was designed by Ragıp Buluç, Ziya Tanalı, and Ercan Yener. Ercan is currently in the United States. I also worked with Ragıp and his associates for a long while. In that period, I worked, again, for some other very talented architects in Ankara like Erdoğan Elmas and Zafer Gülçur.

At the time, architectural works were quite intense in Ankara; a lot of architectural competitions were being organized. At least ten to fifteen competitions were held every year and thanks to these competitions, many gifted people would have emerged. During the competitions, the contestants would not see each other, and the model maker would never tell others about the works of the contestants. This is also an ethical matter. The most important part of the competition is to submit the works on time. Here is what I told the young men who were working with me: If we are to define a good model maker, they first need to check the project in a detailed manner. There will be issues that they might not understand; these need to be discussed with the architect. Communication with the architect should continue from the very beginning to the very end. Materials to be used in the model—which they might make suggestions about but those are not important at all—can only be used if the architect likes them. The architect is responsible from everything ranging from the colors and materials to the production method of the model. The sole responsibility of the model maker is to do everything in a proper and clean fashion, with quality workmanship. The most important thing is to submit the work on time. This kind of a model maker is a good model maker. From this perspective, I could be considered as a good model maker.

Since there were not that many model makers, several contestants of a competition would end up consulting with the same model maker. The first one to get in touch would get the priority. You deliver the work of this contestant on the day they want but the rest will be given dates by the model maker. "You need to bring the projects in on this day and I will submit the model on this day; not on the day that you want. Of course, the work will be submitted within the period set by the competition, but you may wish for it to



OPPOSITE
METU Cafeteria building designed by Altuğ-Behruz Çinici
Source → Selahattin Yazıcı Archive

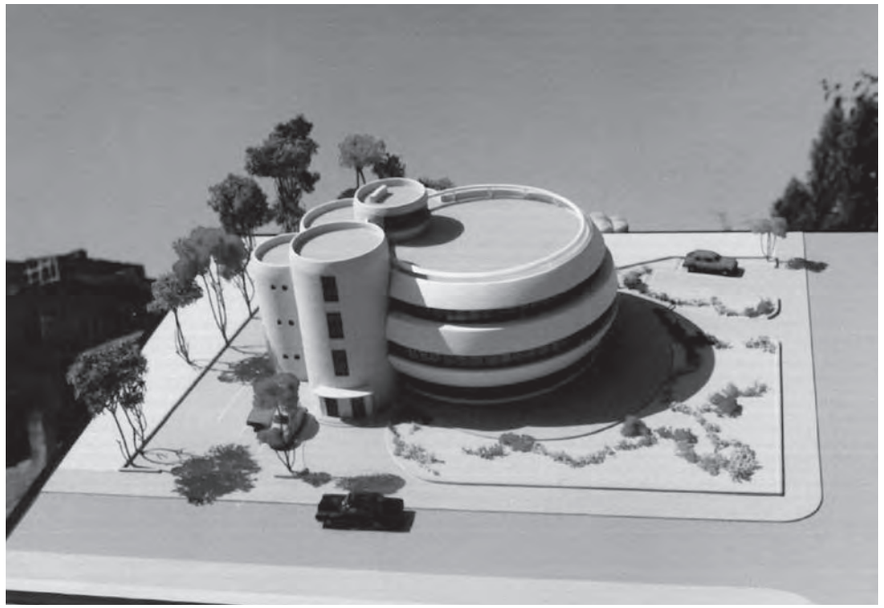
İlhami Ural and Selahattin Yazıcı at Yazıcı's workshop in Tandoğan, Ankara; with the model of Ziraat Bank Headquarters, designed by Ural, 1975
Source → Selahattin Yazıcı Archive

be delivered at an earlier time; that will not be possible because I need to have time to spare for you. This is very important." There have been times when this principle was not favored much; that puts one in a very difficult position. An organization as such is necessary. What I mean is, the architect would make an appointment with the model maker. What is more, they would inform me once they would start working on their projects, as in, "Selahattin, we will be entering this competition on this date." With a few words like this, we assume the responsibility. Only a few people withdraw from entering a competition once they make the decision to do so. I produced five models for the Central Bank's competition in Ankara. There was also a sixth contestant, a beloved friend; I told him, "We will do it but only if you bring the project on this day." I called him repeatedly, but he could not bring it. Finally, he came one day before the deadline, and I was of course very sorry, but we just could not do it.

The production time of a model depends very much on the scale and size of the project, and thus, of the model. For instance, a 1/100 scale and 1x1 meter model cannot be produced within a week. Usually, 1/1000, 1/500, or maximum 1/200 scale models are requested in competitions, they hardly ask for a 1/100. Some institutions that organize the exhibition will sometimes prepare the base in plaster and give it to the contestants. The contestant takes that, they may work on it if they wish, and then hand it to the model maker, or sometimes ask the model maker to prepare a new one. As I learnt later, the base would be prepared and given to the contestants so that they would not make things up as they desire. In Türkiye, there has never been a preliminary model made of cardboard, it has always been made of plaster. There are both easy and difficult aspects to having to work with plaster. It is not easy to work with; scraping it, and then, for example if it is an uneven base, making those uneven parts with plaster, and sanding them is extremely difficult. Some offices attach a lot of importance to the project; the model is of secondary importance to them. Those who are of this opinion will stick the roads on it with paper, crumple them, create plateaus with another paper without ever straightening what is underneath. Is this not a model though? Yes, it is. You are obliged to submit a model anyway, so they do. What is important for them is the project.

Let us go back to the issue of contestants not seeing each other. Sometimes it happens likes this: good friends of a competing team enter the same competition. Then, they come to the

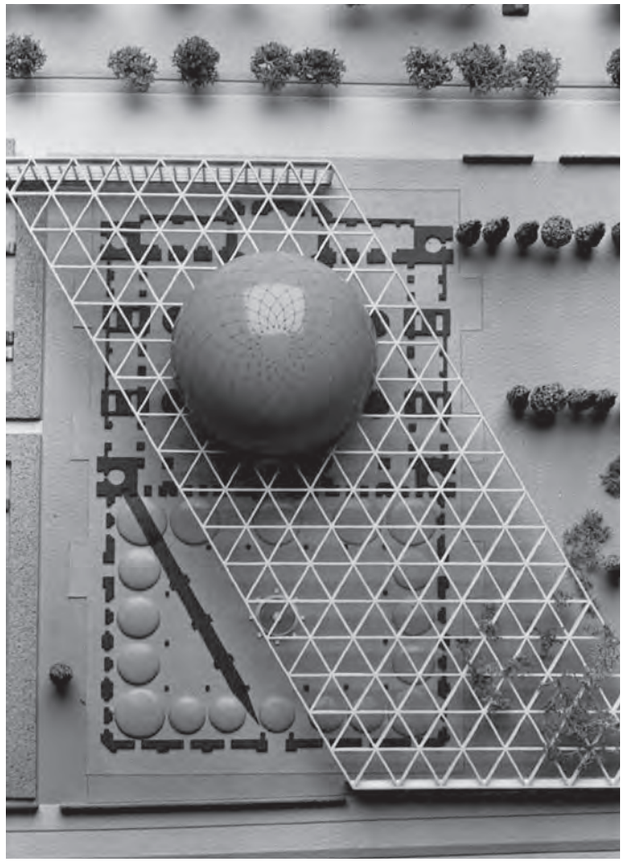
İşbank Guesthouse, Istanbul
designed by Danyal Tevfik Çiper
Source → Selahattin Yazıcı Archive



workshop together. They call me and say, “We are coming but these people are coming too.” Other than that, one contestant is never given an appointment on the same day as another; it is impossible. For instance, if Erdoğan Elmas is to arrive at 12 pm, those hours are not allocated to any other contestant. If something urgent comes up and they end up coming, then they need to wait at the door.

We built the models for Erzurum Atatürk University after the competition. The rector of the time, Professor Reşit Sönmez is my uncle. He had spent four years in Nebraska, which is in the same climate zone as Erzurum. The dominant man in that project was Enver Tokay. His architectural approach is very much aligned with the European approach; it is glass and light everywhere. Of course, those were all changed later on; they were adapted to the cold climate. The people who know about these things are only a handful. My uncle had brought animals from Nebraska that could live outside. One day, a big picture appeared in the newspaper, *Cumhuriyet*, saying, “Animals we had delivered from Nebraska are standing outside. Ice is hanging from the noses and mouths of the animals. We paid all that money and now the animals will die out in the cold...” However, that was not the reality of it. Those were not barn animals anyway; they could live outside. This was explained but this is what stays in people's minds.

I got to know Danyal Çiper in Ankara. He is an incredible man. He had designed the chairs and the table in his office. He had a Fiat car. One day, I saw the front of the car sitting on the counter in his office; I asked, “Mr. Danyal, what is this?” He was changing the headlight of the car with others that he had designed... He was a fan of Frank Lloyd Wright. I love the visuality of the circular forms he uses. For example, he had also designed the Ostim



The model of Islamic Culture
Center, Copenhagen, Denmark
designed by Ragıp Buluç, 1990
Source → Selahattin Yazıcı Archive

Business Center with the use of circles; it was not implemented, yet it was beautiful. I also built the model of Terzibaba Mosque Complex in Erzincan for Danyal Çiper. That, too, was beautiful; it had marvelous minarets. That one was constructed. Danyal Çiper also had hotel projects. The parapets he made were such that, for instance, there were special details that would help wet things dry. One of his most important buildings, on the other hand, is the round building in Mersin [Mustafa Arif Yavuz House]. The wife of the man was ill. There were no stairs in the building; you can only go up by using ramps. The bedroom did not have a door. The man had apparently objected to this, saying, “It is a must for a bedroom to have a door,” so in return Çiper said, “But no one else comes to this floor.” He was very talented. He also has a building in Ankara in the shape of a ship, it is exquisite [Özkanlar House]. There is another one on the Nenehatun Avenue, you can instantly tell that it is his building.

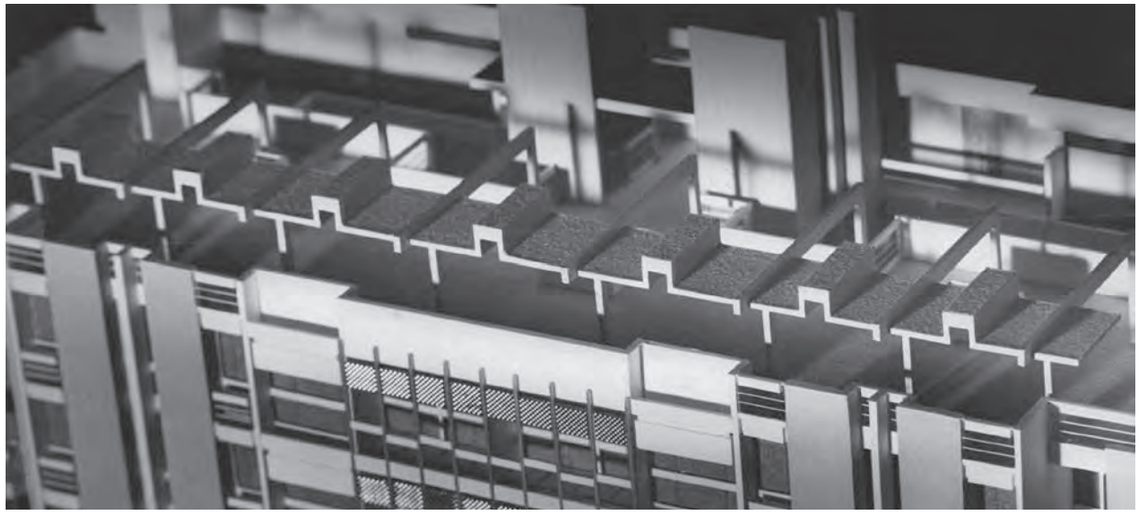
Some of the people who come to the model makers are contractors, and some of them are either engineers or architects. There is one other group aside from these; they are only a few in number: They know nothing, have a project in their hands, heard of something called a model, and want it to be made. Some contractors may want to keep the scale of the model small so that the project appears more spacious, but I never experienced something like this. The only possibility could be that the contractor might have changed the blueprints of the project that he brought; that, I cannot verify. The contractor usually comes for large-scale projects; they put the burden of smaller projects on either the architect, or the owner. Neither the contractor, nor the client can explain the project properly. Although 90% of what is wanted to be done is visible in the project, the remaining 10% is only known by the architect. The architect does not always reflect all the details on the plate, they may not want to. These details stay with them and can only be told to someone else by them. That is why it is very important for me to talk to the architect. I do not know whether that is the case for others. I always impose this way of thinking on everyone who has ever worked with me. Still, of course, there are those who keep doing certain things wrong. The architect comes, or you go to the architect as the model maker, or the architect sends a member of staff over. Once we requested a staff member like this from an architecture firm so that this person could explain the project to us; it was a little bit complicated. That is, there were parts that the architect knew very well but the model maker could not understand too well. You need at least five to six days to be able to learn by looking but

I would not want to spend that much of a time doing that. That is why I call for the architect. A young woman came to the office. Immediately, I started thinking, “Again, we will learn nothing!” Whatever we asked, she explained the project from the beginning to the very end so well! She stayed in the office for 45 minutes, and in the end, there was nothing that was unresolved. Those who work there are either students, or young graduates but she was fascinating. Sezar Aygen in Behruz’s office was also like this. There is someone called Zeki in Erkut Şahinbaş’s office, he is very good at computers. He had stayed in Russia for a while; his wife is Russian. Spectacular guy.

Competition models are usually of 1/500, maximum 1/200 scale. If it is a competition, the architect draws their project in these scales with façades and floor contours, and brings it to us. Understanding all of these is not easy for an outsider. In fact, sometimes some architects draw the façade, and then on top of that, they also draw the system cross-section in a fuzzier form. You keep getting confused about which line belongs to which drawing. Architects who are familiar with such problems draw the contours of the floors with colored pens, as in, this is one and this is two. Among these architects are Sezar Aygen, Erdoğan Elmas and Doğan Tekeli. They are both smart and respectful to others. Some others do not have a need as such and they just say, “Do it.” Sezar Aygen is good at building models, we worked with him when he was still a student. He worked in my workshop. Suppose there is a competition, he would draw all the contours of the floors one by one so that you would not get confused. Of course, only those who know well enough will do so. From the given perspective, and I am going to say this as a client, there are differences between architects.

What is important is to determine the material. The easiest material is balsa wood. You can beautifully carve balsa wood. The last model I built was that of the mosque in Bilkent, constructed by İhsan Doğramacı for his father. We made that out of balsa wood.

Material and grain seen in one of the models built by Selahattin Yazıcı
Source → Selahattin Yazıcı Archive



Molding is important in model making. A good mold can allow the master do so many things. There are very talented mold makers working in the industrial zone, but our work is not always as easy as it is over there. The material they use is very cheap, meaning that it is easy to experiment with it; if one does not work, you can try again and again. Yet, there is no such thing in model making. That is, you cannot be that liberal with balsa wood. Especially cellulose is a very expensive material. Plexiglass dries up very quickly. If it gets wrinkled, it is very difficult to straighten it back again. In this regard, it is very difficult to use plexiglass. Material is related to the structure of the project. Also, it is related to the architect. For instance, suppose the architect wants a grainy material. One grainy material that you can use without getting into any hassle is Canson. The architect may find its grain too much, or too little. Then you need to leave that aside and try to create your own grain. You can either do it with a putty, or paint. I improved grain making by spraying the paint with a spray gun; I did this by experimenting. Suppose you would like to apply grain on the ground; then, first you need to paint the floor in a dark color. Before it dries up, you need to dilute the paint with a thinner; when those watery bits start to come in front of each other, you see small and circular holes forming. It may not always appear, you need to try it somewhere. This is an extremely challenging thing because it does not have a recipe, or formula. It is a matter of judgement and experimentation. When very large surfaces are to be used, you go to the painter and say, "Make me 100 kilos of this." If you know the weights in which those colors are made, it will work; if you do not know, then it will not be possible, and if you leave that to the paint seller then he will ask for ridiculous amounts of money. The model maker cannot spend that kind of money. So, they end up doing it by their own means. Or, sometimes, you cross paths with people like Enver Tokay: The building of the Ankara Governor’s Mansion was designed by Enver Tokay; a model was to be made for this project. He said, “I would like it to be in bright white.” Oh no, there is no bright white paint! Back in the day, we did not also have those Japanese cardboards—which we called Bristol—glossy on one side, and matte on the other. So, how are we going to do that? We asked photographer Necmettin Külahçı to help; he printed the photographs, and they all turned out clear white; we used those papers.

Mehmet Savaş and Selahattin Yazıcı
Source → Selahattin Yazıcı Archive

Three types of paper used to come to Türkiye: One of them was the Fabriano of the Italians, the other one was the Canson of the French, and in more recent times, these very beautiful, colorful papers from England which came in 120 cm, or bigger sizes. There were even these 120x120 cm big cardboards, coming in from time to time. Someone on Necatibey Avenue used to import them; after a while he stopped since he was unable to sell, and

Selahattin Yazıcı's wife, Sevim Yazıcı
Source → Selahattin Yazıcı Archive

it was very difficult to store them as well. These are the ones that I know. Of course, things must have changed; new things must have arrived, but I do not know them. Except for the old ones, the raw material of good materials in Türkiye used to come from Sweden etc. and they would be manufactured here. After a while, SEKA [Cellulose and Paper Factories of Türkiye] started to manufacture its own products, and it started to add glass, cardboard and other materials in them; your knife would be ruined at the first cut. These are model materials. Among these is cellulose, imported from Japan, which was not brought again after the introduction of plexiglass. It is a great material. It can be cut and glued easily.

Adhesives are also very important in models. First of all, it should not be visible, it should not overflow from where you apply it, and it should not expose any color. Large surfaces are glued with Derby, which is generally used in the shoe industry in Türkiye because it is cheap; it is applied with a brush. You cannot apply UHU, or other materials of better quality with a brush; you need to work with spray. UHU later became available in spray, too, but these are expensive, so Derby is used. Derby has a certain period of durability. After a while, the adhesive material dries up in between two materials, it cracks open when you pull them apart, and you can then see a brown stain there. One more thing: When it comes to thin materials, you cannot use dark-colored adhesives. In the past years we used hot-melt adhesives, which was called "bone glue." It was used by carpenters at the time. We used them to glue plywood. A structure would be built by using corncobs to be laid underneath because back in the day there was no other material. With the introduction of Formica, gluing techniques started to advance a little bit more because Formica is a thin material but it is not flat so that is why gluing became an important issue. These are crucial in terms of forming the base of the model. If it is a very large model, you will either make the base of the model very strong (you will make it thick so that it will not turn), or you will make it with

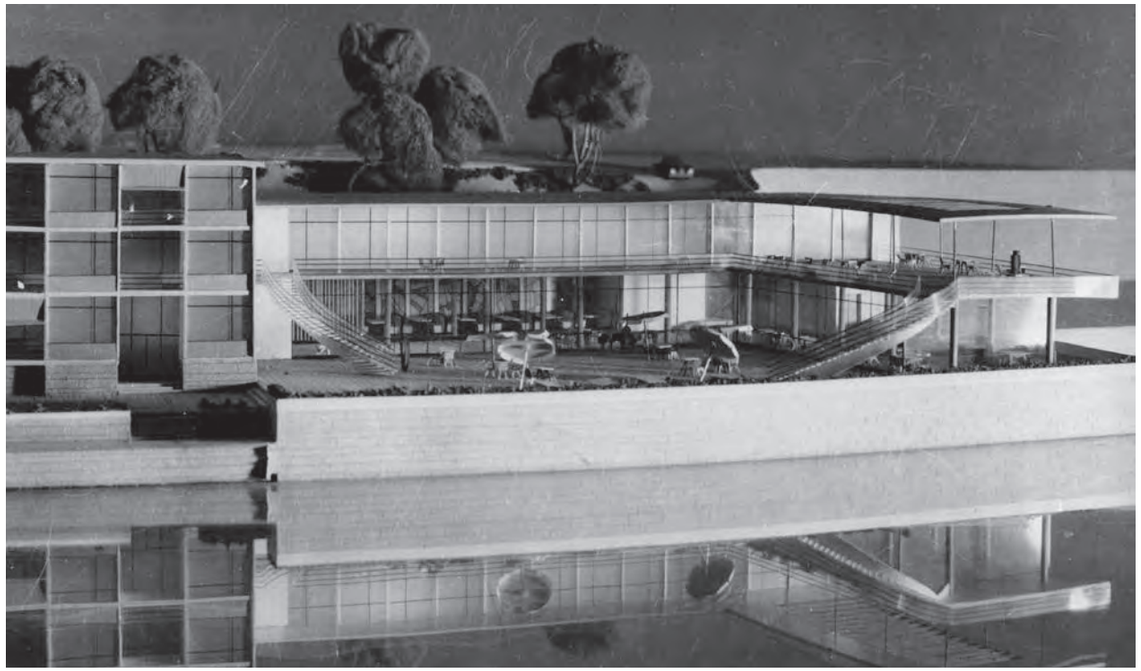
two chipboards. Two pieces of 18 mm chipboard makes it strong, but it will be heavy. One important quality of the model is its lightness. Let's say it needs to be delivered to Saudi Arabia. Its shipping might cost a fortune.

I already talked about these, I do not have anything to hide. I said, come and see. How the paint, or putty is made. Still, I was the one mixing the paints. I had given them some names. The names of some orchestra conductors, like Zubin Mehta, and Lorin Maazel. Whenever I asked my colleagues to bring some materials from the paint room, I used these names. The music issue came up in Ankara, from my perspective. Also, we started to read books in the workshop in order to work in a more relaxed mood. One would read out loud and the others would listen. Very pleasant. For instance, one would read Agatha Christie; how marvelous! If there was no one around, then my wife [Sevim Yazıcı] would read. Then, however, we stopped working at night because some of the employees were married. Why should the guy work with you at night, of course he should be at home.

We had made the windows of Moda Sea Club from frosted glass for Professor Emin Onat. There is a special spray gun for frosted glass. You hold the glass, put the sand in, spray it and the glass gets frosted but then cellulose came out; if you sand it, it gets frosted. Why do we want it frosted? Because you place a structure within the model so that the floors will be vertically aligned; that should not be visible.

In order to create the sea, first the ground should be painted and then the most ideal option is to top it with glass. The thinnest of that kind of glass was the 2 mm ones, which were available at the time. If you put a 5 mm glass

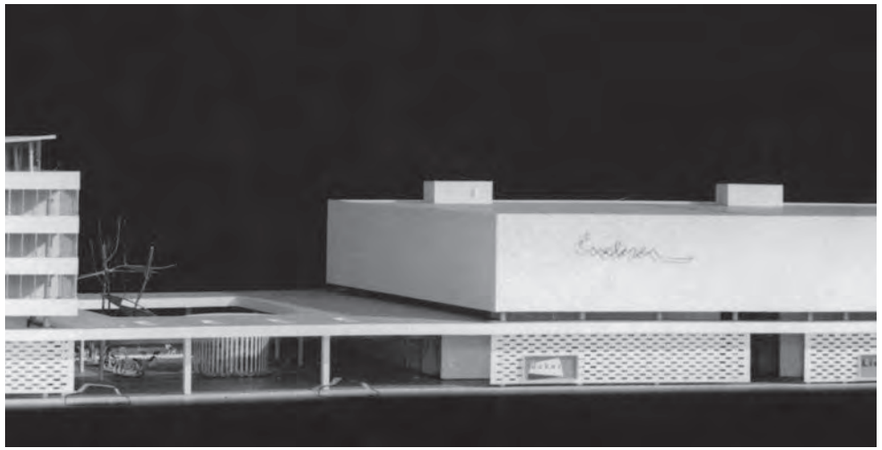
Moda Sea Club (Istanbul), designed by Emin Onat, 1956; Selahattin Yazıcı accompanied the making of this model, produced by Yusuf Z. Ergüleç
Source → Selahattin Yazıcı Archive

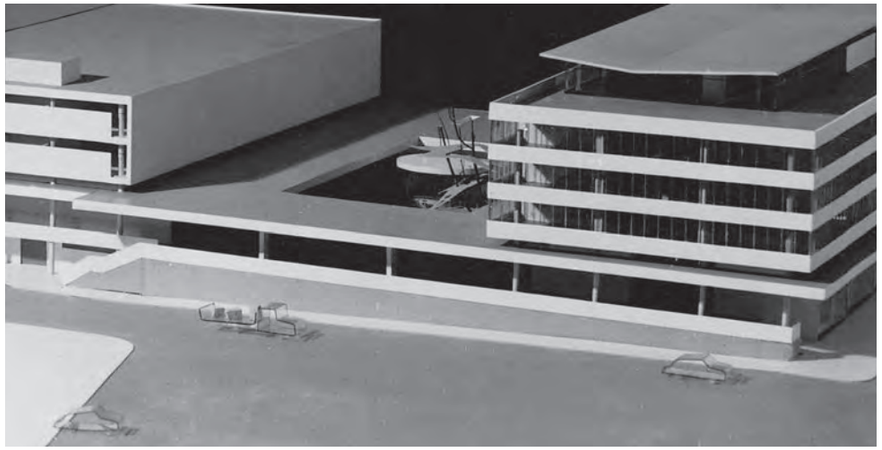


it will look great; you can even put a thicker one. In any case, though, the glass can break, and when it does, it is extremely difficult to remove it. It is easy to remove the plexiglass, you can just cut it from the edge. However, if you used glass, it means you are going to remove the entire beach because the glass has to penetrate into that shore a little bit; otherwise, you cannot cut the glass in an aligned fashion. Even if you cut it, what will you do with the forehead of the glass? There are some methods for that, but it is very difficult; there is no need. Recently, some types of plexiglasses with very little grain have been released to create the impression of the sea; that can be used as well. I also built quite a lot of dam models. Transparent glass is used to be able to see the infrastructure beneath the dam; that is how you look at the tanks, the diversion channels rising upwards, and the engines. This is necessary for the client to see. The sea is filled with paint. The inside of the sea is completely painted. That is where you see the inclinations made. This is how dam models are made. Of course, you can cover it if you want; then, only the body of the dam can be visible.

The color must be selected strictly by the architect. The architect might come and say, “Paint me a beige surface,” but there are many different shades of beige. He must show the color from the catalogue and say, “this color,” or “a color between this and that.” You must find that in-between color. In the past, there used to be oil paint. Aside from that, maybe there was not even cellulose paint. One of the reasons why oil paint is not used in models is because it takes a long time for it to dry up. The easy one is watercolor so that is what we used. However, there were not many watercolors that could be applied on larger surfaces. That is why, we had to obtain some white paint first, and to do that, you need to mix ceruse with some glue. That is the white bone glue. You need to mix and filter it well; after that, you need to mix it with earth dye to be able to obtain paint. These paints cannot be applied with a spray gun because there will always be some grains left. We used brush. There were some really good brushes; Japanese, European ones from Belgium and Germany. You need to brush the road and it needs to be super thin. The brushes have a number of characteristics: They should not leave any bristles behind, must absorb paint well, and leave no traces. And of course, there is the hand. If the hand is not doing the job, it does not matter how good the brush is; it will never work. Of course, paints that can be used in models were released later. PLAKA paints were introduced to the market in Türkiye. Also, spray paints that could be applied directly on models were released abroad. And of course, the cellulosic paint that can help you get the color you want and dry very easily became available in Türkiye. Inevitably, model makers started to benefit from these conveniences. Cellulosic paints were extremely dangerous. These are spray paints. You can have as many aspirators as you want, they go into your mouth, eyes and ears; there is no way of avoiding it. Cellulosic paints are easy to make, you mix in the thinner and you get the paint; you can thin or thicken it. Yet, of course, in any case, paint applied with a spray gun is thin. You apply the gouache when it is exactly the consistency that you want. You can apply maximum two layers, the third layer is not possible; it starts to erode the layer underneath. However, it is also very important that you apply the cellulosic paint in the right consistency. It dries up too quickly, in a short while you can handle it. There is one more issue: You need to use the paint in the form of a system; that is, cellulosic undercoat, cellulosic putty, cellulosic paint. We were building a model for Vedat Özsan, a business center of 1/100 scale. There are columns on the ground floor. Vedat Özsan said, “I want the columns in navy blue,” so we painted them in navy blue. He came and said, “You painted them in black!” The scale is very important; if you paint a 3 mm material in navy blue it will look black. What do we learn from this? There is a need to scale the color down as well. That is, you need to lighten it up.

There are different types of trees that we use in models. There is an order that has taken shape since I first started making models. Of course, this is an order formed by the suggestions of architects, not model makers. The top item in this order is the Matisse tree. Matisse has both been used as a green material or as a flower on the ground, and as a tree. To be able to





Car figures and a Matisse tree seen in the model of Unkapanı Market, Office and Storage Facilities project
Source → Salt Research, Yusuf Z. Ergüleç Archive

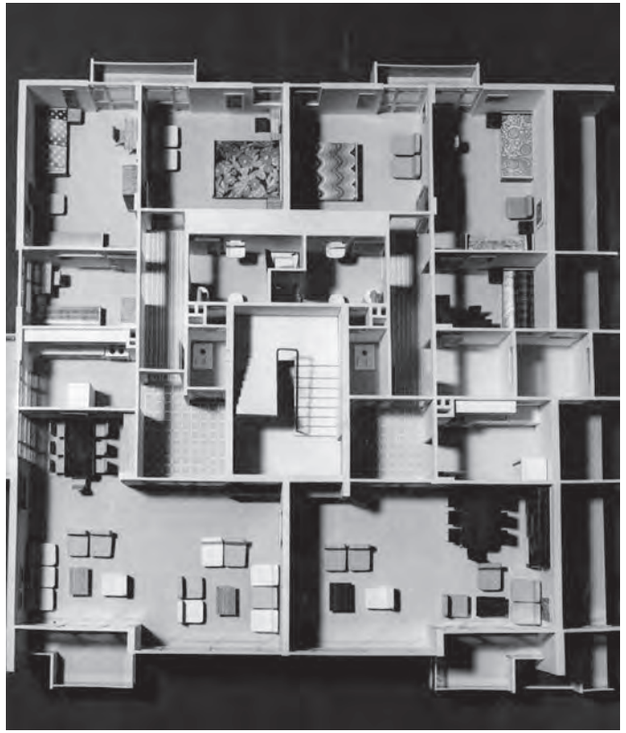
use it as a tree, one needs to cut the form of a Matisse tree and stick it on shrubs. You can see this in the model that I built for Emin Onat. You can also see it in the model of Florence Nightingale Hospital. Later on, there have been several changes to these; we just started to use bushes. What I mean is the direct use of a brown bush, as we know it. In more abstract models, it was painted in white. Some other times, it was painted in green. For instance, regarding the models of Moda Sea Club, Emin Onat said, "Let's not use these trees, let's do something else." Yusuf suggested plastering aluminium dish-washing wire over the bush and painting it. After a while, a bath sponge, as we know it, was cut into thin strips to be plastered over bushes. However, that never looked like an appropriate and nice thing. The model makers have colorful powders. Mostly, they are filled in pots as greeneries. That powder has other colors too. For example, Behruz would sprinkle some to the side of the roads. Or, he would shred them in 1 mm diameter, or even finer, and put them somewhere in small amounts.

Car figures would be made of cardboard, or plaster. Or, there were these imported cars in varying scales, made down to the doorknob; those would be used. There is also a type of car that I made for my master. For example, assume you will be making a 1/200 scale car. You take a few millimeters thick piece, drape it over a car form, and it takes the shape of a car. Of course, you do that by heating it up. Then you paint the cross-section in white. Hence, the car does not cover the façade of the building with its mass; that was the reason we made them.

Back in our day, human figures were not common in Türkiye; we used to make them ourselves in abstract forms. In the first model of Emek Commercial Center, a tall building in Ankara, we had cut 1.75 cm pieces out of a cardboard. Many of them later became much more distinct human figures. There were not that many figures at 1/500 scale but beautiful figures were made at 200, 100, 50 scales. Later, our friend Turgut Bir started to manufacture and sell accessories that could be used inside and outside the building [Boyut Maket]. That is where I bought mine from. I used the human figures. Other accessories are not likely to be used much; for instance, where can you use the radiator regarding that the architect does not want it to be seen either. That is why those kinds of things are not used much. There is also the issue of railings; those cannot be made up by the model maker. The architect determines this; in any case, it is often already done, or drawn in the project. Even if it might not be done so, they are the ones to make the suggestion. In other words, the model makers cannot make things up on their own; everything needs to be said by the architect. If anything is going to be made up, it should be made up by them.

When I was in Istanbul, that is a long time ago, there were only a few places where these types of model materials were sold. At the entrance of Babıali, there was a place on the immediate right, which later sold only Sheaffer fountain pens. This was the place where model materials were sold. I saw the first UHU and PLAKA paint at Mr. Kemal's up the street. There was also Kalem Kırtasiye (stationary shop), run by Armenian citizens on Necatibey Avenue in Istanbul. In Tünel, at the entrance of Narmanlı Han, there was Boncuk Kırtasiye (stationary shop). In Ankara there was a stationary guy, Kemal Okan, who was first in Kızılay but then moved to Ulus. In Ulus, there used to be the Ankara Kırtasiyesi. Also, there was Doğuş Kırtasiye in Ankara. I had built a zoo model for Umur Erkman; it was for Germany. I had bought the animals that I used there from Doğuş Kırtasiye. He could not sell any one of them, so I bought them all. I still have many of them. When it comes to ready-made items like this, there is also this very important German company, Preiser. This company also manufactures train models. Train models are mostly manufactured in the United States. They are in HO scale. This issue of the model is fantastic in the United States. In fact, something I knew from back then is that if there are, say, four flats on a floor, the flats agree, and they drill holes in the walls. The rails of the train pass through all the flats. They keep checking for the train to stop here and there. They make model decorations. In fact, Umur Erkman's father-in-law used to live in Frankfurt; he had told me, "One day we were sitting altogether and this old guy excused himself at around 11 o'clock, got up and went upstairs. There was this huge model of Frankfurt train station in the lounge. He sat there and moved the trains back and forth."

Interior and façade of an apartment project
Source → Selahattin Yazıcı Archive



Mustafa Aslaner never wants ready-made cars. Regarding the human figure, he also says, "Put it only if you are going to make it yourself." He takes the photograph of the model without the trees, then has the trees put up, and then takes it to the owner. That is, some did not want these ready-made figures to be used.

I did not start building models to become a very important model maker. I went there under Behruz's compulsion, because of the economic situation, to earn my pocket money, and I tried to make models there. I had only one mission, and I

Ziraat Bank, Kızılay Branch,
1/100 scale model
Souce → Selahattin Yazıcı Archive

still do: To do my job properly, without receiving any sarcastic remarks. When someone says, “This part is missing something!”, I feel sick. That is, I never did my job for the love of art. I paid attention to everything in order to protect myself.

Let me tell you where some of my models were for a long time, starting from the most recent time: Akün Stage on Atatürk Boulevard. Özgür Ecevit had turned that movie theater into a theater, he has a large 1/50 scale model of it; it is still there. A little earlier than that, we built the model of a business center in Diyarbakır. There was an amphitheater in it, the façades of the building were also very beautiful; that model was also there, still. Other than that, there was a building that was initially built for the Electricity Administration, and later it became the Prime Minister's Building; the model I built for that was also still around. In Istanbul, I had the models of Emlak Kredi Bank and Ataköy Settlement, but I do not know whether they are still there since they are really old. The model of Istanbul Textile Manufacturers’ Market is also still there, standing in the market.

Ataköy models are amongst the first models I ever built. Eyüp Kömürcüoğlu was in charge of the architectural operation of Ataköy. I knew there was also a model maker there; they were building models. One day Eyüp Kömürcüoğlu called and said, “Come.” “But why? You have a model maker there...” It was an Armenian model maker, I knew his name but forgot it now; he had a beard and his older brother was a lecturer on structures at the Istanbul Technical University. “Well, he is building but one for them and one for himself.” Model makers have a passion like that, they envy what they create; they cannot let it go. That is how I started building the models of Ataköy.

Ziraat Bank was going to create a new seating arrangement in its new building, and so they asked for a model from me. I went there, and as I was going through the corridor to the building manager’s office I saw a shelf in the hallway with a model on it. A model that I had built ten years ago. The model of Ziraat Bank, the building of which was constructed by the Italians [Giulio Mongeri]. I had made it by gluing 17 Canson papers on top of each other because they are all in different sizes and the glasses are skewed. Before getting to the glasses, the façade is filled with niches and a ton of profiles. It was a model built with great difficulty. So there it is standing, covered in dust, its cover case broken. I went straight to the construction manager and said, “Give this to me.” He said, “Sorry but we cannot.” Why? Because it is now in the inventory. I know what happens to items in the inventory. That model will be dumped in four years. The same thing happened with the model of Emlak Kredi Bank. I had built a 1/50 scale model for them. Three-four years later I paid a visit there and went up to the architects’ office. The model had no cover case, they had put tea glasses on it, the tea had dried up and the glass was still there. There is no such thing as conservation here, we should know that. Would you believe that I only went once in the past sixty years to the Middle East Technical University, Faculty of Architecture, to tidy up the model, glue-up some parts of it, and remove the dust and soil. The model is in cardboard and paper; it has joints. It is a must for you to protect the model from the sun, light and water. And in the recent times, I have been advising that due to the heat wave in Ankara, the plexiglass cover case should be pierced with a small hole to maintain airflow. It must be done because this hot weather, too, ruins it.

While building a model, the aspirator must be on. It is because, no matter how controlled you may be with the material, for instance adhesives, UHU contains cellulose, and paint contains casein; even these watercolors contain all sorts of things. The oil paint contains plenty of odorous materials. Derby glue is a cellulosic material. Not just in terms of materials but there is fume coming out of it that is not visible to our eye; the chemicals in it evaporate. You need to wear some stuff to be able to protect yourself from all of these. I had a raincoat, I used to wear that, or wrap it around my head. I had a pair of goggles, and later I owned a mask too; I still keep it. However, the mask and the glasses came in my way of seeing so I ended up not using them. It is because I cannot see. That is why, everything used to go into my mouth, nose and hair. There are things that can be done to protect my hair, actually... Also, working with gloves makes sense in terms of protection but when you wear them you cannot work properly. It clings on to things, gets paint stains all over etc. that is why I started to work without gloves. Then, all that stuff gets in your nails, they dry up and stick all over you. Look, you can see my ear [Half of Selahattin Yazıcı’s ear is missing]. This happened because of the cellulosic paints. A tumor was found in my ear. I had five surgeries.

Emlak Kredi Bank, Ulus, Ankara
Source → Selahattin Yazıcı Archive

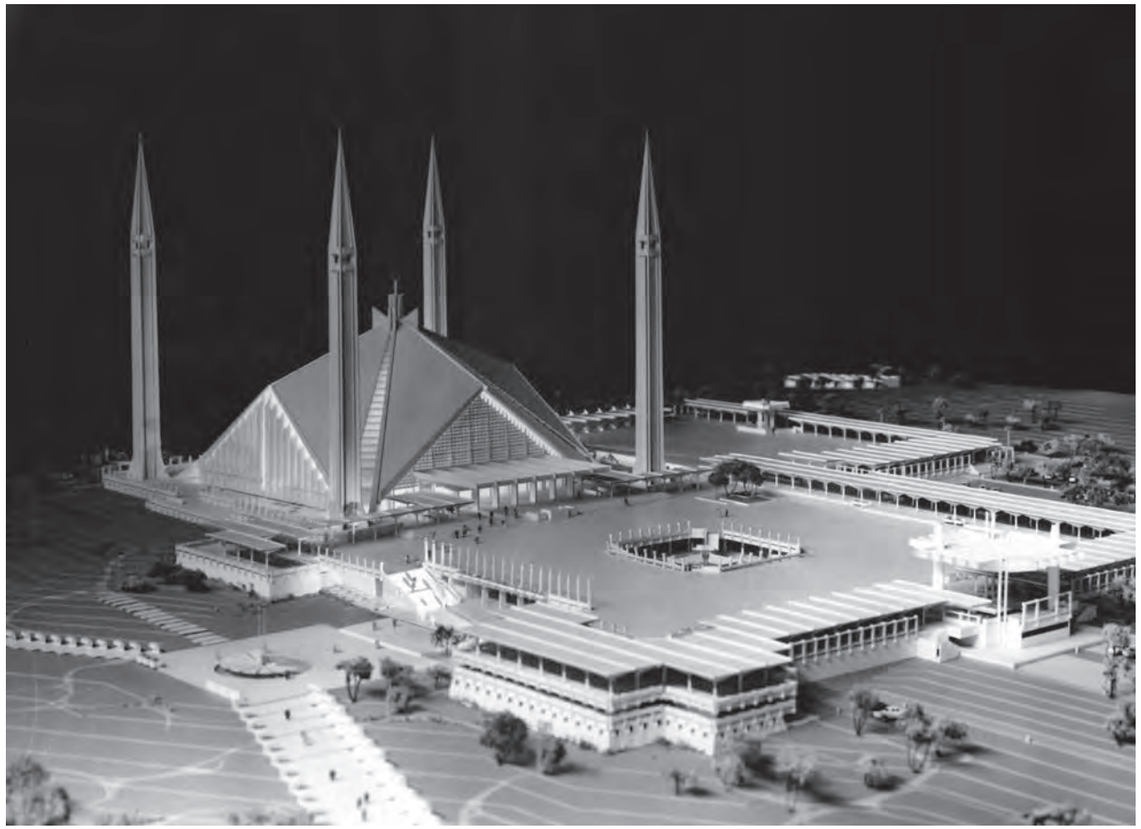
About photographing the models. My brother Atila had a friend who brought a camera for me from the United States. Slowly slowly, I started to take photographs with that. Yet, I realized that I could hardly get six proper photographs out of thirty six, and thirty of them would go to waste; that is how I started to work with people who knew about photography. Not only me, but also the people who brought me business began to ask for good photos to put in their archives, and offer to clients. That is how professional photographers got involved in the business. After a while, professional photographers started to specialize in certain topics. That is how

Selahattin Yazıcı
Source → Selahattin Yazıcı Archive

model photographers emerged and I started to meet them. One of the first model photographers is Necmettin Külahçı. Behruz, Selami Cömertoğlu and I acquainted him with the practice of model photography. Then, Behruz found Gültekin Çizgen. When we were about to take photographs of Islamabad Mosque, Vedat Dalokay intervened; he knew Mustafa Türkyılmaz. He was a wonderful person. At the time, my workshop was in Tandoğan. One day, when we were about to shoot some photographs, a pick-up truck approached the workshop; the back of the truck was filled with all sorts of cameras. Huge, huge cameras arrived. He took photographs with them. He could not leave the cameras there; that is, he did not trust anyone. He slept next to the cameras at night; then, in the morning, he took them and went away. There was Atölye MAT, they used to take great shots. They photographed the models of İşbank. İşbank has many buildings in Ulus. Later on, they carried out some archival work regarding those buildings.

Orhan Alsaç knew me since I had built METU's models.[1] He saw me at İşbank and invited me to give a lecture so I went there. I saw that no models were being built in the model making class. They were cutting up special patterns out of craft paper and gluing them on top of each other. There were also no blades, they were just working with scissors. So that was how they were learning model making. I do not know such things; model making is something far different for me. The year I started, I tried to explain to the people there how I thought a model workshop, and especially a model workshop at a school should be like. There is a need to work with an easy material. You can work with any kind of material as long as you have the tools for it. For example, the Baghdad University's model was made of lead. You can also build models in steel and wood, if you have the tool for it. However, can you work with lead as part of the university studies? No. The easiest materials are cardboard, paper and Styrofoam in Türkiye. These are the materials you will use. For this, you need blades. The simplest and the worst option is the utility knife because you do not need to sharpen it; you can simply break the tip and throw it away. Yet, if you want to make something more refined, you need to know how to sharpen a knife. The part of the knife that rests on the ruler should be straight and the other side should be inclined so that the forehead you cut comes out straight, and the surface you will glue should not be skewed. That is why, the student needs to know this. There are perhaps a hundred students in the classroom, and you cannot allocate a desk for each student. This means they need to work on small models. The university had a carpentry workshop; students can go there, cut their own base of the model, or have it cut. The easiest material is Styrofoam. The cutter is also a very simple tool: you plug a resistance wire into electricity, it heats up, and then you cut the Styrofoam with it. Done. You do not even use a blade. You can make anything you want with these, as long as you commit to it. Every architect needs to know how to build models. Assume they are working at night, how will they find someone to make the model for them? They will need to make it themselves, and see what they are doing in three dimensions. At school, model making changed almost immediately. We produced a lot of three-dimensional works. There have been times when I said, "Do not make

1/200 scale model of Islamabad Mosque designed by Vedat Dalokay, 1969-1986
Photograph → Mustafa Türkyılmaz
Source → Selahattin Yazıcı Archive



the entire building, just make one façade and see how it looks." How to make balconies on the model of a building? First, you need to finish the building as though there are no balconies, and then you will glue the balcony floors and put the railings.

Our friend, Orhan Akyürek, has this memory: One day he leaves home, goes to the office, feels an awkwardness in his foot, and sees that the heel of his shoe is about to come off. He goes to this junk shop nearby, takes the shoe off and shows it to the guy running the shop. The old man hammers five nails in, sands it a little and gives it back. He asks, "How much?" and the old man tells a price that is almost half the price of the shoe. Surprised, he says, "What are you talking about, you just hammered five nails into it..." The man looks over his glasses and says, "I am not selling nails here, my son." The same goes for the model. No one ever bargained with me. No one did but at the end of the day, I am not selling cardboards here; if anyone ever made an attempt for bargaining, that's what I would have also said. I really like this story and I keep telling it. I never had an issue with architects regarding the price issue. The prices I quoted were always accepted. There was just one thing that Yusuf told me, "Selahattin, do not ever make cheap models, or you will become a cheap man." So I have never quoted cheap prices. I never asked for a refinery price either. Yet, I did ask for a certain amount. That is why I never built student models because only those whose fathers were very rich would have them built. Therefore, money was never an issue for me. Did I make a lot of money, though? No. Let me ask you, how much money would you make with manual labor? If you employ more than a hundred people, you do make money, but on their backs. You have three people working with

Orhan Akyürek and Selahattin Yazıcı
Source → Selahattin Yazıcı Archive

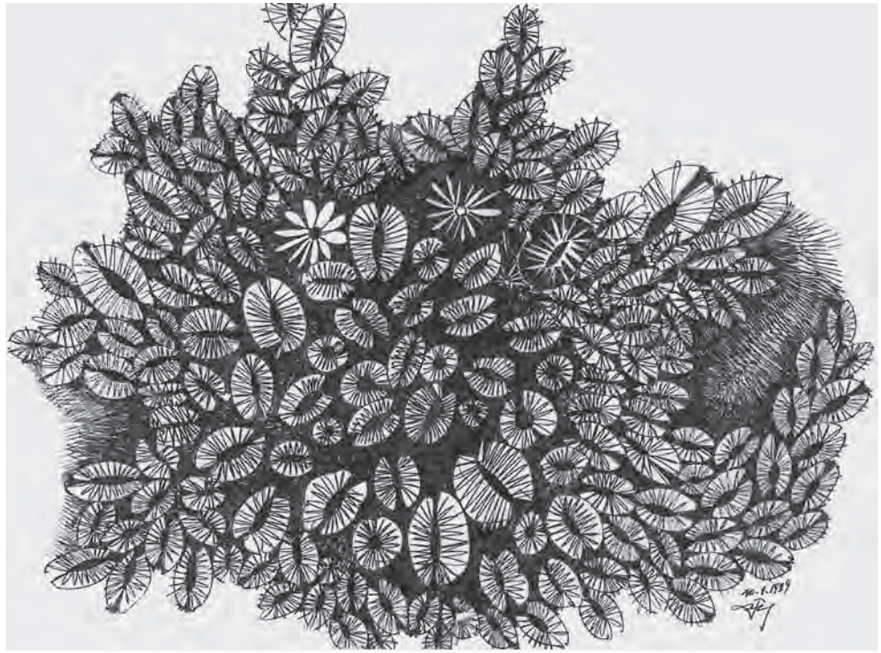
ITU House, Ankara, designed by Sezar Aygen, 1990s
Source → Selahattin Yazıcı Archive

you. All of them have families. Whose money would you cut? You need to give them whatever they ask for. In my business, there is no such thing as working on a wage. Everyone takes his/her share from a job that is done. We never offered monthly payments, it never was the case.

Right across my workshop, there is the ITU House designed by Sezar Aygen and his team; that building has always tempted me. That is, I wish model makers had a place like this. Those who are retired and still practicing could go and sit there, drink some tea and coffee, see each other. I also wish they could buy certain materials much more easily. I wish there was more diversity in pricing. Sometimes one model maker receives too many job offers; it is not possible to get them all. At times like this, we should be able to offer these jobs to the ones without any. That is, the ITU House triggered the idea of setting up an association of that sort in my mind. I think to be able to set up an association you need at least ten people. I could not find those ten people in Ankara. We practically begged to set it up, but no one attends to the board meetings, they do not pay a visit. There is a model maker named Ziya, he is still practicing; apparently, he said, "Selahattin founded the association and now he is taking all the jobs." I went there straightaway and quit. I told him, "Go ahead and do it yourself", and we made him the chairman. However, we eventually received a letter. It said, you founded an association but what about the meetings, you are not active at all. So I collected everything and went to the lawyer's office. I said, "We could not handle this job. Here you go, there are no invoices but all the receipts are here," left all the documents there and walked away. That is, we could not do it. We do not tend to get together anyway unless there are great benefits. Even if there may be a small benefit, people are hungry for it; they cannot do without it. Prospective benefit is useless.

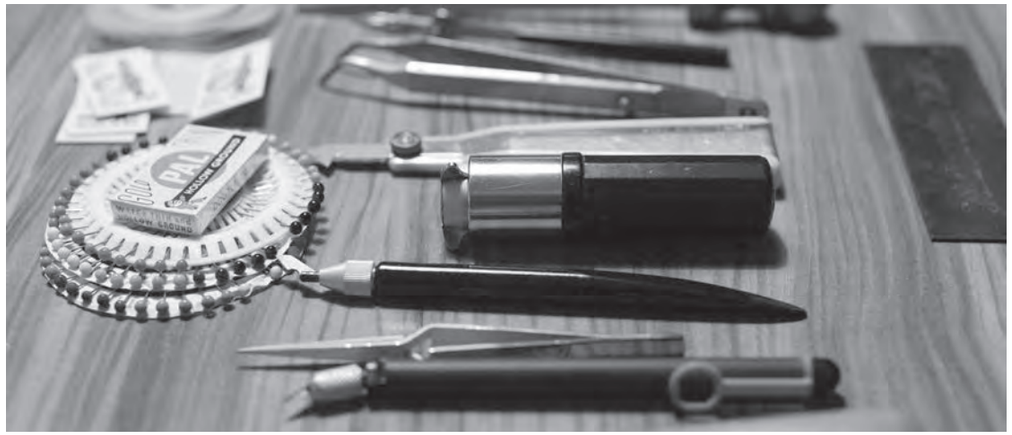
This text was put together with the use of excerpts from an interview with Selahattin Yazıcı, conducted by Pelin Derviş on 13 August 2017.

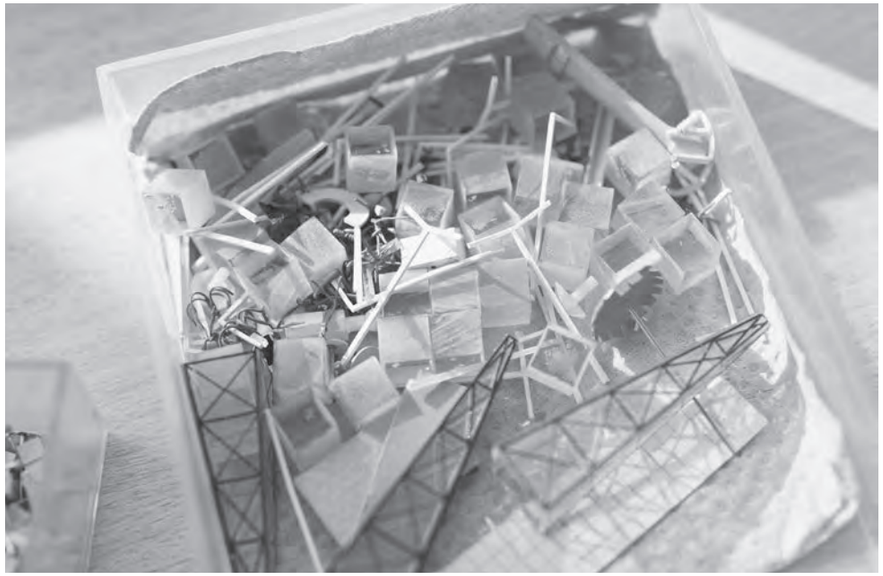
Selahattin Yazıcı would print some of his design works and prepare greeting cards out of them; here are two samples, dated 1989 and 1990
Source → Selahattin Yazıcı Archive



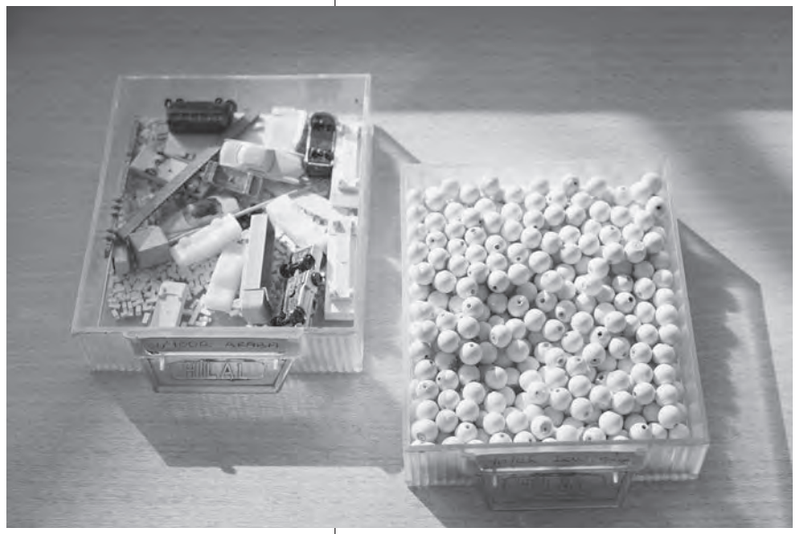
NOTE

1 → Orhan Alsaç —who took on the role of an assistant rector at the Middle East Technical University responsible from construction works in 1961— was involved in the establishment and development of the university campus. In 1973, he became the President of the Headquarters Construction for Türkiye İşbank. In 1976, he started to work as a lecturer at the Ankara State Academy for Engineering and Architecture (ADMMA). In the same year, he became the principal of the vocational school linked to this institution, and then he was elected as the dean of ADMMA, Faculty of Architecture in 1977; he kept this position until his retirement in 1983.





Selahattin Yazıcı, Ankara Photographs → Tanju Eren (2017)



Selahattin Yazıcı, Ankara Photographs → Tanju Eren (2017)

Photography > Polat Dertiş

MEHMET ŞENER

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Born in Istanbul in 1946. Spent most of his childhood in various parts of Anatolia due to his father's post as a district governor. Şener, who started going to primary school in Sinop, completed his high school studies at the Istanbul Haydarpaşa High School. He graduated from İDGSA (now Mimar Sinan Fine Arts University) Faculty of Architecture in 1975. He founded Atölye 77 with architect Turhan Ayla in 1977. Atölye 77 offered architectural services until 1980; following this date, architectural model production became more important, and the workshop specialized in this field. Architect Arif Hüküm joined Atölye 77 as a partner in 1984.

Mehmet Şener's interest in models started in the years when he was a university student. Şener, who initially produced models for his own projects, then started to help his friends with their models. His works gained a lot of attention, and he produced his first professional model, again in his student years, for a contractor. While the school put emphasis on abstract styles of expression, Şener was more interested in colors and textures alongside more realistic expressions of art. His first professional model was a product of this interest, and it served the purpose of supporting the sale of the commission. He had produced the model with wooden material and the use of color.

Şener did not have anyone to work with and gain experience in model making; he developed his skills on his own. While Şener tells that this had some positive aspects to it in terms of making choices and developing methods in line with his own opinions and feelings, he also emphasized that particularly over time, things he saw abroad, for example, and the works he did together with some architects were like teachings from a school.

The initial models of Atölye 77 relied on hand-made productions. Following the technology of the times closely, the workshop used plexiglass as a model material in its first project. Today, the workshop continues its production with CNC routers, laser cutting machines and 3D printers, producing realistic models that reflect the real materials, colors and textures to be used in architectural structures.

Atölye 77, which continues its productions in Kadıköy, has about ten permanent employees apart from the partners. With a client portfolio that comprises predominantly of architects, property developers and real estate companies, the workshop has produced more than six hundred architectural models to this date.

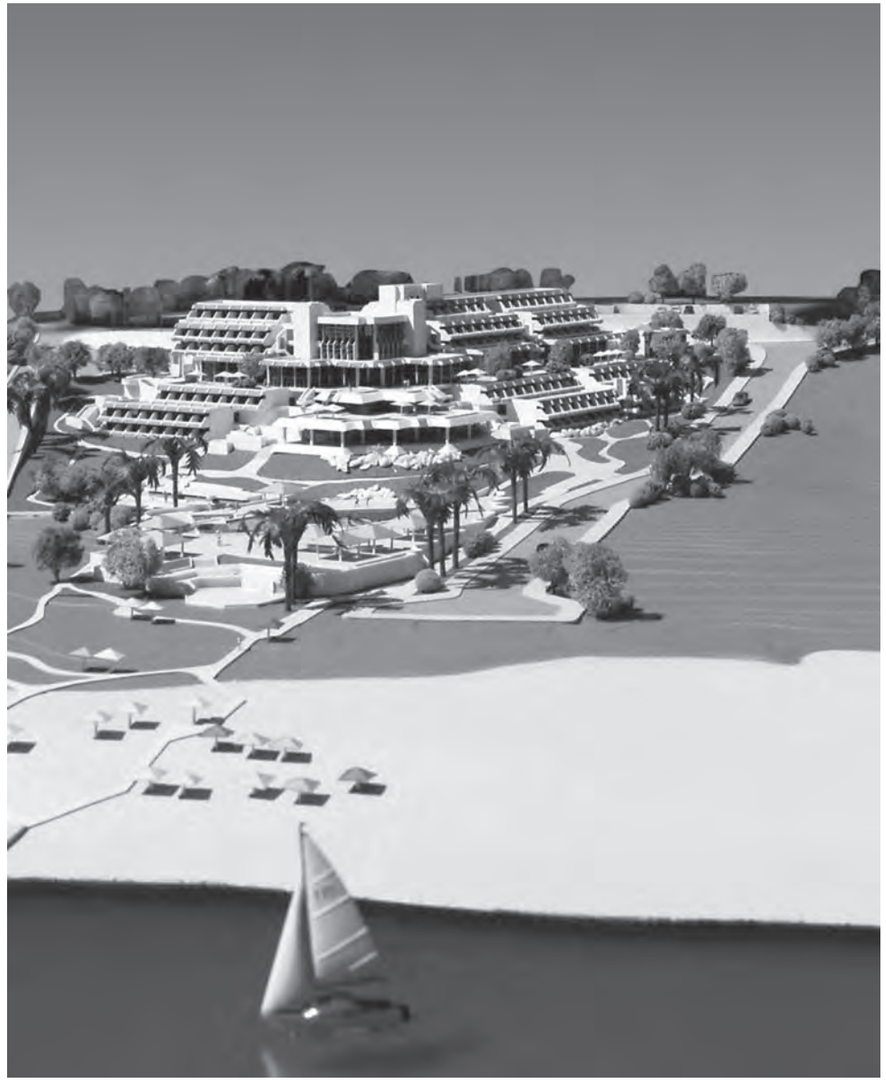
Models by Atölye 77 were photographed and archived by Mehmet Şener until the emergence of digital cameras. Currently, though, photographs have systematically been taken and archived by Gökhan Hatipoğlu who has been working in the workshop since 1996.

The works of the workshop can be seen on their website: atolye77.com.tr.

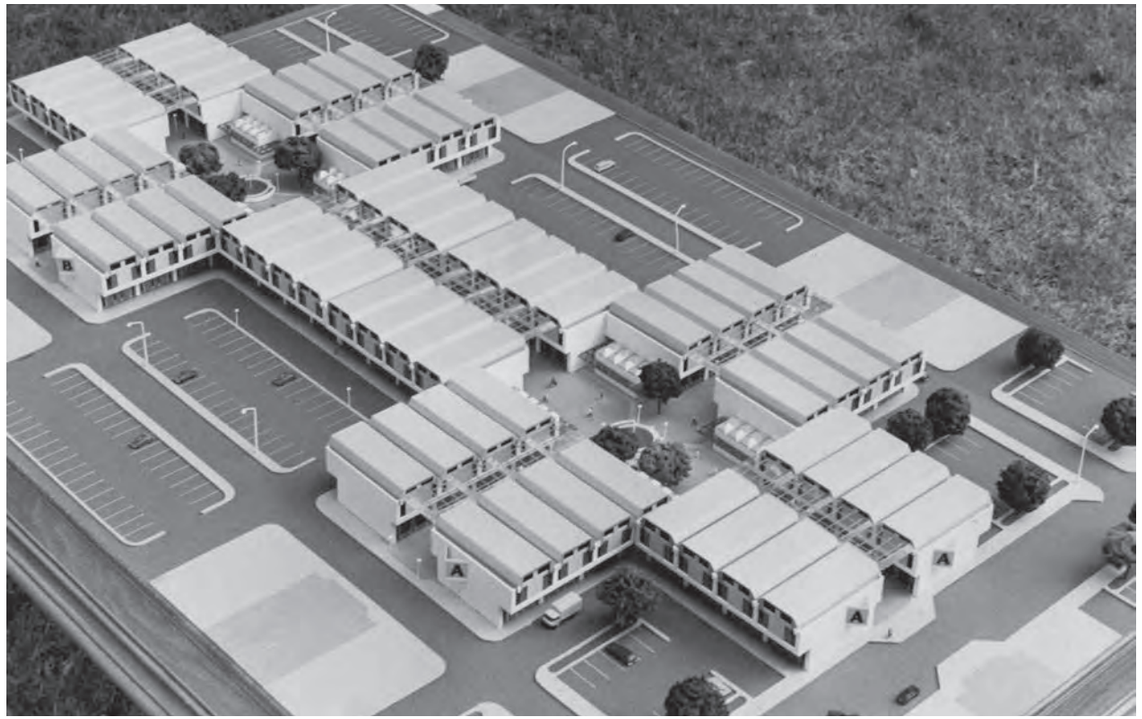
The source of photographs in this section is the archive of Atölye 77.

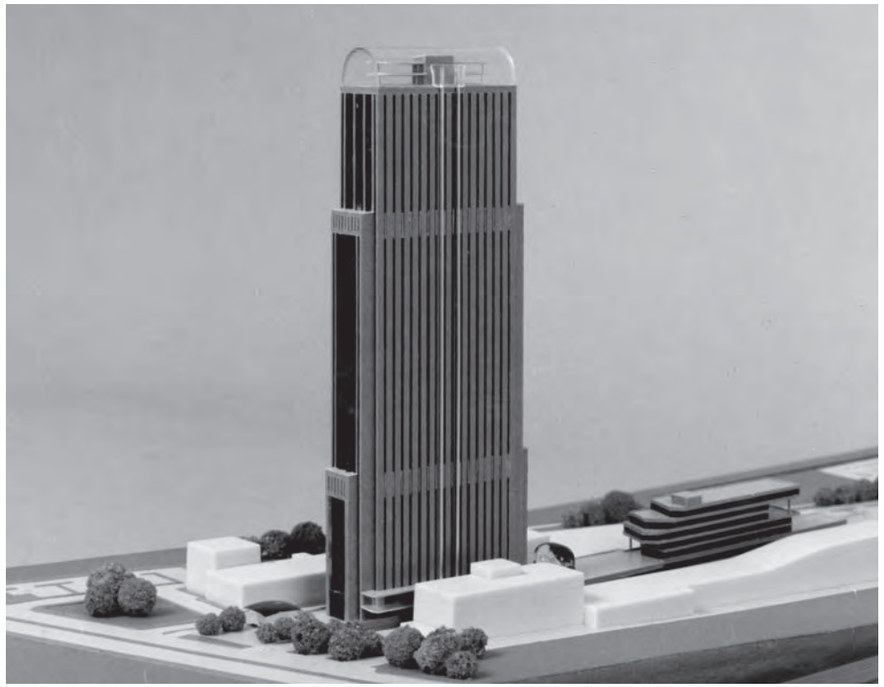
A SELECTION FROM THE MODEL WORKS OF ATÖLYE 77

Model photographs in this section were selected from the photographs in the archive of Atölye 77. Information such as the scale and production year of models were prepared according to documents in this archive. In some cases, those who commissioned models were not architects. In such cases, the name of those who commissioned a model is stated under the title, "clients."



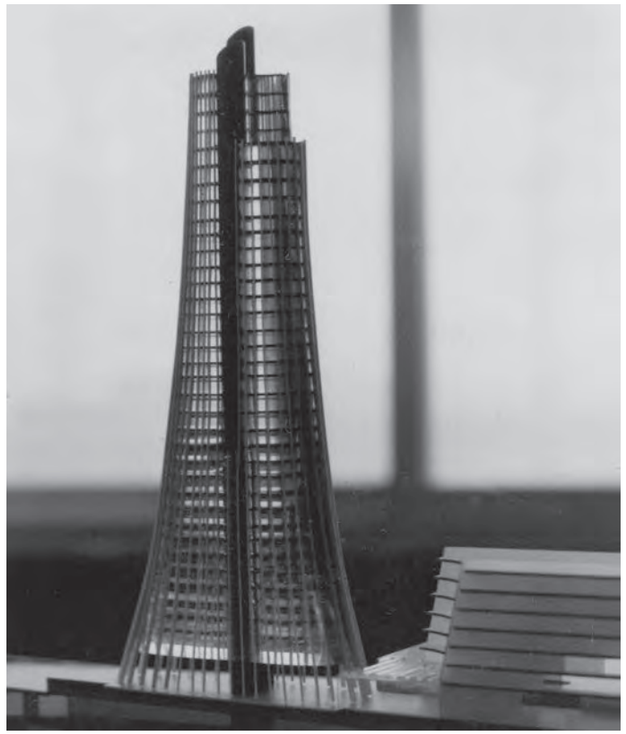
Asteria Hotel
Antalya
Design → Ertunga Mimarlık
Model made in → 1984
Scale → 1/250





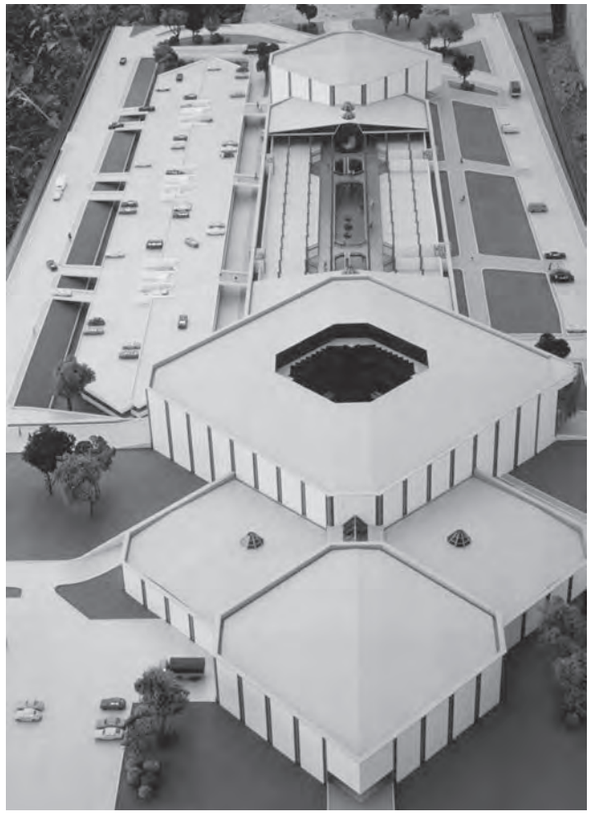
Two proposals for Marmara Plaza Business and Shopping Center
(currently where the Metro City is)
Istanbul
Design → Melih Birsel
Client → Üstay Yapı
Model made in → 1986

OPPOSITE
Mahmutbey Wholesalers' Market
Istanbul
Design → Ertunga Mimarlık
Model made in → 1984
Scale → 1/200 & 1/1000



ABOVE
Park Hotel
Istanbul
Design → Adnan Kazmaoğlu
Model made in → 1986
Scale → 1/200

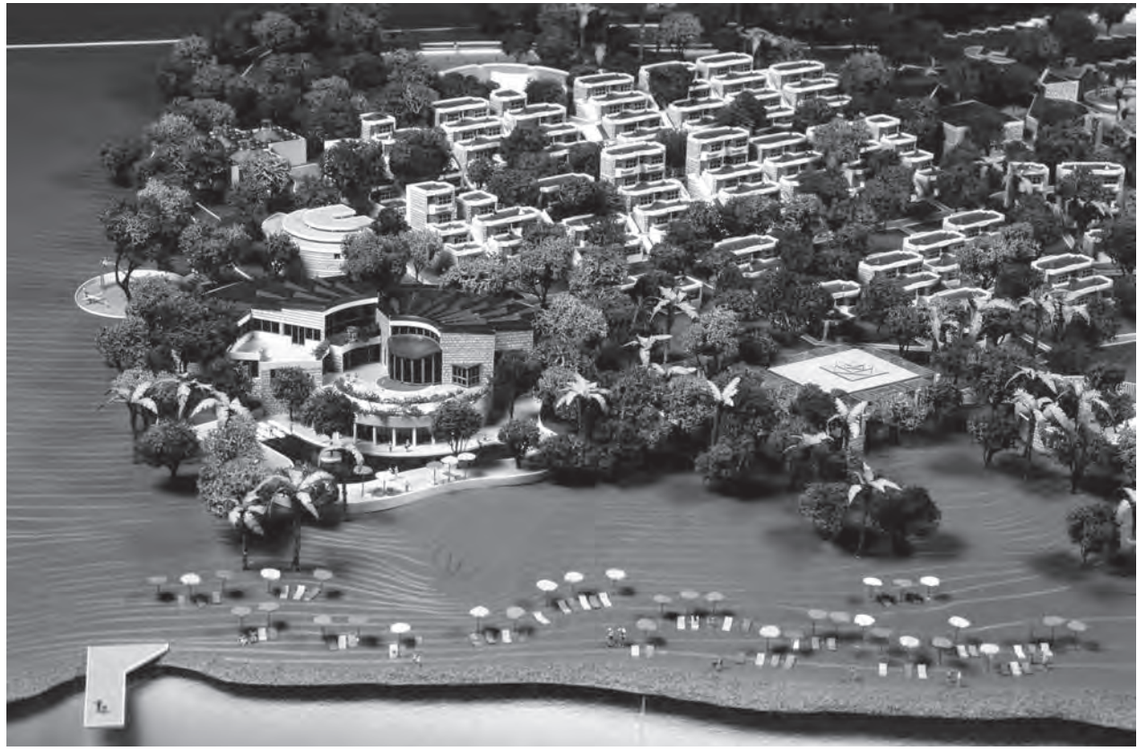
BELOW
Derishow
Istanbul
Design → Fatoş-Sancar Ahunbay
Model made in → 1986
Scale → 1/100



ABOVE LEFT
Galleria Shopping Mall,
Ataköy Tourism Center
Istanbul
Design → Hayati Tabanlıoğlu
Model made in → 1988
Scale → 1/200

ABOVE RIGHT
Mersin Trade Center
Design → Cengiz Bektaş
Client → Üstay Yapı
Model made in → 1987
Scale → 1/200

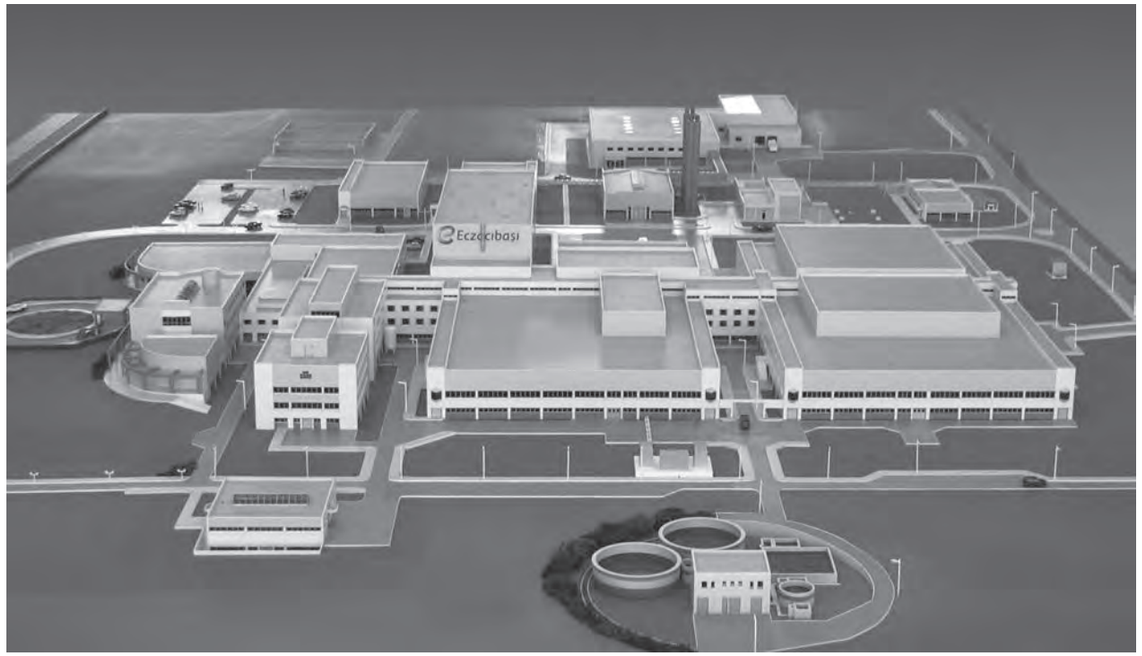
BELOW
Villa in Tarabya
Istanbul
Design → Arolat Architecture
Model made in → 1987
Scale → 1/50

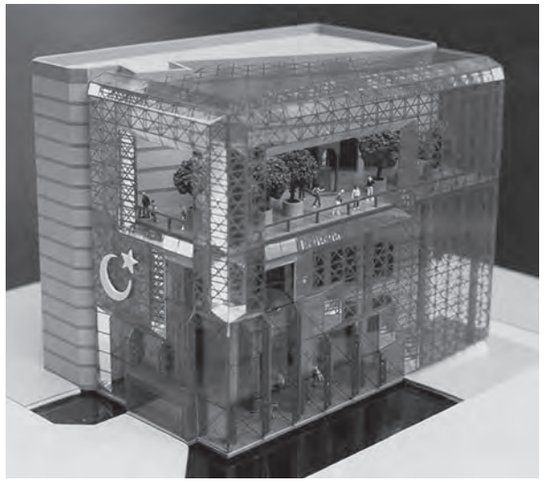


ABOVE
Ora Holiday Resort
Bodrum, Muğla
Design → Cengiz Bektaş
Client → Pir Turizm
Model made in → 1988
Scale → 1/200

BELOW
Tekser Yeniköy Villas
Istanbul
Design → Yılmaz Sanlı
Client → Tekser
Model made in → 1988
Scale → 1/50

OPPOSITE
Proposal for the architectural project competition for
Cevahirler Trade Center
Istanbul
Design → Doruk Pamir – Murat İlter
Model made in → 1988
Scale → 1/500

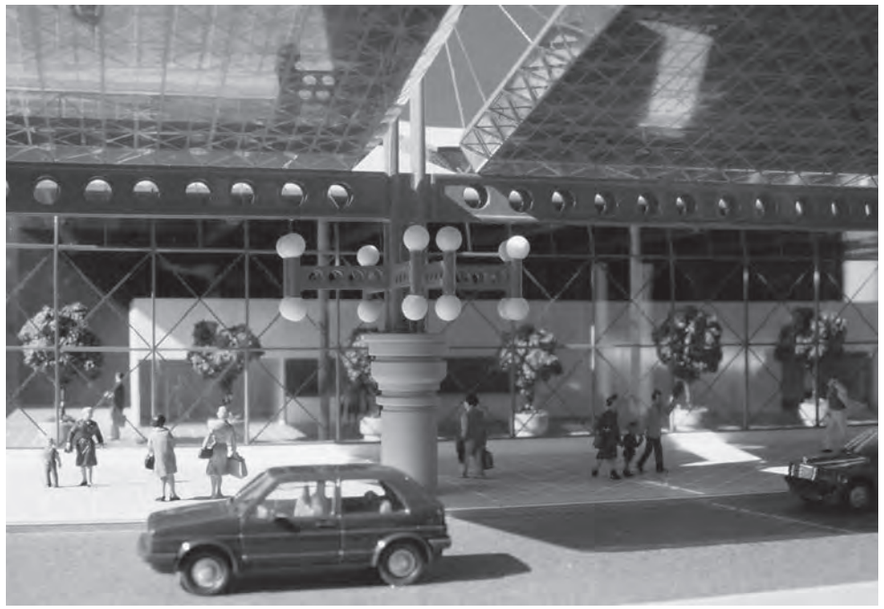




ABOVE
Eczacıbaşı Pharmaceutical Factory
Lüleburgaz, Kırklareli
Design → Tekeli-Sisa Architectural Partnership
Model made in → 1990
Scale → 1/200

BELOW LEFT
Maya Center
Istanbul
Design → UMO Architecture
Model made in → 1989
Scale → 1/200

BELOW RIGHT
Proposal for the architectural project competition for
Expo 92 Sevilla
Spain
Design → Doruk Pamir – Murat İlter
Model made in → 1989
Scale → 1/200



ABOVE LEFT
Hapimag Holiday Resort
Bodrum, Muğla
Design → Atölye T
Model made in → 1990
Scale → 1/500

ABOVE RIGHT
Süzer Plaza
Istanbul
Design → Doruk Pamir – Ercüment Gümrük
Model made in → 1990
Scale → 1/200

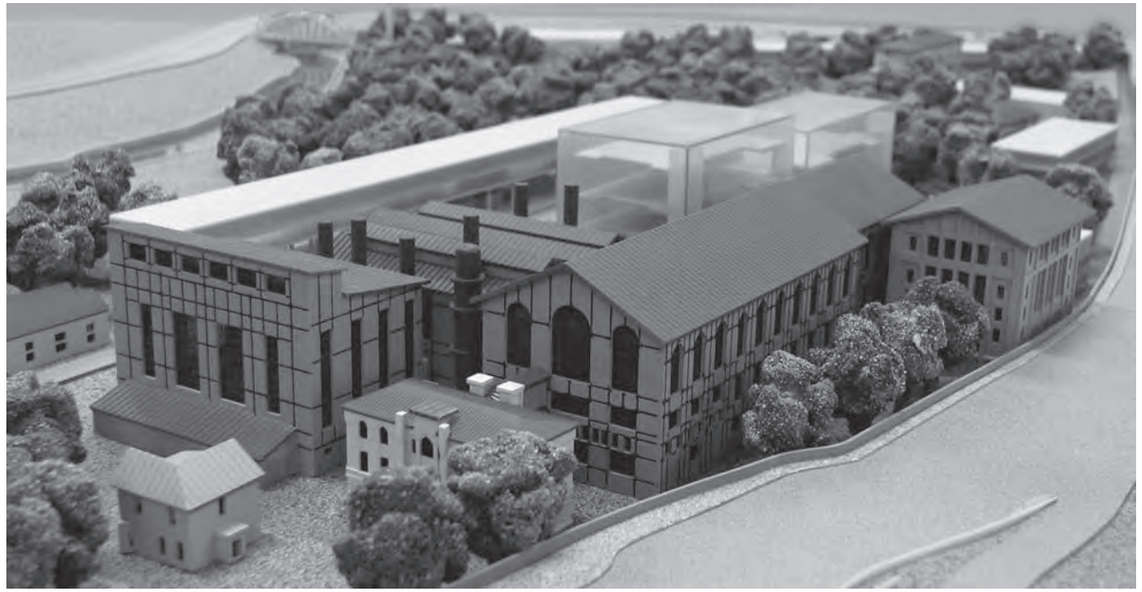
BELOW
Proposal that received honorable mention at the architectural project competition for
Antalya Airport
International Terminal
Antalya
Design → Doruk Pamir, Murat İlter, Zeynep Kumcuoğlu
Model made in → 1991
Scale → 1/100

Dikmen Valley
Ankara
Design → Doruk Pamir – Murat İlter
Model made in → 1993
Scale → 1/200

CENTER ABOVE
Capitol AVM, shopping mall
Istanbul
Design → Miar
Model made in → 1991
Scale → 1/200

CENTER BELOW
MESA Business Center
Istanbul
Design → Doruk Pamir, Murat İlter,
Zeynep Kumcuoğlu
Model made in → 1994
Scale → 1/500

RIGHT
Alma-ata Business Center
Kazakhstan
Design → Doruk Pamir, Murat İlter,
Zeynep Kumcuoğlu
Model made in → 1996
Scale → 1/100

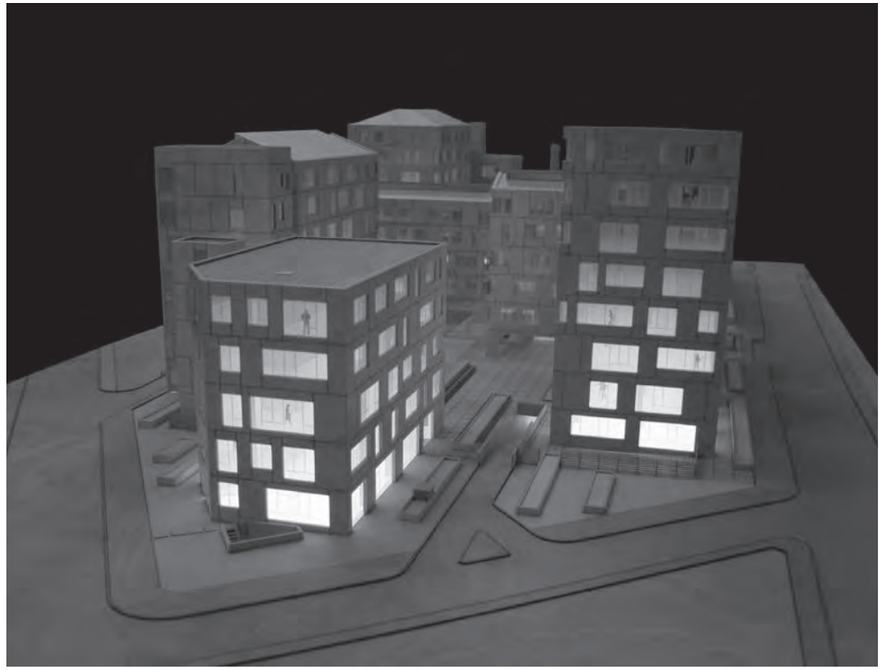


ABOVE
Santralistanbul
Istanbul
Design → Emre Arolat, İhsan Bilgin, Nevzat Sayın, Han Tümertekin
Client → İstanbul Bilgi University
Model made in → 2005
Scale → 1/500

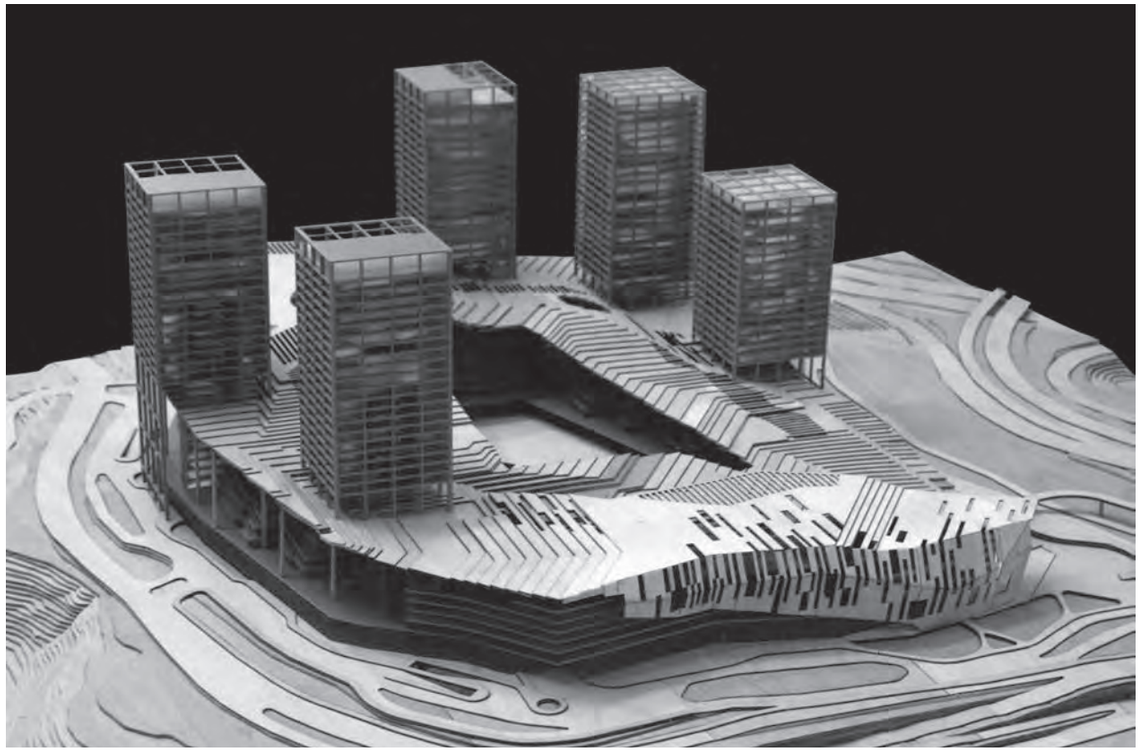
BELOW
Bellevue Residences
Istanbul
Design → Ertunga Mimarlık
Model made in → 1999
Scale → 1/100

OPPOSITE ABOVE
Acıbadem Hospital
Istanbul
Design & Client → Acıbadem Hospital Management
Model made in → 2005
Scale → 1/100

OPPOSITE BELOW
Kemer Country
Istanbul
Design → Andreas Duany, John Carney, Abdel Wahab El-Wakil, Tony Phillipson, TRIAD, Mark & Nedret Butler, Cemal Mutlu, Ertur Yener, Tuncay Çavdar, Nüvit Yeğin, Emir Uras, Hans van Veldhoen, Allison Hainey, Lord Kennilworth
Client → Kemer Country
Model made in → 1996
Scale → 1/200

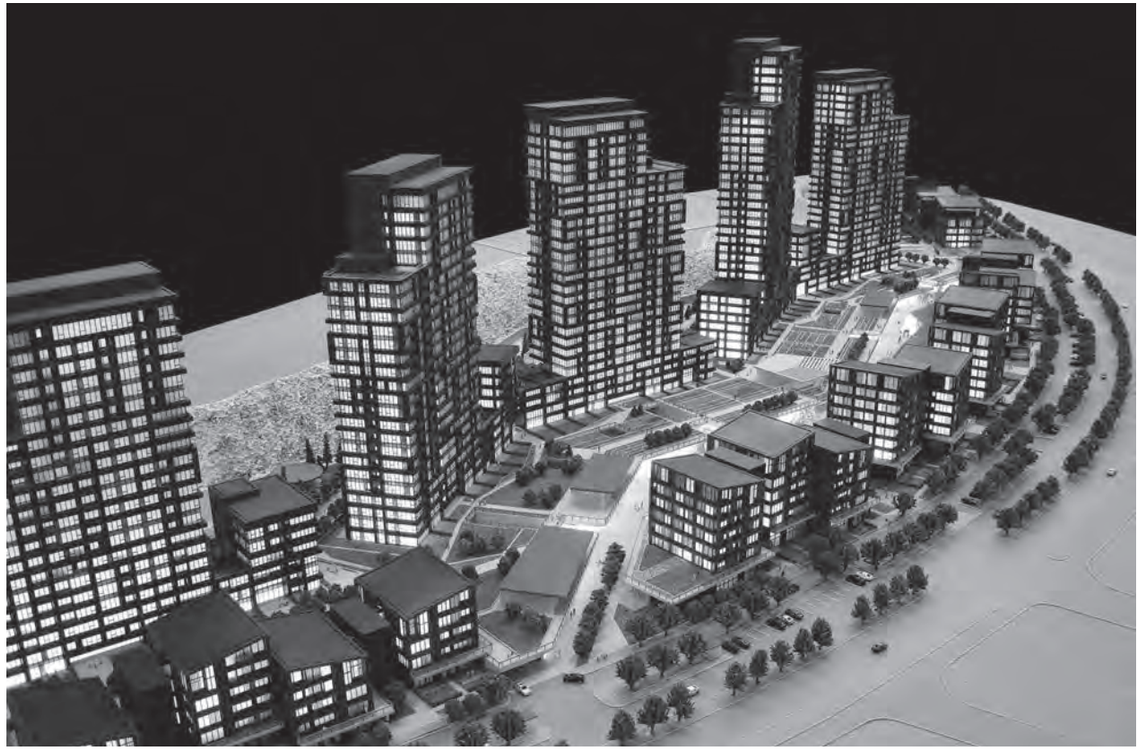


Tekfen Kağıthane OfisPark
Istanbul
Design → EAA - Emre Arolat Architecture
Client → Tekfen
Model made in → 2009-2010
Scale → 1/100



ABOVE
Zorlu Center
Model of the project proposed or the competition
Istanbul
Design → EAA - Emre Arolat Architecture
Model made in → 2010
Scale → 1/400

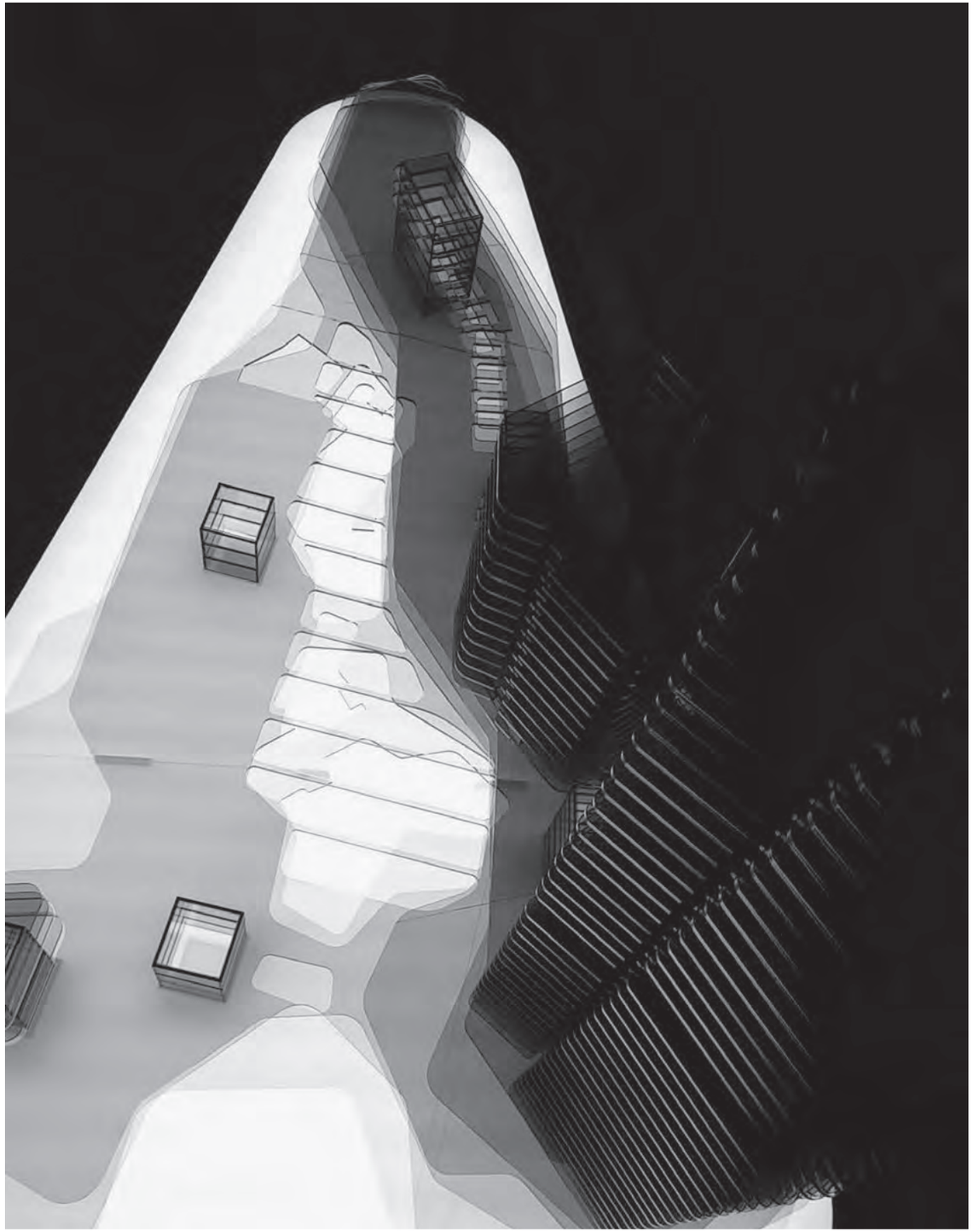
BELOW
Zorlu Center
Istanbul
Design → EAA - Emre Arolat Architecture – Tabanlıoğlu Architects
Model made in → 2010
Scale → 1/200



ABOVE
İncek Loft
Ankara
Design → Tabanlıoğlu Architects
Client → Akfen
Model made in → 2014
Scale → 1/200

BELOW
Torun Center
Istanbul
Design → EAA - Emre Arolat Architecture
Client → Torunlar
Model made in → 2013
Scale → 1/25

OPPOSITE
Kuzu Effect
Ankara
Design → EAA - Emre Arolat Architecture
Client → Kuzu İnşaat
Model made in → 2015
Scale → 1/75



MEHMET ŞENER TELLS HIS STORY

My interest in models started when I was a student. While drawing a project I used to build a model so that I could see it in three dimensions. I also built the models of my friends at school; we used to help each other out. I both went to school and worked. Word went around that, “Mehmet is making models.” When I was still a student, I built a model that a contractor commissioned with the idea that it would help with the sales. This was my first professional model, it was 1/50 scale. I made it at home. Materials were limited. In principle, I was interested in colors and textures. In my school, models are abstract; they are either in white, or grey. I chose to work with a more realistic approach. I built it in 3 mm. plywood, painted it, and handed it in. This is how I started building models. I never had a master; that is, I never worked with someone who built models. This has been to my advantage. What I mean is, I acted upon my own perceptions and feelings. After opening the office, we established relations with foreigners. Construction companies like Çavuşoğlu-Kozanoğlu, or Libaş were taking on projects from Libya and Saudi Arabia. We were the ones who built the models of these projects. While doing that, we had a chance to observe how things were being handled abroad. Back then, there was the former president of our chamber, Yücel Gürsel, who built models professionally; except for his, there was no other proper office in Istanbul. He had an office at the university where he gathered all the young fellows to work collectively.

Affan Kırımlı, Süha Toner and Muhteşem Giray had a joint office in Karaköy, right above Beymen. I worked there for a certain period when I was a student. After finishing school, first I worked at a private office [Saip Ebesek, Ahmet Şimşek] and then left for my military service. When I returned, I decided to do architecture. Together with my classmate Turhan Ayla, we wanted to have a small office where we could do projects, so we opened one. His conditions were better than mine; he helped me so much. Even the phone was bought by his brother. We were penniless at the time, we had nothing. We opened the office in 1977, we did some small projects. However, Türkiye went through a great depression in that period. I am trying to think of the models we built back then; in 1979, we had built the models for the projects of Soytaş in Bodrum and Foça. At the same time, we were working on architectural projects. The people we did projects for were contractors who knew us from our circles. These were not like big companies, or corporations of the current times. They would go, buy the land and then ask for things from us. We did a lot of projects together but my upbringing, culture, manners, and what I learnt from my professors were far different from these contractors’ approach. It became clear to me that I was not going to be able to deal with municipalities etc. It went against my grain. I would give a perspective drawing to a contractor, and he would hold it upside down! In the meantime, we produced quite a lot of projects. I used to rush around for all the projects. I would get the engineering projects and have the earthquake calculations done by the Chamber of Civil Engineers. There are projects in İzmit and Yalova that I was responsible for; nothing happened to them during the 1999 Marmara

1/2000 (left) and 1/500 models of the Batıköy Satellite City designed by Seyaş, 1980
Source → Atölye 77 Archive

Earthquake. Yet, we were at each other's throat with those contractors. Finally, I said "I am not doing project works anymore!". Türkiye was in a financial crisis anyhow. Meanwhile, commissions were coming in for models, and we were building them. In 1980, we entirely terminated project works.

There was a company founded by our lecturers, called Seyaş. They knew and liked me; I did quite a lot of work for them. They had all their models made by me. Then we worked with companies doing business abroad etc. and thus survived the challenges of 1980. We improved our work on a daily basis. After 1980, there was this impression: Whatever it is that you do well in Türkiye, you just need to focus on that; you will become a specialist in that field and then you will become an institution. So we focused all our attention on model making. We trained a lot of people.

Ertem Ertunga had a project, the Asteria Hotel. While I was working on that, Arif Hüküm came to help me. He is from Ankara, that is where he came from. He was helping architect friends that I knew. They said, "Arif has great dexterity, if you feel the need he can come and help." He came and then we worked together. He is eight years younger than me. I thought it would be good if it was someone younger; he would take the weight off our shoulders. I told Arif, "If you like the job, you can come and we can become partners; I will give you a share." I offered him a 45% share and we still continue that way.

I thought about what the materials in Türkiye were and what I could do with them. I did not have a master; I knew nothing. Even those who were in the market, that is those who were already in the business, did not know anything properly. There was the model cardboard and the Schoeller paper. There were not even any decent paints. Everyone was using plastic paint, there used to be Dyomat and such. I was using oil paint; people would touch the model and say, "Oh, how did you do that?" The ground looked like velvet. Yet, I had a look at the ones abroad; they do such a great job. They provide texture, for instance. If there is asphalt, then they give it the texture of asphalt.

I was the first one to use plexiglass in models. No one used it before me. It was not known well in Türkiye. I did some research and investigated how acrylic was like as a material. There was an old Jewish man in Perşembe Bazaar, he used to bring materials like this from abroad. [Located in Karaköy, Istanbul at the entrance of Golden Horn, Perşembe Bazaar is the birthplace of Ottoman industry, where today various machine parts and tools are sold.] It was this man who told me about it. He had also given me a small book. It was in French. Even my English is not great, so I had it translated. That is how I figured out what plexiglass is, how it can be processed and what can be done with it. A company called Boytorun started manufacturing plexiglass in Türkiye. We bought a lot of materials from them. Then the factories started to advance. At my insistence, they started to cast it as thin as 1 mm. Otherwise they would not; their standard is 3 mm. I use plexiglass in urban planning models to be able to show buildings floor by floor. When you do it in cardboard, it does not work. The first urban planning model that we built was that of the Batıköy Satellite City project, whose foundation was laid by Süleyman Demirel; it was 1/2000 scale. We used plexiglass there. There were

Examples from the way in which structural elements are formed in the model works of Atölye 77, 2017
Photographs → Tanju Eren

also mass housing projects in Libya, we used it in their models, too. Initially we were using a regular saw. After a while, CNCs came into the market. Then followed laser cutting machines. However, these did not improve the manual skills of the craftsmen, they just made them lazy. What I cut and glue with my own hands, and what they get out of the machine are equally square. That skill has disappeared, the spirit of the work is gone. We used to remove strings from a half-millimeter veneer to process the joinery. For example, you can see it in the photographs of Kemer Country. That project was supervised by Talha Gencer. I also benefited a lot from the architect of the project, Mark Butler; these were the things that helped us develop.

That is the beauty of the job, that is someone will ask for something from me, and I will work hard and advance. Now people come but do not know what they want. It is almost as though anything goes. The job turns into a toy business rather than the creation of an architectural product. In the past, if we were to do a job for a big company, they would have these architectural project managers; so, we would be dealing with the project manager and owner. The procurement, or salespeople did not interfere in our business. I have examples of these, for instance I would give a quote, and write, "The model will be produced in the colors and textures specified by the project owner." That is, do not poke your nose in our business and let me discuss this with the project owner. I put this forth as a prerequisite. At the time, such cadres filled with talented people did exist; we learnt a lot from them. I mean architects like Cengiz Bektaş, Yaşar Marulyalı, Doğan Tekeli, Doruk Pamir, Hayati Tabanlıoğlu and many others I cannot think of at the moment. Aside from the fact that they were good architects, most of them were cultured people who knew Europe and the world. They educated us a lot. They knew exactly what they wanted; they could say things like, "Look, you can do it this way." While doing the job, I developed myself and learnt so much. Now, unfortunately, the standards of this business are not the same anymore, it has become more like selling refrigerators—purely commercial. There are only a few people who have things like this done with architectural concerns. Now we are the ones who give the directions, like, it would be better to do it this way, or that way. One more thing happened: back in the day, the largest scale used to be 1/200. Now they ask for 1/100, 1/75 scale models. Those who build these models are not able to do the construction properly and the model gets deformed in three days.

I built competition models for people I knew and loved, as much as possible. For example, I made models for Yaşar Marulyalı, Doruk Pamir and Ertem Ertunga. I know since I worked with professors that there would be no proper time left for building the model as they would work without getting any sleep for 48 hours just so they would make it to the deadline. I was trying not to take that risk. Yet, they were people that I loved and I did not want to disappoint them; that is another story. There *are* people who will build models in such short periods of time and I am sure they are good. This is partly due to my bad temper.

Companies that we like organize exhibitions abroad. I do the packaging

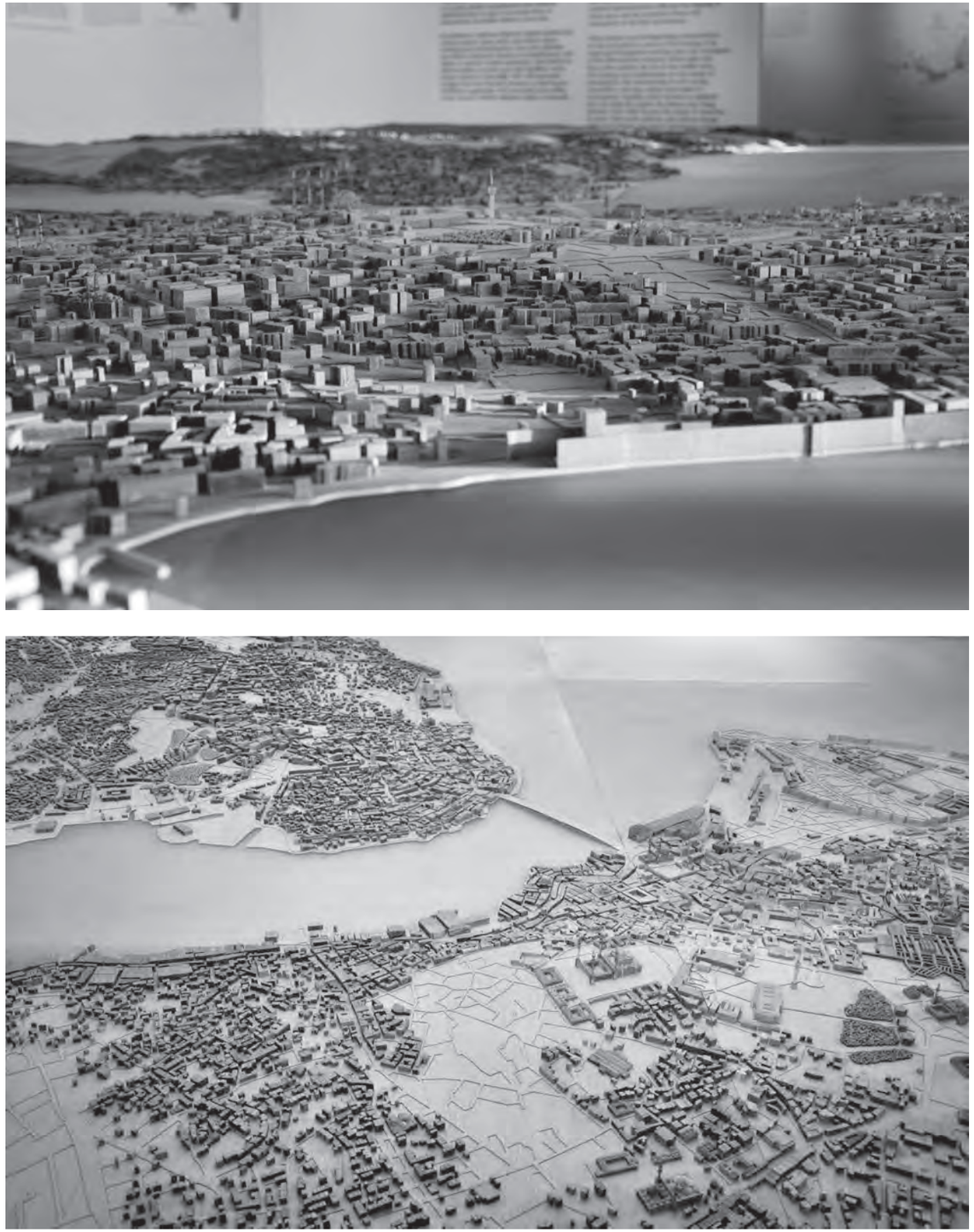
of the models but they are not even capable of putting the model in that box. I spend a fortune on those boxes; they are more expensive than Samsonite suitcases. Yet, people fail to place the model in properly and it gets ruined. They say, "The model is damaged," so I say, "Alright"; we take it and fix it. Some will not cover the top with glass for it refracts the light and messes with the view. It all gets dusty. We take the brushes, the vacuum cleaner and go for maintenance. Just like cleaning companies, we try to go and help. If it is my model that is on display, I do not find it in my heart for it to be in such a disgraceful state. People have no idea what it takes to turn that model into what it is. If the model is in a bell jar, it will stand just like the way a building should stand with the technique and materials that we use. It will never fall apart on its own because the main material I work with is acrylic. I do not use amateur materials. We have green textures that we produce ourselves. Those are papers painted in cellulosic paint; paper and cellulose are very strong, they will not bend, whereas PVC, acrylic, wood warp.

Salespeople do not want wooden materials much; we did it once, or twice, and they said, "Oh but how are we going to explain this?" The appearance was a problem for them. However, there are examples, we have made a lot of wooden models. For example, we made one for Emre Arolat. In the recent years, also, in 2010, there was an exhibition on Istanbul [exhibition titled *Istanbul 1910–2010* organized at Istanbul Bilgi University]. We built a 60 square meter wooden model for that occasion.

90% of the current jobs are commercial. The man has the model built to market the investment. There are only a few that are made with architectural concerns. The more you think about how you can offer something to the consumer, and how you can make it in line with their culture so that they can perceive it, the entire job turns into a toy, anyway. That is the crux of the matter, not architecture. We also have Mark Foster's project in the workshop. His understanding and the X company's understanding of a model—made for sale—are on complete opposite ends.

Actually, I am quite selective. I try not to get involved in nonsensical stuff. I suffer from that in both material and immaterial terms. What is more, the business is no longer respectable. People work as if they are playing bingo; there is no bookkeeping, no sense of responsibility. There are ten people working here; together with the two of us, it makes twelve in total. In the early times when I opened the office, we had no concept of time. We barely made the ends meet; we would make do with two *lahmacun*s. Now the conditions are different; we made an arrangement with a restaurant, we provide the lunch. If people work overtime, we pay for it; we give them a raise based on a certain percentage. Yet, still, that olden way of producing is no longer there. We could not adopt a professionalism of that kind. Say as much as you like, "I am more corporate now, I will work more seriously." They all mean well, I love them all and they are like my kids but no. It is not their fault, this is the way we are in general. We are not a productive society.

The time it takes for the production of models vary. Some will take three months, some will be done in one month. If it is a single building, it will



OPPOSITE
1/1250 scale model of Istanbul produced for the *Istanbul 1910-2010* exhibition at the Istanbul Bilgi University, 2010
Source → Atölye 77 Archive

be finished in twenty days but for it to be so the project needs to be complete. That is our main challenge. There is a piece of work in the workshop, we finished the carcass. Now they are supposed to send the material for the façade and we will get to see the color etc. but it is actually my fault. Why do I ask about the color? There is a color on the visuals sent, just go ahead and apply that one. Yet, what I say is, "Whatever color you are going to use in the building, whichever company you have made a deal with, send me their catalogue so that I can make the model in accordance with the original." That is my demand. Then, I get no response. So what happens? One job that is supposed to take me a month takes two months. Then I suffer in material and immaterial ways.

The stages of model production are as follows: First, the project arrives and we analyze it. Then we draw it again, on the computer. After the pieces are cut in the workshop downstairs, they are assembled. I usually try to use the material solid because I want to get the color of the building without painting it. After that, its texture is painted—if it is to be painted—and lastly, you install the balcony and the railing. Meanwhile, the site plan is prepared. You do that if you can get the project from the landscape architect because these days the architects do not draw the site plans; they leave those jobs, also, to the landscape architect. However, the site plan is the architect's job. The pedestrian way, the traffic lane, the entries and exits, datum lines and levels should all be determined so that the landscape architect can process them.

In the beginning, we produced the cars ourselves by using various materials. For example, we would make them out of sponges, dip them in semolina and paint them. We used pumpkin fiber quite a lot. In our urban planning models we used black pepper and all spice for texture, and we still do. We did not have any difficulties, we were producing; we knew the size and type of whatever element we wanted to use. What I mean is, if I could build the model why not build the car as well? We made great use of the stalks of a twig broom. We used to make more abstract trees, or we would put sponges on top to obtain more greenish trees. We used to cut the human figures on a single plane and install them. Then we looked into buying the molds of these accessories and having them made in Türkiye but it did not happen. The infrastructure for these kinds of things is well-developed abroad. Even before my time, that is fifty years ago from today, there were incredible companies in Germany. Preiser, Faller and some others that I cannot think of at the moment, are able to produce everything including human figures.

There is an import company that we work with. It usually brings goods from China, although some are from Germany. We supply such materials from that company. Nothing is produced locally. The Chinese are producing a lot, but it is rubbish. For one thing, they have no taste in colors; I mean, they do not have a palette, which amazes me. They took the molds of Germans and used them but the results are very faulty. It says "hand painted" on them. Put the German and Chinese products next to each other and you will see, there is a big difference. However, the German ones are incredibly expensive, so the importers do not bring them; they say, "I cannot sell, nobody buys them."

Among those coming from China you can find cars with lights etc. all sorts of accessories.

In the past there used to be Kalem Kırtasiye (stationary shop). Then, another stationary shop, Balcı Kırtasiye opened in Beşiktaş; it was Preiser's distributor, that is where we shopped for it. Arif's cousin was in Germany, where he also went to university. Whenever we had a problem in supplying what we needed, we would ask him, and he would buy and send it out. That, too, was a good resource. The current costs make things very difficult, but the material is very important; I do not pity the money I spend on the material. I put a lot of hard work in there and there is no way of measuring it with money. We always used materials in abundance, as we wished. Where we bought materials from, others were buying trees by the count. However, you should always keep these materials in your archive, or storage. You must have options. For example, you cannot just put an apple tree in the garden; it is simply not possible. I am also interested in landscaping; I kept files of it. Our landscape architects always write the name of trees in Latin. What is important, however, is to know these names in Turkish. Thus, I kept a file of every project; I wrote down the names. Now I can easily find them. I also retrieved their pictures; we know their height, diameter, colors. That is, we try to be as realistic as possible when it comes to these matters.

The only thing that is harmful to human health in the workshop is the paint. The lasers work downstairs, for instance. The laser cuts the plexiglass with the use of heat, and in the course of doing that, a fume comes out. These have their own outlets, they discharge the fumes. We have put filters there so that we do not cause any inconvenience for those outside. There is also a general airing system in the paint room.

Mehmet Şener in front of the drawer system where landscape elements are stored, 2017
Photograph → Tanju Eren

On Saturdays everyone is free; those who feel like coming and working can do so while those who do not feel that way do not have to come. Depending on the state of the work, we can work at night, or on a Sunday if we have too much to do. The employees get the return of this in the form of a 50% raise as they work overtime. That is, there is no exploitation. If I were in their shoes, I would do overtime if there was work to be done; it would make a great contribution to the livelihood.

I was the one who took the model photographs in the past. I had a Yashica, for example. I would do the shootings with that and then have them developed. I would go to Kayacık (photography studio) and have them printed. May he rest in peace, Ahmet Kayacık, the owner of Kayacık, passed away at a young age. When digital cameras came out, we started to shoot with those. They

can be easily transferred to a computer and edited; this is not my cup of tea, so I stepped back from the photography business. We have a friend in the workshop, Gökhan Hatipoğlu, who has been working with us since he was a student. He studied graphic design at the Kocaeli University. He is the one who takes care of this job. They even take photographs with mobile phones; they work on the images on a computer and the results are very decent. So we have those printed here. This is how we do the documentation work. Yet, the archive needs to be backed up. There was a period when we did not, and we lost some of it; we could not retrieve those. Previously I used to print and stick the photographs myself, whenever I had the time; I would put the date on and write the name. I prepared files like this but there are so many missing bits. Maybe half of our forty years have been documented.

The projects that came to us were difficult and big. For instance, a project comes with ten, or fifteen blocks in it. We do not count them as separate from each other; we see it as a single project. We are unlucky in that respect. If there were more modest projects, we could make them in a shorter period of time. It would be better both in terms of time and the economic opportunities they present. Yet, it is always difficult and big projects. For example, we made a model of Emre Arolat's project for Kuzu İnşaat; it was a huge thing that was almost three meters tall. The transparent, acrylic model that we built for Torunlar next to the former Ali Sami Yen Stadium was even bigger; we installed lighting in that as per the request of Emre Arolat. Later I had scaffolding erected for the assembly of that one.

I say that the sensibility and spirit of the past have ceased to exist but it is not the fault of the people; it is the fault of the system. Moreover, the best and most talented people you can see in the market work in our workshop. 80% of the people who are actively working as model makers in the market are from this workshop. For example, 4. Boyut, İrfan Şen; Maketsan, Feridun

Mehmet Şener prepared many albums by placing the photographs he took of models produced by Atölye 77 into frames he specifically drew for each photograph; he is seen here, browsing one of these albums, Atölye 77, 2017
Photograph → Tanju Eren

ABOVE LEFT
Image showing the photo shooting of the 1/150 scale model of the Torun Center project designed by EAA - Emre Arolat Architecture

ABOVE RIGHT
Same image after post-production

BELOW
Photograph taken with lights on, presented in a special frame designed by Atölye 77

Source of photos → Atölye 77 Archive

Erden; Armi, Arif Ünlü are all from us. Feridun (Maketsan) is an architect who graduated from the Istanbul Technical University; he will only do works of a certain standard and maintains his reputation.

You need to have a notion of architecture in order to become a good model maker. That is, you can be a good model maker in mechanical terms but in order to build architectural models you need to feel its architectural aspect. You need to have knowledge in composition and colors. Someone who is unable to buy a pair of jacket and trousers for himself can neither color the model, nor the project; that architectural notion is necessary. That is what we were taught. Devrim Erbil and Sabri Berkel taught color, shape and composition while Ercüment Kalmık taught basic design. You need to get that culture because we are working on a composition; we need to grant it with life in the third dimension, in harmony with its surrounding, colors and textures. It is necessary for the person on the job to feel these things. Nowadays, one can still do the job with machines even if they may not have the perfect dexterity but you need that kind of a perception.

There is also this: Even though I am an architect, I have to respect the project and its architect. I do not have the right to damage or ruin his work. I am very careful about this. Therefore, I always call the architect when it comes to selecting the material and color. Let us decide together, make samples if necessary. There are lots of samples like this in the workshop. That is, we need to look at the issue from the architect's point of view. Yet, of course, this way of thinking does not sit well with the system, or the order of things. I could say, “I have a luxurious take” but that will sound disgraceful and arrogant; I do not want to go beyond modesty.

If I have a dialogue with the architect, if they are someone that I know, and if I like their project, all models will definitely excite me; I cannot discriminate. For instance, something interesting happened while I was working with Doruk Pamir. He had entered the competition for Antalya Airport. We produced some modules. He said, “Mehmet, this one is still in progress.” In response, I said, “But we cannot do all of it.” So he said, “Let’s do a trick.” It would never occur to me, but it worked: he placed a mirror and our three modules went up to ten modules. These are striking things.

Tekser had some jobs in Libya, we were working on those. There was a project owner whose name I do not remember. He was living abroad so we did not have much contact afterwards. He said, “We do not have a landscape project but let’s still do it. We place the trees in a group form and create a spatial expression. Think of the tree, also, as a structural element.” I learnt a lot from that fellow. If you compare our models with others, you will see that our landscapes are very different; our groundwork, site plans and textures are much more realistic.

I have a memory from Kemer Country. They gave us the project and we built the model. We determined the afforestation in line with our outlook and completed the work. Then, apparently, some Americans came—I was not around—and saw the model in the showroom. This American man looks and says, “The landscape project looks good very well.” However, there is no

project, or anything as such; it was created out of architectural improvisation. Our client, Esat Edin, was not a construction professional actually; he was a gentleman who studied philosophy in the United States. I was told that when it came to commissioning the model of the project, he first said, “The model job can be done by the Americans.” Then, project manager Talha Gencer intervenes and says, “The project is here, we can do it much better; I will get it done, please do not worry.” Then they told all of this to the Americans, and they suggested, “Both our model department and yours can make models; whichever you like, you can have them build the model.” They were pretty open-minded. The Americans had a Spanish model maker; he built one of the modules and we built another. Then they brought both of them into a meeting and put them right next to each other. There was an English consultant, Tony Phillipson. He did not know me, back then; we became friends later. When they asked Tony, he apparently said, “You have someone like this in your country. The model is much more beautiful and cheaper; what is the point in getting it done abroad?” Our conditions and theirs cannot compare, and yet, we had a chance to compete with each other. Then, we did all the jobs of Kemer Country from A to Z. This was an honor for me.

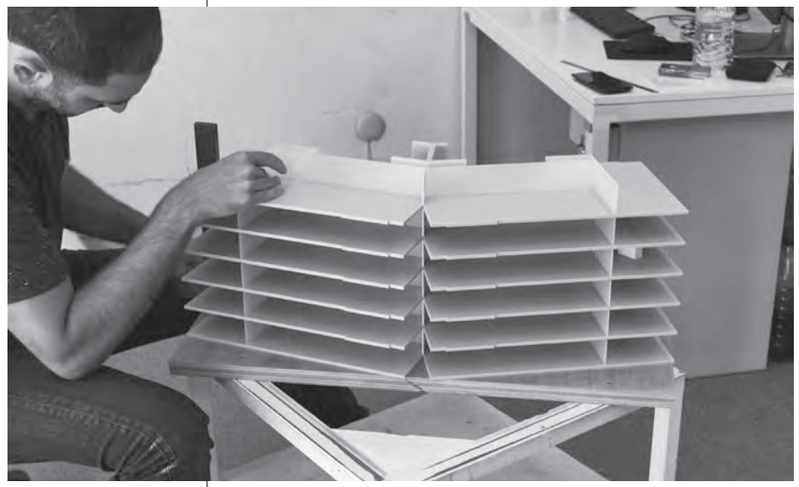
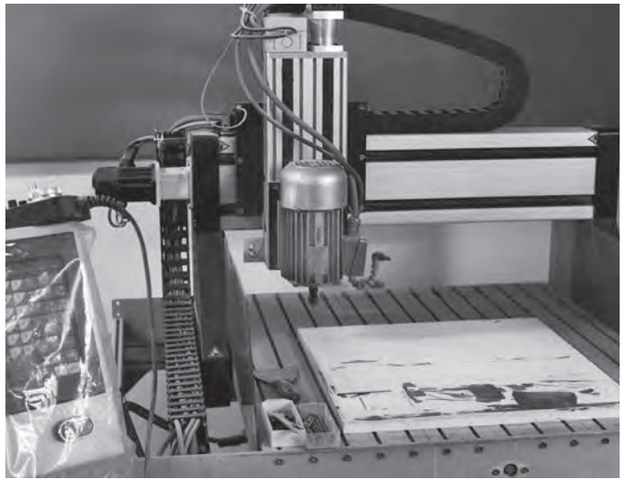
When it comes to professional solidarity, the fabric of our society rejects that. If this society had that kind of a structure, Türkiye would never be in this state. We do not have a consciousness as such. I am very protective of the kids who were trained here, and their works, greatly. For example, I give them such advice along the lines of, “Look, I gave them a quote. They will ask one from you, too. This is what I offered to them, you can offer something a little lower but do not take it too far; it will not take you anywhere,” but no; it does not work. I still call a number of people before I give a quote, but no one ever calls me. I just have a dialogue as such with Murat Küçük. He is a levelheaded, good kid. I call him a “kid” since he is much younger than me, I am 72 years old; but of course, we are colleagues.

I love my job and I am very happy with what I do. As an architect, I followed this path due to the circumstances. For I have come to this day, it seems like I have a little talent in this regard. I see this as an architectural service. If I can do my best, if I can keep up a certain standard, and if I am at a good place, this satisfies me a lot. They come with two computer-generated images and ask, “How much for a model of this?” You first need to define the scale at which it needs to be produced, and the kind of model that you want. Bring your project. That is how I can give you a quote. These are some beautiful pictures, you can put them in your family album; you can look at them and say, “We once designed buildings like these.” They get upset and leave when I say, “Keep them for yourself, they would be of no use to me.”

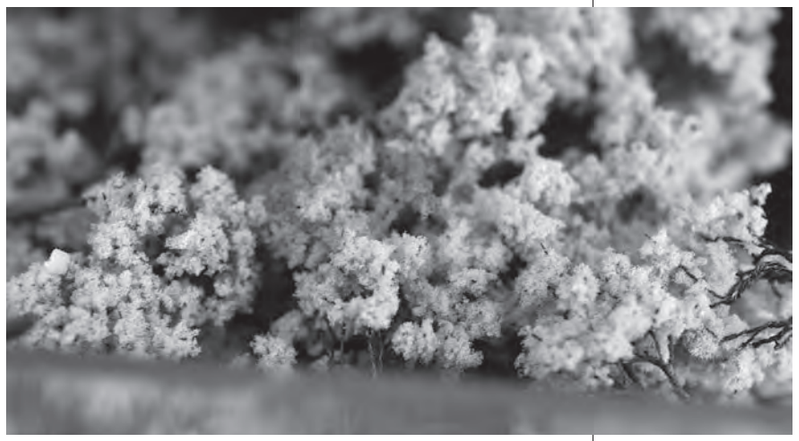
Once, Doğan Tekeli called for me. He asked, “Mehmet, I have a project and I would like you to build the model. Are you available?” A real gentleman, who did not want to impose. I said, “Of course.” He said, “Alright then, I will let you know once the projects are ready.” Then I received the phone call, they said the project was ready, and so we went there. Once we sat, he said, “Bring the projects, Mehmet will build the model.” They brought the construction drawings. Doğan Tekeli said, “What is this? How can you build a model with these? Put them away, I will describe what you need to do. First you need to do a preparation, then you will hand the projects in. It is only then that they can build the model.” They made a special preparation for us. Nowadays, we have given up on all of that; even the project itself is nowhere to be found.

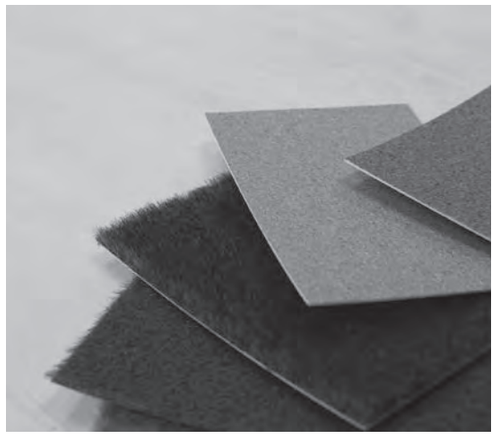
This text was put together with the use of excerpts from an interview with Mehmet Şener conducted by Pelin Derviş on 07 September 2017

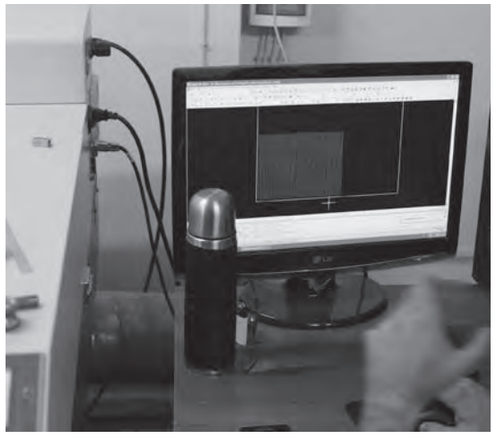
From left to right: Ercan Vurgun, Emre Tokmak, Arif Hüküm, Hasan Ünlü, Gökhan Hatipoğlu at the back, Enser Bağış, Aziz Köktürk and Mehmet Şener, Atölye 77, 2014
Standing in front of the model of the İncek Loft project (Ankara) designed by Tabanlıoğlu Architects
Source → Atölye 77 Archive

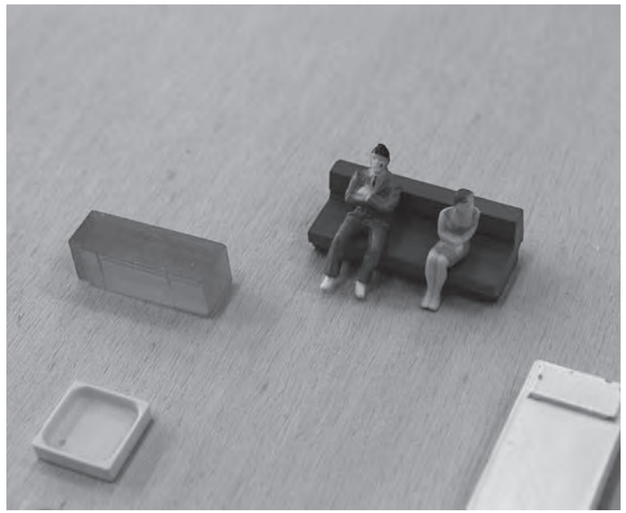



Atölye 77, Istanbul Photographs → Tanju Eren (2017)







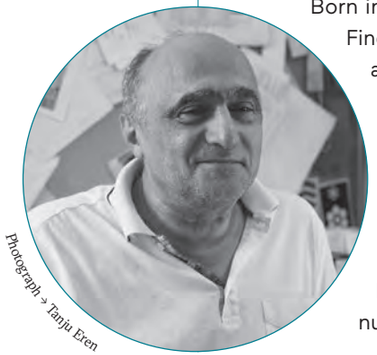


Atölye 77, Istanbul Photograph lar → Tanju Eren (2017)

Source > Atlı Design Archive

VARJAN YURTGÜLÜ

VARJAN YURTGÜLÜ



Photograph → Tanju Eren

Born in Kayseri in 1956. Graduated from İDGSA (now Mimar Sinan Fine Arts University) in 1983. In mid-1980s, he started to work on architectural visualization and architectural model making with a group of friends from the Academy. In 1987, in partnership with architect Necdet Çatak, graphic designer Sadık Öztürk and architect Cem Başak he founded Min Tasarım, which offers architectural presentation services (models and illustrations). Min Tasarım still operates as a partnership between Varjan Yurtgülü and Sadık Öztürk, and the team established by the duo offers architectural visualization and models for numerous architects, agencies and property developers.

In the first workshop of Min Tasarım at Altıyol, Kadıköy, the team would work together with the illustrators of humor magazine *Gırgır*—most of whom were from the Academy—till morning, and what was experienced during those conversations would become the subject of the magazine's next issue. The ground floor of the workshop, on the other hand, was used as a gallery with an amateur spirit where the works of various artists were exhibited. Min Tasarım, which was active in this workshop until 2016, is still offering services at its new location in Altıyol, Kadıköy.

Comprising of approximately 20 people, half of the team works on architectural visualization—using such forms of expression as plan coloring, perspective and animation—whereas the other half works on model production. Airbrush, gouache and watercolor techniques were used in the early works of Min Tasarım; in the past decade, however, these production tools were replaced by computers. In parallel with these technological developments, models are being produced with CNC router, laser cutting machines and 3D printers.

Models produced at Min Tasarım are photographed and archived by Sadık Öztürk.

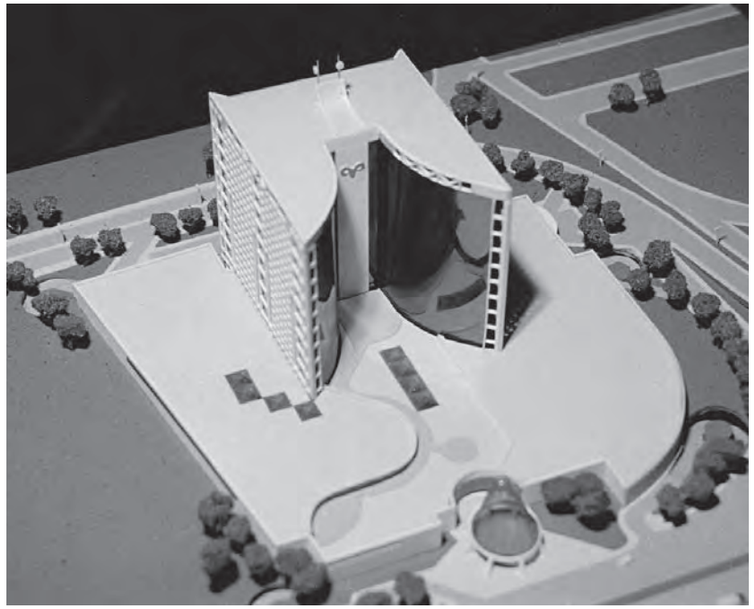
The works of the atelier can be seen on their website: mintasarim.com.

A SELECTION FROM THE MODEL WORKS OF MİN TASARIM

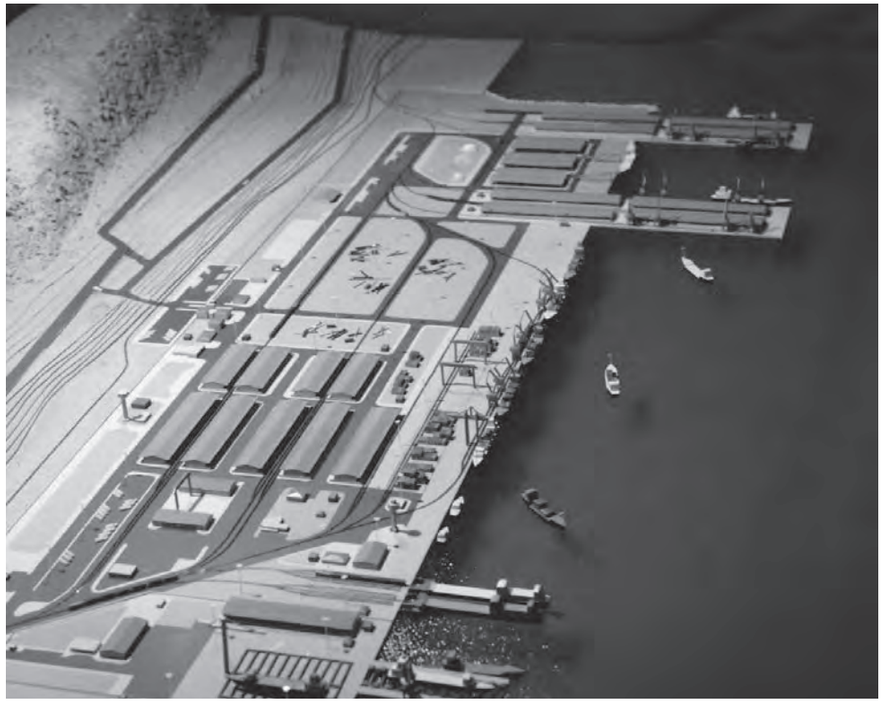
Model photographs in this section were selected from the photographs in the archive of Min Tasarım. Information such as the scale and production year of models were prepared according to documents in this archive. In some cases, those who ordered models were not architects. In such cases, the name of those who ordered a model is stated under the title, "clients."

OPPOSITE
Mövenpick Hotel
(currently Hilton)
Istanbul
Design → Ertunga Mimarlık
Model made in → 1992
Scale → 1/200

The source of photographs in this section is the archive of Min Tasarım.

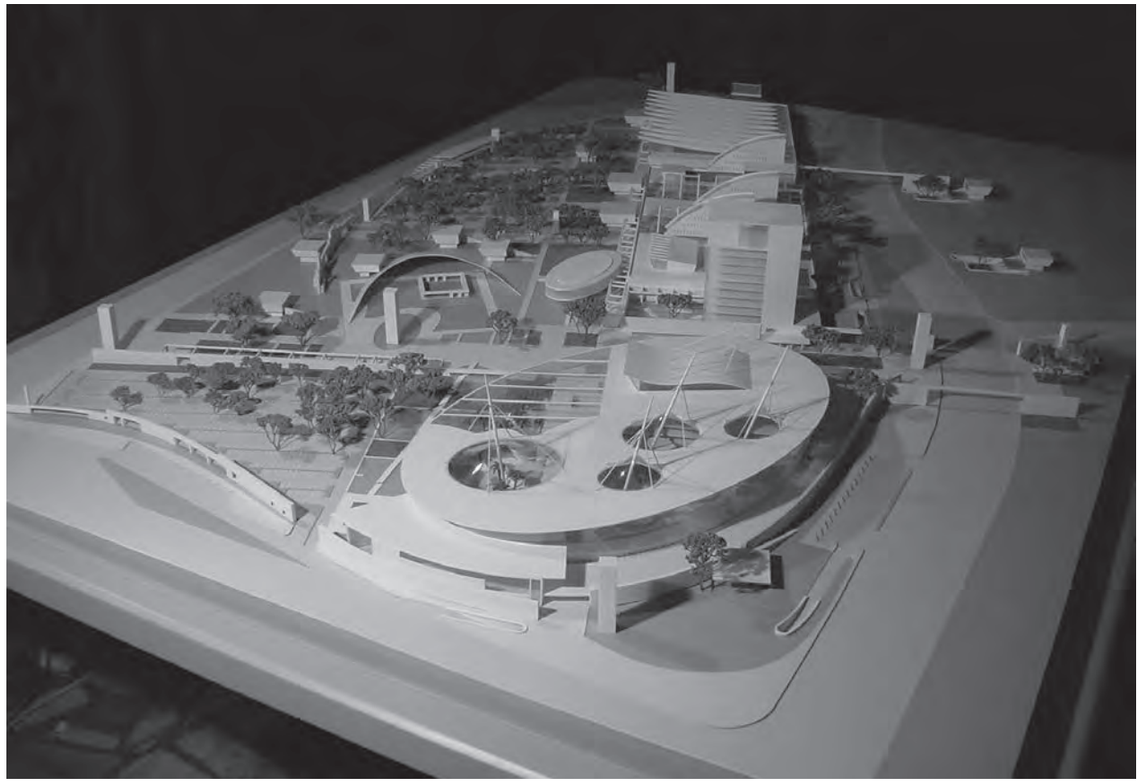


Migros Headquarters
Yeşilköy, Istanbul
Design → Vural Mimarlık
Model made in → 1990s
Scale → 1/500



ABOVE
Siemens Kartal
Istanbul
Client → Siemens
Model made in → 2003
Scale → 1/500

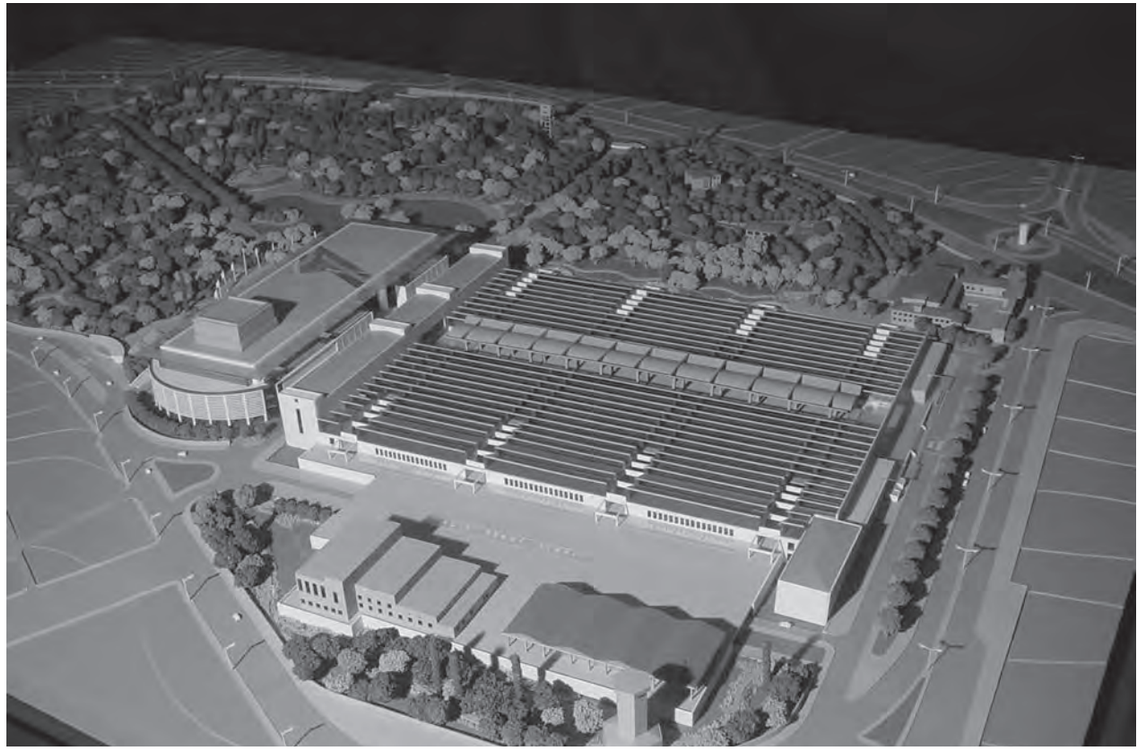
BELOW
Port Project
Turkmenistan
Client → STFA
Model made in → 1990s
Scale → 1/1000



ABOVE
Aqua Park
Kazan, Tatarstan
Design → Selim Velioğlu
Model made in → 2003
Scale → 1/500

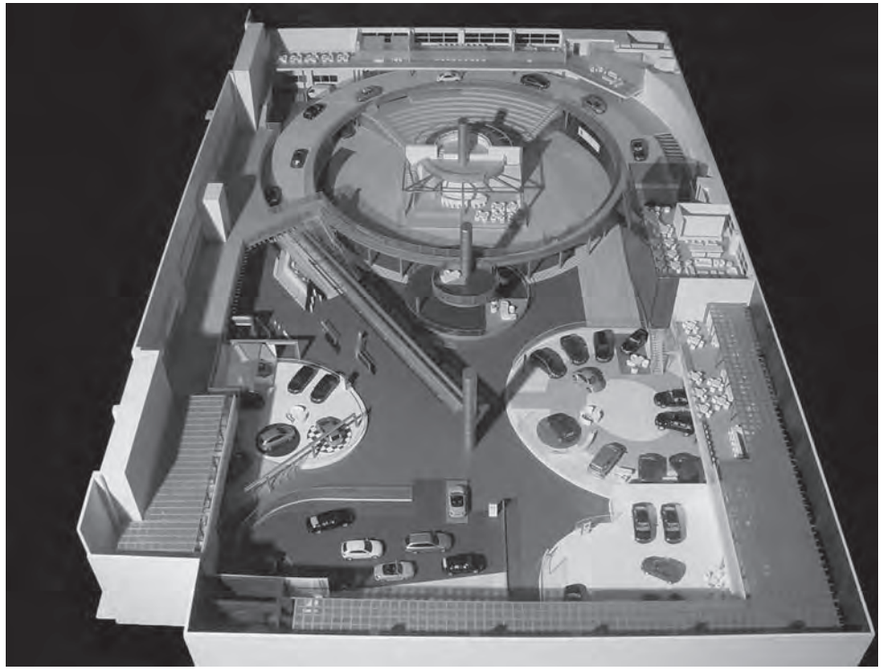
BELOW
Zorlu Residence
Bursa
Design → Eren Yorulmazer
Model made in → 2004
Scale → 1/100

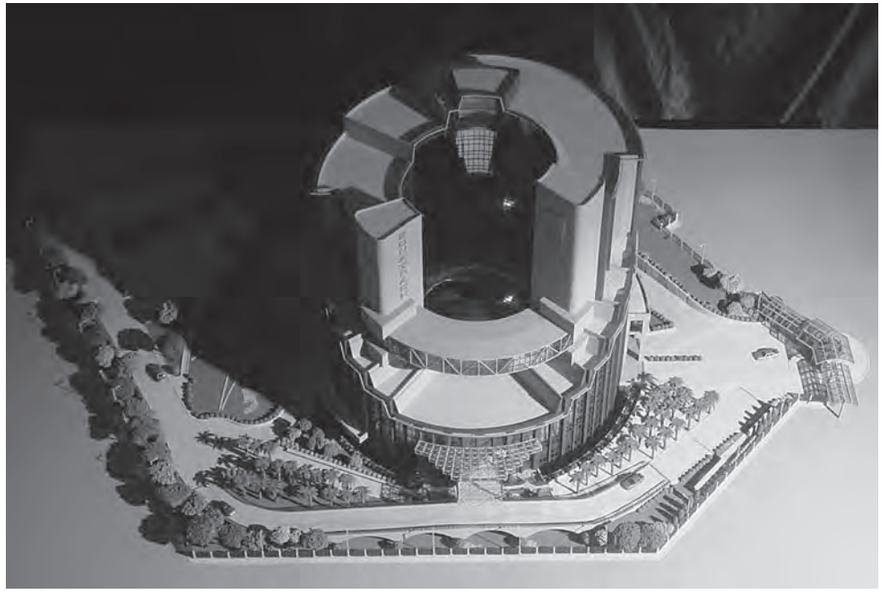
Golden Horn Bridge
Transit Proposals
Istanbul
Client → Yüksel İnşaat
Model made in → circa 2005
Scale → 1/500



ABOVE
Merinos Park
Bursa
Design → Cafer Bozkurt, Hasan Şener, İlhami Kurt, Hasan Yirmibeşoğlu
Model made in → 2006
Scale → 1/500

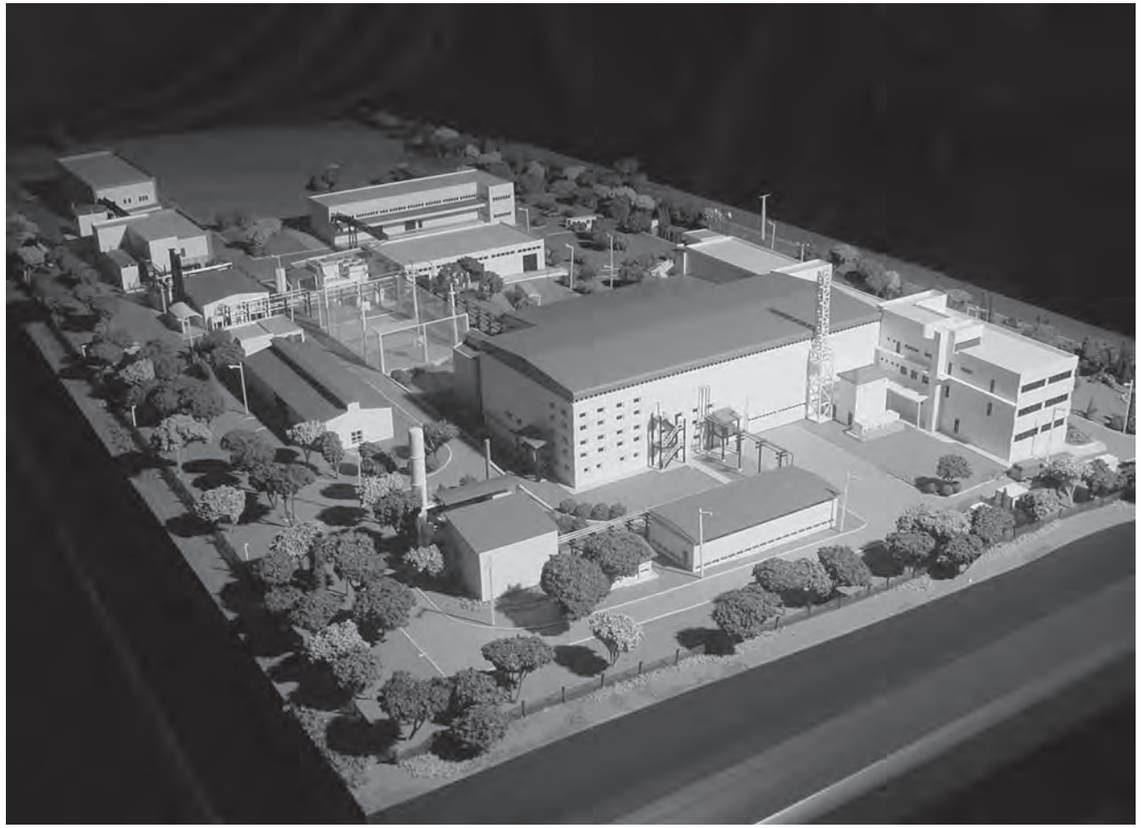
BELOW
Otoforum
Istanbul
Design → KM Design Works
Model made in → 2006
Scale → 1/87

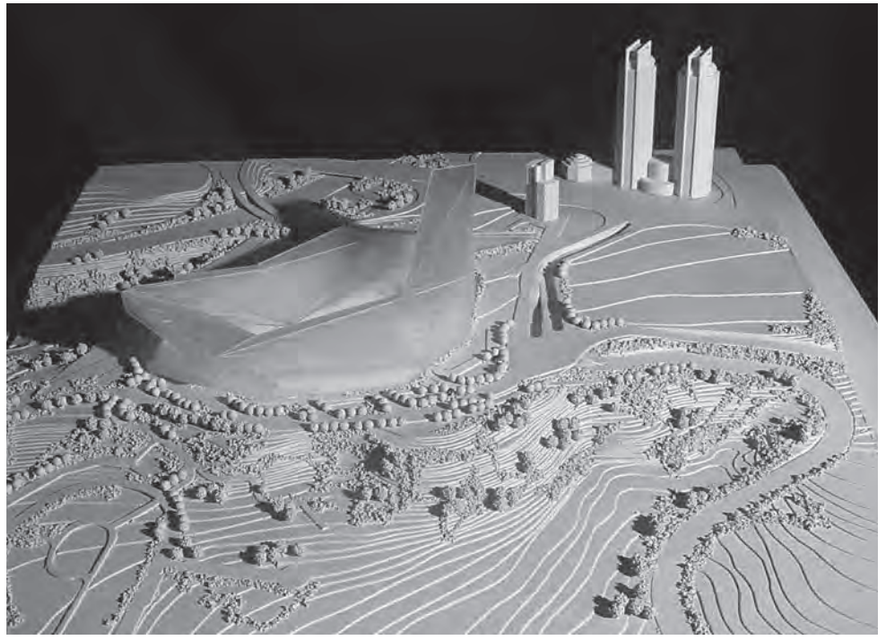




ABOVE
Sonatrach Office Building
Algeria
Client → Endem Construction
Model made in → 2006
Scale → 1/100

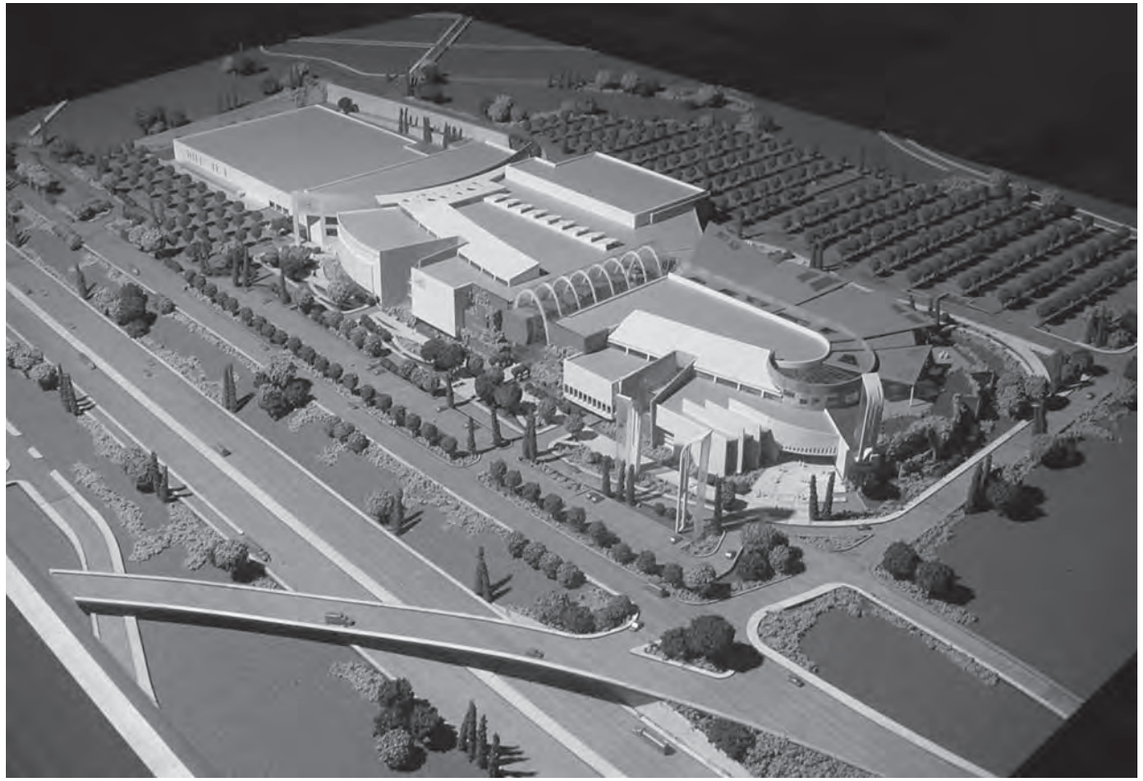
BELOW
Özgün Kimya Factory Facilities
Çerkezköy, Tekirdağ
Client → Eczacıbaşı
Model made in → 2006
Scale → 1/200





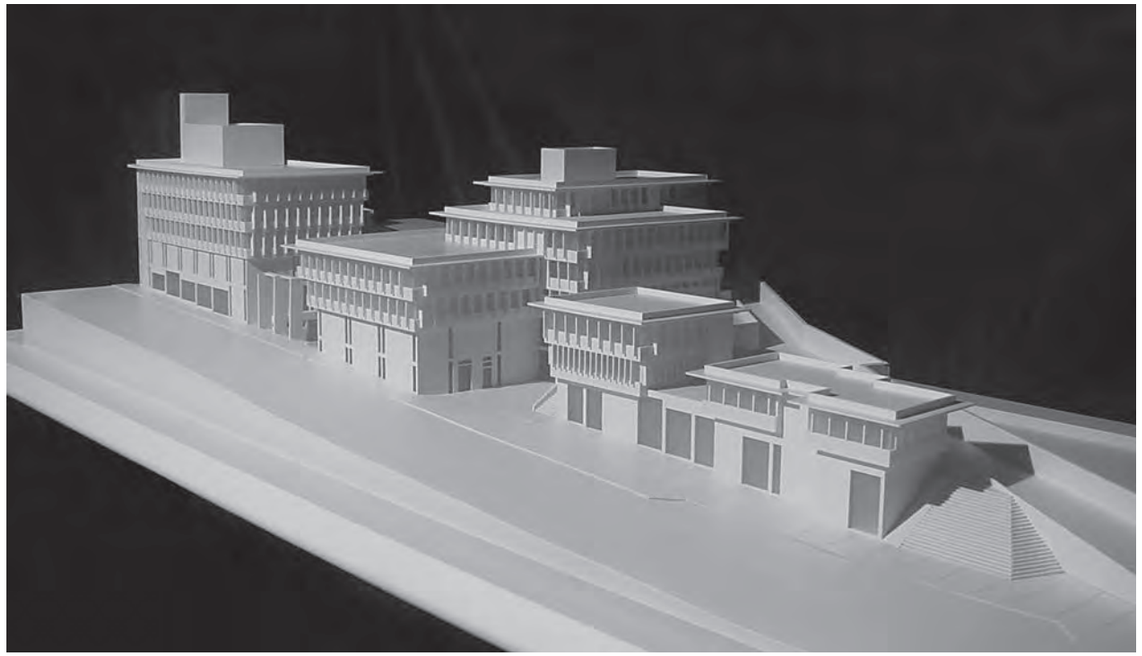
ABOVE
Residential Settlement
Erbil, Iraq
Design → Cemal Mutlu Mimarlık
Model made in → 2007
Scale → 1/200

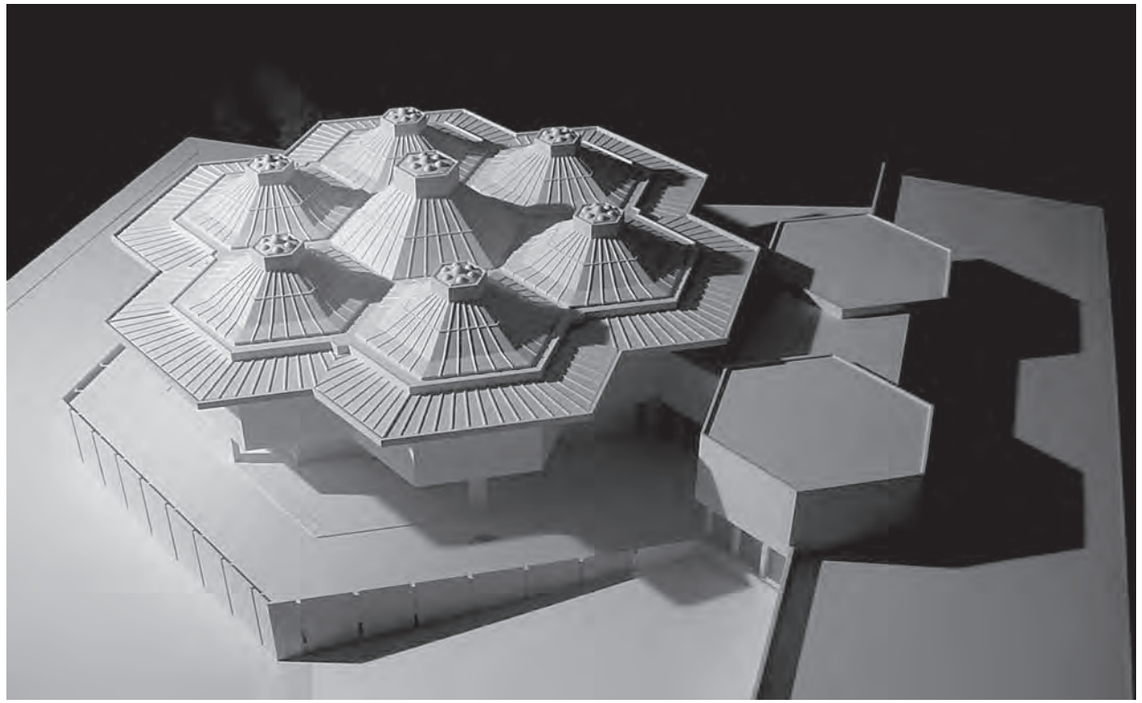
BELOW
Project Proposal for Zorlu
Istanbul
Design → ERA Architects
Model made in → 2008
Scale → 1/1000

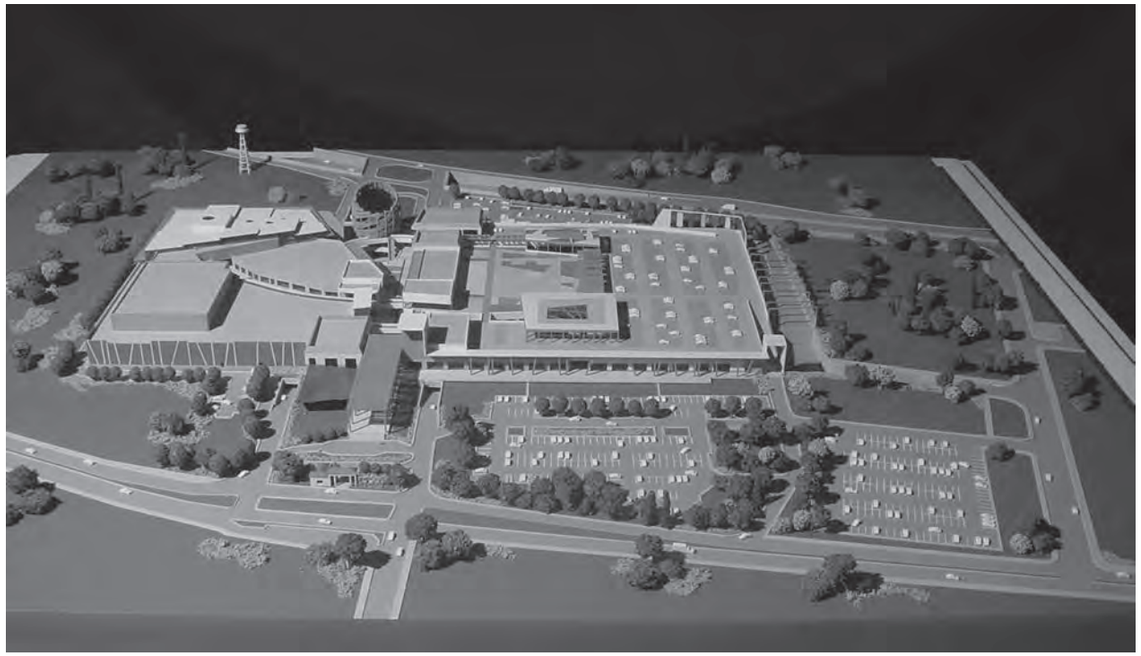


ABOVE
Forum Sofia AVM, shopping mall
Sofia, Bulgaria
Design → ERA Architects
Model made in → 2008
Scale → 1/500

BELOW
A Project in Kazakhstan
Design & Client → Elegan Yapı
Model made in → 2008
Scale → 1/150







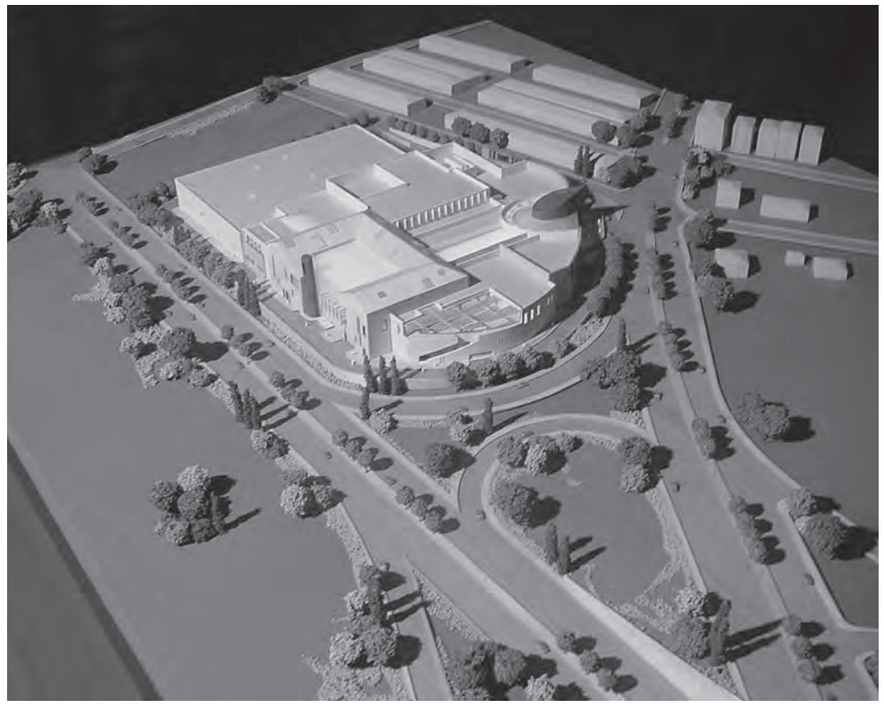
ABOVE
Manisa AVM, shopping mall
Manisa
Client → Redevco
Model made in → 2008
Scale → 1/500

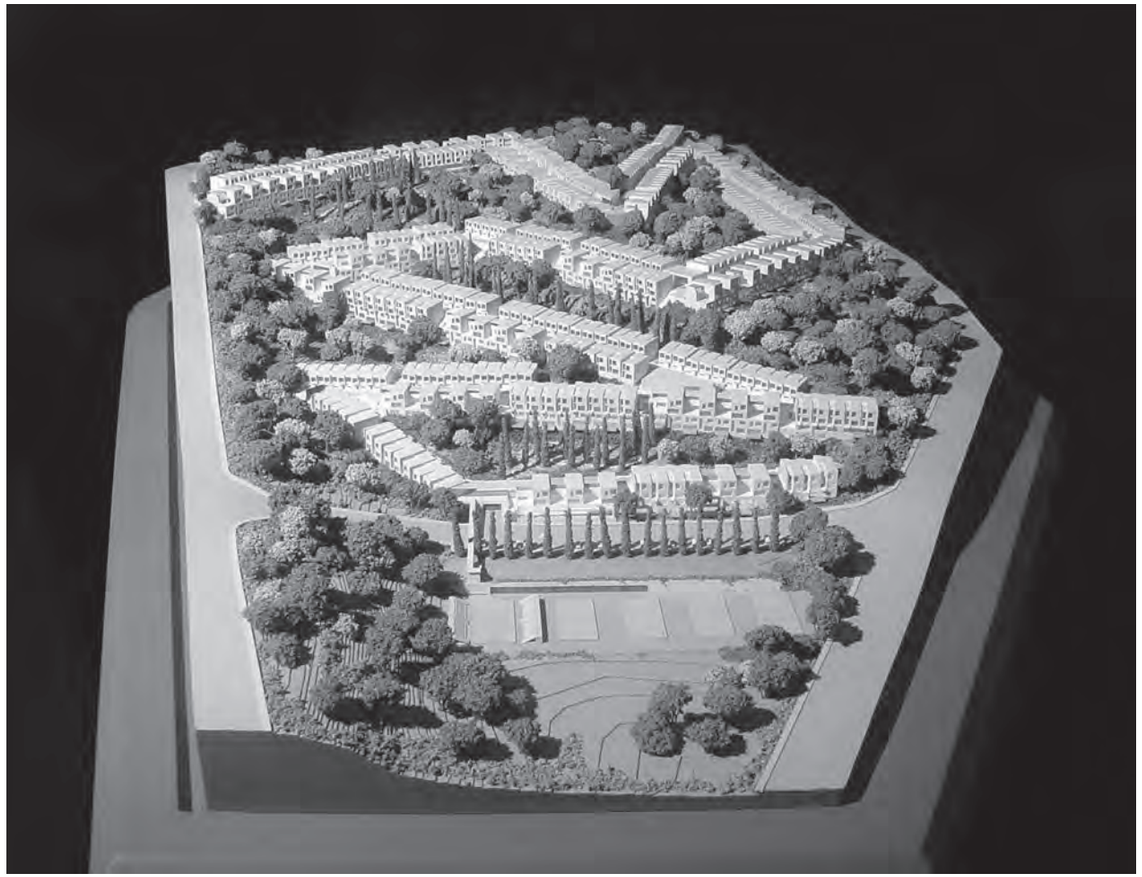
BELOW
Forum Kapadokya AVM,
shopping mall
Cappadocia
Design → ERA Architects
Model made in → 2008
Scale → 1/500

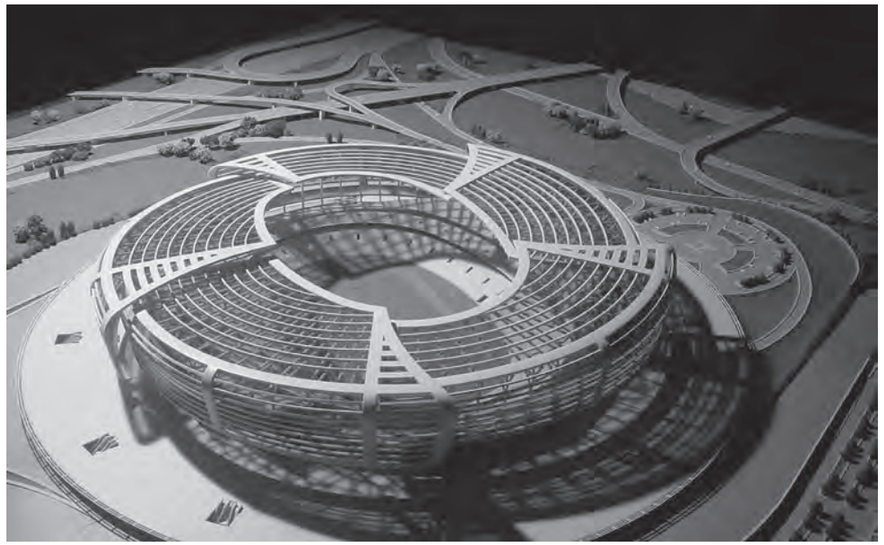
OPPOSITE
Two buildings by Sedad Hakkı Eldem
Produced for the exhibition,
Sedad Hakkı Eldem'in Mimarlığı
[The Architecture of Sedad Hakkı
Eldem] organized at MSGSU,
Istanbul
Client → MSGSU
Model made in → 2008

Social Insurance Institution
Complex (above)
Zeyrek, Istanbul
Scale → 1/100

Atatürk Library
Taksim, Istanbul
Scale → 1/50

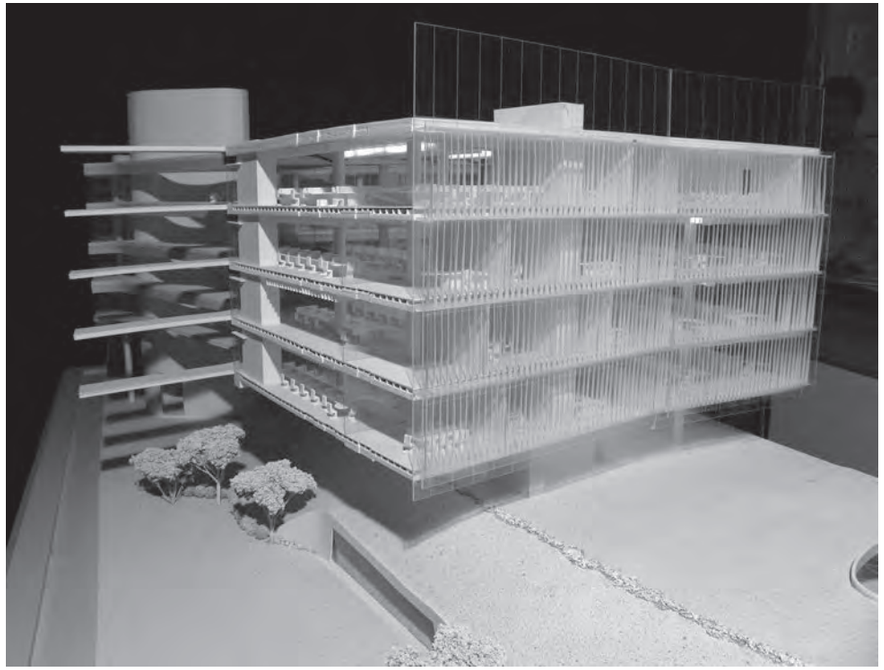






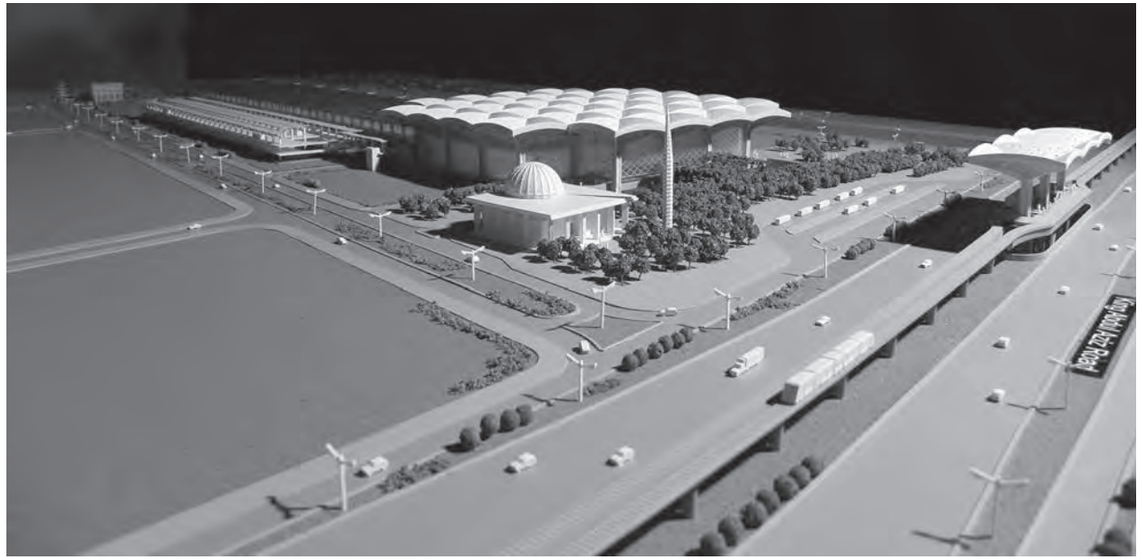
ABOVE
35th Street
İzmir
Design → TEGET
Client → Akşan İnşaat
Model made in → 2010
Scale → 1/500

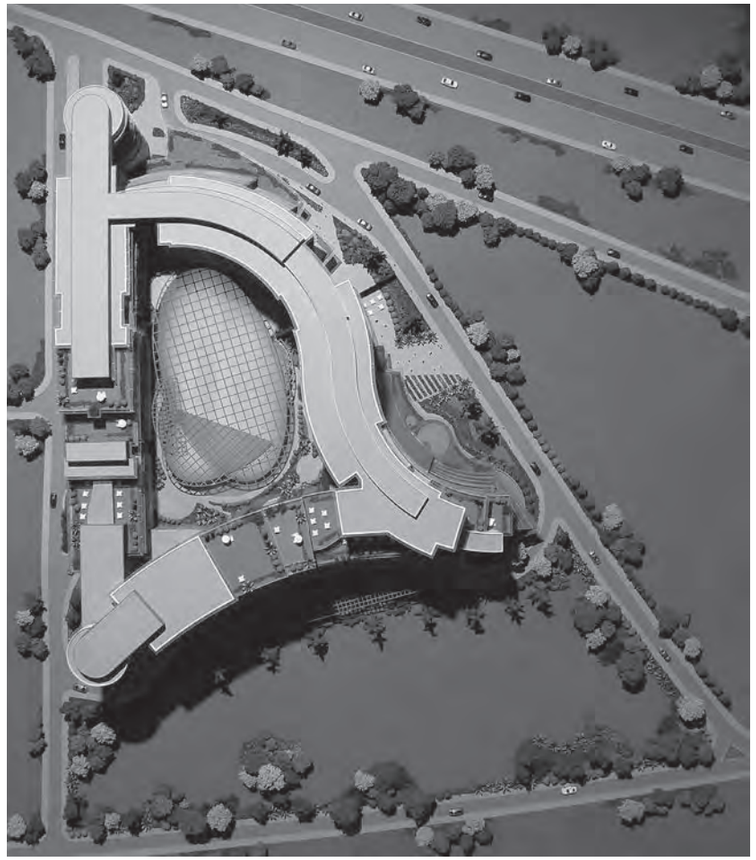
BELOW
Baku Olympic Stadium
Azerbaijan
Design → TOCA – The Office of Contemporary Architecture
Model made in → 2011
Scale → 1/500



ABOVE
Süleymaniye Neighborhood
Urban Renewal Project
Istanbul
Design → Arima Architects
Model made in → 2010
Scale → 1/200

BELOW
Garanti Bank Technology Campus,
Bridge Detail
Istanbul
Design → ERA Architects
Model made in → 2012
Scale → 1/75



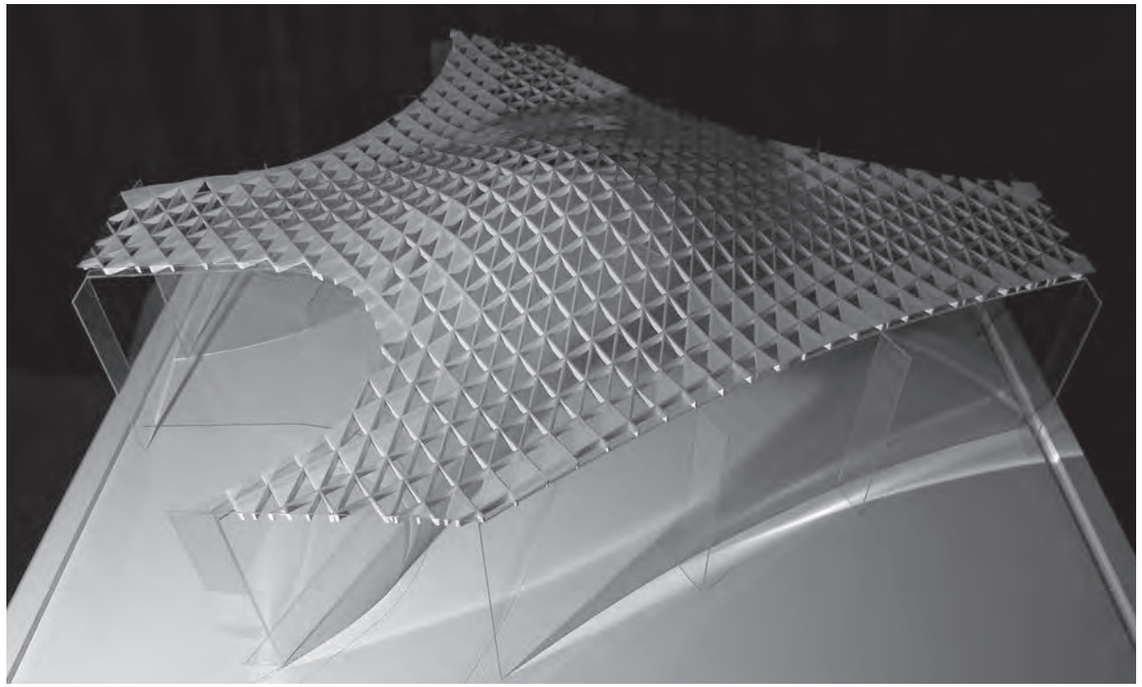


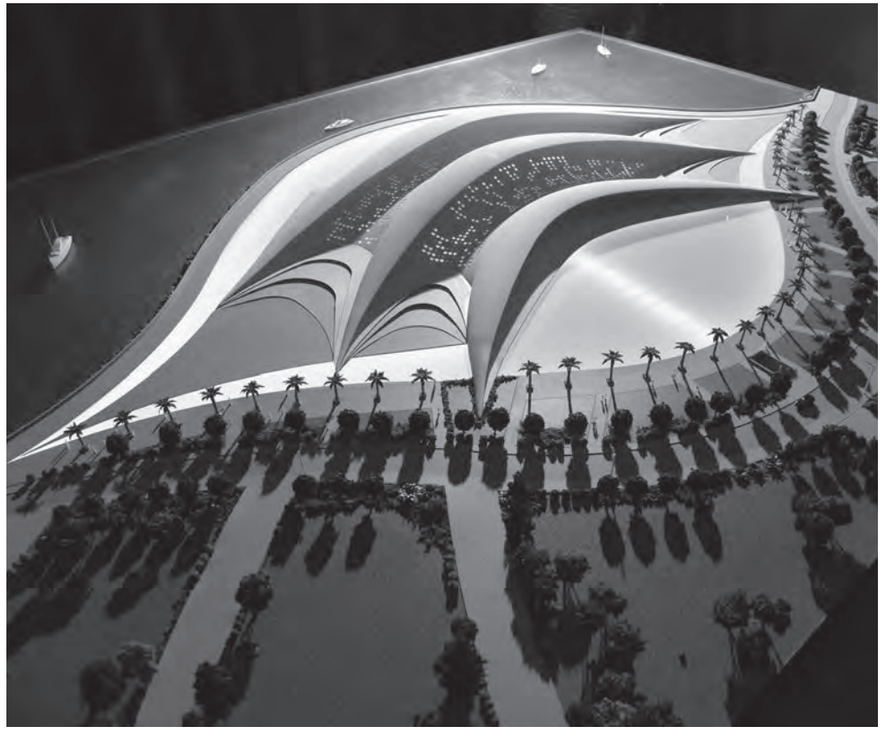
ABOVE
Medina Train Station
Saudi Arabia
Client → Yapı Merkezi
Model made in → 2011
Scale → 1/500

BELOW
Güneşli Congress Center
Istanbul
Client → Ersa İnşaat
Model made in → 2012
Scale → 1/250

OPPOSITE ABOVE
Urban transformation design
for Küçükçekmece Square
and its surroundings
Istanbul
Design → Sepin Mimarlık
Model made in → 2012
Scale → 1/500

OPPOSITE BELOW
Environmental Development of
Golden Horn
Istanbul
Client → Fam Yapı
Model made in → 2013
Scale → 1/1000



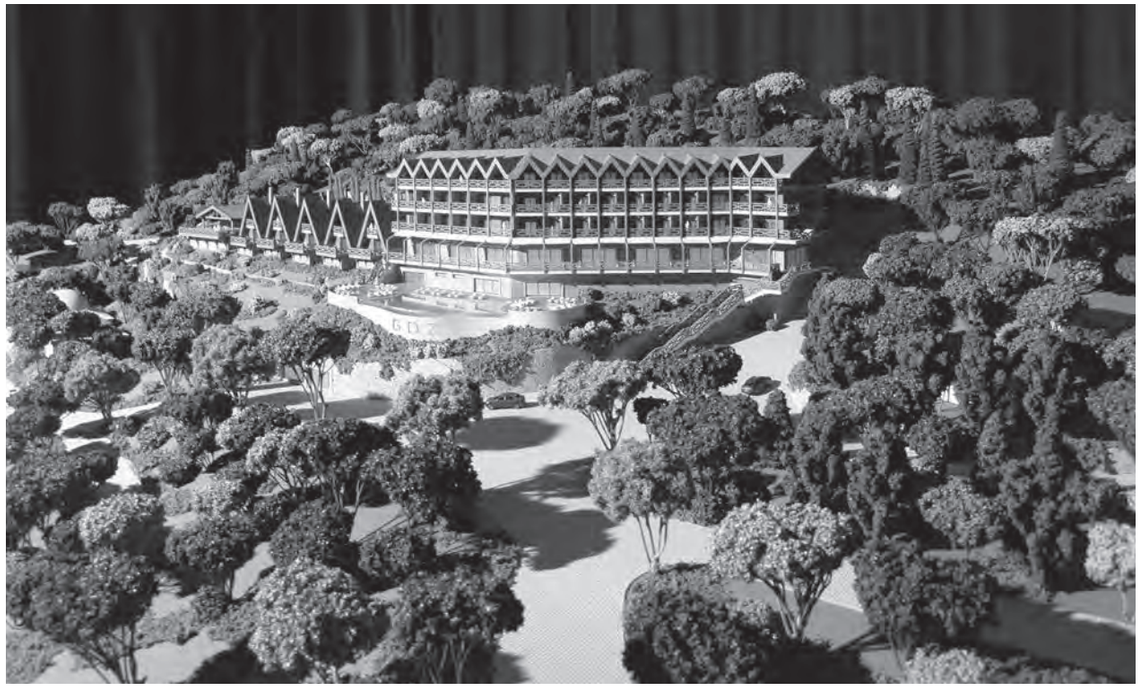


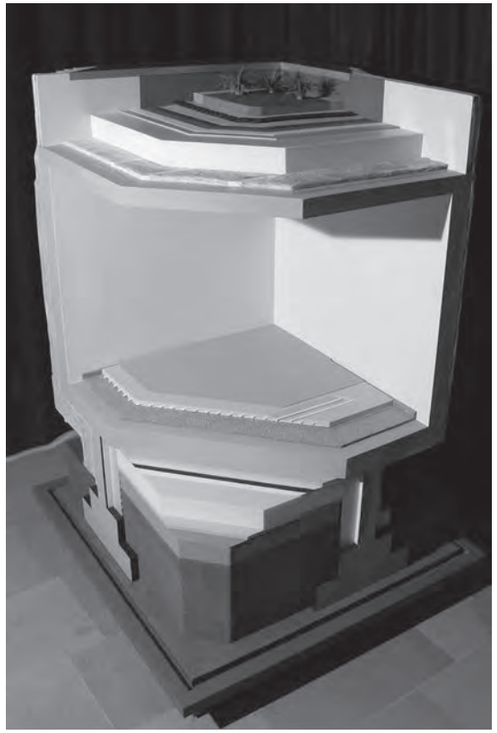
ABOVE
Roof of Starmall Plaza
Shenyang, China
Design → ERA Architects
Model made in → 2013
Scale → 1/50

BELOW
Baku Aquarium
Azerbaijan
Model made in → 2013
Scale → 1/225

OPPOSITE ABOVE
Gediz Muratdağı Dumlupınar
Thermal Tourism Center
Kütahya
Design → Arima Architects
Model made in → 2015
Scale → 1/150

OPPOSITE BELOW
Details showing the layers of an
isolation material (İzocam)
Client → İzocam
Model made in → 2014
Scale → 1/5





VARJAN YURTGÜLÜ TELLS HIS STORY

I started building models, little by little, starting from childhood. When I was at the university I used to build my own models; I would also help with my friends' models. Back then, not much was needed to build models. Since it relied heavily on dexterity, it was easy for me to move on to model making. I honestly do not remember the first model I ever built but amongst my favorite early works were the models in balsa wood that Mehmet Konuralp and Şevki Pekin frequently asked me to work on.

Towards the end of 1980s, Necdet Çatak—who was also a classmate—and I first embarked on visualization works as partners. Then, again, with him, we also got involved in model making. We started since we wanted to offer our help to someone and that was the beginning of it all. Then we became four partners and later we became two again, Sadık Öztürk and me.

In the early days, illustrators of such humor magazines as *Gırgır* were in our workshop as well; the lights would never go out. We would do incredible jobs till morning; jokes would be flying in the air. Even those who did not work in the workshop would find an excuse to stop by. When a joke was made, you could find that joke in the magazine the next day. It was a highly enjoyable atmosphere.

In the initial periods, we did not find it difficult to access materials; cardboards etc. were available in Türkiye. We were also able to catch the transition periods just in time. For example, we switched to laser technology pretty quickly. It was just human figures, vehicles, trees and similar accessories that were coming from abroad and that was troubling at times since the costs were high. Yet, especially after China came into play, those kinds of things became easier to deal with. For example, whereas we used to pay 15 or 20 Euros for one car in the past, a hundred of the same car is currently sold at 5 Euros. They send it to your address for such funny prices. Aside from the ready-made ones, we benefit from other materials as well; for example, there is a plant called milfoil. We make trees out of it and they turn out great. You can also give it a form. Pine trees can be made out of dish brushes. These days it looks like that's what everyone is making. When we paint cork sheets, it creates a beautiful sand effect.

In the use of materials, we experienced a transition from cardboards for models and balsa wood to acrylic based materials and computer-aided production technologies. Currently we have 3D printers. Of course, each one of them has a distinct purpose: Where there is a need for flat sheets, laser cutting is used; where there is a need for more organic forms, we resort to 3D printers. Heightened mechanization did not change much when it comes to the image of the end result. Inevitably, there is difference in terms of labor but that is not a problematic difference. At the end of the day, the end product is above a certain standard.

At the moment, there are approximately 20 people who

Scenes from the workshop of Min Tasarım
Source → Min Tasarım Archive

work at Min Tasarım; half of them work on models and the other half works on visualization. In the model department, while some of them make preparatory drawings for lasers and 3D printers, the others work in assembly and painting. In the illustration department, model building is a separate task, and it is finalized by someone else. These are the main divisions of labor. Circulation is high in illustration whereas model production goes at a slower pace, but they balance each other out. Of course, it depends on the scale of work but when we consider ourselves as working at a fast pace, we usually finish at most three models in our workshop in a month.

It was mostly Mehmet Konuralp and Şevki Pekin who made special requests regarding materials; other architects, on the other hand, would let us make the decisions. So, we would usually move forward with the materials of the time. Amongst other architects we worked with in our early period, Yaşar Marulyalı, Levent Aksüt, Erdal Tusavul and Hayati Tabanlıoğlu are the first that come to my mind. We mostly worked on visualization with Hayati Tabanlıoğlu. Aside from architects, we predominantly work with construction companies. There are situations whereby we never get to see the architect, or sometimes the architect may be abroad etc. Abstract models were usually requested for competitions. Also, architects like Mehmet Konuralp, Şevki Pekin, or Ertun Hızıroğlu would make such requests. Other than that, abstract models are not preferred much since models are mostly sales oriented.

A number of times, we built models for exhibitions. For example, we built two models of 1/2000 scale for Darphane

OPPOSITE
1/2000 scale models of Constantinople (1200) and Istanbul (1800) built by Min Tasarım
From the exhibition that was reopened under the title, *Again, and New: World City Istanbul*, at Galata Greek School in 2014
Photograph → Münevver Eminoğlu

[the *World City Istanbul* exhibition which was organized at the Imperial Mints Building for the occasion of the Habitat II Conference, 1996]. They were pretty big, if I am not mistaken each one of them were 3.5x3.5 meters. There are also those of Sedad Hakkı [models prepared for the exhibition, *Sedad Hakkı Eldem'in Mimarlığı* [Sedad Hakkı Eldem's Architecture], organized at the Mimar Sinan Fine Arts University, 2008]. We built 1/50 scale models for the Atatürk Library, 1/75 scale models of the Embassy and residence of India, and 1/100 scale model of the Zeyrek project [Social Insurance Institution Complex].

In terms of model makers, Mehmet Şener, and of course Selahattin Yazıcı, were very good. There used to be Kontur Maket, Haldun Bağbakan, who passed away; he, too, was good. In that period, there were three or four workshops, in all, that I knew of. Now there are quite a lot, friends tell me that there are more than forty workshops. They are all good because at the end of the day they are all laser cut, meaning that it does not require much. Distinctions emerge in the final phase. I believe that we are good at that stage. For example, what ruins a very good model is a bad landscape. What might improve a very bad model, on the other hand, can be the landscape. Sometimes, different model makers give quotes for the same project. Our quotes are usually a bit high so someone else takes the job; then the client asks, "Can you please give us a hand on fixing this model?" I tell them, that is exactly where the difference in price lies.

I do not know whether the models we made are still around. We had built a model for Arçelik. For example, they keep it since they had it done for themselves. However, majority of them are exhibited in sales offices; when the sale is over, the model loses its meaning, it becomes a burden. If they do not have an exhibition space, they throw it away. There is no one who ever asks for the maintenance of a model. Yet, for example, when a revision in the project is to be reflected on the model, some maintenance work is done in the meantime.

We are in control of the digital ones in our photographic archive but we could not do the same for the previous ones. We were taking photos but printing became such a big issue that at some point we lost our grip on it. We can see the work done in the past fifteen years on the screen, we can choose what we want and print it. However, we lost quite a lot of photographs from that early period.

It is very difficult to do it elsewhere, but we do provide training in the workshop. For example, the son of a friend came over; he knew absolutely nothing, and in a week, he started to build models like a boss. Yet, one needs to be here and enthusiastic. In order to become a good model maker, first you need to love the work. One can understand this from childhood years, actually. When I was a kid, I used to love cutting up cardboards and building houses, or I would do whatever you can think of from any material that you want; for example I used to build castles. I used to find the material myself and put a lot of work in it. That is, I loved doing this from the start. It is a very difficult skill to acquire later on, and it is not possible to do the job without loving it. Also, building models is such a thing that you start looking at everything

Illustration department of Min Tasarım and Sadık Öztürk (below), 2017
Photographs → Tanju Eren

This text was put together with the use of excerpts from an interview with Varjan Yurtgülü, conducted by Pelin Derviş on 6 September 2017.

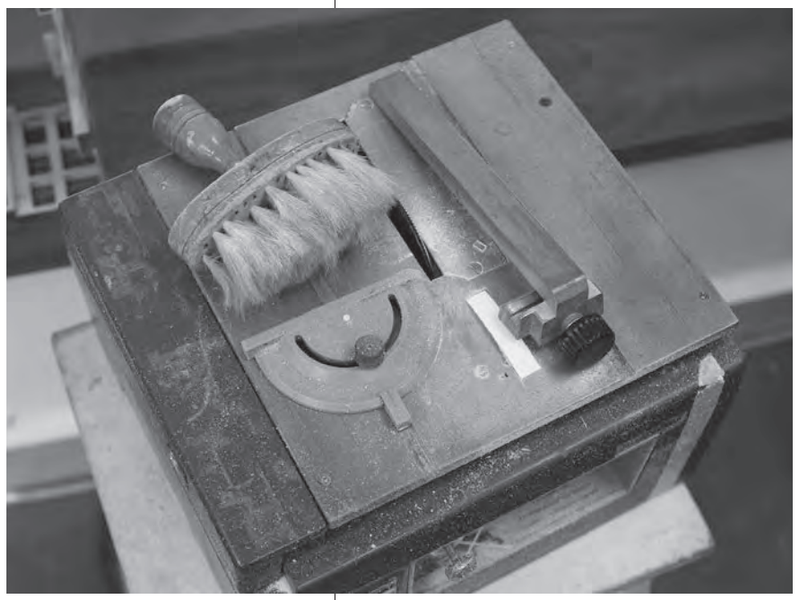
around you to see how you can make use of it in a model.

In Türkiye, the problem is that things are set out in a hurried manner and then, of course, the projects need a lot of revisions. There is a possibility that in the end you will arrive at a completely different place from where you started. Yet, you can observe that everything is implemented exactly as it is seen in the project when they are developed in a very planned fashion. Of course, it is a pleasure to see projects, the model of which you built, being implemented.

I do not think that mobilization will make a difference in our profession. If you are producing something very standardized, you can maybe form a solidarity as such, but it is not the case for this kind of a job; everyone has a different way of working. I do not believe that a solidarity association will bring any benefits.

Things have accelerated greatly in the recent times. You are now in the hands of procurement departments. They put you in the same basket as carpenters, but it is not that kind of a thing. I do not even bother to give quotes to some of them because they just send a picture—no project, no information on the scale—and directly ask, "How much do you charge for making a model of this?" There are companies that we have been working with for a long time. Some of them send me projects where, for example, the façades are not fully resolved, and say, "I know you can fix this." When the project comes in perfect shape, it becomes very comfortable to work; things flow smoothly. On the other hand, there are also those who ask, "What do you think about this?", based on all these years of experience. At times like that, we experiment; honestly, that gives me another kind of joy.

Min Tasarım, Istanbul Photographs → Tanju Eren (2017)



Min Tasarım, Istanbul Photographs → Tanju Eren (2017)

Source > İhsan Kostak Archive

İHSAN KOSTAK

İHSAN KOSTAK

Born in İzmir in 1956. Graduated from İzmir Çınarlı Institute of Arts, Department of Electronics in 1973. Completed his studies at Ege University, Faculty of Fine Arts, Architecture Department in 1979. Until his military service, he worked as a project architect in architecture firms, Anmaç Mimarlık and MATU Organizasyon. After that, he started to offer architectural project services at ANKO Mimarlık, which he founded in İzmir. Due to his success in model making, he started to receive offers from his colleagues on this topic, and in time, the project and supervision services he coordinated from his office were replaced by model production. In the aftermath of the economic crisis of 2001, he closed ANKO Mimarlık. In 2006, he founded the workshop, ANTRE Maket, in İzmir, Bornova. He continues working on model production and construction projects together with his wife, civil engineer Dilek Kostak, at ANTRE Maket.

Amongst the many models he produced, Pınar Süt İzmir Factory, Grand Efes Hotel Annex Facilities (İzmir), Narlıdere Nursing Home, Elderly Care and Rehabilitation Center (İzmir), TESK Hotel Management Training and Profit Facilities (Marmaris, Muğla), Apartment Egel Residence (İzmir), EBSO Central Mosque (İzmir), Çorlu European Free Trade Zone (Tekirdağ), Hotel Renovation Project in the Mandalya Gulf (Bodrum, Muğla), educational models regarding infrastructures for the Turkish Bank of Provinces, Excavation of the Ancient City of Sardis (Manisa), Keremoğlu Business Center (İzmir), UNIVERSIADE 2005 Olympic Village Premises (İzmir), Spil Mountain Ski Resort (Manisa), Egepen Deceuninck Profile Facilities (İzmir), Brileya Residences (İzmir), Güçlü Yunusoğlu – Zeytinalanı Urla Residences (İzmir) come to fore with their distinct qualities in terms of content, context and scale.

Amongst the architects he produced models for are Derya Akdurak (Makomim), Derya Aran, Mehmet Beset, Çınar Bilgin, Ziyaeddin Bilgin, Numan Cebeci, Ali Genç, Mürşit Günday, Semiha Güneş, Güngör Kaftancı – Necdet Yorgancıoğlu – Ali Köstepen (GNA Mimarlık), Erdal Kemahlıoğlu, Metin Kılıç – Dürrin Süer, İskender Kızılkanat, Şükrü Kocagöz, Celal Koç, Seher Mehdioğlu, Mehmet Ali Özdemir, Salih Pekin, Ersin Pöğün, Salih Seymen, Vedat Tokyay, Doğan Tuna, Sedef Tunçağ – Erbil Coşkuner, Öznur Turan Eke, Kemal Üstüner, Aytekin Yazıcı, and Kamil Yıldırım.

In the initial years when he started to make models, he mostly used various types of cardboards; in the making of the land, though, he mostly used cardboard, cork sheets and corrugated cardboard. In the years to follow, he started to use petroleum-based materials in the making of the land; sometimes, he also made use of such materials as plaster, sand, liquid acrylic. Today, on the other hand, he forms the land through the use of a petroleum-based material while predominantly using cellulosic paint and colored acrylic materials for structures upon the land; he processes the petroleum-based material and plexiglass with a laser cutting machine.

İhsan Kostak started making models during the university years. He did not have the opportunity to develop this experience outside of the education he received at school, for example in a master-apprentice relationship; he is self-taught. On the other hand, he passed on his experiences in model making to many others who worked and did an internship in his workshop.

He photographed most of his models himself; sometimes he also had them shot at photography studios.

The works of the workshop can be seen on their website: antremaket.net.

The source of photographs in this section is the archive of İhsan Kostak.

OPPOSITE
İzmir Metropolitan Municipality Evka-2 Terasevler [terrace houses] Çiğli, İzmir, 1986
Design → İzmir Metropolitan Municipality, Survey and Project Group (Tülay Yesügey)
Proje tarihi → 1986
Model made in → 1987
Scale → 1/50

BELOW
Grand Efes Hotel, Annex Congress Hall and Indoor Swimming Pool Project, 1986 Konak, İzmir
Design of the original building → Paul Bonatz, 1950s
Design of the annex project → Emek İnşaat Design Group (project manager Celal Koç)
Model made in → 1987
Scale → 1/500

A SELECTION FROM THE MODEL WORKS OF İHSAN KOSTAK

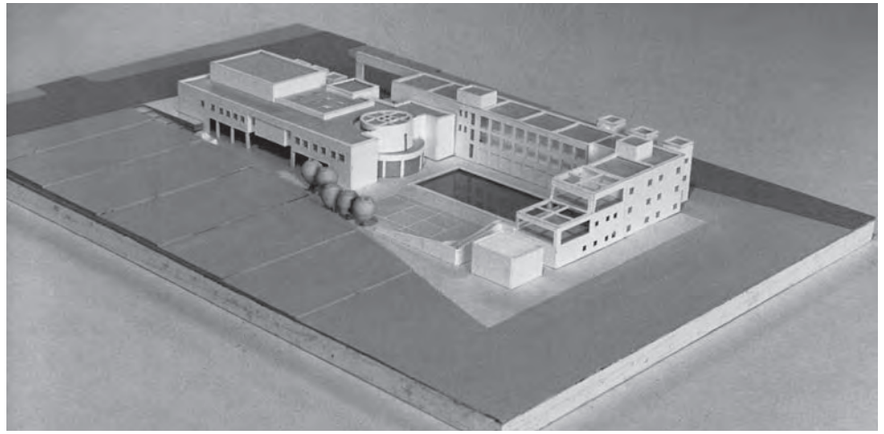
Model photographs in this section were selected from photographs in the archive of İhsan Kostak. Information such as the scale and production year of models were prepared according to documents in this archive.

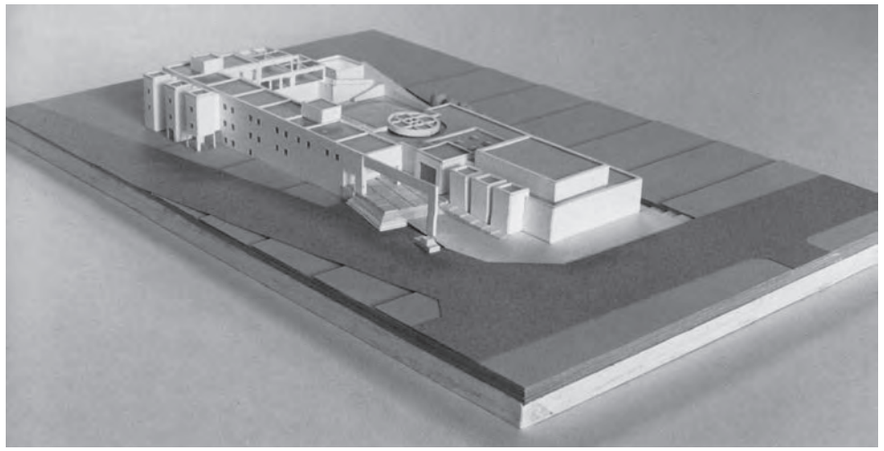
ABOVE
Grade 2 listed residential building and the apartment building built on it, 1987
Güzelyalı, Konak, İzmir
Design → Salih Seymen
Model made in → 1987
Scale → 1/50

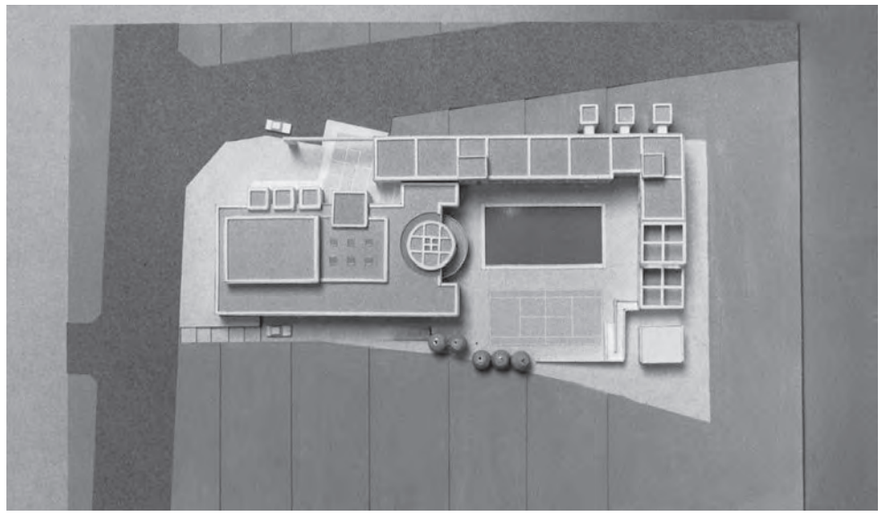
BELOW
Kazım Usta Hotel
Kuşadası, Aydın
Design → Mehmet Beset
Model made in → 1989
Scale → 1/500

ABOVE
Ayküsan Shoemakers Small Industrial Zone, end of 1980s
Pınarbaşı, Bornova, İzmir
Design → İskender Kızılkanat
Model made in → 1980s
Scale → 1/1000

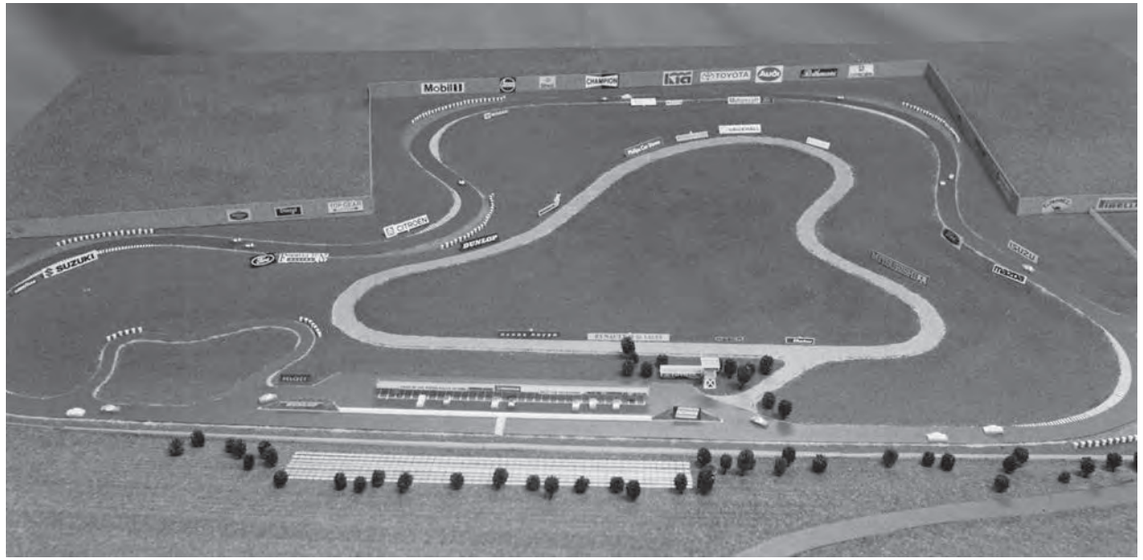
BELOW
Restaurant and Rest Facility on the Balçova-Ring Road, end of 1980s
Çeşme, İzmir
Model made in → 1980s
Scale → 1/200





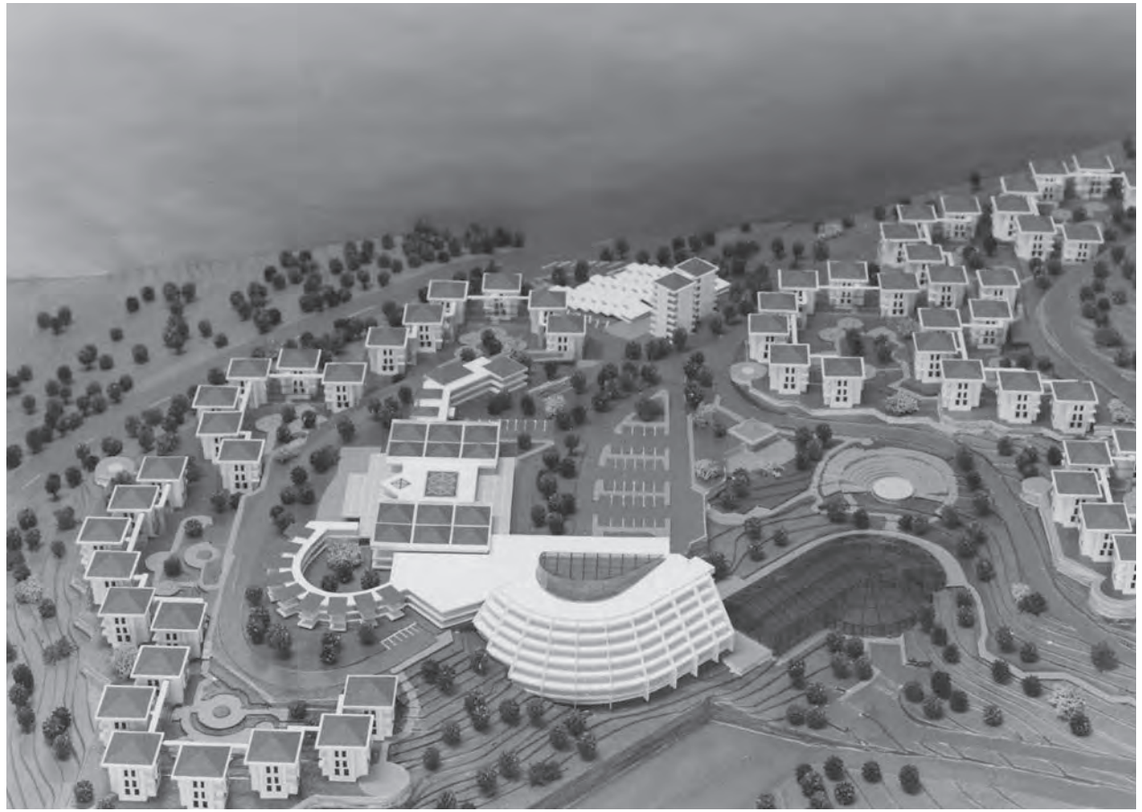


Competition project, 1990s
Model made in → 1990s



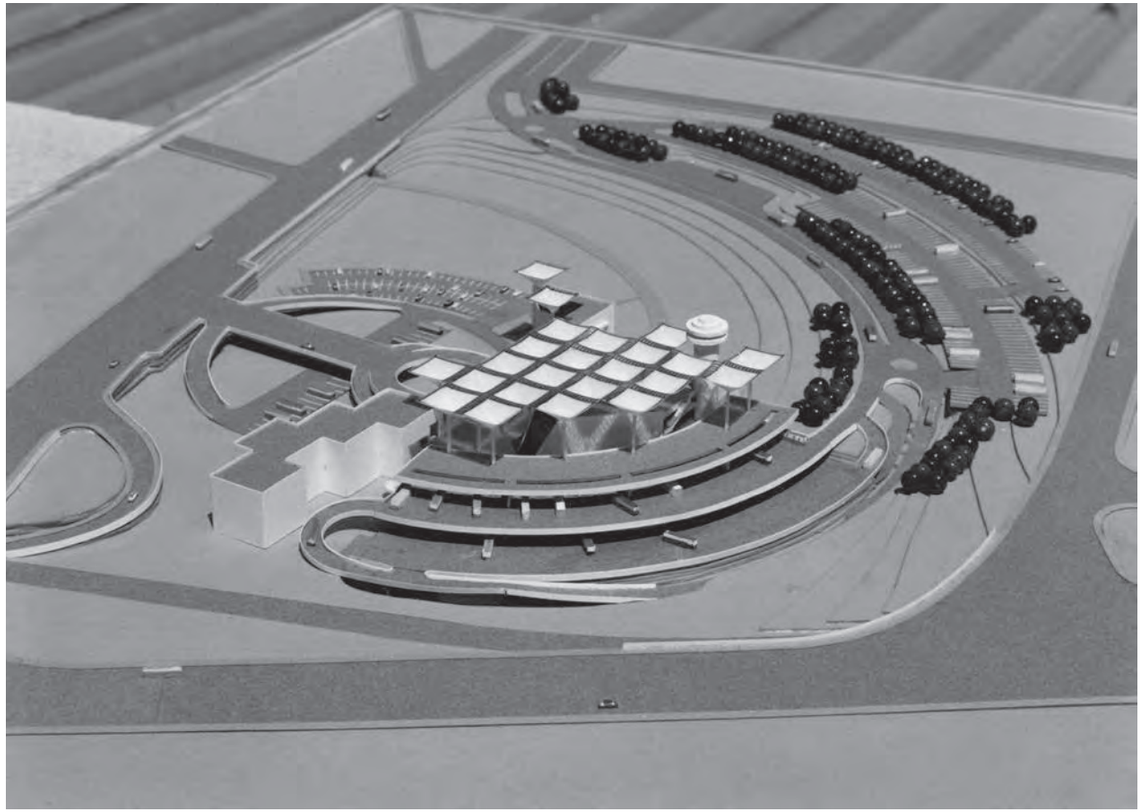
ABOVE
Pınarbaşı Racing Circuit, 1990
Bornova, İzmir
Conceptual project design → İhsan Kostak
Model made in → 1990
Scale → 1/333

BELOW
First prize winning project in the architectural project competition for Kuşadası Municipality Trade and Social Facilities, 1989
Kuşadası, Aydın
Design → Kenan Güvenç, Bülent Bardak
Model made in → 1990
Scale → 1/50



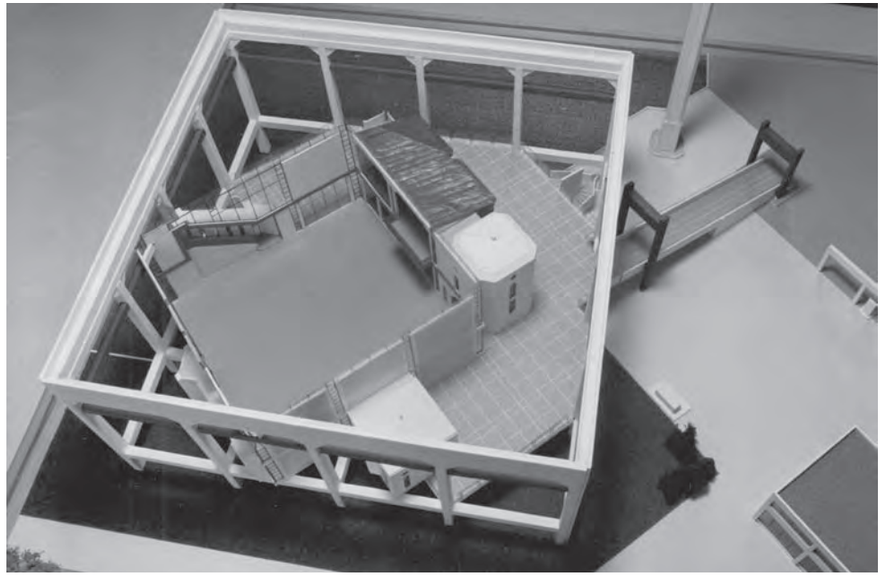
ABOVE
Narlıdere Nursing Home, Elderly Care and Rehabilitation Center of the Pension Fund, 1989
Narlıdere, İzmir
Design → Emek İnşaat Design Group (project manager Celal Koç)
Model made in → 1990
Scale → 1/500

BELOW
TESK Hotel Management Training and Profit Facilities, 1992
Marmaris, Muğla
Design → Aytekin Yazıcı
Model made in → 1992
Scale → 1/200



ABOVE
Intercity Bus Terminal of İzmir, 1993
Bornova, İzmir
Design → Merih Karaaslan, İlker Aksu
Model made in → 1993
Scale → 1/1000

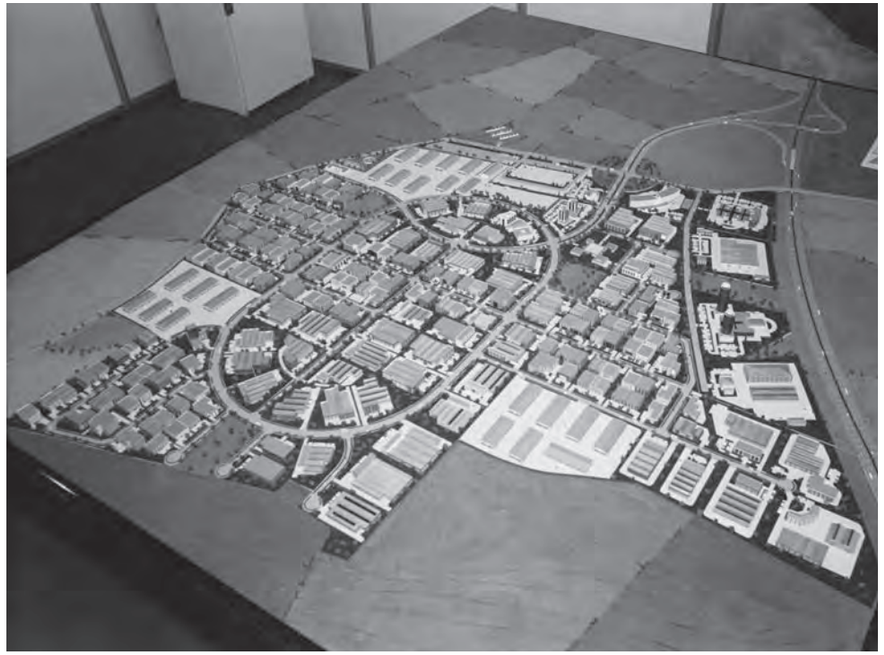
BELOW
Apartment Egel Residence, 1994
Kuşadası, İzmir
Design → Ali Genç
Model made in → 1994
Scale → 1/100



EBSO Central Mosque, 1995
Çiğli, İzmir
Design → Ziyaeddin Bilgin
Model made in → 1995
Scale → 1/100

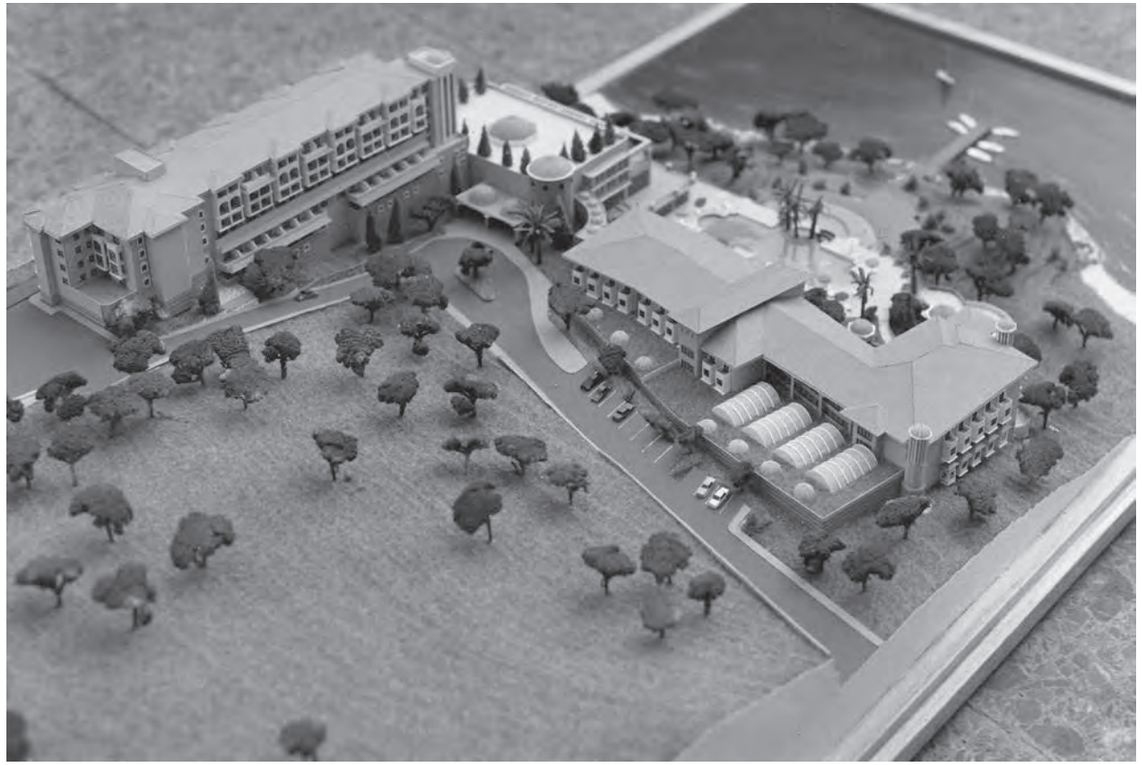
ABOVE
General Staff Building, 1996
Ankara
Design → Salih Pekin
Model made in → 1996
Scale → 1/500

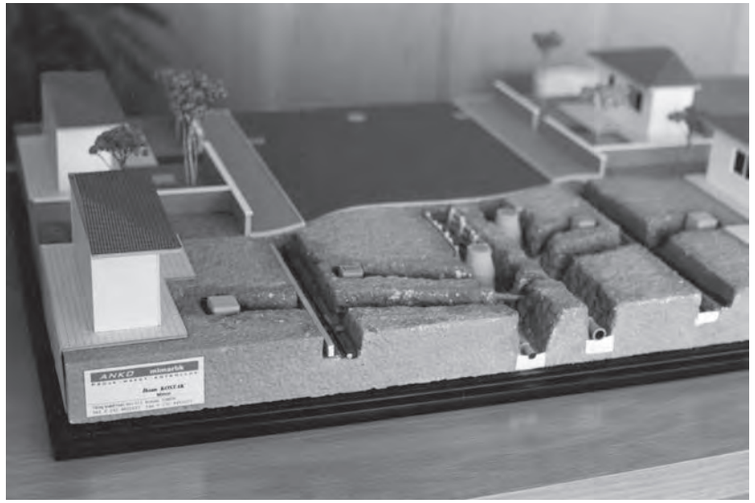
BELOW
Residence and Office Complex, 1996
Sivas
Design → Numan Cebeci
Model made in → 1996
Scale → 1/200



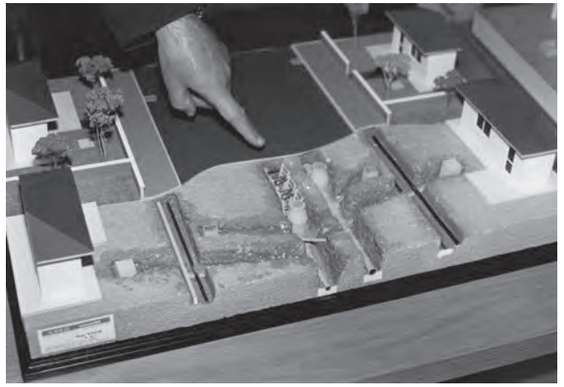
ABOVE
Şahinler Holding Çorlu European Free Trade Zone, 1998
Çorlu, Tekirdağ
Design → Şahinler İnşaat, design office
Model made in → 1998
Scale → 1/750

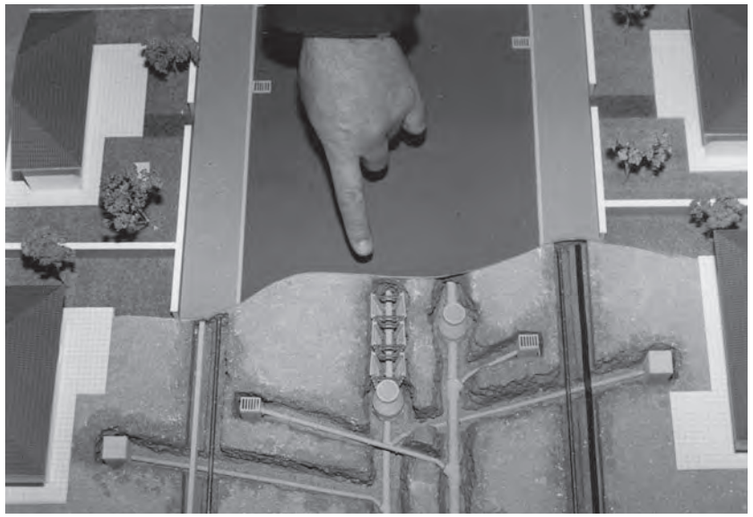
BELOW
Hotel renovation project in Mandalya Gulf, 1997
Bodrum, Muğla
Design → Seher Mehdioğlu
Model made in → 1998
Scale → 1/200





Educational models regarding infrastructures for the Turkish Bank of Provinces, end of 1990s
1/20 scale models of infrastructure system, and 1/50 scale models made of ceramics, showing the plumbing parts (middle right)



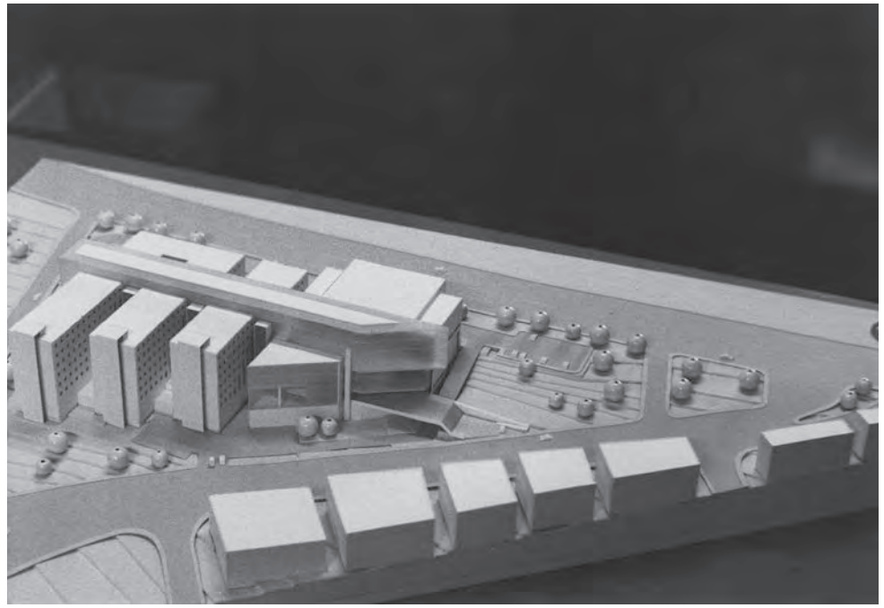


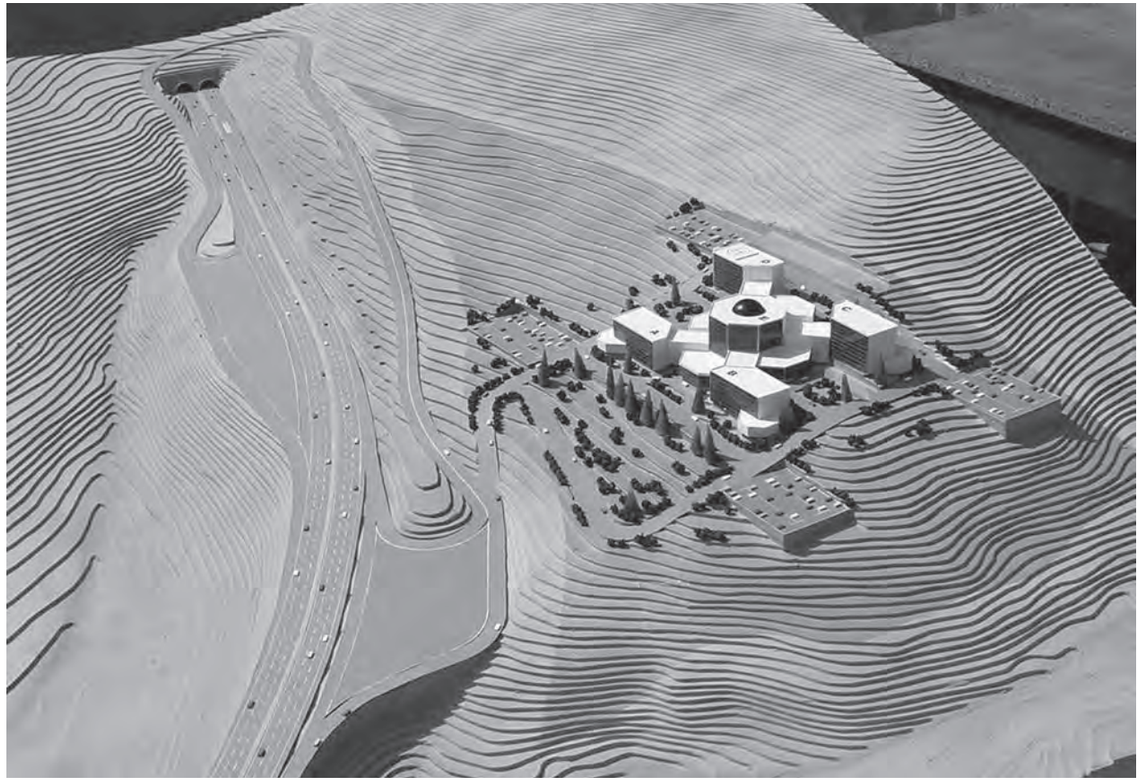
ABOVE
Hotel Mutlu, 2001
Fethiye, Muğla
Model made in → 2001
Scale → 1/150

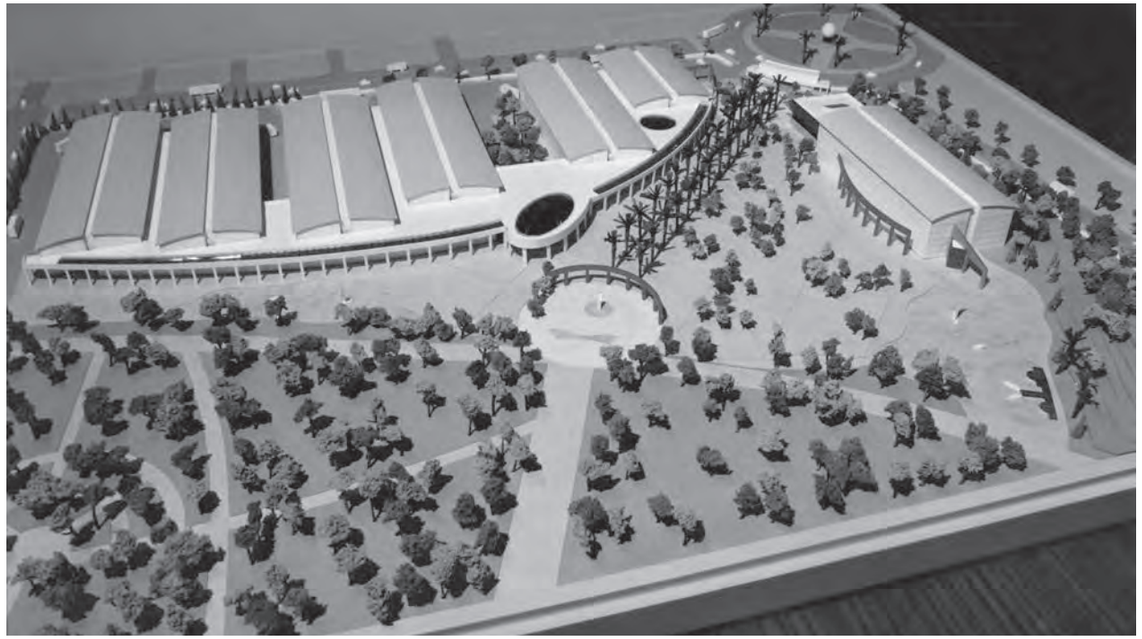
BELOW
Competition project, early 2000s
Design → Ersin Pöğün
Model made in → early 2000s

OPPOSITE ABOVE
EBSO Headquarter Building
First prize winning proposal in the architectural project competition, 1999
Çiğli, İzmir
Design → Doğan Tuna
Model made in → 1999
Scale → 1/100

OPPOSITE BELOW
Excavation of the Ancient City of Sardis, early 2000s
Salihli, Manisa
Model made in → early 2000s
Scale → 1/1000



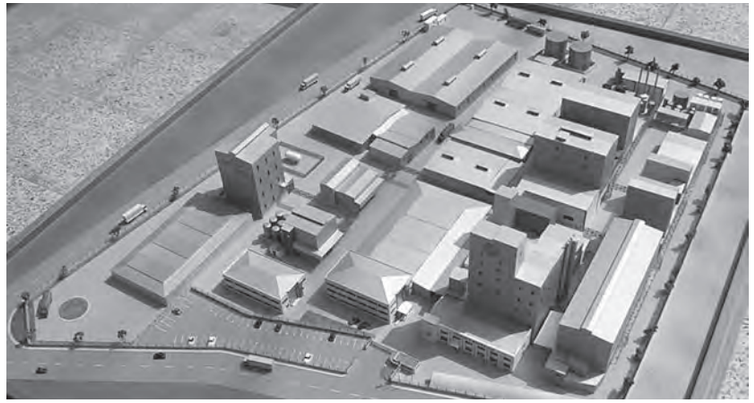


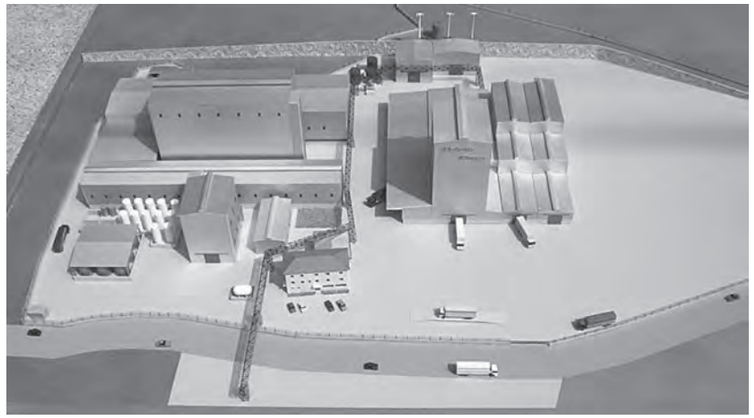


Spil Mountain Ski Resort, 2006
Manisa
Design → Manisa Metropolitan Municipality
Model made in → 2006
Scale → 1/1000

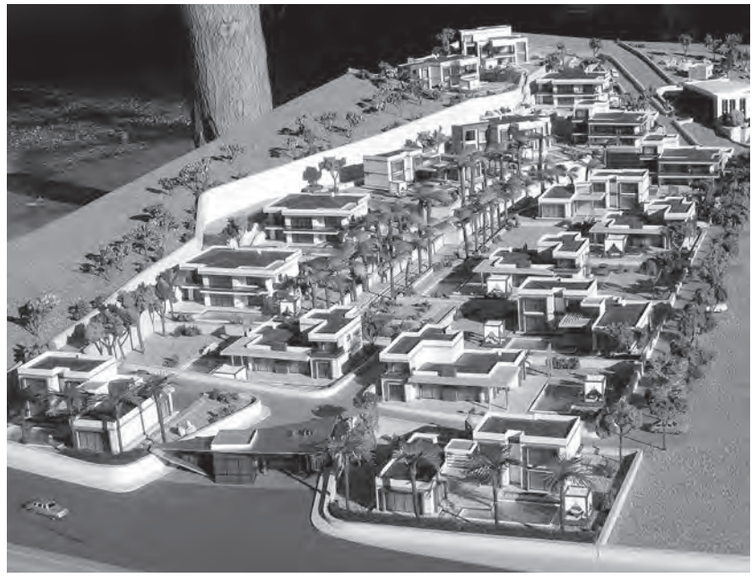
OPPOSITE ABOVE
İzmir City Hospital, 2002
On the İzmir ring road
Design → Mehmet Ali Özdemir
Model made in → 2002
Scale → 1/500

OPPOSITE BELOW
Kültürpark Specialty Fair Pavilions, 2002
Konak, İzmir
Design → Mürşit Günday – Şükrü Kocagöz
Model made in → 2002
Scale → 1/500

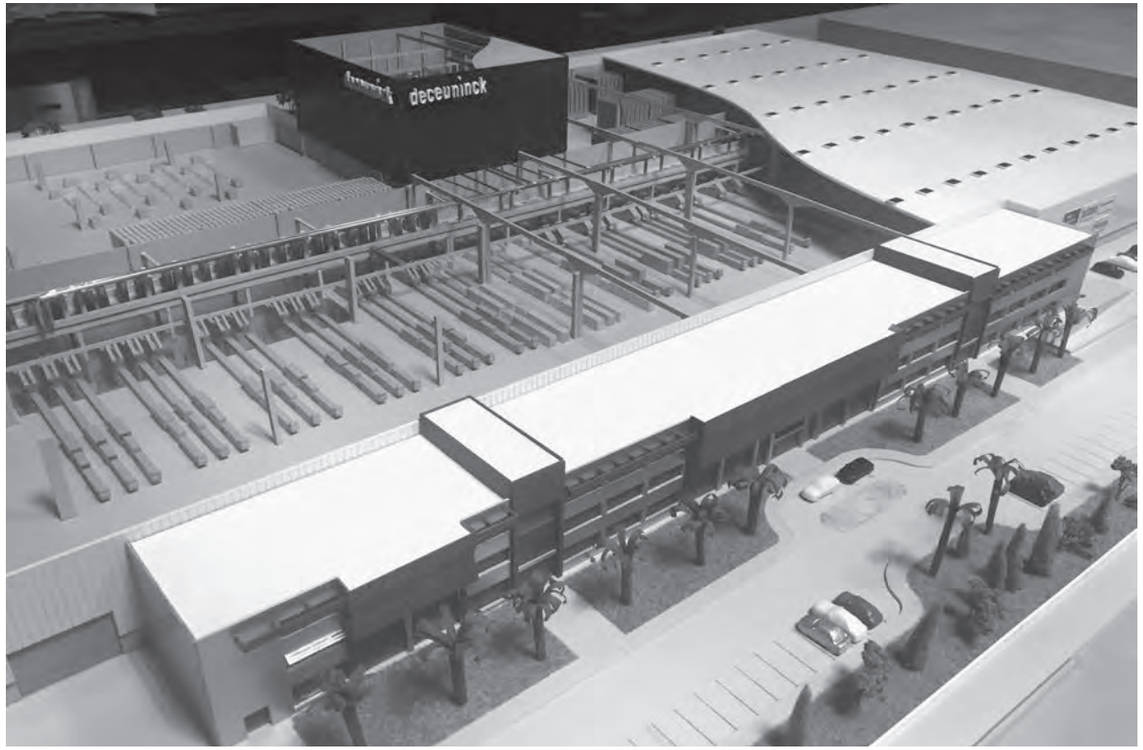


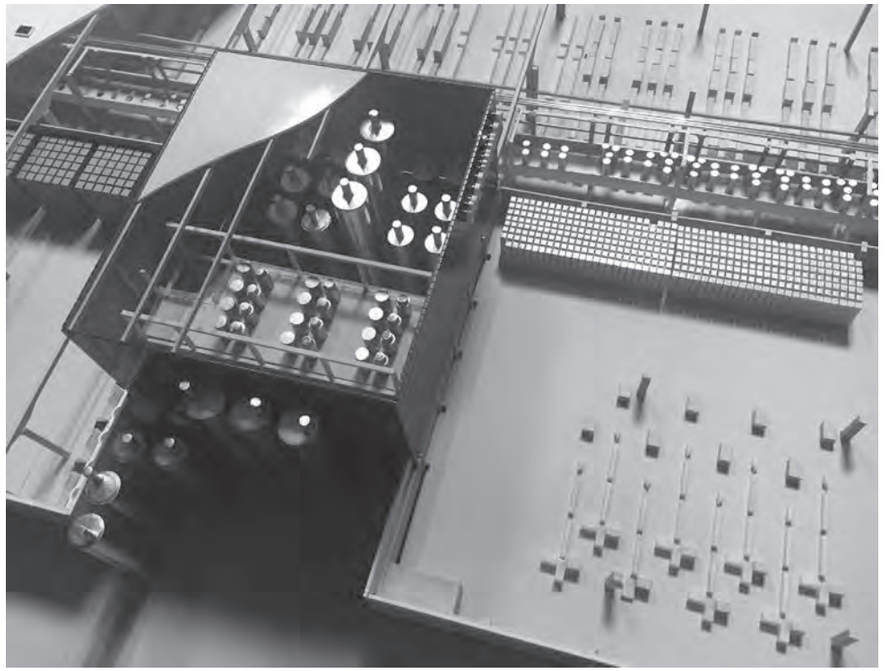


Akdeniz Kimya Facilities
The chemistry facilities seen in the photographs are on both sides of the highway, facing each other
Model below belongs to the second facility built in the development area; projects of the facility, which developed with annexes over time, were prepared by chemical and mechanical engineers
Kemalpaşa Organized Industrial Zone, İzmir
First projects → circa 1970s
Model made in → 2007
Scale → 1/500



Briyela Residences, 2007
Urla, İzmir
Design → Öznur Turan Eke
Model made in → 2008
Scale → 1/200





Egepen Deceuninck Profile Facilities, 2014
İzmir Menemen Organized Industrial Zone, İzmir
Design → Erdal Kemahlıoğlu
Model made in → 2016
Scale → 1/200

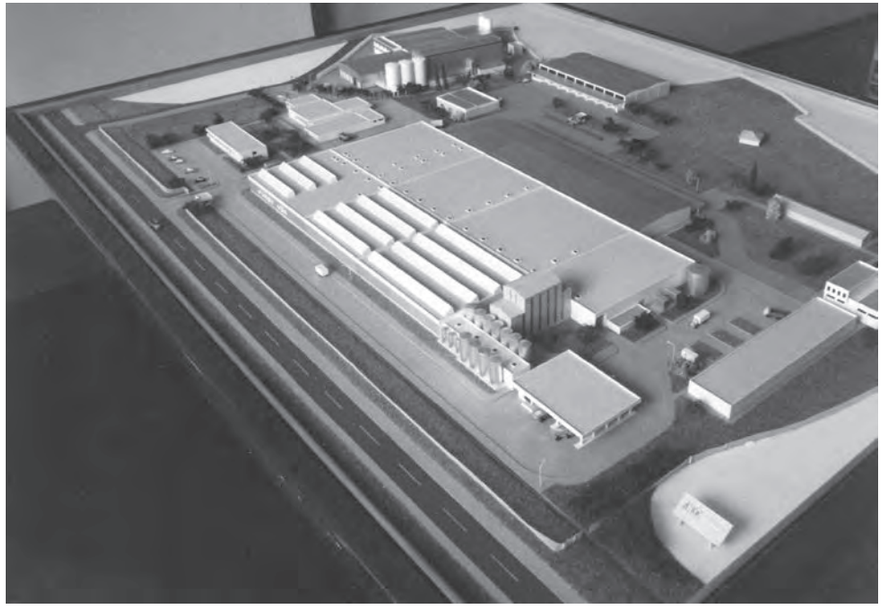
İHSAN KOSTAK TELLS HIS STORY

Like most of my colleagues, I started building architectural models at the university for school projects; I believe that building model aeroplanes during high school years has established the foundations of my practice. Right after our graduation from the university, two classmates of ours had tried to build a model for the apartment building of a contractor but since they had not been able to organize the pieces they prepared beforehand, they asked for my help; this is how I took part in a professional model work for the first time. I improved my model making purely based on a trial and error method. In those years, I did not have a model workshop yet.

My school friend Azan Kozbe and I started our professional life at the Tibaş Business Center in İzmir at the beginning of 1980s. After a few architectural projects, we built the model of a factory project as referred to us by a friend; this is how our architectural model building process commenced. This work was the model of Pınar Süt Factory, which our architect friend received as a model contract and had it made by us. However, since our project works were continuing, I was doing the model work on my own. I was trying to overcome this difficulty by taking the voluminous parts of the model home and creating extra working hours. In the İzmir of 1980s, there were architect friends, Mümtaz Şekerci and Zeki Leblebici, who I knew were building models.

From 1983 to the beginning of 2000s, I tried to continue making models in a 35 square meter office in Tibaş Business Center. I rid myself of the challenges of working in a business center environment when my wife and I bought a shop in Bornova in 2005, and I founded ANTRE Maket.

In the initial years, the architects I started to do work for were, naturally, colleagues who paid great attention to models and presentation. Amongst



Pınar Süt İzmir Factory
Pınarbaşı, Bornova, İzmir
Model made in → beginning of 1980s
Scale → 1/333

the architects and offices I regularly produced work for during those years, Güngör Kaftancı, Gün Birsel – Şükrü Kocagöz, Celal Koç, Kamil Yıldırım, Aytekin Yazıcı, OTAK İnşaat and Göçay İnşaat are the first names that come to my mind. Aside from these, I provided regular model support for Ege-Koop, EBSO – Aegean Region Chamber of Industry, Turkish Bank of Provinces, and various municipalities in the Aegean.

In those initial years, since we mostly worked with different types of cardboards in terms of materials, the clients did not have any other requests outside the standard. To a great extent, I used colors and materials on my own initiative. A number of times I was asked to make the scale of the plot different from the scale of the mass in order to grant a spacious appearance to their plot. Another client whose construction was a kilometer away from the sea looked at the model and asked, "Can you somehow give the impression that our houses have a view of the sea?" Of course, our response was negative. Again, in this period, since there was a boom in the housing sector and hotel constructions, we were mostly producing work within these fields throughout Türkiye. For I was not able to find qualified staff, I used to employ vocational school and architecture students as interns. It took a long time for them to learn model making. I used to prepare the general structure myself and create the drawings of the parts. The assistants would just perform repetitive tasks like cutting, joining and producing balconies, garden walls, tree figures.

In the 1980s and 1990s, especially, I built many models for competitions. I sometimes built them in the office of participants, or sometimes in my own workshop. In this period, it was only once that I built models for two separate participants in the same competition. The issue of confidentiality was always a matter of discussion in this kind of work. In my view, confidentiality

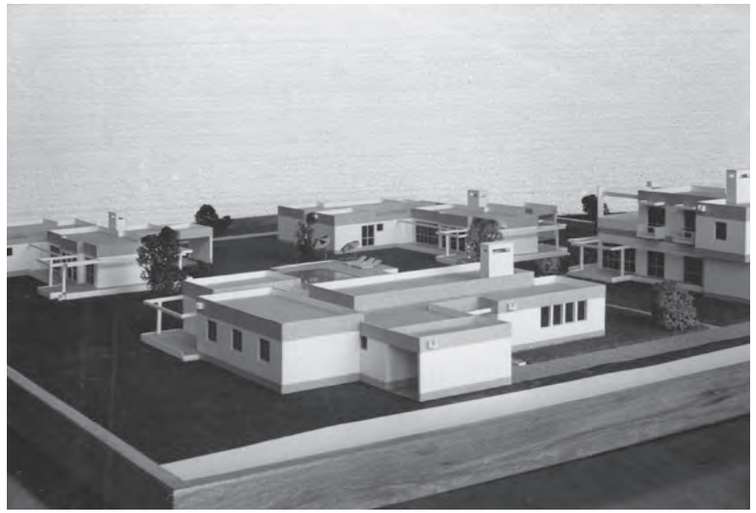
Cocktail party at the UCTEA Chamber of Architects, İzmir Branch, 1989
From left to right: architects Hüseyin Terzioğlu, Güngör Kaftancı, İhsan Kostak, Nuriye Karabiber, Hasan Topal

İhsan Kostak (right) at his office in Tibaş Business Center with architect Ahmet Dikey
Models of Dikey's summer house settlement project with 36 residences at the front, located in İzmir, between Seferihisar and Ankara

has something to do with the character and confidence of project owners. I do not think that any architect, who is able to bring a project to a level whose model can be built, will be influenced by the project of another person and decide to make changes.

Among the competition projects that I remember, for which I built models, I can count Aydın, Didim Police Education Campus, Tuzla Maritime Higher Vocational School, İzmir Metropolitan Municipality Ahmet Adnan Saygun Arts Center, İzmir Metropolitan Municipality Karşıyaka Opera House, Adnan Menderes Airport, International Terminal, ITU Faculty of Management, various courthouse projects and district governors' buildings.

Aside from these, I built the models of Sasalı Wildlife Park and UNIVERSIADE 2005 Olympic Village Premises for the İzmir Metropolitan Municipality;



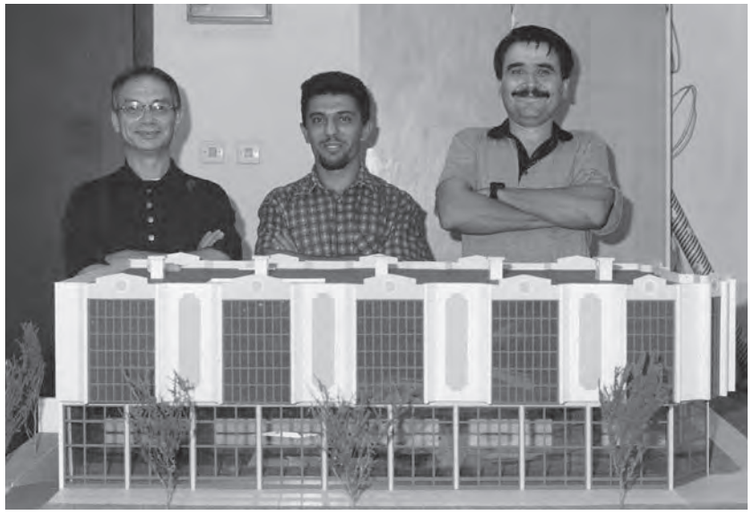
1/100 scale model of İsmail Akçura Villas (Manisa) designed by Yüksel Ceztırnak, beginning of 1980s

models of infrastructural systems for Turkish Bank of Provinces, and many industrial facilities.

I know the whereabouts of only a few of my models. I think most models are not commissioned to be kept forever. I just know that models of projects that spread over an extensive area, like factories and holiday resorts, are exhibited at the entrance of the facility without setting any limitations on time.

Models are often damaged during relocation and transport for organizations like fairs. We supervise the transfers and make the necessary repairs. It was only twice that I had to submit a model without its topside protective glass due to its large size. We took the risk of dust setting on them during the presentation of the project and then the models were thrown away. My personal opinion is that, it is more convenient to use glass rather than plexiglass when it comes to the topside protection of the model. As long as it does not get exposed to an impact, the model can keep its features for a long time.

In the old times, I used these very often just like the majority of other model makers: Parallel ruler, triangle ruler, caliper and compass for drawing; modeling knife, various sizes of scissors for cutting; a cardboard, model cardboard as consumable materials; colored cardboards, grass in mat and powder form, wood shavings as finishing materials; pine cones, rockweed, sponge and milfoil, a healing plant (it would be good to note that we paint this in green). I remember using balsa wood quite rarely in the making of models. I made use of cork sheets as much as cardboards while making the land. Again, in the making of the land, we used corrugated cardboard for steep elevations and sometimes also as carcass building material in large scale masses. In the years that followed, we started using a petroleum-based material, PVC sheets, for this purpose. Depending on the situation, I also use materials like plaster, sand, liquid acrylic. Peligom, Patex and white glue are the main materials when it comes to adhesives. Unlike my colleagues, I was very late in switching to laser cutting machines. When we started using plexiglass and PVC sheets that



İhsan Kostak (right), with assistants Mehmet Yılmaz (left) and Hasan Yeşilyurt at his office in Tibaş Business Center, 1999
1/333 scale model of a project designed by Cengiz Perk

can be processed in this machine, our go to adhesives became chloroform and cyanoacrylate [more popularly known as super glue].

Nowadays we use a modeling knife very rarely, there are only a few productions that we prepare by drawing with a pencil. I now acquire car figures made of colored plastic material from the market, which I used to make by pouring plaster in various scales into silicone molds. Likewise, we now use ready-made human figures and tree varieties in various scales. Although we would not try to produce the human figure, the trees would be made from natural dry plants.

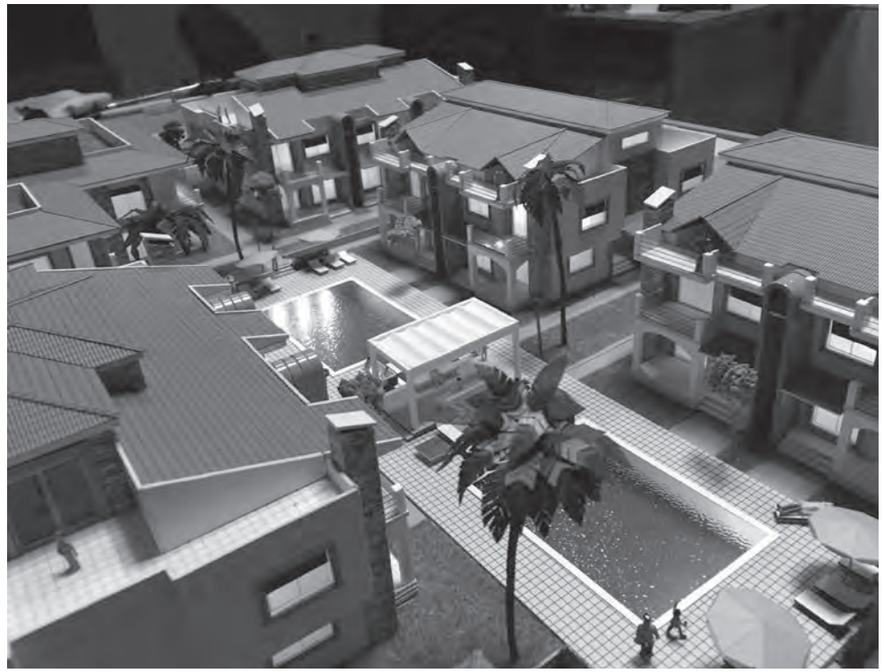
When the work comes to us with the construction drawings ready, we get enough data to produce the model. Only in projects with sloping land, we also need to draw the landform. Also, calculating the dimensions of roof surfaces in buildings with hipped roofs is only possible with the knowledge and skill of the model maker. This is something that we were never taught at school. Transforming a roof from a plan into a three-dimensional mass requires a good knowledge of descriptive geometry. I do not know how challenging this was for other model makers, but recently this problem has been overcome with 3D drawing programs.

I want to talk about palm tree making, which I call my trademark. When I realized that this component, which is sold in the market as a ready-made plastic material, looks very artificial in the model, I thought about ways of making it more realistic. I combine zigzag cut leaves into bundles on a stem that I cut from a broom branch. With this method, I get a much more realistic and softer look. Similarly, I crumple the paper printouts of stone patterns on purpose and glue them back onto a cardboard surface to obtain realistic textures. Nowadays we achieve these stone patterns by engraving on plexiglass and PVC sheets.

In the small-scale hotel and holiday village models that we built quite a lot in the 1990s, we used to create sea effects by applying synthetic oil

An apartment building project in İzmir, beginning of 1990s

The mentioned palm trees and water surfaces can be seen in the 1/100 scale model of the project, Güçlü Yunusoğlu – Zeytinalanı Urla Residences, İzmir, 2016



paint directly on the chipboard surface. When the scale gets a little bigger, we do this with the orange-peel textured plexiglass sheet we place on the blue-painted background. In addition to the same technique, we use blue LEDs in swimming and ornamental pools. For elements like ponds and streams, we create a natural effect by pouring liquid acrylic after painting the land surface blue.

While model materials used to be organic-based materials, in the years that followed they turned into synthetic-based materials; I must say, however, that paper-based materials create a warmer effect compared to synthetic-based and painted models when it comes to obtaining soft colors and matte surfaces.

With the enlargement of construction areas and building masses of projects, models became gigantic, so to speak, and came to be made at a large scale. The use of computers together with CNC and laser cutting production made this more possible. Our clients have also increasingly become corporate companies rather than architects; they prefer having the models of their residence projects made, so that they can be exhibited in showrooms. These models are always equipped with LEDs.

As it can be guessed, while models of all kinds of big and small projects were made before, nowadays, investors are content with three-dimensional visuals in small projects; in big projects, on the other hand, they also demand presentations with models.

Speaking of three-dimensional visuals, since I am also an architect who can paint well, I used to draw a lot of old-fashioned perspectives for some

projects in the 1980s and early 1990s. While doing this, I was creating the drawing using perspective templates printed on A2 size paper, then working out the details freehand. Finally, I was doing the coloring using watercolor, crayons, and felt-tip pens. These, too, were jobs that I did professionally.

In those years, there were architecture firms in Istanbul that just made illustrations of this kind. I had heard that they created these visuals with teamwork, just like building models. Although mine were not at that level, I think they were sufficient to fill a gap within the context of İzmir. In the years to follow I focused entirely on the production of architectural models. And as you know, illustrations can now be obtained more effectively with the help of architectural drawing programs.

The models I built have been entirely for commercial and presentation-promotion purposes. I never built academic, experimental models, or models with moving parts. For example, a friend of mine used to build the old houses of İzmir as a hobby; I never had an endeavor as such. I have never built an animated and LED lighting fitted model also, since it is very expensive and strenuous. I only used the LEDs as fixed lighting in the mass of the building and in such elements as the pool.

I always build the competition and urban design models in an abstract form because, for example, it is mostly the plan scheme that gets emphasized in competition projects rather than the details; in these phases, the building color and landscape design is less important. My creations are sometimes achromatic, and other times with very few colors. Usually, the participant leaves the color decisions to me.

Delivery time varies in model making, depending on the scale. Competition models need to be ready on a certain date, naturally. In order not to jeopardize the deadline, I generally do not take multiple jobs during competition periods.

In commercial jobs, if the investor does not have a program like a groundbreaking ceremony, or launching, I determine the delivery time myself according to the size of the project. I can say that I never exceeded this time. I have never done more than two separate projects at the same time, taking into account the physical possibilities and staff situation of my workshop. If a project developer, or contractor insists on a subsequent work, I refer these jobs to my architect friends, whom I believe can handle them. Except for interns, I always employ my staff with insurance. We do not have a working style that may pose a risk in terms of occupational safety. I remember that once, one of my employees severely cut his finger.

In the initial years of my professional working life, clients used to ask for the photographs of models. For this reason, I bought a CANON AE-1 camera with a wide angle and a telephoto lens. This way, I also improved my model photography to a great extent. Sometimes I would take the model I made to the project area and create realistic backgrounds. Aside from this, there have been times that I had my models photographed in studios like DIAFO and ODAK photography in İzmir. I do have a photographic archive, although it is not that organized. While the old ones are printed on cards (I

İhsan Kostak (right) and intern Ramazan Şen together with the 1/50 scale model of the UNIVERSIADE 2005 Olympic Village Premises project by the İzmir Metropolitan Municipality at the rented shop in İnşaatçılar Çarşısı, 2004

still keep the negatives, too), I have recently been taking digital photographs and storing them digitally.

Training an employee from scratch in model making requires a long period of time. My employees have always been graduates of vocational high schools and architectural faculties. Almost all of them had very limited experience in model making. Later, some of them turned to model making in professional terms. What is more, my architect friend Meriç Batmaz founded a workshop with a larger capacity and better facilities than mine and produced models for significant projects.

There is no doubt that in order to become a good model maker, one needs to love the job and be enthused about it. In every opportunity where we come across a good model, we need to show interest by asking, “how was this built?”. Two separate individuals can create two completely different views of the same project. We develop our own techniques and styles over time. I always work with the idea that, “I must be the first person to like the job that I have done.” I often felt the desire “for tomorrow to come, so that I can go to the workshop and continue working.” For one to be able to build good models, it is necessary to have at least an education in architecture and buildings. Sometimes, people who enter this sector on a whim may miss the compatibility of thickness, color and texture in material during the application process, when they start working independently. Even placing trees and bushes in a wooded area in the project should be done with a certain feeling of frequency and order. For instance, if there are no trees in a row, they should be placed in an unanticipated order. At the same time, the responsibility of a model maker should not come to an end once the payment is received. Even after many years, I have made repairs and modifications to my models many times.

An unplanned trip was required while building a set of models for a cooperative in 2005. At the last moment, the client demanded that I at least get the layout model ready for the groundbreaking ceremony. After sending my family on this trip, I worked for two, or three days to complete the model; then, I got on the bus and set off to join my family. On the way, the bus was exposed to the first snowfall of the season and skidded off the road due to black ice outside Konya. I had a fracture on my right leg femur and I was

hospitalized for weeks. It took me months to get back to work. During this time, friends at the workshop completed the unfinished models.

Model making as a craft is a very satisfying endeavor in terms of observing its formation as it progresses stage by stage, even if the project is someone else's. For each model is marked by special and different techniques, they are never boring and monotonous. Also, if you are able to get the returns of your efforts, you are both dealing with a hobby and earning a living.

Naturally, the model making sector in İzmir is not at the same level as that of Ankara, or Istanbul. It can be said that Ankara is the heart of Türkiye as it is where plans and approvals for state investments are made. Istanbul, on the other hand, is a showcase where mega projects are marketed to the entire world. For the given reasons, in İzmir we are quite behind in terms of quantity and quality. Fees, also, reflect to İzmir and the Aegean by decreasing at the same rate. In 1995, Şahinler Holding, an Istanbul-based firm, contacted us through the İzmir Chamber of Architects to have a model made for the Free Trade Zone project they were going to implement in Çorlu, Tekirdağ for the World Turkish Businessmen Convention that would be held in İzmir. First, they sent out an architect who evaluated our works. By building a representative 1/750 scale model of a factory mass on the same day, we made it possible for him to show the work to his company. They liked the sample and gave the job to us. What is interesting is that there was just one development plan in our hands. We created representative factory buildings and social facilities in 150-200 plots in the project, and delivered the model on time without any delays. It must have been the case that the price was affordable according to the quality of the work done, regarding that the client had two more models made from the same model as the project progressed; they exhibited one at the construction site in Çorlu, and the other at the head office of the company in Istanbul. What I mean is that, as a company from İzmir, I believe that our work is effective and competitive in terms of price-quality ratio.

My model workshop has never been a business like its counterparts with departments like a cutting room, a paint shop and a computer drawing studio where six, or seven people work. When I started this business, I was working in a single-room, 35 square meter office. We were taking the models down four floors through a relatively wide staircase. Sometimes I would avoid building large scale models just for this reason. If it were possible, I would make models in two, or three parts. Once I rented a big shop in İnşaatçılar Çarşısı [bazaar for constructors] for three months to be able to work on the model of UNIVERSIADE 2005 Olympic Village Premises, organized by the İzmir Metropolitan Municipality. We carried all the materials in the workshop to the shop, and at least, when the job was finished, we could easily take them out of the shop during transportation. This situation sometimes poses a problem for the client as well. If they do not put enough thinking on where to put the model they ordered, they get shocked when they see the final size of the model. Even my current workshop is only 50 square meters. I am talking about a shop with a garden that includes a kitchen niche and a toilet in the same area. There is just an extra storage space in the basement. We have to

This text was penned by İhsan Kostak in 2020 in response to the questions of Pelin Derviş.

do the paint work in the garden in front of the shop, if the weather permits. Fortunately, our neighbors have not yet objected to the smoke coming out whilst cutting plexiglass and the smell of paint that we discharge to the roof with a chimney.

Project developers and investors should be the first to recognize the necessity and importance of presentation with a model. Yet, the benefit it brings is worth it in terms of recovering this cost. We were building the models of two Bursa based companies, Nergis Textile and Sönmez Holding, whose projects were being drawn by architect Celal Koç from İzmir. He used to say, “when we go to companies for presentations and hang up the drawings and images, no one is interested in them; everyone looks at the model and that is how we discuss the project.”

Source > Murat Küçük Archive

MURAT KÜÇÜK

MURAT KÜÇÜK

Photograph → Pınar Gediközer

Born in Sivas in 1964. He first graduated from Bafra High School in 1981, and then from METU, Faculty of Architecture in 1993. During his studies, he participated in architectural competitions for students, and worked in architecture firms during the term breaks and summers. As his interest in models started to grow with the Project studios at the university, Küçük first began to contribute to the models of competing teams entering architectural project competitions, and then started to take full responsibility for them. Before his graduation, he received the grand prize in a competition with his project, "Yenimahalle Regeneration Project," organized for a symposium by the Housing Research Center (METU-KAM). He started his post-graduate studies at Gazi University, Department of Architecture in 1994; although he completed his courses, he did not finalize his thesis. In the same year, he worked at the Construction Works and Technical Department, METU.

Between 1996-1999, he did model works at the Madanlar Maket Atölyesi (model workshop) in Ankara (the founder of this workshop, Eşref Madanlar, had gained experience in the workshop of Selahattin Yazıcı in the 1970s). In 1999, he moved to Istanbul and started working at the office of Arolat Architecture. Within this period, which lasted for two and a half years, he produced models for many projects of the office. This could be considered as the first model department established within an architecture firm in Türkiye. The model he built in this office for the Muğla-Dalaman Airport Project Competition (1999) attracted a lot of attention in the architectural scene. Due to the economic crisis of 2001 in Türkiye, he left Arolat Architecture to establish his own workshop, "Atölye K – Architectural Model Works," and independently continued working on architectural models. He still carries on with his works at his company, "Atölye K Model and Architectural Services," founded in 2016 together with his partner Hasan Hocaoğlu in Ataşehir (Istanbul). In this workshop, operating with 22 to 25 employees and interns, more than 500 architectural models were produced to this date. The employees comprise of people who studied, or are still studying in such fields as architecture, landscape architecture, design and art. Majority of clients in the portfolio of the workshop include architects, property developers and real-estate companies. Küçük has also given a number of seminars since 2000 on model making at various universities in Eskişehir, Istanbul and İzmir.

In the initial periods when Küçük started to build models, the valid mode of production was still hand-made whereby blades and Gilettes were used predominantly. With the introduction of CNC routers, laser cutting machines and 3D printers, the workshop started to work with much faster techniques of production. Models produced in Atölye K mostly have forms of expression that reflect the architectural feeling but use singular materials instead of realistic forms of expression. Recently, the scale of their work, and thus the dimension of models they have produced have increased immensely, demanding more realistic expressions.

Models produced by Atölye K are usually photographed in-house.

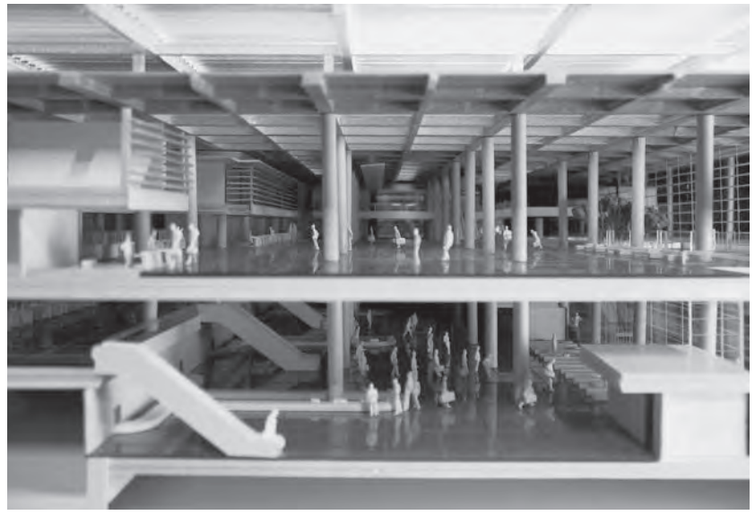
The works of the workshop can be seen on their website: atolyek.com.

The Atölye K team is portrayed in the photograph, with Murat Küçük, positioned at the far right and Hasan Hocaoğlu at the far left, co-founders of Atölye K, 2018

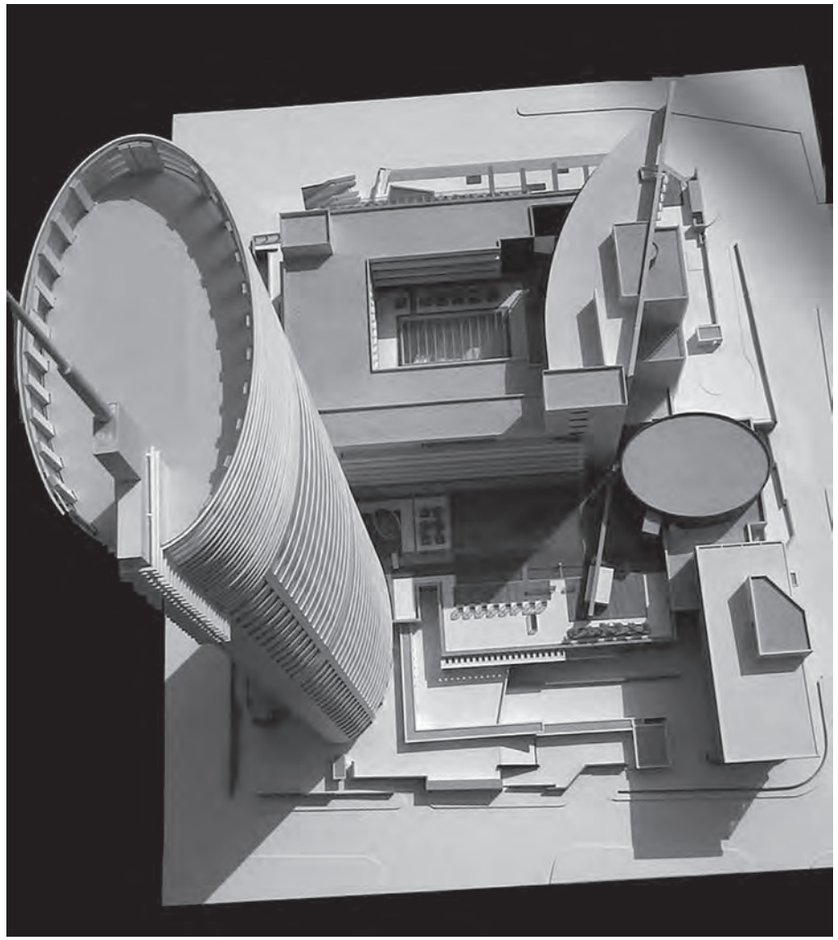
The source of photographs in this section is the archive of Atölye Küçük.

A SELECTION FROM THE MODEL WORKS OF ATÖLYE K

Model photographs in this section were selected from the photographs in the archive of Atölye K. Information such as the scale and production year of models were prepared according to documents in this archive. In some cases, those who commissioned models were not architects. In such cases, the name of those who ordered a model is stated under the title, "clients."



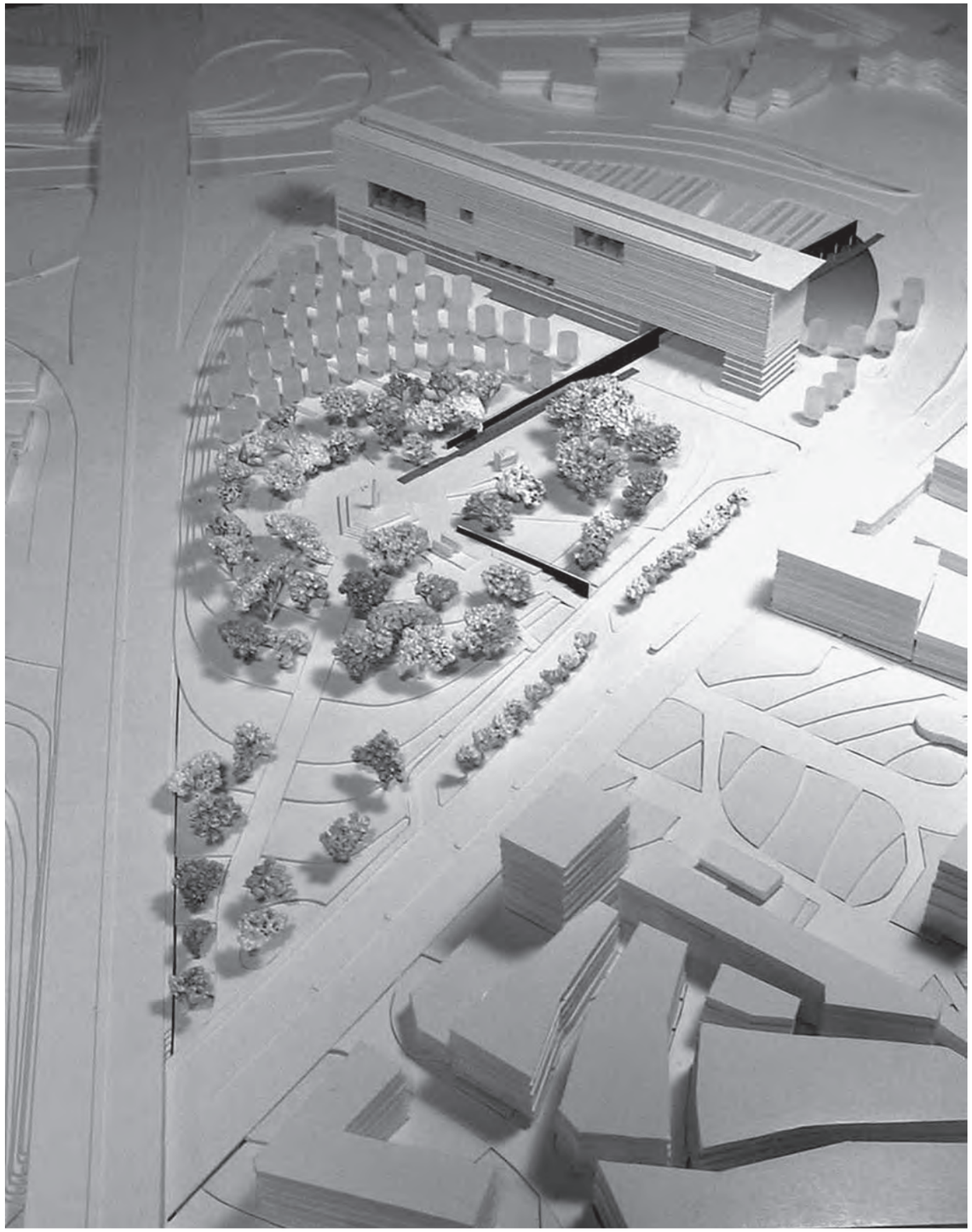
Muğla-Dalaman Airport
First prize winning proposal in the architectural project competition
Muğla
Design → Arolat Architecture – DBArchitects
Model made in → 1999
Scale → 1/200



LEFT
Central Bank of the Republic of Türkiye, Istanbul Service Building
First prize winning proposal in the architectural project competition
Istanbul
Design → Arolat Architecture
Model made in → 1999
Scale → 1/200

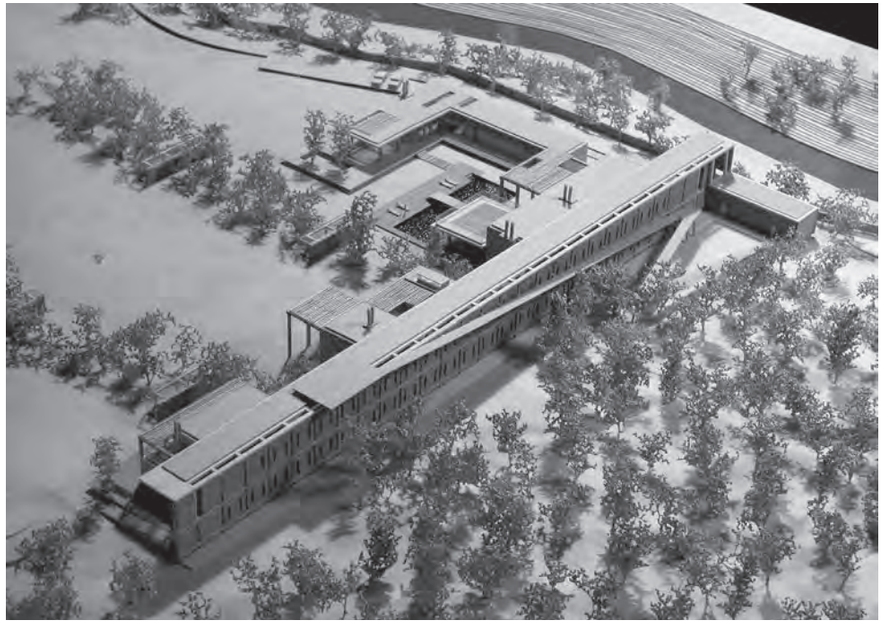
OPPOSITE
Istanbul Metropolitan Municipality, Service Building
Proposal prepared for the architectural project competition
Istanbul
Design → Arolat Architecture
Model made in → 2001
Scale → 1/1000

Aksay Shipping Headquarters
Istanbul
Design → Arolat Architecture
Model made in → 2000
Scale → 1/100



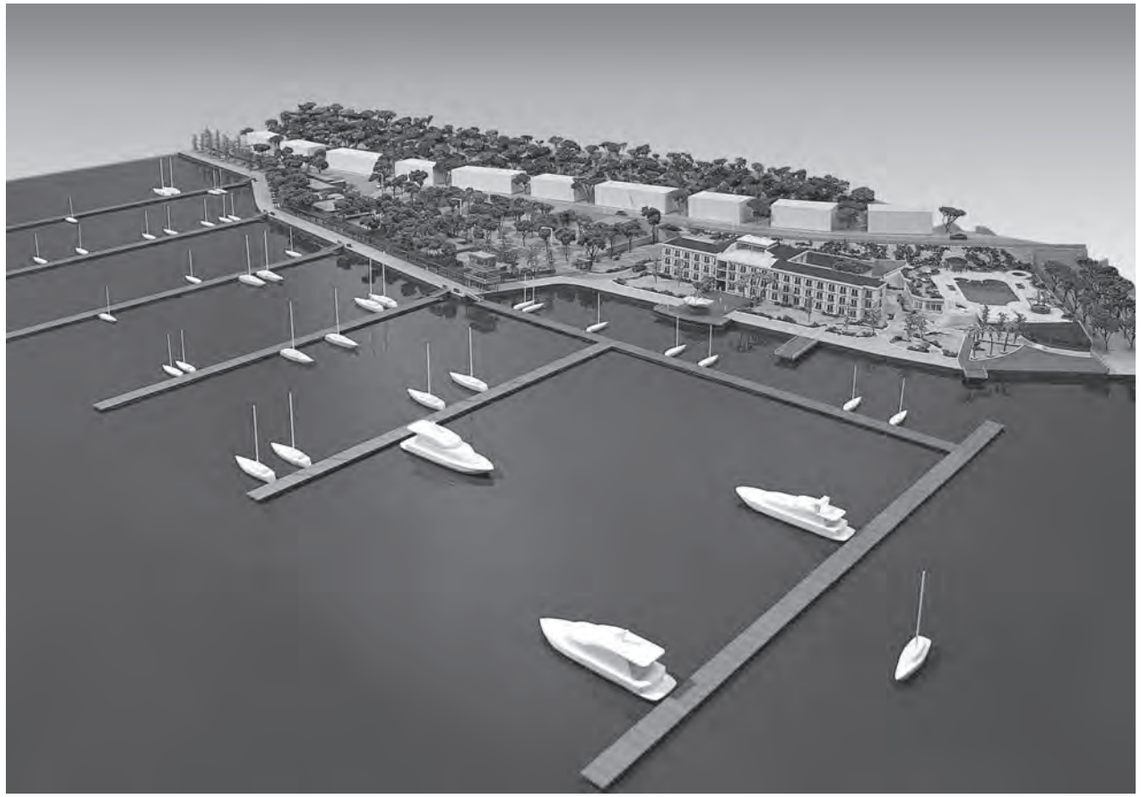
ABOVE
Çubuklu Valley Residences
Istanbul
Design → Arolat Architecture
Client → Fiba Holding
Model made in → 2001
Scale → 1/100

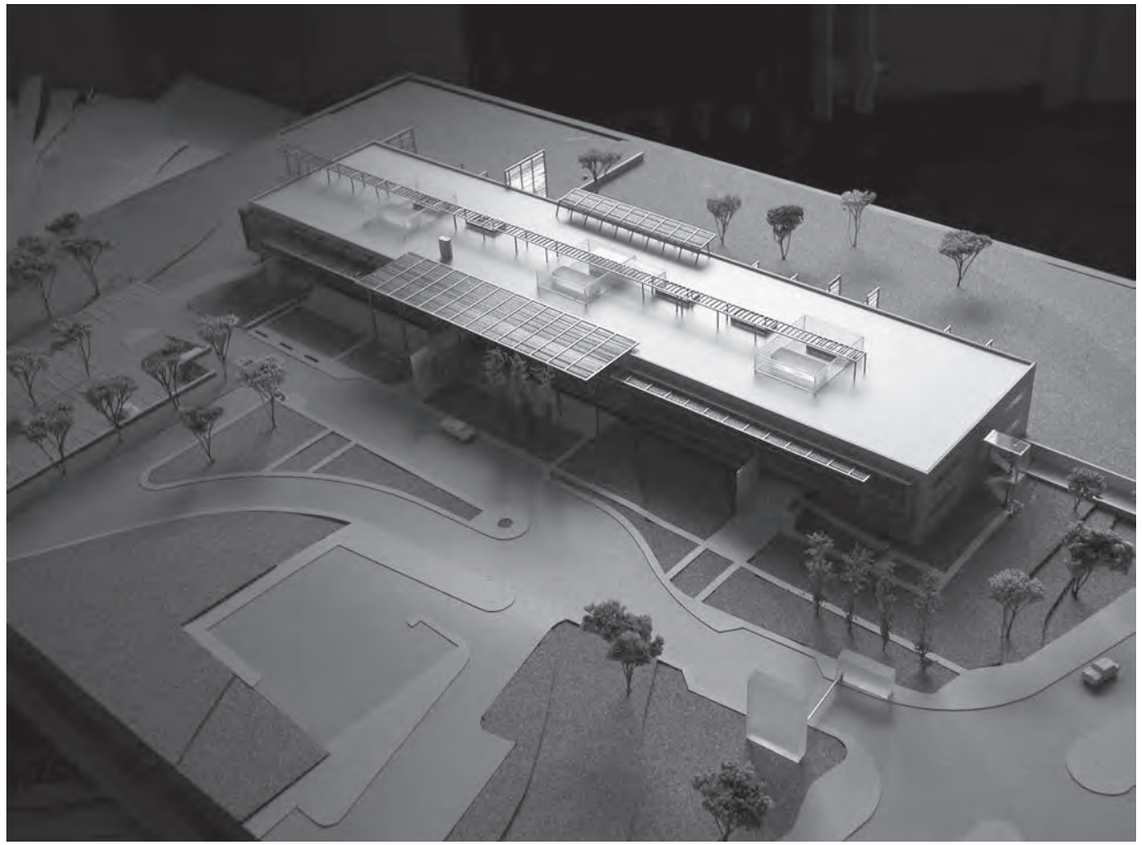
BELOW
House in Durusu
Istanbul
Design → Boran Ekinci Mimarlık
Model made in → 2002
Scale → 1/100

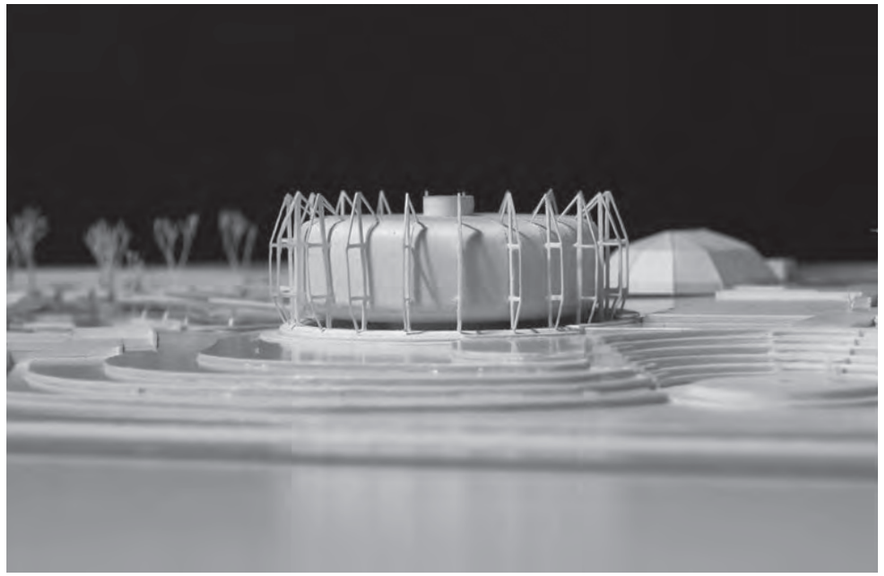


ABOVE
House in Ömerli
Istanbul
Design → Arolat Architecture
Model made in → 2002
Scale → 1/250

BELOW
Ece Marina
Fethiye, Muğla
Design → Boran Ekinci Mimarlık
Client → Celal Ece
Model made in → 2003
Scale → 1/200



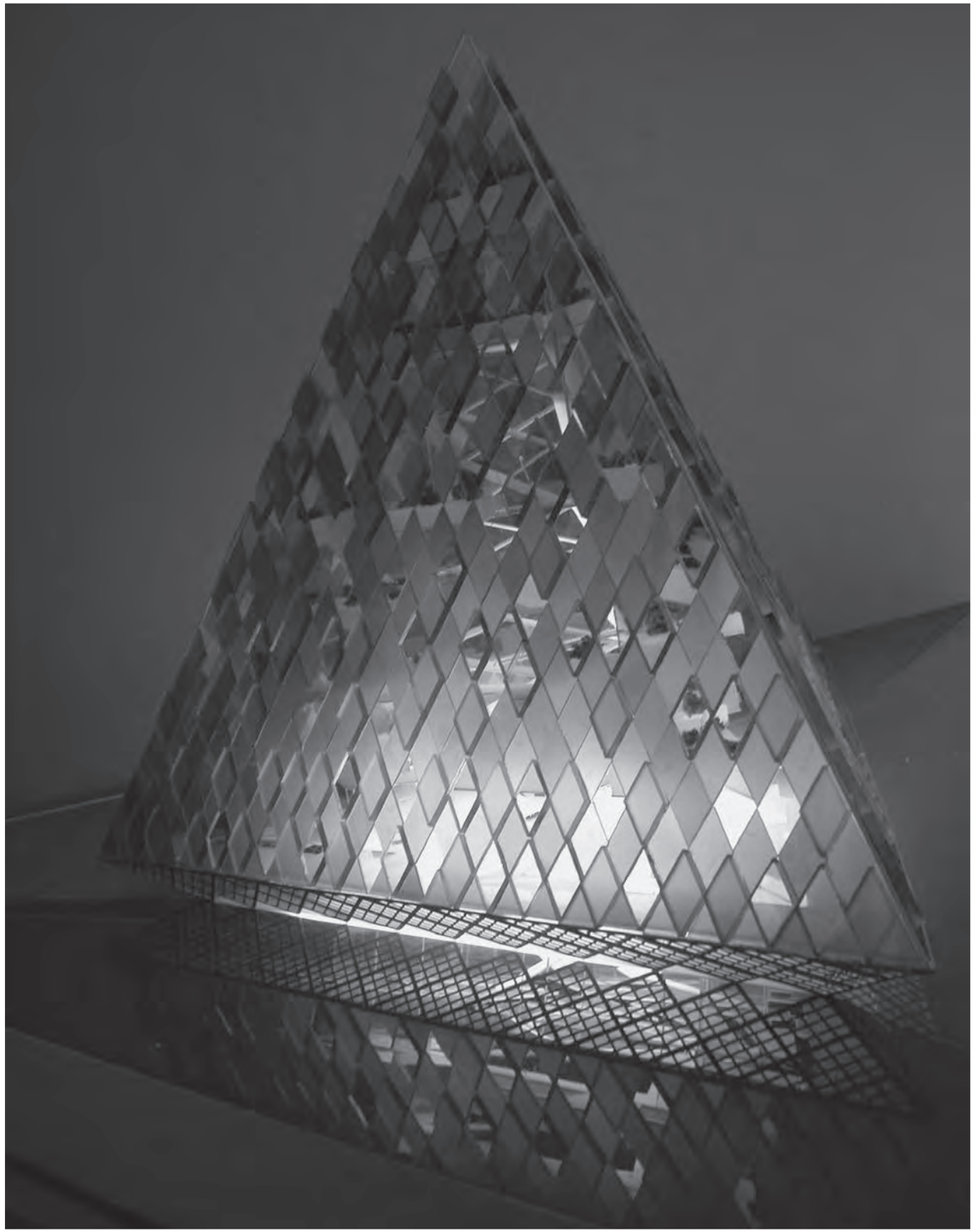


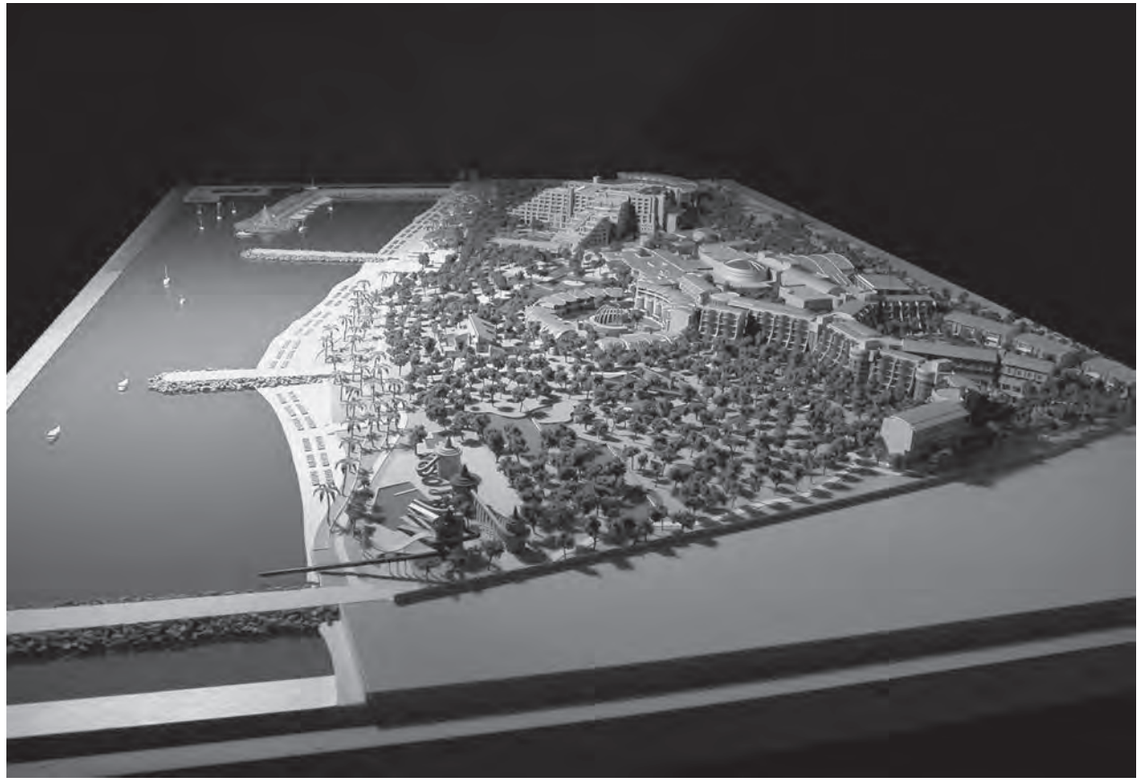


ABOVE
METU R&D Building
Ankara
Design → Boran Ekinci Mimarlık
Model made in → 2003
Scale → 1/200

BELOW
METU Science and Technology Museum
Ankara
Design → Ayşen Savaş – Barış Yağlı
Client → METU
Model made in → 2004
Scale → 1/500

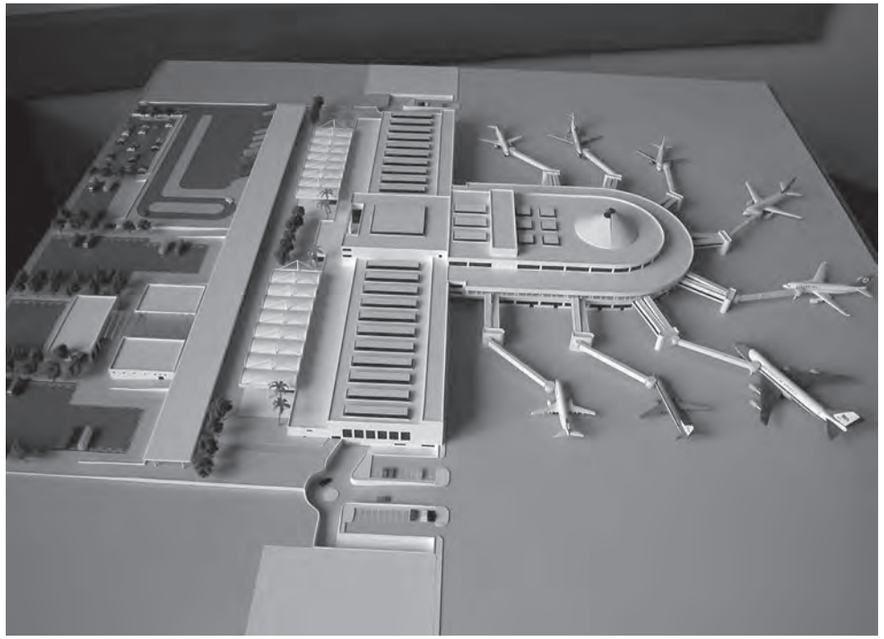
OPPOSITE
Astana Palace of Peace and Reconciliation
Kazakhstan
Design → Foster & Partners – Tabanlıoğlu Architects
Model made in → 2004
Scale → 1/500

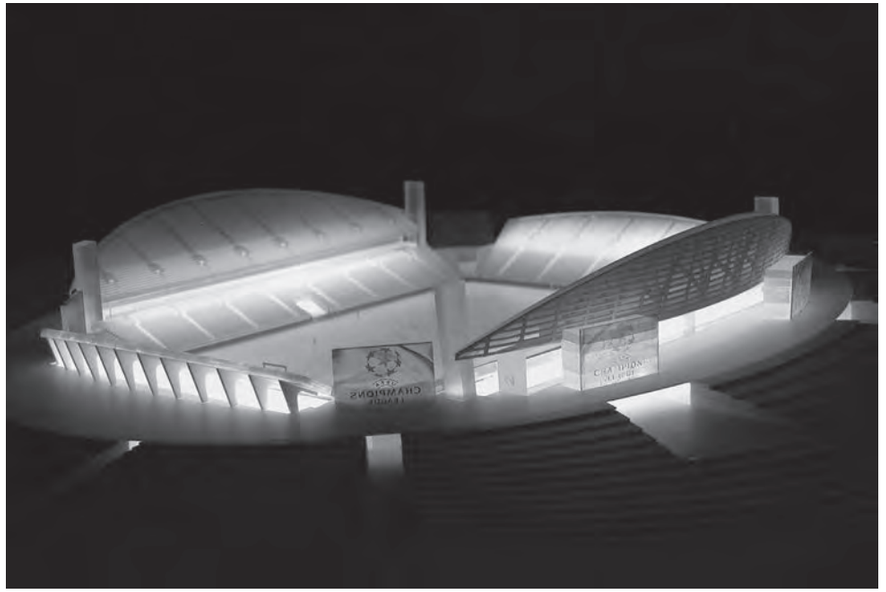




ABOVE
Rixos Sungate
Antalya
Design → Atölye T
Client → Cengiz İnşaat
Model made in → 2004
Scale → 1/500

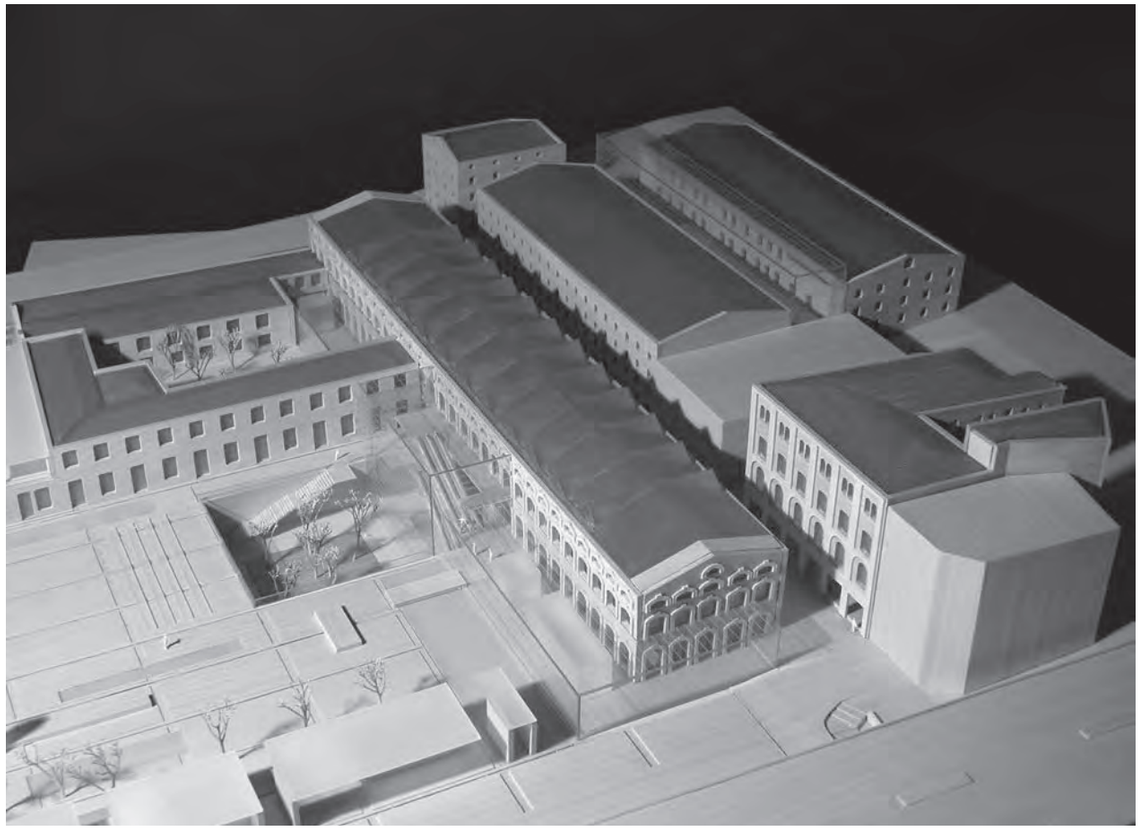
BELOW
Antalya Airport International Terminal
First prize winning proposal in the architectural project competition
Antalya
Design → Tekeli-Sisa Architectural Partnership
Client → IC Holding
Model made in → 2004
Scale → 1/500

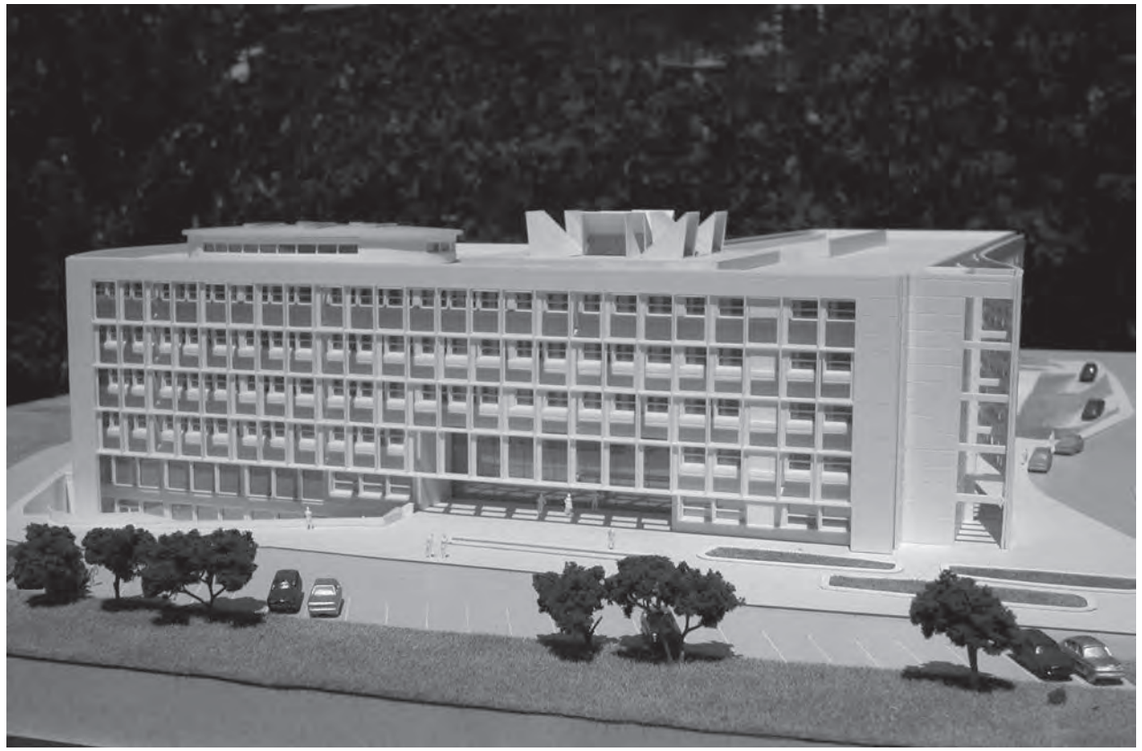




ABOVE
Astana Stadium
Kazakhstan
Design → Tabanlıoğlu Architects
Model made in → 2005
Scale → 1/500

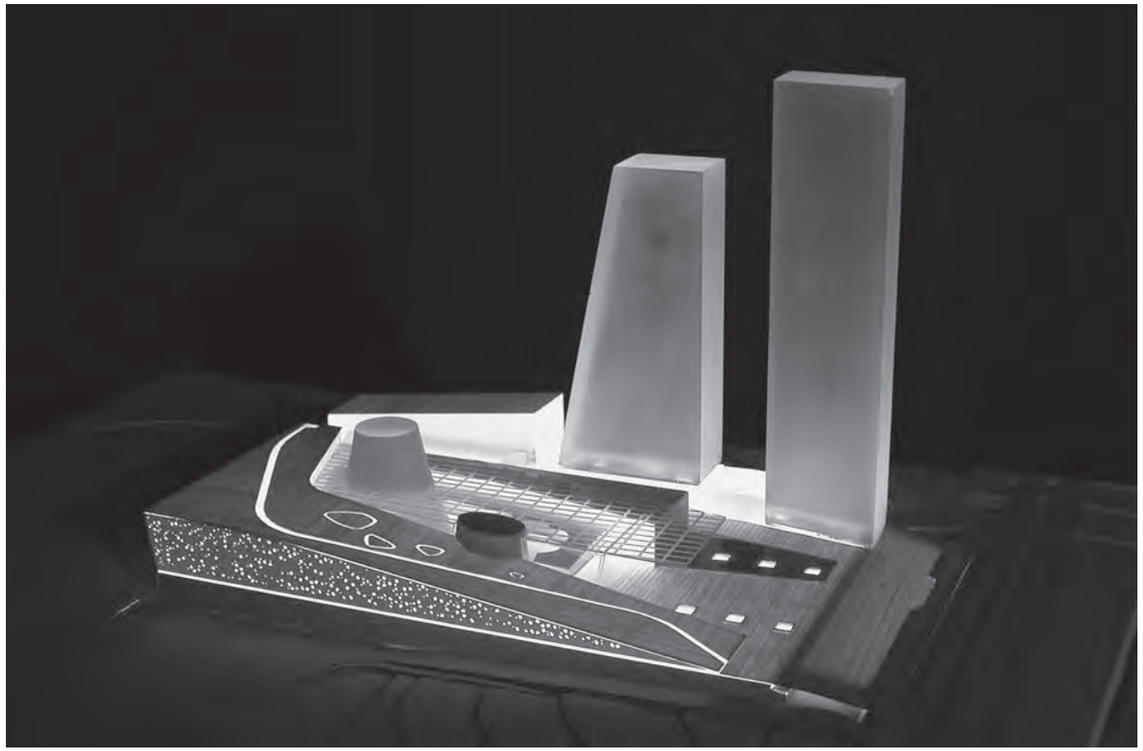
BELOW
Samsun AVM, shopping mall
Samsun
Design → Tabanlıoğlu Architects
Model made in → 2005
Scale → 1/200

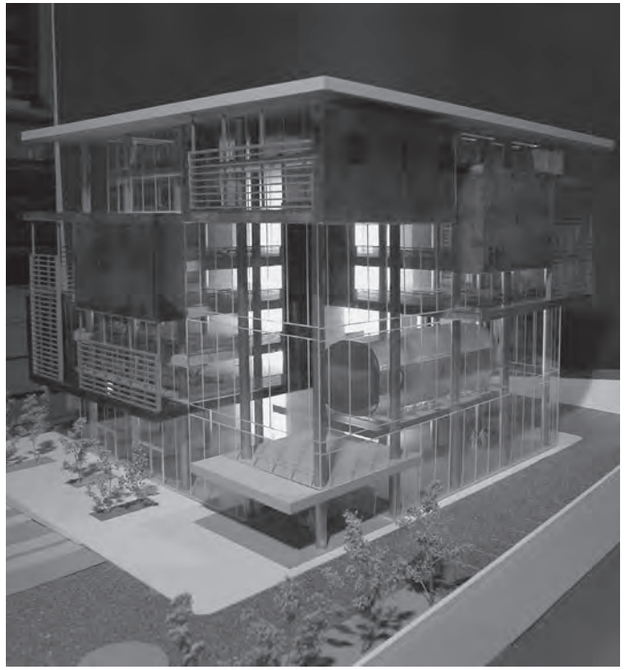




ABOVE
Antalya Metropolitan Municipality, Service Building
Antalya
Design → Hüseyin-Nurbin Paker Kahvecioğlu
Model made in → 2006
Scale → 1/200

BELOW
Central Bank of the Republic of Türkiye, Bursa Branch Office
Bursa
Design → Denge Mimarlık
Model made in → 2006
Scale → 1/200

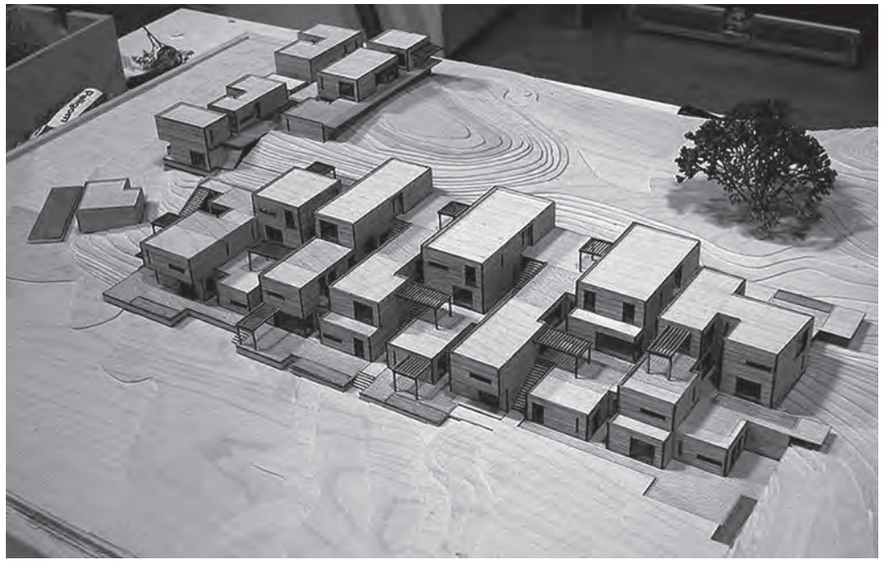




ABOVE
212 AVM, shopping mall
Proposal for the invited architectural project competition
Istanbul
Design → Erginoğlu & Çalışlar
Model made in → 2006
Scale → 1/500

BELOW
Doğan Media Center
Ankara
Design → Tabanlıoğlu Architects
Model made in → 2006
Scale → 1/100

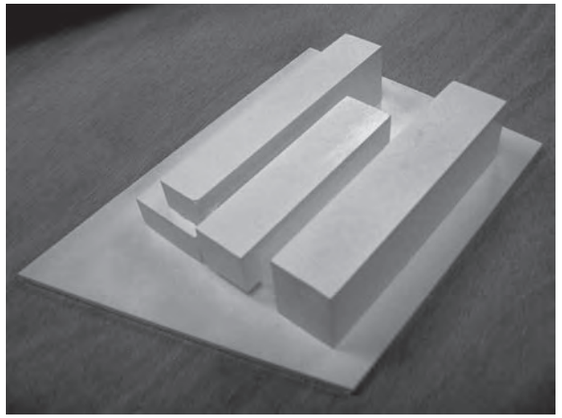
Fibaline Bahçeşehir
Istanbul
Design → Bünyamin Derman – Can Çinici
Client → Fiba Holding
Model made in → 2006
Scale → 1/150

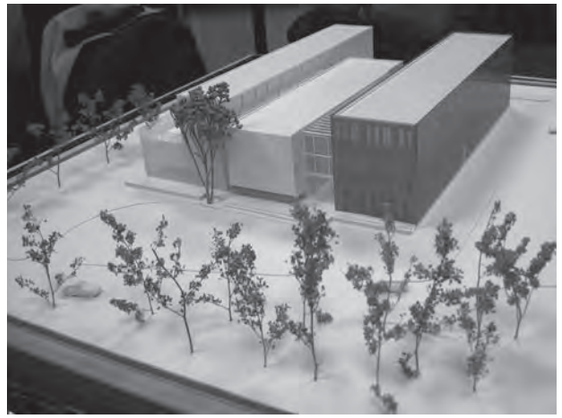


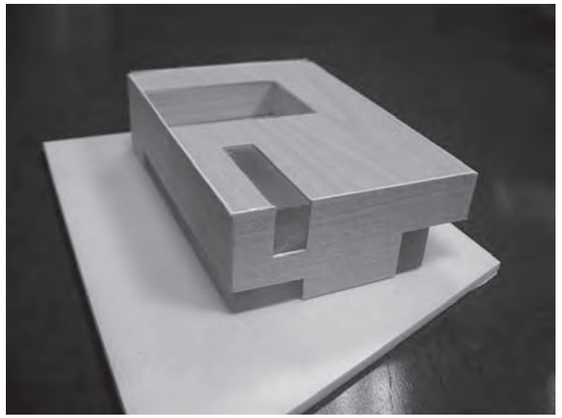
ABOVE
Gümüşlük Müşkülüm Farm
Bodrum, Muğla
Design → TRafo-Mimarlar
Model made in → 2007-2008
Scale → 1/200

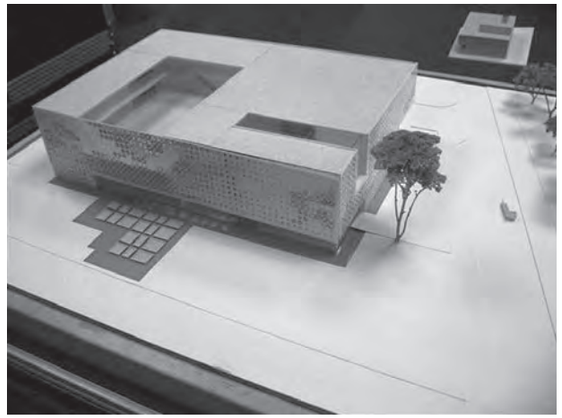
MIDDLE
Embassy of the Republic
of Türkiye in Berlin
Fourth prize winning proposal
in the architectural project
competition
Germany
Design → Erginoğlu & Çalışlar
Model made in → 2007
Scale → 1/500 & 1/200

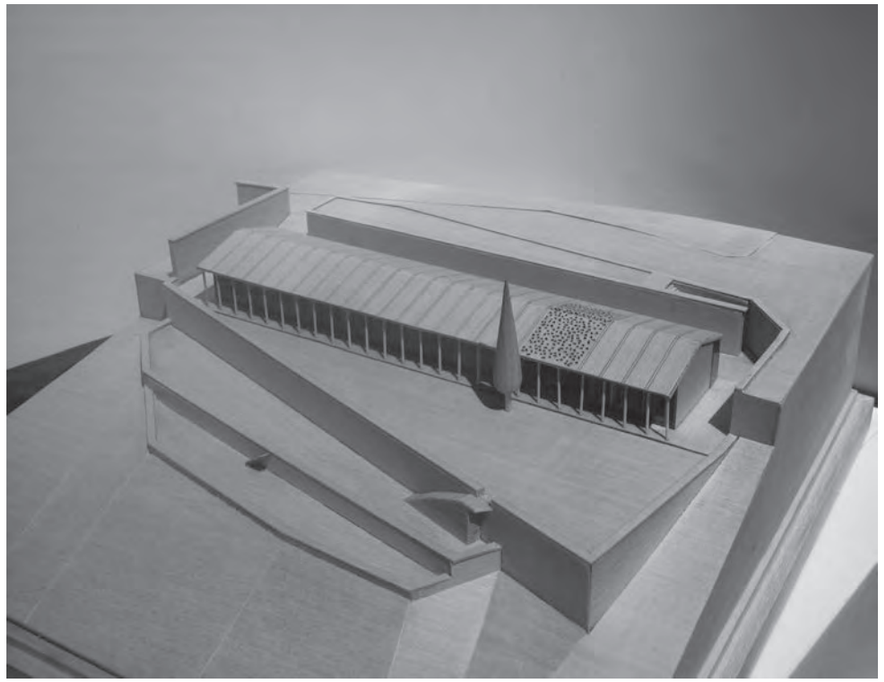
BELOW
Embassy of the Republic
of Türkiye in Berlin
Proposal that received honorable
mention at the architectural
project competition
Germany
Design → DBArchitects
Model made in → 2007
Scale → 1/500 & 1/200





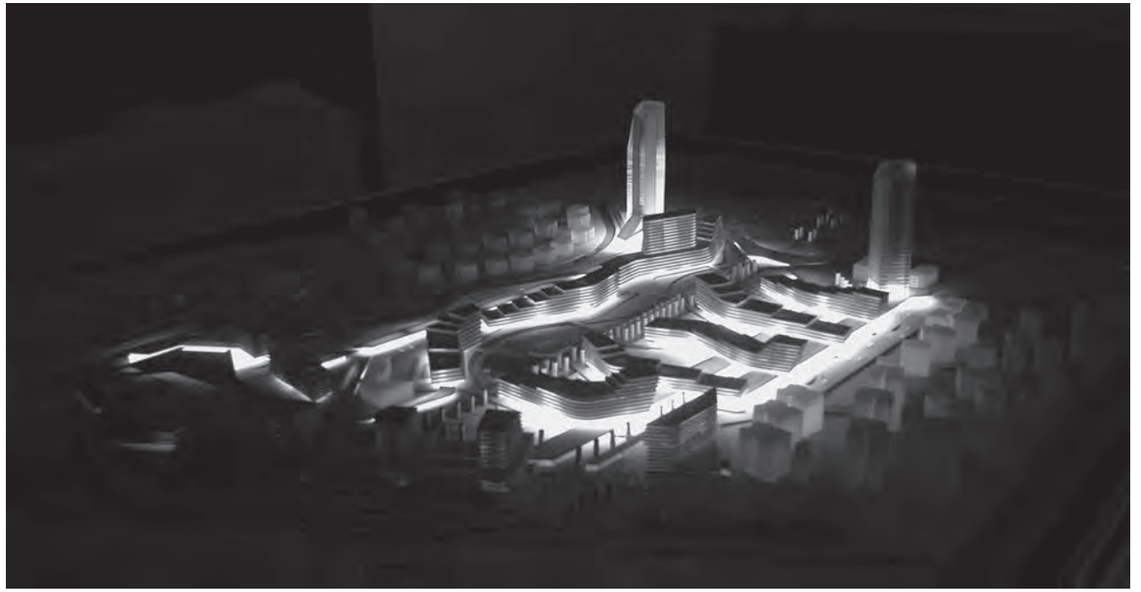


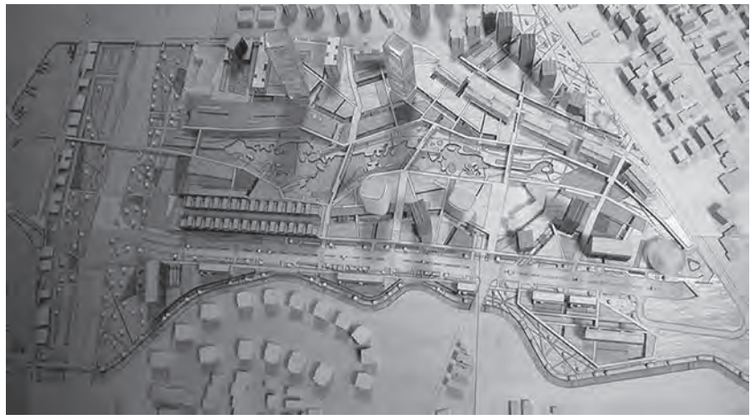


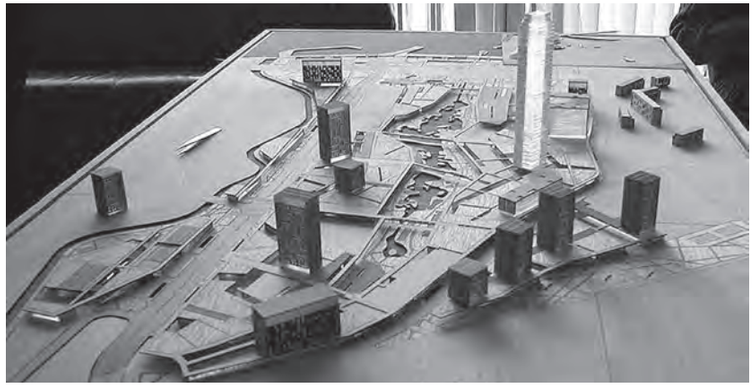


ABOVE
Development of the
Çeşme Coastline
İzmir
Design → Kreatif Architects
Model made in → 2007
Scale → 1/500

BELOW
SM House
Ayvacık, Çanakkale
Design → Mimarlar and Han
Tümertekin
Model made in → 2007
Scale → 1/100

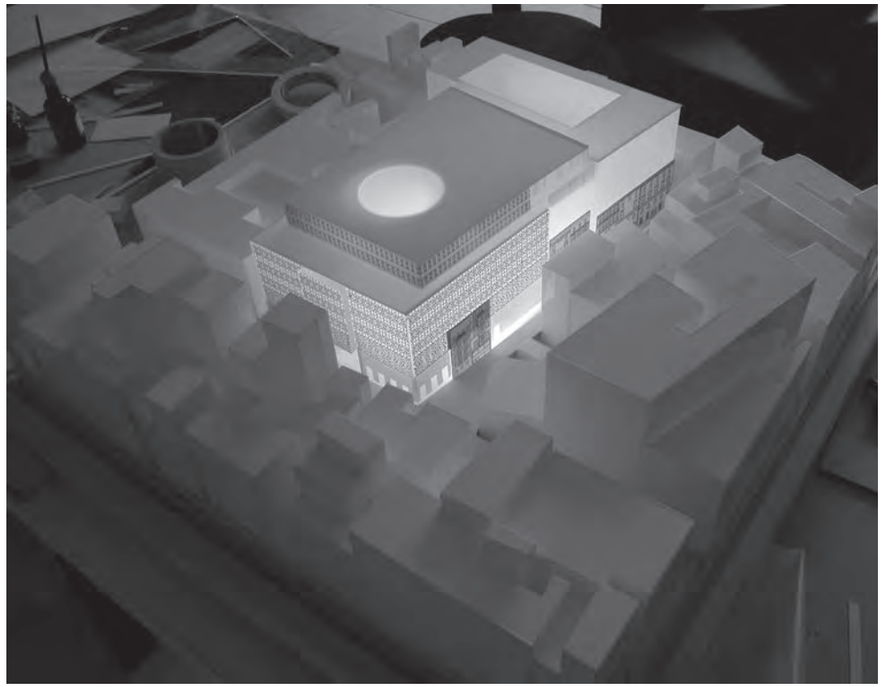






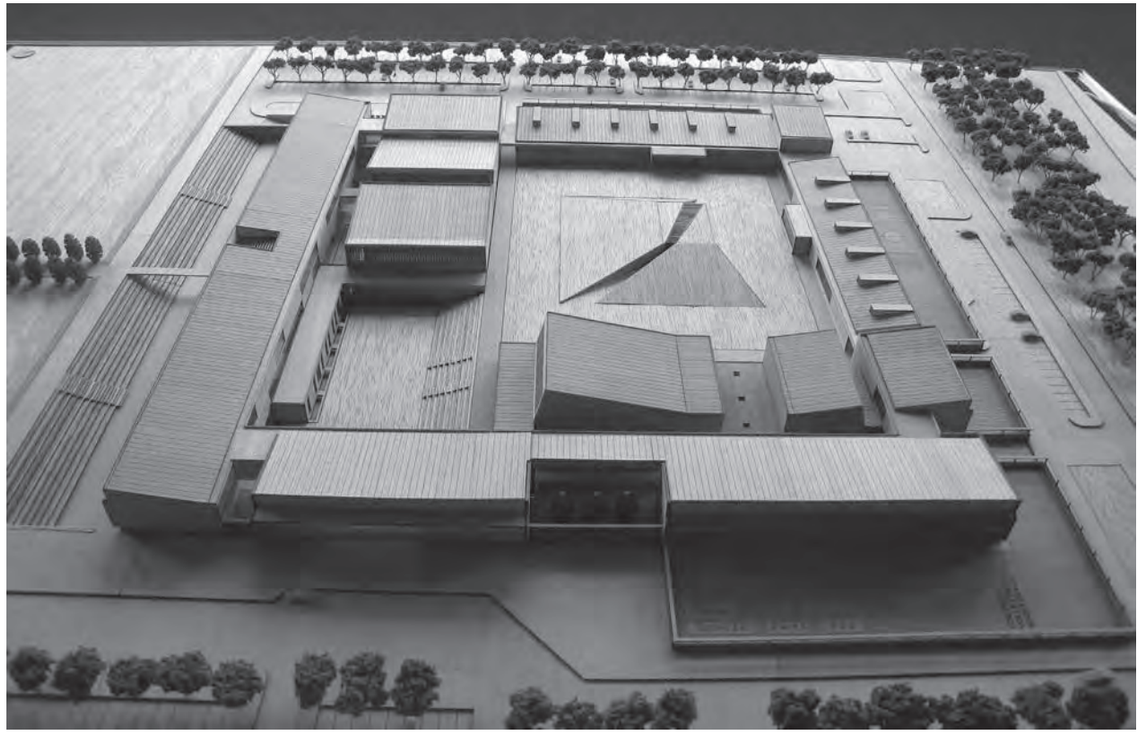
ABOVE
Maltepe-Dragos Industrial Zones
Proposal prepared for the invited
architectural project competition
Istanbul
Design → Cafer Bozkurt,
Hasan Şener, Kerem Erginoğlu,
Hasan Çalışlar
Model made in → 2008
Scale → 1/500

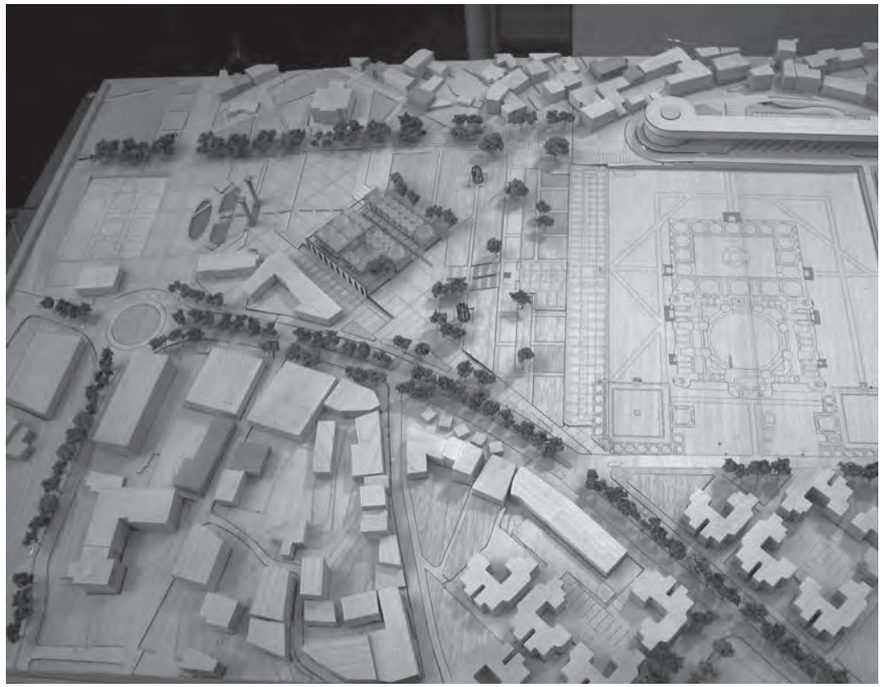
BELOW
Maltepe-Dragos Industrial Zones
Proposal prepared for the invited
architectural project competition
Istanbul
Design → Boran Ekinci Mimarlık –
Dalokay Mimarlık
Model made in → 2008
Scale → 1/500

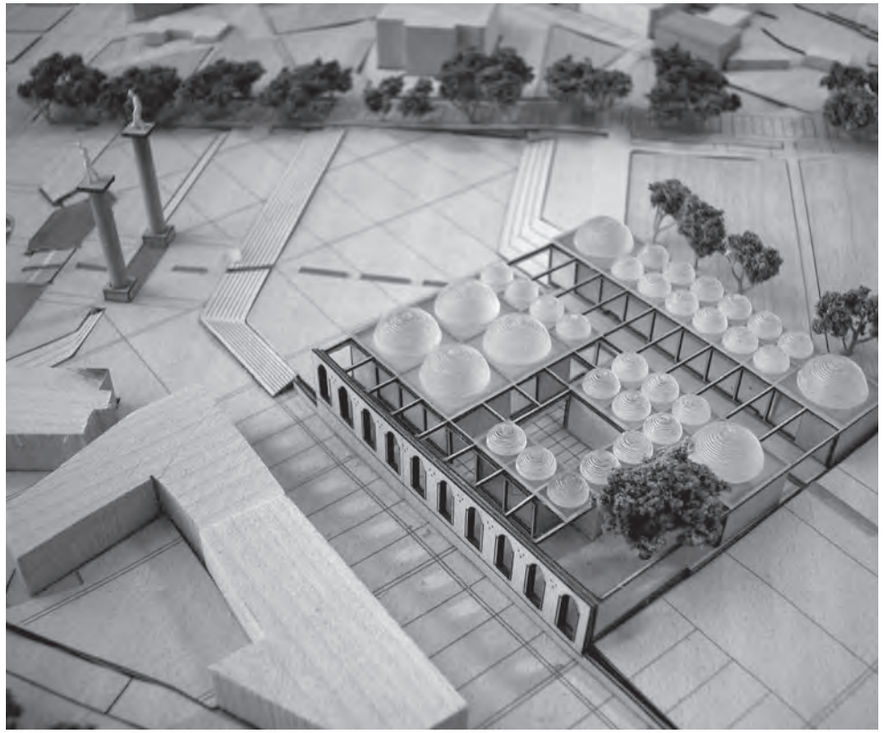


ABOVE
Demirören AVM, shopping mall
Istanbul
Design → Mimarlar and Han Tümertekin
Model made in → 2008
Scale → 1/200

BELOW
Haileybury Astana School
Kazakhstan
Design → Çinici Architects
Model made in → 2010
Scale → 1/300







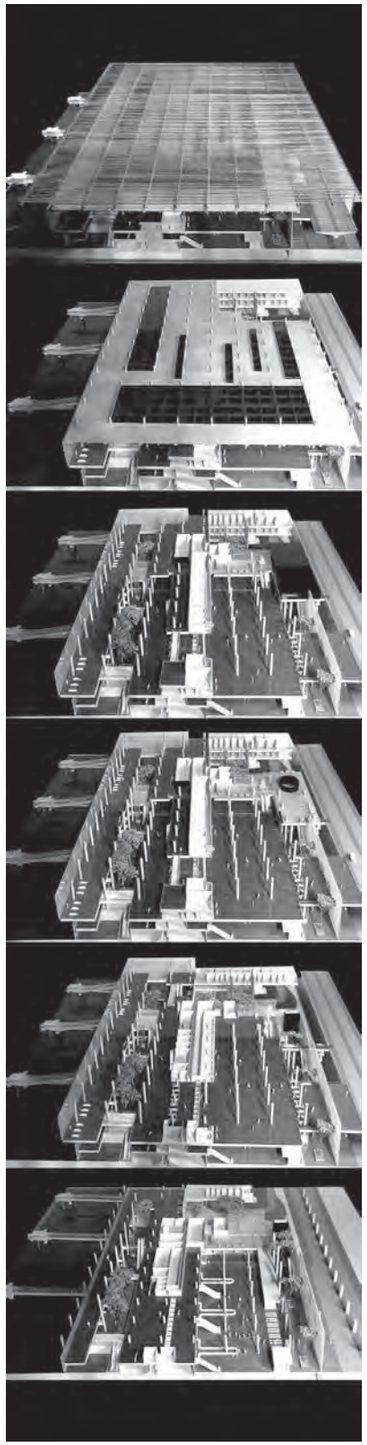
Edirne Municipality Selimiye Mosque and its surroundings
Proposal prepared for an urban design project competition
Edirne
Design → Behruz Çinici
Model made in → 2010
Scale → 1/500

MURAT KÜÇÜK TELLS HIS STORY

I studied high school in a village of Samsun. When I arrived in Ankara for the university, my knowledge and vision of architecture was very limited. Then I started studying architecture. With the introduction of Basic Design courses, I began to experiment in three dimensions. For the final project at the end of the year we were asked, “Can you design the house you are going to live in?”. With that project, I got involved in the model business quite seriously, without even realizing it. Perhaps it was not a very neat and incredible model but I tried to come up with things that would express myself. From the second year onwards, I started to build working models with the guidance of my lecturers. I think I was able to express and see ideas in three dimensions quite fast and well. It took me a fairly long time to finish school and that was due to the competitions. I was participating in competition teams to give them support, or I was entering competitions individually. Kenan Güvenç had a very crowded team. I had started building models for some of the competitions that this team participated in. At that time, some senior architects of my time, who saw my modeling skills, also wanted to me to build models for them; I also made models for the competitions they participated in. I can say that this is the way I built my very first professional models. At the time, as far as I can remember, there were three, or four model workshops in Ankara. The most respected of these was Selahattin Yazıcı, who we do not know how he built those magnificent models. Then there is Eşref Madanlar who can be considered as his protégée. After a while, at the suggestion of a friend of mine, we spoke to Eşref Madanlar about building a model together. I believe we worked with him for about a year and a half year. Professional machines were just about to enter the market. There was a workshop in Istanbul that had bought this cutting machine we refer to as CNC: Kontur Maket, Haldun Bağbakan. We considered whether we could buy that machine as well. We even travelled to Istanbul and met with the company to buy that machine; we also went to Haldun Bağbakan’s workshop and met him. Then we returned and commissioned the use of CNC in the Madanlar model workshop.

Murat Küçük in his home-office in Istanbul, Ortaköy, 2000s
Source → Murat Küçük Archive

OPPOSITE
Model of Muğla-Dalaman Airport, designed by Arolat Architecture – DB Architects, which won the first prize in an architectural competition
Model made in → 1999
Scale → 1/200
Source → Atölye K Archive



After a while, I realized that I was done with Ankara, and decided to move to Istanbul. In my first attempt to come I was not successful. I did some job interviews but then returned to Ankara and said I had given up. Yet, after about six months, I said “I need to move” again, and made appointments with a number of architecture firms in Istanbul—Arolat Architecture, Tekeli-Sisa Architectural Partnership and Doruk Pamir—only to do a job interview with two of them—Tekeli-Sisa Architectural Partnership and Arolat Architecture. We had a conversation with Emre Arolat on the culture of architecture that lasted for about three hours. Later, I also met Doğan Tekeli but decided to settle with Arolat Architecture. For the first time in Türkiye, we created a setting where professional and semi-professional models were built in an architecture firm. In this process that lasted for about two and a half years at Arolat Architecture, we tried to realize our desire to create the production environment of the model—as a means of expression for design—in the architecture firms of Europe, which we always envied. Due to this quest, we even tried to prepare the working models in such a professional manner that we could carry them to the meetings with clients. In that period there were three, or four airport competitions. While preparing for the Dalaman Airport competition we both built a competition model, and a cross-section model that could fold out in layers, the photographs of which would be used in the presentation plates. It was a project by Arolat Architecture in collaboration with Bünyamin Derman. The competition period was extended by one month since it had coincided with the Marmara Earthquake. The project won the first prize, and of course, we were very happy. At that time, I built models for the competitions that the office entered.

I think it was the second half of 2001, and due to the economic crisis in Türkiye, I started to wonder whether I could go in a different direction. By talking to Arolat Architecture, I decided to carry out my modeling works on my own in a more professional way. Of course, the works I did over there helped me create a portfolio. By compiling and organizing those works, I started to introduce myself to noteworthy architecture firms. In a very short while, I received the returns of this effort. Of course, like every business that neither has capital in the foundation phase, nor high work intensity, I first started to work as a home-office. I was sleeping in the backroom and working in the lounge area. Two to three years passed like this. At the time, there was an incredible boom in the housing sector of Türkiye. We were not involved in many major works in that period but we did a few. I had some friends who contributed to these works. When a few of these expressed their desire to work with me, we established a professional—although not fully—workshop that was open to experience. Since I am an architect, and the demands of the architects I work and communicate with were in this direction, we prioritized works that I refer to as “architectural models.”

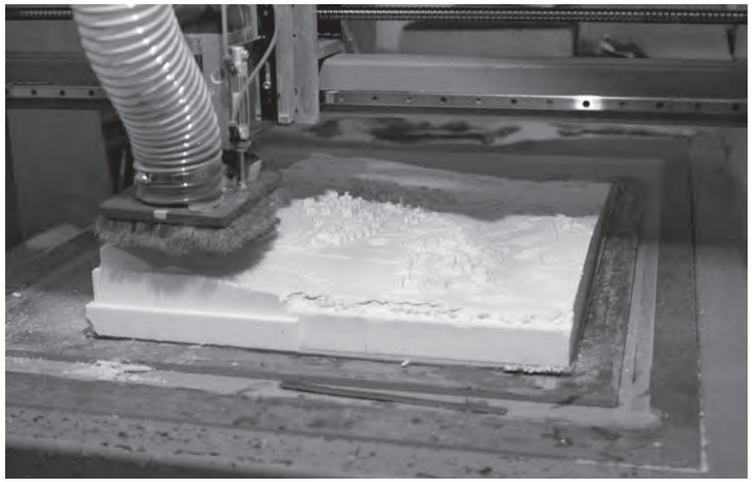
In that period, they asked me to give a talk at the Eskişehir Osmangazi University. I prepared for the talk and went to the university. There was a crowded and curious mass of students. Kenan Güvenç, Murat Uluğ and

some other friends were faculty members there. The kids had a real thirst for architecture, and since I noticed this during the presentation, I gave my talk in a way to respond to that. I showed some examples. Then one of them approached and asked, “I am about to finish school, I will move to Istanbul after graduation. I, love building models, too; can we make them together?” I said, “Sure, call me when you arrive.” After six months he really came to Istanbul. His name is Barış Demir. We started building models together. Yet, he did not just want to focus on model making but architecture as well. After working together for a while, he said he wanted to work as an architect and left. Barış gained further experience in the construction site and the office, and then became a well-known name in competitions; he continues his career as a professional architect. Here is the interesting thing: The style and materials of our models—which I will talk about later but wood and its varieties—are well-known. There is the spirit of our workshop in the models that Barış built for the competitions he entered. The jury was highly impressed by the model, liked it, and thought that it was produced in our workshop. We learnt about this later. He won the first prize. Then the same thing happened a few more times. The architectural scene bears beautiful memories like this.

If I were to say a few things on the architects I worked with, it is interesting that I have always crossed paths with architects who had the same mindset and enthusiasm as I did. Emre Arolat, Han Tümertekin, Nevzat Sayın, Murat Tabanlıoğlu, Erginoğlu & Çalışlar, Boran Ekinci; in recent years, these were accompanied with Ömer Selçuk Baz (Yalın Tasarım Mimarlık) and Hakan Demirel (Suyabatmaz Demirel Architects). Although we worked only for a little while, I must also mention Cem Sorguç and Cem İlhan. Most of our pleasurable model works are done with these teams because they, too, believe that the model is a means of representation in the field of architecture, and that it is important to construct those expressions accurately. That is why, we always worked on topics that were challenging for us, or works where we challenged the teams in a way to present innovative ideas. Experiments were done predominantly in competition models. Since competitions are works that trigger a ton of ideas all at the same time, we tried to emphasize those kinds of constructs in the models as well. That is one of the pillars of our model works, the others are models that we define as “sales oriented” ones, meaning that they provide an economic input and have an impact on the entire architectural scene. These models are requested so that people who do not know anything about architecture can help develop an understanding of the residences they are about to purchase. I think, such model works were produced in the moment of a trend that emerged in 2004/2005. In fact, back then, sales were made on television with the use of models, and there were shots that explained how models were produced. Indeed, we entered a period in which the model described the architectural project in an almost exact fashion, from the playground to the tennis court, from the swimming pool to the colors of the façade. This was never requested from us, so we did not do it, but I do remember seeing quite a lot of models whereby the expressions were exaggerated and the scales were distorted; I have even seen productions whereby distances between buildings appeared wider although it was not the case, since the scale was presented in 1/10, 1/20 instead of 1/100, which was the real scale. That period has passed though, it is all history now.

The sales models are gazed at by incredible masses of customers; they touch them, damage them as they touch, and therefore the models get worn-out. Since models are also used in the period when the sales are about to get finalized, we go and provide periodical maintenance, repair works and cleaning services upon request. When the sales are over, some contractors, or clients have started to prefer keeping the models in the management offices of residences, or their sales offices where they can exhibit them.

When I was in Ankara, I used to work with my hands, and build the models with blades, Gilettes and other technical tools. When we founded our workshop in 2002, our production process accelerated with the introduction of technology. Machines we call CNC routers, laser cutting machines and later, the 3D printers that accompanied them, both introduced speed, and enabled mass production. We did not want to get into mass production in the making of our models because mass produced models do not adequately convey that feeling, that architectural approach like the models we make by feeling



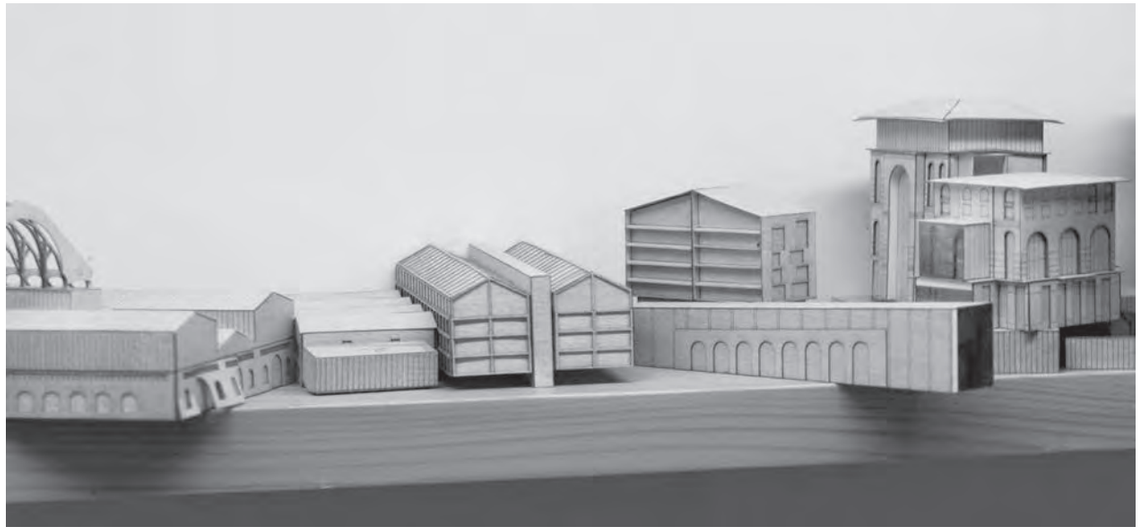
Land model, modeled on the computer, is coming out of the CNC, Atölye K, 2017
Photographs → Tanju Eren

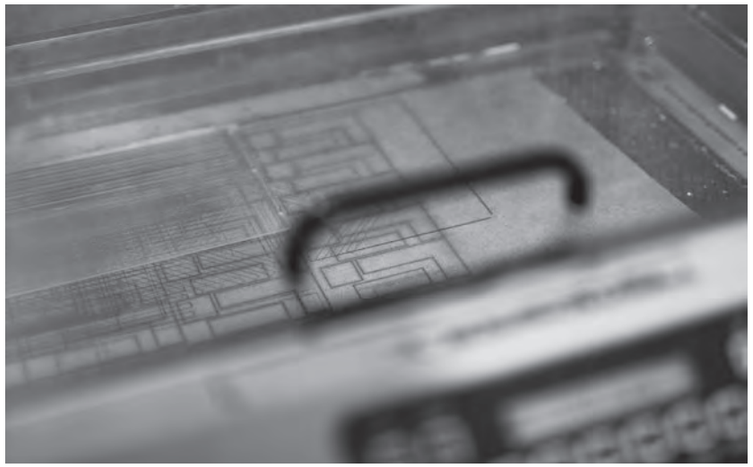
and touching. First of all, we tried to demonstrate the purpose in making the model as accurately as possible. Then we chose to make models that are in line with that purpose and that can express the idea behind it. This approach extends beyond the mere application of the color and material to the façade as it is. The objective was to express the form with a limited number of materials in a manner that would evoke a stronger sense of architectural intent while maintaining an abstract approach. This, inevitably, differentiated us from the rest of the model workshops in Türkiye. Until recently, we did not put the name of our workshop on any of our models but still, they would know that it is us.

Although we would not like it much, there have been times when we built models for, for example, four participants of a competition at the same time; in one case, we even built for six participants of the same competition. In the past, the competing teams would not want other competitors to see their models; this was something to be cautious about in the culture of model making. However, since no one in the new generation is concerned about criticizing, copying, or hiding ideas, we do not keep the models in the hiding. Yet, of course, first we do ask; if they have a request as such, we respect that and make sure that no one sees the model. Sometimes there are also works that are secret, or remain unannounced for a while; we are careful about those too. On the other hand, for example at the time when we built models for six competing teams at the same time, we suddenly found ourselves drinking tea and having a deep conversation on architecture and various gossips past midnight in our workshop with the three of the groups we were producing models for.

As much as we technically separate the models we are building in line with the ideas of the participants, there have been times when the jury said, “These models were made in Atölye K.” This is another aspect, fun dimension of the job. The scale of competition models usually is 1/500, or 1/1000. In the past, the façade on models of these scales would be made by hand but it was very difficult. Now they can be processed with CNC and lasers but we are trying to keep that at a balance as well. Of course, we determine how we are going to work on the façade, or how we are going to express the mass in consultation with the architect and in line with their demands. Perhaps that was the reason why our models were noticed so easily. Of course, this makes us happy; I mean the fact that our work is appreciated, earns recognition and receives positive feedback.

We built models as much as the diversity of architectural culture allows. Except for these, there was one very interesting model. The ownership of a shopping mall designed by Murat Tabanlıoğlu was transferred to another party during its construction. The new team realized that while everything was correct in the structural projects, the iron reinforcements used in the construction were insufficient, compared to the project. The whole responsibility was going to rest on them; there was need for reinforcement. This, of course, meant a cost that was not in the books. So since the structural project was correct, they sued the company they bought the building from. They asked us to produce a model in order to explain the problems caused



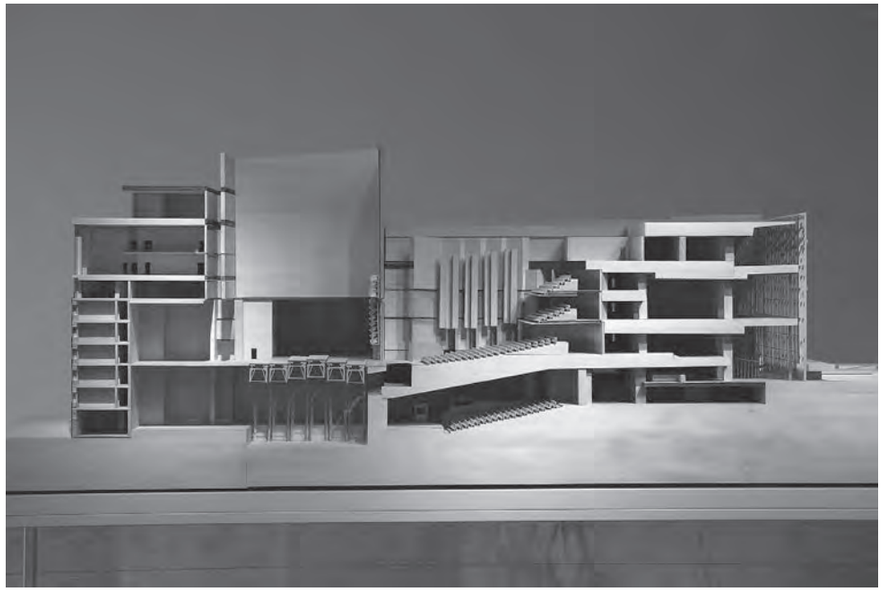


Wooden models joined together after they were scraped and cut in a laser cutting machine, Atölye K, 2017
Photographs → Tanju Eren

by the incorrect/insufficient use of the cross section of iron reinforcements at the court. We built a model with moving parts; that is, we tried to demonstrate how dense iron reinforcement works in cement and how it works here. By doing this, they achieved their goal.

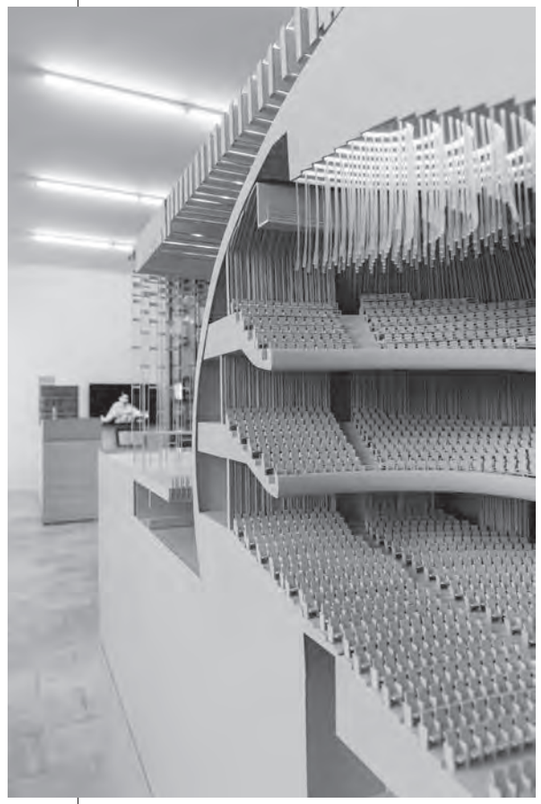
At the beginning of the 1990s, when computers began to be used in the architectural scene, visualization came along as well, and an impression emerged as though models would not be needed any more. People started to think along the lines of, “I can create a few renders here and there, even distort it before submitting the project to the client and I am sure they will like it.” For a while, this trend really shook the model sector. Where there was a need for models, they sorted things out with two, or three renders, and the clients were also taken by this. Then, they noticed that we were fooling ourselves. The clients also realized that, and started to tell architects that,

ABOVE
Recomposing AKM exhibition at the Architektur Galerie Berlin, 2018
Photograph → Elif Simge Fettahoğlu



BELOW
Atölye K produced the model of Atatürk Cultural Center, designed by Hayati Tabanlıoğlu, for the exhibition *The Performance of Modernity: Atatürk Cultural Center, 1946-1977* held at Salt Galata, 2012
Photograph → Mustafa Hazneci
Source → Salt Research, Architecture and Design Archive

OPPOSITE
Model of the *new* Atatürk Cultural Center project designed by Tabanlıoğlu Architects, seen at the exhibition *Recomposing AKM*
Photograph → Elif Simge Fettahoğlu



"models should also be made." That is, even if the architect would not want it, the model was included in the work. They said, "Yes, you are submitting a project, but we also need a model together with the project. Either you have it done at a model workshop that you work with, or we are going to have it produced by a model company that we work with." Because it turned out that those convincing renders could not really express the building.

I also remember the competition models as something quite distinct. These are models that we enjoyed working on. The model we built for the exhibition on Atatürk Cultural Center at Salt is one of those. With the sponsorship of Kalebodur, we built a cross-section model for the exhibition. We met Murat Tabanlıoğlu and his architecture firm to discuss how it was going to be done. It was pretty difficult but with their support we managed to build a 1/60 scale cross-section model. We made it by using only one material, that is wood, on the inside and outside. I think it is a very good model. That model was later exhibited at the *14th International Architecture Exhibition*, *la Biennale di Venezia*. When I say Venice, it reminds me of Can Çinici's projects for the biennial, curated by David Chipperfield. We created a series of six models. We built models of different scales and details made of linden. The Grand National Assembly of Türkiye, Mosque and Library Compound, the Fener-Balat project, a school building in Astana Haileybury, a mausoleum for Ahmet Taner Kışlalı, the 1/2000 scale model of İzmir Port Development project competition and a house in Bodrum. The scales of the models were different, but we worked by bringing certain dimensions closer to each other. They were model works that we enjoyed working on, and we were very happy with the results. While they were being exhibited at the biennial, I could not resist and travelled to Venice; I thoroughly enjoyed seeing both the biennial and the models there.

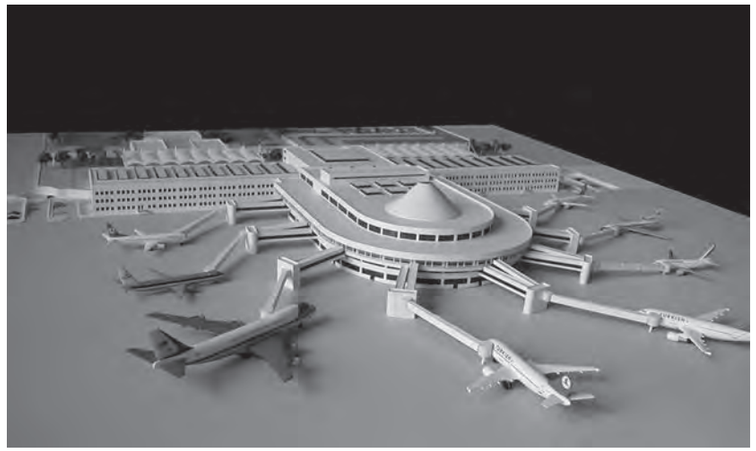
Unfortunately, we are always given the most limited time because the architect uses up all the time that is available, and sometimes even exceeds it, or having a model built is decided in the last minute. There is this running joke, "I am sure you have already built the model, just bring it over." When it is like that, it becomes a very stressful, difficult and painstaking process for us; it can create tense, worrying, and heart-breaking situations. Following a series of experiences, we have relatively overcome these in competition models. After all these years, we have managed to bring the team up to a certain number. Even if the architect may not be able to bring the project at the promised time, we still manage to deliver the model at the requested time and at a certain level of maturity. Yet, I remember moments from the past when we would start building a model, fail to finish it, bring it to the place where it should be submitted, and keep working until the last minute in order to finish it.

While selecting the way of expression depending on the scale, we pay attention to how we are going to make the best use of time. For example, there are some very comprehensive models—even if they may be 1/500 scale—such as that of the Yenikapı competition. In those kinds of situations, the model production process can take up to twenty days. Of course, it is

never possible for the architect to submit the finished project well before those twenty days. Nevertheless, we start working from here and there, like the land, or the water. In the final three to five days, we receive the final drawings and finish the whole thing. Yet, there are times when these last three days are squeezed into a day in the case of 1/500, or 1/1000 scale, average models for competition projects. To summarize, a week, or five days are enough for us to build a model. However, we are unable to get a fully finalized project from the architect. It is still possible for certain decisions to change in the last two days but thankfully, we now have the tools to tolerate these kinds of situations.

In the initial years when I started working on models, there were not many different materials. We predominantly worked with cardboards; very rarely, I remember using cork sheets in some of the student competition models. Sometimes we would also use garden wires, perforated metals, and mesh. Yet, we mostly used grey cardboard, white Schoeller cardboard, or background cardboard. In terms of adhesives, there was Bally, UHU, and this powerful adhesive spray we discovered more recently. For landscape elements, we used the dried plants that florists used in decorating their own bouquets. Or, for example, the pumpkin fiber, which students still use. Dried pumpkin fiber is often cut and used in tree forms, or sometimes it is also possible to use it in mass. Or, there is this plant called the milfoil, it is probably used in the medicinal sector; that plant was used for many years in landscaping in the model sector. Sometimes the sponge is clipped and placed on it, or other times we cut the flower part, and use it as a dry branch. Sometimes the twig broom used by the garbagemen comes to use. Beautiful tree forms can be made out of its thin branches. The Irish Moss was also available in the market. I remember clipping, stretching, and pulling that moss to glue it on the dry branches of trees. Of course, as models kept developing, the quest for materials also spiked. I always made an effort in those regards.

It is said that even Mimar Sinan did not have models made, and that he explained things by drawing them on the ground. After all, the model has a history of, let's say, sixty years in our society whereas in some museums



Model of Antalya Airport International Terminal, designed by Tekeli-Sisa Architectural Partnership, which won the first prize in an architectural competition
Client → IC Holding
Model made in → 2004
Scale → 1/500
Source → Atölye K Archive

of Europe I even saw models from 1600s, or even 1400s. I took their photographs. I also saw a model in the archeological museum in Vienna. As you know, the Austrians were the sponsors of the Ephesus Archaeological Museum; the excavation team worked there for many years. They built an amazing wooden model that depicts the topography of the Ephesus Archaeological Museum site and the Ephesus region. I was very happy when I saw that model. If I am not mistaken, I had seen the models of the Pantheon and some other churches in a museum in Germany; these were models from 100, 200, 300 years ago. Without forgetting, it would also be good to remember the model depicted in the vestibule mosaic at Hagia Sophia.[1] Long story short, regarding the long history of the model in Europe, I assumed that the best materials could be found there. With a little groping, and sometimes with the support of what the architects who studied there could remember, I started to go to Amsterdam, Vienna, Berlin and London from time to time to learn about and buy materials. These materials were very valuable for us. It was making me and other architects very happy to create the kind of models we used to see in the good old *Wettbewerbe*, or other architectural magazines.

A model was requested for the international terminal of Antalya Airport, designed by Tekeli-Sisa Architectural Partnership. The project coordinator had asked for the exact replica of the planes that were going to land there to be placed on the 1/200 scale model to be built. A company in Germany called Herpa was manufacturing 1/1000, 1/500, 1/400, 1/333, 1/200, 1/100 scale plane models. We determined the planes that were going to arrive in this airport. I found the 1/400 scale ones in Türkiye; a company had brought them as hobby materials but there was none in 1/200 scale. There was no way I could have them delivered via cargo. I had a friend living in Kassel. I gave him the list and he contacted the company; they supplied the planes. I took a flight, went there, brought them in nylon bags, and we used them on the model. Of course, this makes both the client and me very happy because that kind of research helped me improve myself. When I go there, I see different things. It happened that way, particularly in Vienna and Amsterdam, and of course, in London. They have marvelous model materials, both for students and professionals. Naturally, the prices are in line with the living standards in those countries; for us, they were too high. It is impossible for us to use most of these materials in our models. We only use them sparingly. Or, we give the client a budget and if they think it is convenient, we purchase them. That is how we bought the planes. The planes were both very expensive—I think around 1000 Euros—and there was a cost to going and getting them. We had kept this separate from the main budget.

As far as I can remember, there were two stationary shops in Beşiktaş. One of them was Maket Kırtasiye, and the other Balcı Kırtasiye. The model materials brought in by Maket Kırtasiye were very good quality. They could be used for hobby purposes, or in architectural models but their prices were quite high, so they were not sold much. However, Balcı Kırtasiye had a very targeted customer profile: the students. First, they started to import materials in secondary quality. Then they set up a team and started to get those

materials manufactured. Unfortunately, they were of a quality that I could not use but the students used them a lot.

Perhaps not as diverse as it may be abroad but within the range of our own product diversity, I actually wanted to manufacture reasonably priced materials for students. However, that required a team and effort of its own. I always regretted not being able to do it. Maybe one day we will only do that. Despite the fact that there are quite a lot of materials in Türkiye, nowadays, it has not yet reached the level of diversity that we envision.

Until I started doing model works, the materials we tried to use—especially wood—were not used in any other model workshops. I think I just remember seeing one wooden model and that was in the office of Han Tümertekin. It was a small model built for a group of residences.[2] I have never seen any other wooden models. We bought the wood coating material we used in models from carpenters, or vendors that sell wood materials, had it sanded in an industrial facility, and had it further thinned and turned into sheets. Sometimes we bought solid wood, thinned it with our own efforts, and used it in certain layers.

We had a professor who taught basic design and studio classes at METU, Eşber Yolal. When I was studying my first year, a course on model design/production was offered for students who were doing their second year; Eşber Yolal was among those who taught that course. I remember, he was a great teacher. I think that year may have influenced me. Our friends in the second year, who worked on those models, also enjoyed it a lot. We studied some of the most outstanding examples of the history of modern architecture: I think the models of twenty to twenty-five buildings were built in varying scales, among which were the Barcelona Pavilion, Ronchamp, Alvar Aalto's buildings. You get delighted when you see the models, and there is such great research behind all that work. Everyone had thoroughly enjoyed this way of working very much, so I hopefully waited for that course to be offered again in the following semester. For it required a great deal of work and effort, the school administration realized that the students could not concentrate on the project course as desired, and unfortunately that course was cancelled in the following year. They were right, the students had spent many long nights in the studio because there were no documents; the initial research used to take a long time but then the models would turn out as good as the professional models. The rough coat on the façade of Ronchamp, for instance. Ayşe Köse, who built that model, stayed at school and pursued an academic career; I remember, she had graduated from the department with first place.

Last year, we took a trip to Berlin for three days. We visited museums. I wanted to see the national gallery of Mies van der Rohe as well. It turns out, it was closed since David Chipperfield was going to build additional buildings. I think it is still closed, I will go when it opens. I was very impressed by that building, and this made me think of something that I would like to do one day—of course, not on my own but under the roof of a university: Building the models of some examples of architecture with students by determining the subject and purpose well. This does not just involve exhibiting the building

but building an analysis model at the same time. That is, making a new contribution to what Eşber Yolal did. Studying the project from its load-bearing systems to the relationships of form, maybe turning this study into a model as well, and finally producing a model of the building. I hope I can succeed, one day. I wish I had the time do it here in the workshop.

There is Miniatürk, which is visited quite a lot. What if the models of modern examples of architecture were also built, and people would visit Istanbul to see those as well? I do not know any other examples of that elsewhere in the world. I wish it were possible but that requires a lot of work and effort.

Of course, having said that, we still do not have a city model of Istanbul. You can see those in European cities, though. For instance, there is a model of one of the old neighborhoods of Berlin, I saw it. There is also one of Moscow. Even Quito in Equator has a model, I had been there. These are highly impressive things, and unfortunately, we have none of it.

Here is what happened regarding MIPIM: I built some models for Emlak Konut (real estate investment company), which included the financial center and Ataşehir, and they liked them. Then, they wanted to make a model of Istanbul for the next MIPIM. There are so many building groups that they have constructed. They said, "For instance, regarding Istanbul, let's make a 1/15000, or 1/25,000 scale land model, place the building groups on the model at varying scales, and of course, let's see the whole of Istanbul on the model at the same time." This could be a good idea but a 1/15,000 scale model of Istanbul may not impress people. I said, we could support it with smaller scale models. That is, Istanbul is divided between the Anatolian and European sides; there can be a screen on the wall right across, and a promotional video prepared with the composition of visuals can be screened there. On the left, one will find the drawers of the European side, and on the right, one will find the drawers of the Anatolian side. The drawers will be supported with iPads and touchpads, and in the drawers, there will be the models of these places in varying scales and with more details. They do something new every year anyway, and MIPIM happens every year. So, every time Emlak Konut brings this system, they will not be bringing the same thing; for example, two, or three new models will be included every year. I told them this, but the idea was left on the shelf.

If not protected by glass, for example, sales models get touched quite a lot; the model gets damaged and maintenance is requested, most certainly. At other times, when they fail to agree with other model makers, that is when they do not provide the service requested, they get in touch with us. There is also a need for support especially in taking models to real-estate fairs. Since the models are very big in size, they need to be transported in parts. We started to accompany models during those times. I think we also made a contribution to the architectural model scene in the following regards: As you know, light is very important for architecture. We investigated whether we could use the effect of light in models as well. We started to install components of light in models. Then we developed it further. We started to apply a system that can be used with tablets and telephones. This worked really well, particularly in

sales models. They turned into models whereby, while suggesting a certain apartment flat to a customer, as in “this flat on this floor,” the light can go up in that specific flat when you press a certain number. Then we created a ton of visual effects inside the model, and different varieties were added to what was available.

When someone is very busy with something, they start dreaming about this particular thing, or all kinds of things rush to their mind while walking on the street. In the past I had an interest in chess; whenever I played really intensely, chess matches would come before my eyes. I think memory brings it to the fore. For instance, billiards and three balls. When you see three people on the street you instantly start visualizing the contact between these three people. In the early times when I started working hard on models, I had started deconstructing building façades like parts of a model, without realizing, while looking at buildings and walking on the street. Like, “The surfaces of the façade can be separated like this, balconies can be separated like this, casings can be separated like this, joineries can be removed like this.”

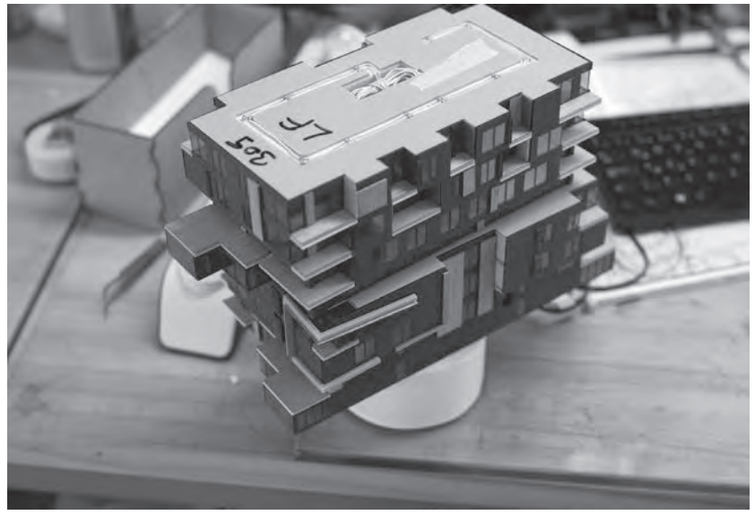
Developments in the computer technology and the increase in software have brought about what we call virtual reality. That is, they created the feeling as though you are walking through a certain place when you look around with the glasses on. Then there are the holograms. From time to time, we received requests like, “Can we make use of that?” Yet, no matter how much these technologies may develop, they will never induce a sense of reality since there is no sense of touch and sensation. Even if the model may not match its original exactly, it is much more effective in terms of perception. The perception and reading of a work observed—which also applies for works of art—varies from person to person. I think that is where the power of the model lies.

Usually there are two parts in a model workshop: One where the drawings and cuttings take place, and the other where the painting is done. Typically, we use cellulosic paint for it to be more durable. On the other hand, cellulosic paint is not suitable for human health. From what I remember, many old model workshops, too, had a painting department. Of course, at the time, health conditions and occupational safety were not on the agenda, or these paints were not used as much. At best, windows would be opened in the painting department, or a fan would be used to exhaust air from the inside to the outside. Because the use of this paint started to climb, it was decided that the conditions should not be the way it was. Then, of course, there is also the issue of discharging the gas, or smoke emitted by plexiglass during the laser cutting process. If there is just one air shaft, it would be most appropriate for it to go all the way up and spread from there. All these brought up the issue of how we can create health and hygiene conditions here. We installed a ventilation device for the paint department in our own workshop, and we received support from ventilation specialists. We tried to come up with solutions for both laser and paint through the use of carbon filters—that is, several layers of them.

In fact, we had measurements done for the chimneys above and the conditions of our own working environment with the support of companies that measure air pollution, and we received a report, which confirms that we do not create an environment that is harmful to human health.

Once the models leave the workshop, they never come back. We see them very rarely, afterwards. We created some kind of a portfolio, both to remember what we have done in the past, and to show the next client and say, “Here is what we did previously.” I already had a habit of creating portfolios as an architect. I have a certain level of knowledge on photography. Of course, it has also been good that our era is digital. I photographed the models during the work process. Although I have lately neglected it a little, we have at least started to document our works this way in the last three or five years, thanks to the photo-taking features of these phones.

From time to time, my friends who have become academics will ask, “We build models, as well, at school; would you come over and give us a talk on model production, and show some examples?” I went to the architecture faculties in İzmir, Eskişehir and Istanbul, and shared my experiences. This makes me happy, both in terms of looking back at what we have done in the past, and also in terms of seeing what the new generation thinks of the architectural scene, and what sorts of interests they might have. Unfortunately, the model workshops here do not demonstrate a continuity. That is, they are not passed on to the next generation. Their own kids might not be doing that kind of work, that is fine, but lots of people come and work at these places; why does not one person stay there, why does not one of these workshops keep going? Of course, this has a variety of reasons and it is not possible to know them all. Having seen all of this and that, I tried to do this: Models are being built here. If the culture, knowledge and etiquette of models can be transferred to people working here, models can continue to be produced in the same standard, quality and approach. It is also very important for people to work here happily. Of course, people may want to leave for all sorts of reasons; they may want to move on to another field, or open their own



After the LEDs hidden in plexiglass floors and cables installed in canals are brazed, these surfaces are veneered, Atölye K, 2017
Photograph → Tanju Eren

workshop. However, if they do not have the wish, or desire to do something on their own, why should they not keep working here? Why should it not transform into something that can develop as a partnership and then turn into a situation whereby more responsibilities are given to one party? This is what I am trying to do. I would like to offer partnership to a friend who has worked here long enough so that they can take more responsibilities and feel the same way as I do. If such a continuity can be established, then we can better see where life is taking us.

Although being a good model maker can be taught, perhaps it is more about knowing how the sense of beauty in one can be blended with the model. If the model maker can accumulate knowledge, in time, on how the architectural project can be expressed in the model, and how it will be seen at which scale, then there is a chance that one may become a good model maker.

In the early periods when new technical equipment came to be used in the model sector, no distinction was made between good models and bad models, and this led to a surge of models similar to each other. Thankfully, there emerged a quest for good models in the past four-five years. Perhaps the appearance of models at sales offices, produced by different companies, might have triggered this search for a certain level of quality in models.

If I must give a ratio, I can say that 70% of what we produce comprises of sales models. That is, the client wants the model as a tool for selling their commodity. We are trying to do this in the best way possible. We also do model works with architects for purposes of presentation to the client. The architect explains that model to the client in line with his/her own culture and etiquette, almost without taking the client into consideration. Our model reflects that construct: Single material, wood; single color, white; carved with CNC. When the client sees something like this, if they have an artistic sensibility, then they find it hard to believe what they see. We have witnessed situations like this, it happened to us. The client liked the model we built and contacted us.

Atölye K, 2017
Photograph → Tanju Eren

This text was put together with the use of excerpts from an interview with Murat Küçük, conducted by Pelin Derviş on 18 August 2017.

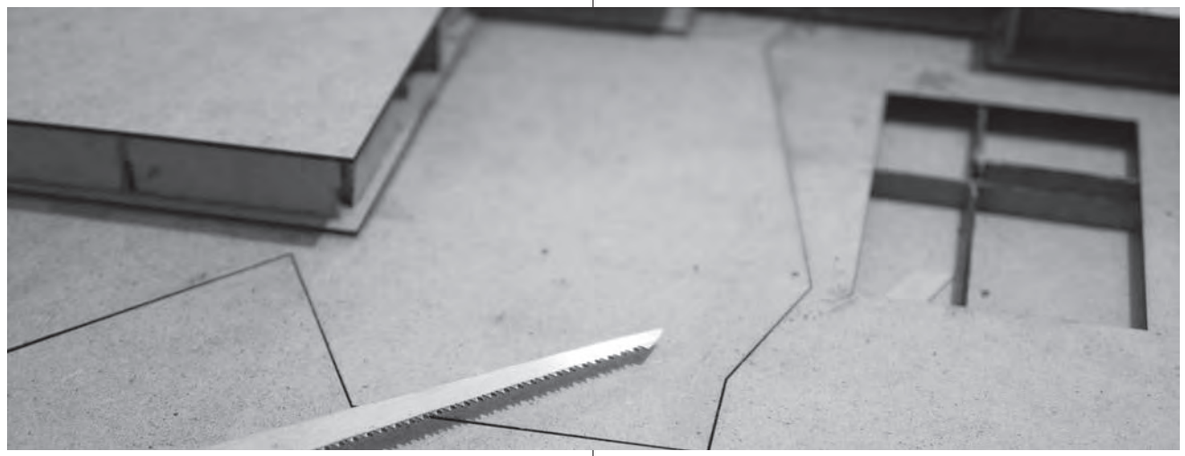
Following that initial model, we built a sales model at a larger scale. Naturally, there will be difference in materials when it comes to sales models.

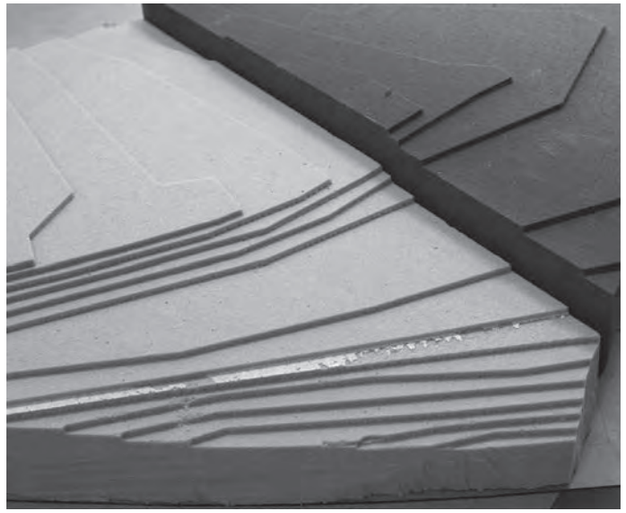
Then, things like this happen: We bid to a specific company for a long time. The client never responds to our offers. Then, in a different sales office, they see a model made by us. They ask who the producer is. When they learn that it is us, they get in touch. A company liked this called us. We sat for a long while and talked. After that, they never had their models made by someone else; they just work with us. It is so pleasing. Of course, one needs to be cautious about the price-performance balance. Yet, here is what is very important to me: You do not need to make a lot of money out of every job you take. When your work is appreciated and admired, you do not care much about that. The formation and materialization of a design—that has not made an appearance yet—in the form of a model gives you joy. Especially if you are building it with a material that you like. We have architects who come in the middle of the night; there have been many times when we gazed at a model, changed its lighting, and then took its photograph.

NOTES

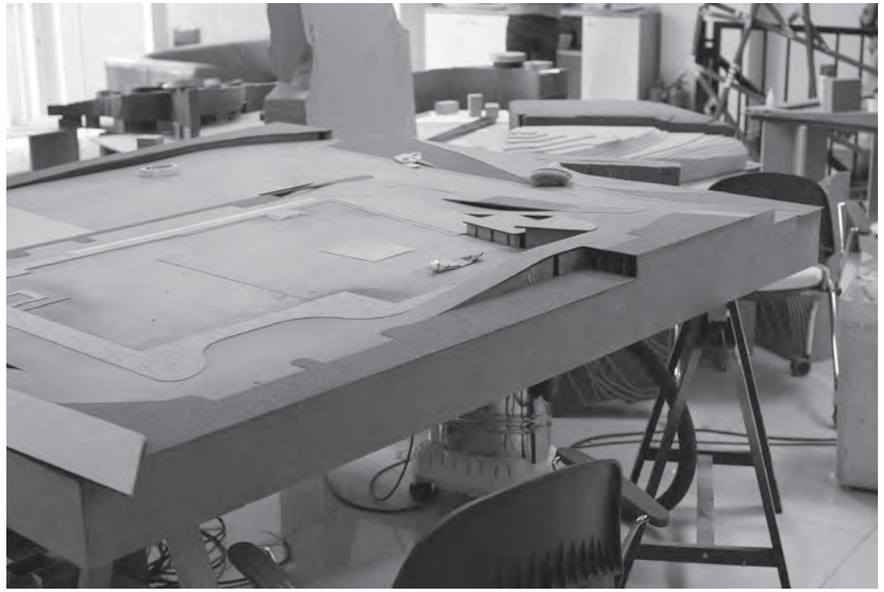
1 → In the vestibule mosaic in Hagia Sophia, Constantine I and Justinian I are seen holding a model each, and presenting these models to Saint Mary to emphasize that she is the guardian of the city and the church. For a visual, see the article by T. Elvan Altan in this book.

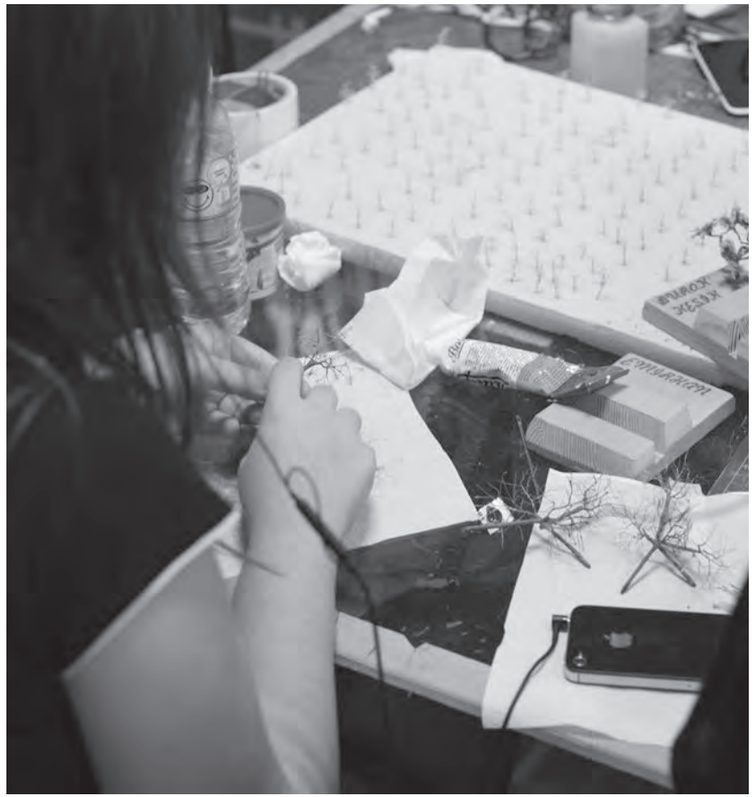
2 → Model of ATK Lodging project (1995-1997) built by Hikmet Pars.





Atölye K, Istanbul Photographs → Tanju Eren (2017)





Atölye K, Istanbul Photographs → Tanju Eren (2017)

SELECTION OF MODELS DISPLAYED AT THE EXHIBITION

In the *Architectural Model in Türkiye* exhibition, there was an effort to provide space for a selection of models that were produced for different purposes in distinct content, scale, material and techniques; for instance, some of the models were built for competition projects, or for exhibitions, while some others were built as working models. Models in this selection were presented with credits enriched through the use of short stories regarding the model and/or the project. Selection of models in this chapter of the book take part together with photographs, reflecting the way in which they were presented in the exhibition, in the context of a chronology connected to the project date of the building.

Photographs → Pınar Gediközer and Sahir Uğur Eren

TURKISH HISTORICAL SOCIETY

Çankaya, Ankara

Project start - Construction end → 1951-1967
Design → Turgut Cansever – Ertur Yener

Model → Mehmet Erkök, 2007
Materials → maple and limba solid wood and veneer; base → maple wood veneer on MDF
Scale → 1/100

Photograph → Sahir Uğur Eren

The model was on load from Salt Research, Architecture and Design Archive.

This is one of the five models specially built for a twin exhibition titled *Turgut Cansever: Thinker and Architect* organized collaboratively by Garanti Gallery and Ottoman Bank Archives and Research Centre on 4 April – 26 May 2007 (curated by Uğur Tanyeli and Atilla Yücel, coordinated by Pelin Derviş). Mehmet Erkök, Ahmet Sertaç Öztürk and Nihat Düşko came together to build the models of Karatepe Open Air Museum, Büyükada, Anatolia Club Hotel, Beyazıt Square Pedestrianization and Development Project, and the Institute of Nautical Archeology for that exhibition. Models were fully hand-made with no digital production techniques used during their construction, except for the site plan drawing on the base of the Karatepe Open Air Museum model.

ATATÜRK CULTURAL CENTER

Taksim, Istanbul

Project start - Construction end → 1956-1969; after the fire 1970-1977
Design → Hayati Tabanlıoğlu

Model → Atölye K, 2012
Materials → basswood veneer for exteriors; beech solid wood or veneer and acrylic glass for interiors; base → basswood veneer on MDF
Scale → 1/60

Photograph → Sahir Uğur Eren

The model was on load from Kalebodur.

This cross-section model was built for *The Performance of Modernity: Atatürk Kültür Merkezi, 1946-1977* exhibition (curated by Pelin Derviş and Gökhan Karakuş) at Salt Galata between 21 September 2012 – 6 January 2013. With the opening of the same exhibition at the Turkish Association of Architects in Private Practice (TSMD) Architecture Center, the model met with the audience in Ankara as well (24 January – 23 February 2013). The model was included in the *Places of Memory* exhibition (curated by Murat Tabanlıoğlu, coordinated by Pelin Derviş) opened in the Pavilion of Türkiye at the *14th International Architecture Exhibition, la Biennale di Venezia* in 2014, in the section of the exhibition dedicated to the Atatürk Cultural Center (ACC). In 2018, it was also exhibited together with the model of the new ACC project in the exhibition, *Recomposing AKM*, at Architektur Galerie Berlin (curated by Murat Tabanlıoğlu). These two models are currently on display at the new building of ACC.

KARATEPE OPEN AIR MUSEUM

Kadirli, Adana

Project start - Construction end → 1957-1961
Design → Turgut Cansever

Model → Mehmet Erkök, 2007
Materials → maple and limba solid wood and veneer; map base → maple wood veneer on MDF, plus steel rods that connect the map to the models hanging in the air
Scale → 1/50; map scale → 1/500

Photograph → Sahir Uğur Eren

The model was on load from Salt Research, Architecture and Design Archive.

This is one of the five models specially built for a twin exhibition titled *Turgut Cansever: Thinker and Architect* organized collaboratively by Garanti Gallery and Ottoman Bank Archives and Research Centre on 4 April – 26 May 2007 (curated by Uğur Tanyeli and Atilla Yücel, coordinated by Pelin Derviş). The model was fully hand-made with no digital production techniques used during its construction, except for the site plan drawing on the base of this model.

ISTANBUL TEXTILE TRADERS' MARKET

Unkapanı, Istanbul

Project start - Construction end → 1959-1967
Design → Doğan Tekeli – Sami Sisa – Metin Hepgüler
This project was awarded a first prize in 1959 at an invited competition organized by the Istanbul Textile Traders' Cooperative

Model → Sami Pazarbaşı, 1982
Materials → cardboard; base → wood
Scale → 1/2000

Photograph → Sahir Uğur Eren

The model was on load from Tekeli-Sisa Architectural Partnership.

The model was built when curator Paolo Portoghesi invited the Istanbul Textile Traders' Market project to the *International Architecture Exhibition, la Biennale di Venezia* in 1982 under the theme "Architecture in Islamic Countries." It was renovated for the *Architectural Model in Türkiye* exhibition by Atölye K.

COUNCIL OF STATE BUILDING

Çankaya, Ankara

Project start - Construction end → 1966-1978
Design → Doğan Tekeli – Sami Sisa

Model → İlhan Adal, 1967
Materials → balsa wood, solid wood and veneer
Scale → 1/200

Photograph → Sahir Uğur Eren

The model was on load from Tekeli-Sisa Architectural Partnership.

We had this model built because we wanted to see our work in its three-dimensions. Mr. Adal built this model all by himself, working day and night for two whole months. We went to his home in Serencebey (Istanbul) every three, four days to see what he had already built. He had cut 1500 units of slim vertical rods and installed them. The model still looks exactly how it did 50 years ago. However, the building itself was demolished by Ankara Municipality last year [2016] despite the fact that the court granted an injunction against it.

DOĞAN TEKELİ

PAMUKBANK HEADQUARTERS

Galatasaray, Beyoğlu, Istanbul

Project start - Construction end → 1967-1972
Design → Doğan Tekeli – Sami Sisa

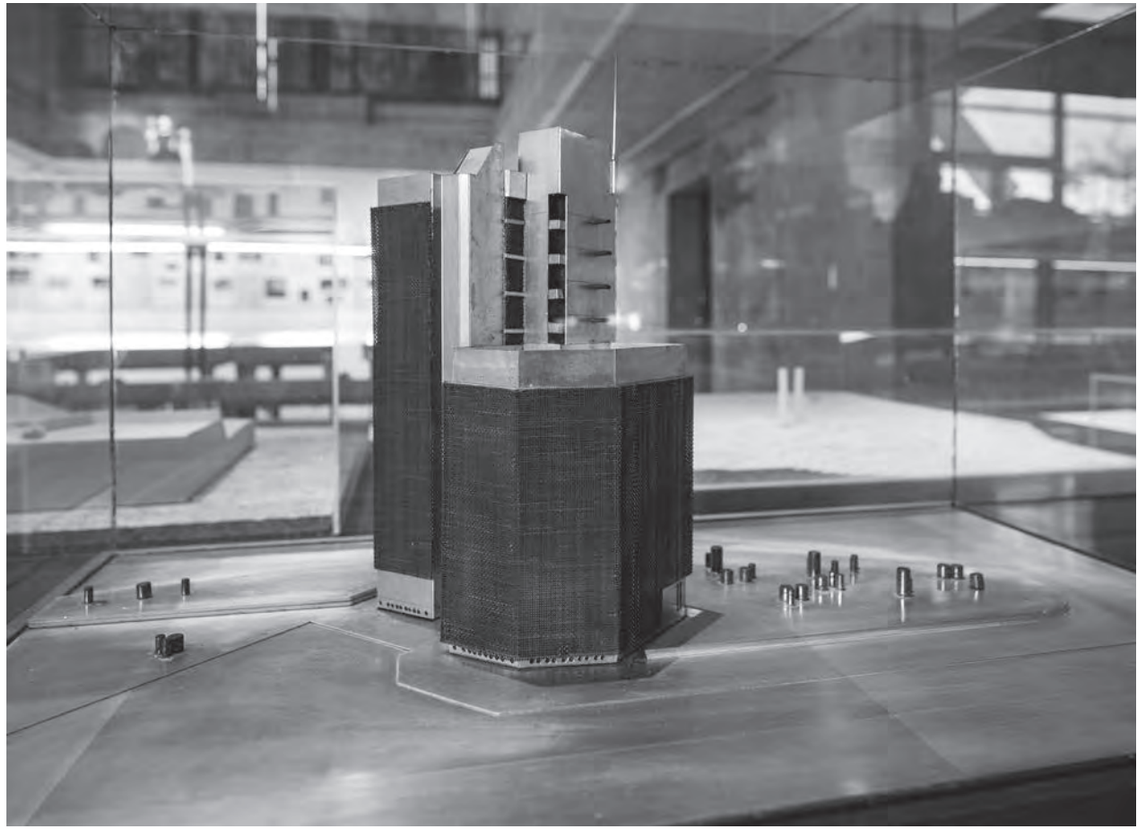
Model → probably by İlhan Adal, 1967
Material → Construction paper
Scale → 1/100

Photograph → Sahir Uğur Eren

The model was on load from Tekeli-Sisa Architectural Partnership.

During our visit to the US in 1966, we were very much impressed by the models we saw at Kevin Roche's office and then we also tried to make a number of study models ourselves. The model you see here is not a model of the final project but one of many we built as study models. Much like Roche's models, this one also reflects the color of the material we planned to use for construction, so it is a unicolor model. For the human figures in the model, we used cut-outs from magazines which we then glued on cardboards. This method helps us achieve a realistic effect when photographing models.

DOĞAN TEKELİ



DISTRICT 17 OF THE DIRECTORATE OF HIGHWAYS BUILDING

Zincirlikuyu, Istanbul

Project start - Construction end → 1975-1980
Design → Mehmet Konuralp

Model → Ercan (?) – Hikmet Pars (?), 1975
Materials → metal and steel wire; base → wood
Scale → 1/200

Photograph → Sahir Uğur Eren

The model was on load from Mehmet Konuralp.

This model was built at the beginning of the design phase. Metal was preferred as the material to represent the advanced technology with which the building would be constructed. Three additional floors were added to the low-rise block during construction when District 17 of the Directorate of Highways was assigned the task of planning and implementing the Istanbul Underground. The building was designed to make it a symbol of the first crossing that connects Asia and Europe and was later demolished in 2014 with the purpose of re-building it.

SAĞRA RESIDENCE GUEST HOUSE

Turnasuyu Mevkii, Ordu

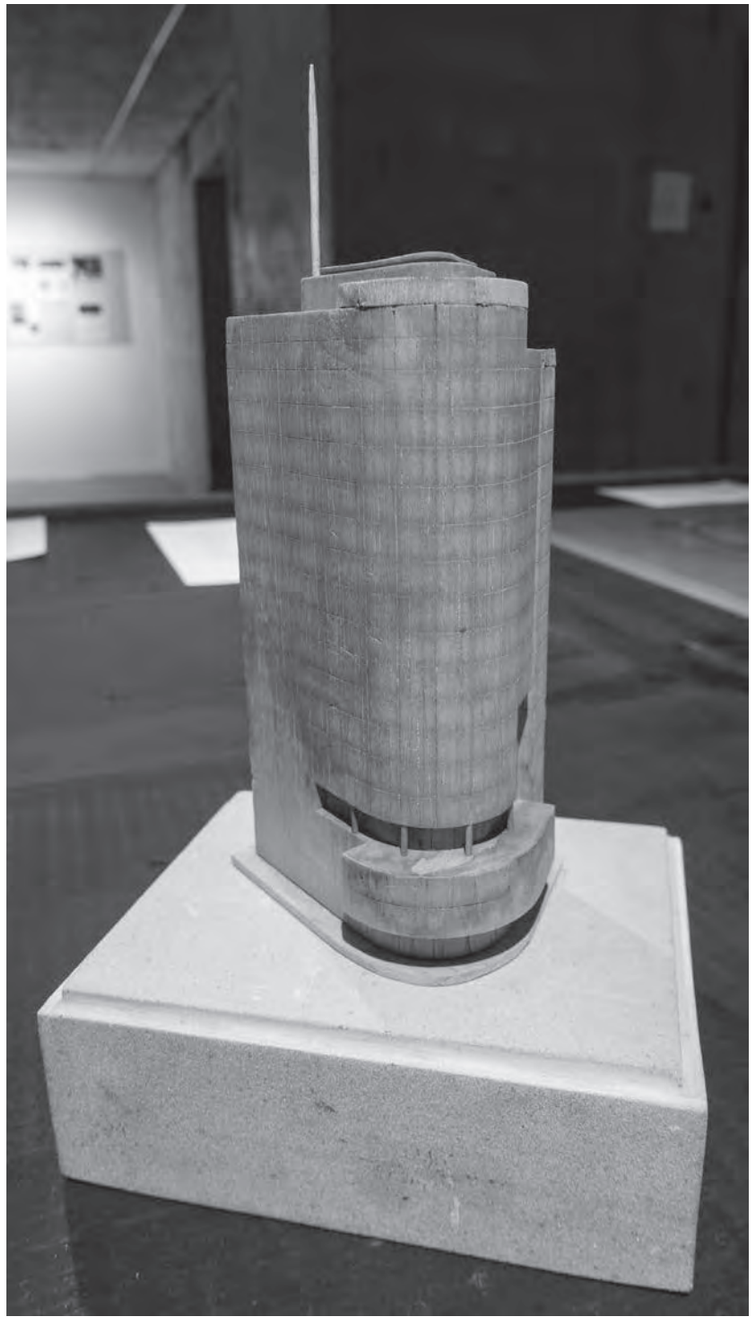
Project start - Construction end → 1978-1980
Design → Mehmet Konuralp

Model → Ahmet İğdirligil, 1980
Materials → balsa wood; base → travertine
Scale → 1/100

Photograph → Sahir Uğur Eren

The model was on load from Mehmet Konuralp.

Located within the site plan of the twin houses designed for Sağra Family, this guest house was raised one floor above ground on pilotis to provide protection from the rainy, windy and humid climate as well as to separate the structure built on a narrow plot from the day-to-day traffic. Thus, a sheltered social/outdoor space that leads to the swimming pool was created at ground level. The model was built after the project was completed, and due to an accident during a house move, the model for the twin house was damaged.



PANGALTI HOTEL

Nişantaşı, Istanbul

Proje tarihi → 1983
Design → Mehmet Konuralp
Not implemented

Model → Ahmet İğdirligil, 1983
Materials → balsa wood; base → stone
Scale → 1/500

Photograph → Sahir Uğur Eren

The model was on load from Mehmet Konuralp.

We had the Pangaltı Hotel model built for our presentations to the Municipal authorities. We created various visuals by applying collage techniques on the photographs of this model. Although the necessary building permits were secured from Şişli Municipality, the Mayor at the time did not allow for the construction of this project, which would become a five-star hotel with 170 beds. Currently, Ramada Hotel stands on the plot where it would have been built.

MEHMET KONURALP

GENERAL DIRECTORATE OF NATIONAL REINSURANCE CORPORATION BUILDING, ANNEX FACILITIES AND BUSINESS AND COMMERCE CENTER

Teşvikiye, Istanbul

Project start - Construction end → 1984-1993
Design → Şandor-Sevinç Hadi
The project was the winner of an invited competition held by National Reinsurance Corporation

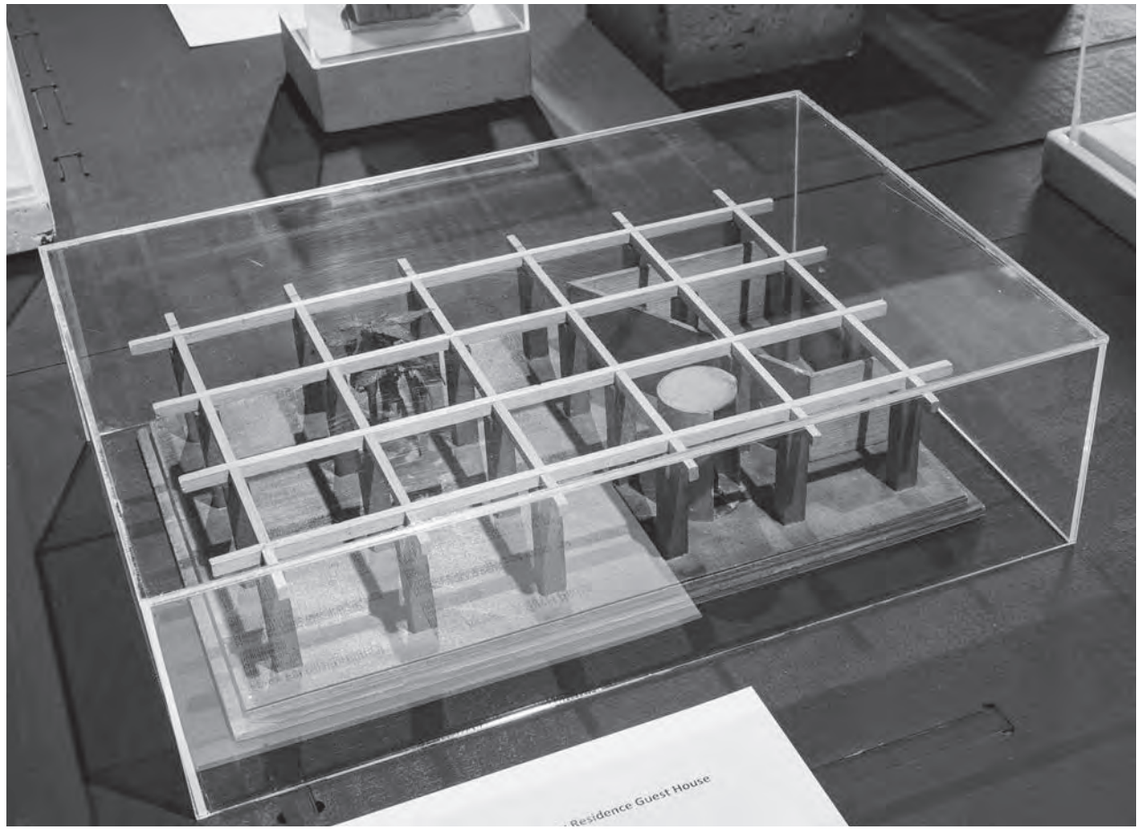
Model → Şandor Hadi, 1984
Materials → model cardboard, smoked mirror; base → wood (bases were given to the participants of the competition)
Scale → 1/200

Photograph → Sahir Uğur Eren

The model was on load from Sevinç Hadi.

For us, models have always been an integral part of the design process. We see them as tools for developing the designs we make. We built two models for this project. The first had a scale of 1/500. It was a partial model built for figuring out how to shape the iwan with a large opening on the façade of the building facing the Teşvikiye Avenue as well as developing the specific engineering needed for this space. It took eighteen days to build the model that is exhibited here. While we were drawing the architectural project, Şandor, as always, was building the model. The participants at the competition were required to build a model whose interior spaces would be visible. However, we did not like the idea that people would see the interior spaces empty inside the model. Then we thought of using smoked mirror, which was a rarely used material back then. I remember that we bought the pieces of mirror from an artist. Şandor first drew various parts of the façade on those mirrors, then incised the mirrors using a diamond cutter and finally grabbed both sides of the mirror with multiple towels in both hands, rested it against his knee and with full force broke it apart. And each time, I was afraid that bits of mirror would splatter into his eyes. In fact, he cut his hand in the end. Towards the end of the project period, we were not happy with the effect that the toilets located on the façade of the business center created, and we did not like the fact that National Reinsurance Corporation offices would face those toilets. However, we did not want to make a last-minute change with a late night decision. Şandor said, "Look, I am finishing it," and continued to build the model. Yet, next morning we modified both the project and the model, and left on the façade only the office spaces.

SEVİNÇ HADİ



ERSOY RESIDENCE GUEST HOUSE

Bitez, Bodrum, Muğla

Project → 1985
Design → Şevki Pekin
Not implemented

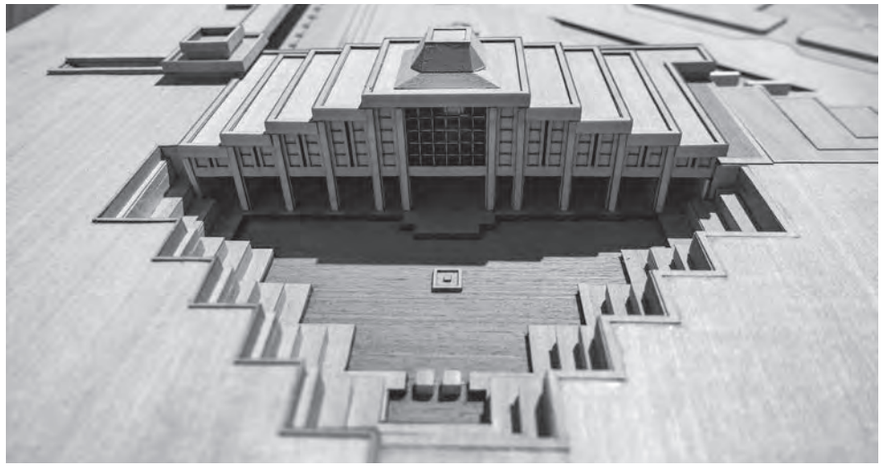
Model → Şevki Pekin, 1985
Materials → top section balsa wood, columns → solid hornbeam; base → plywood
Scale → 1/50

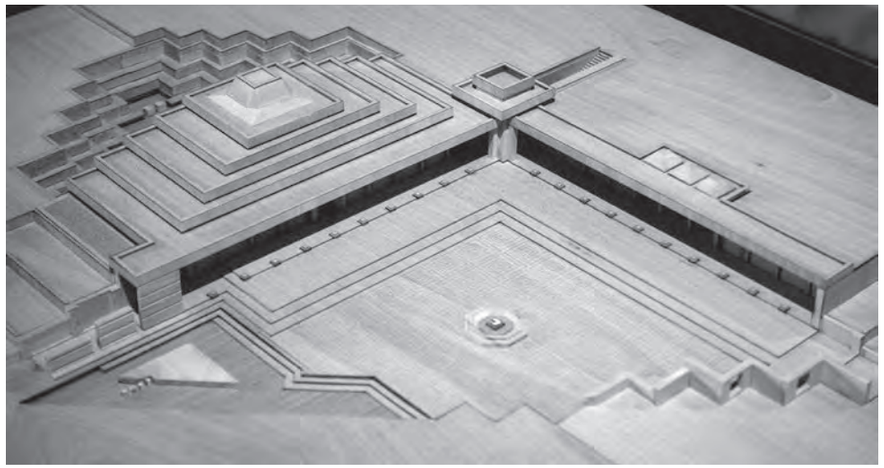
Photograph → Sahir Uğur Eren

The model was on load from Şevki Pekin.

This building has a reinforced concrete roof which rests on stone columns and its only closed interior space is a bedroom separated from the rest by the kitchen wall. Its columns, placed at a 2.4 meter distance from each other in each direction, create nine flexible spaces that can be separated from each other with curtains. Moving between these columns creates a number of different views of this space, and the model actually allows us to experience these different views.

Models and three-dimensional drawings have long been used to demonstrate the architectural expression. Especially during the Renaissance Period, rather than drawings, models were used both for design and construction purposes. Therefore, since the Renaissance—and perhaps since even earlier—in service to architects/ master-builders, model building has been an important profession. Three-dimensional drawings allow us to present the architectural project by modifying the scale of the project and its proportions. The outcome of an architectural work in its real proportions can only be grasped by looking at a model. For all our architectural work, model building has always been more important than three-dimensional drawings and over the years, we considerably improved the materials we use and the techniques we employ for building models.
ŞEVKİ PEKİN





GRAND NATIONAL ASSEMBLY OF TÜRKİYE, MOSQUE AND LIBRARY COMPOUND

Çankaya, Ankara

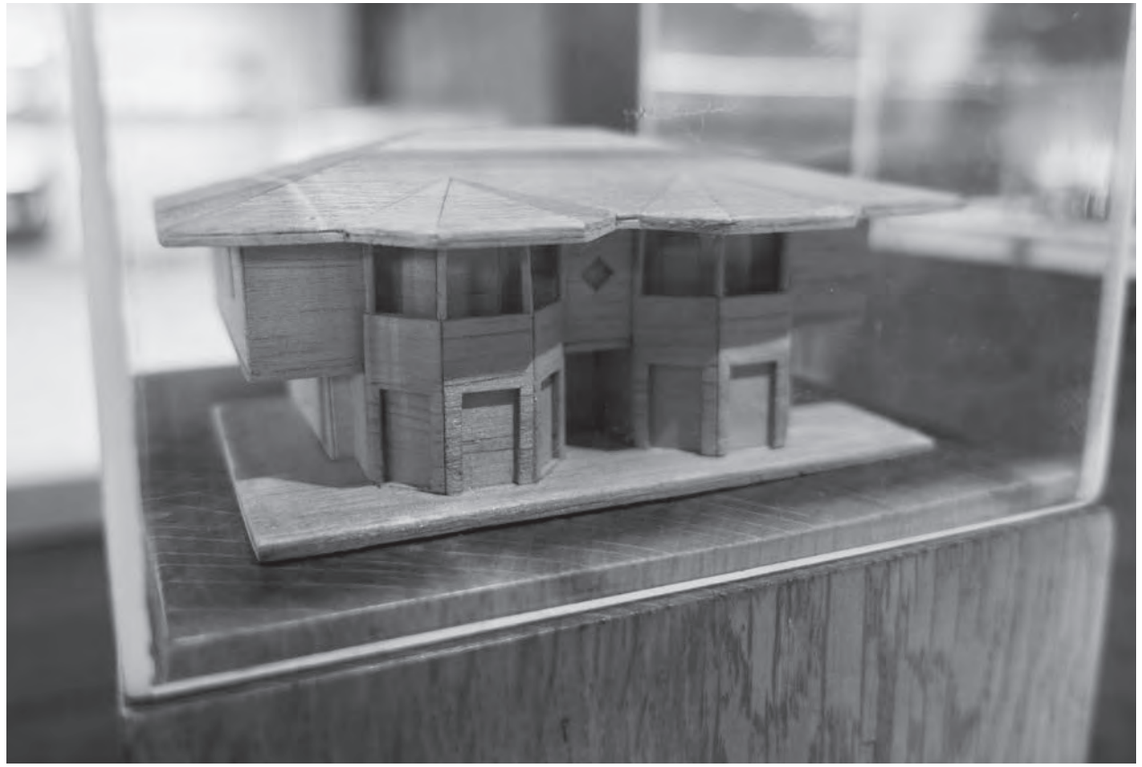
Project start - Construction end → 1986-1991
Design → Behruz Çinici – Can Çinici

Model → Atölye K, 2012
Materials → solid basswood and veneer; base → basswood veneer on MDF
Scale → 1/350

Photograph → Sahir Uğur Eren

The model was on load from Çinici Architects.

This model is one of six, which were built for the *Playground* exhibition organized by Çinici Architects for the *Traces of Centuries and Future Steps* exhibition under the *International Architecture Exhibition, la Biennale di Venezia* in 2012. Due to the fact that qibla—the direction to Mecca—could not be calculated successfully, five different versions had to be made during the design process. This model is an abstraction of the fourth version for the *Playground* exhibition. However, the fifth version is the one that had been built.



UZUNOVA HOUSE

Çengelköy, Istanbul

Project start-Construction end → 1987
Design → Mehmet Konuralp

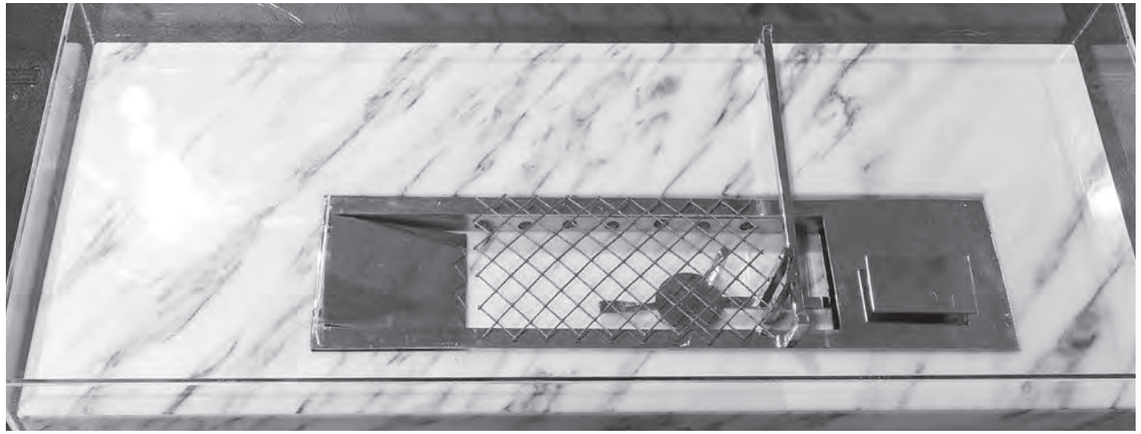
Model → Konuralp Corp., 1990
Materials → balsa wood; base → wood
Scale → 1/100

Photograph → Sahir Uğur Eren

The model was on load from Mehmet Konuralp.

For each project we make, we almost always also have a model built. As milestones of our work-in-progress, these models carry a visual significance for both our past and future works. Uzunova House was designed for a single child family and for a location in a dense grove on the hillside of Çengelköy. We had to design the cantilevers for the upper floor longer than we desired due to specifications with regard to the Bosphorus landscape conservation stated in the development permit.

MEHMET KONURALP



MULTI-PURPOSE BUILDING FOR VAKKO

Merter, Istanbul

Project → 1989
Design → Şevki Pekin
Not implemented

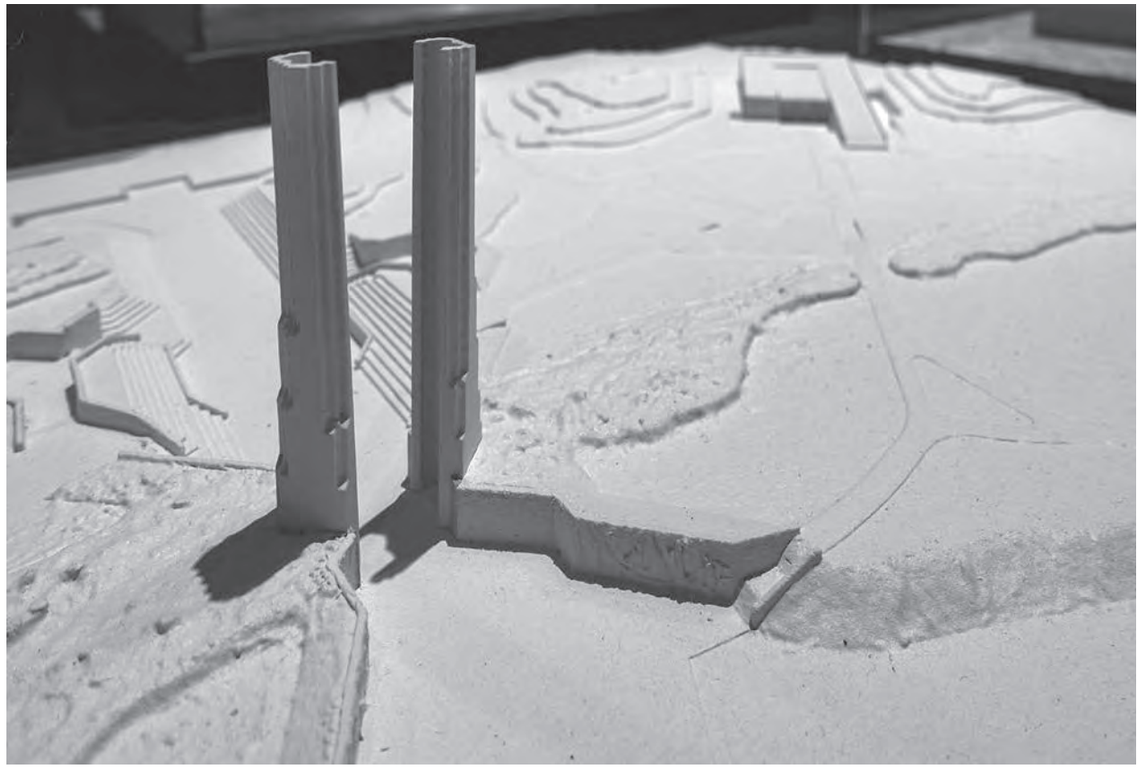
Model → Şevki Pekin, 1989
Materials → bronze on marble base
Scale → 1/500

Photograph → Sahir Uğur Eren

The model was on load from Şevki Pekin.

The new building was designed below ground level in order not to block the view of the beautifully designed original factory building (architects: Haluk Baysal – Melih Birsel) located on the other side of the road and it was covered by a light and translucent construction. The sloping green area and the courtyard with trees were designed as extensions of the indoor spaces. The multilayered carpark is a complementary component of the architectural project. The bridge connects the new building to the existing factory.

ŞEVKİ PEKİN



MALAZGİRT VICTORY MONUMENT AND ADJACENT FACILITIES

Muş

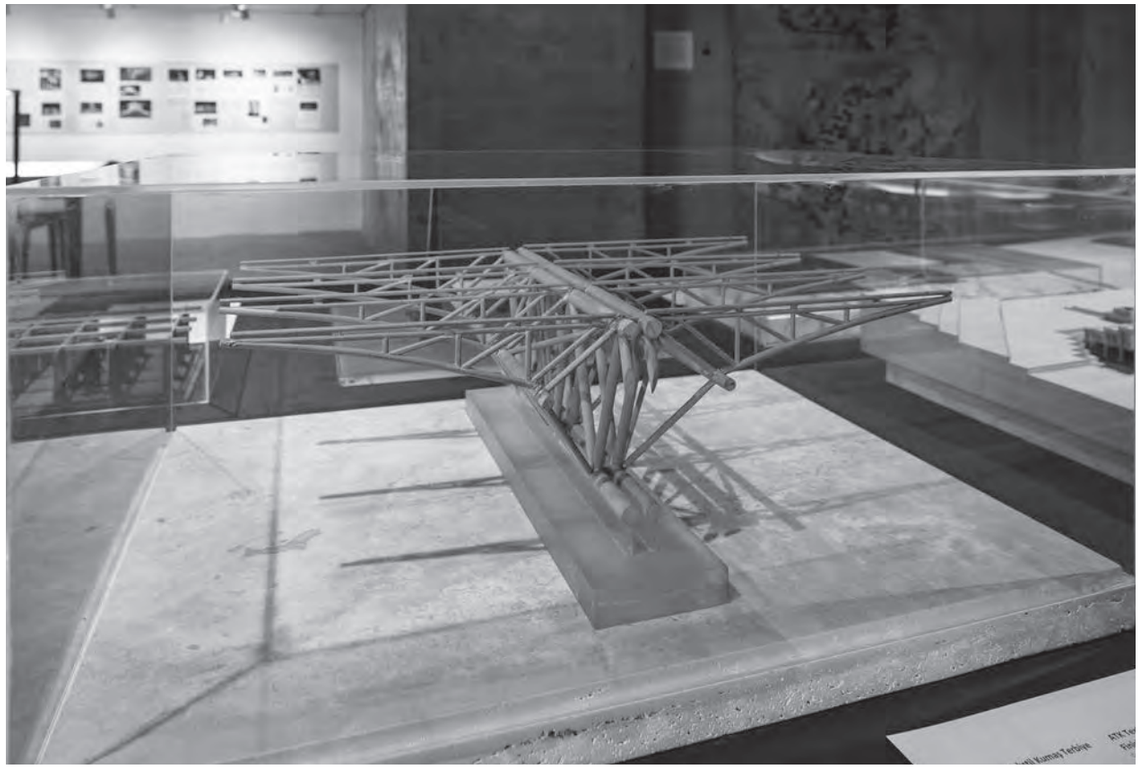
Project → 1991-2015
Design → Fatmagül Aslaner Gegeoğlu – Mustafa Arslan Aslaner; consultant → V. Gönül Aslaner
Not implemented

Model → Selahattin Yazıcı and Mehmet Savaş, 1991
Materials → model cardboard, model putty/paint
Scale → 1/500

Photograph → Sahir Uğur Eren

The model was on load from V. Gönül and Mustafa Aslaner.

The project designed by V. Gönül-Mustafa Arslan Aslaner (together with Hami Gürün, Süheyla-Ertekin Aykurt) received the winning prize at a competition held by the Ministry of Public Works in 1973. In 1989, the construction of the monument was finished, and it was opened to public. In the following years, projects for facilities, i.e. a digital panoramic museum and a mosque were developed in order to end the monument's isolation, to rejuvenate the areas around it and to increase the monument's contribution to the town. This model shows the monument and its adjacent facilities. Putty and paint were applied with a sponge to better represent the texture of volcanic rocks of the topography.



ATK TEXTILE AND FABRIC FINISHING FACILITIES

Çerkezköy, Tekirdağ

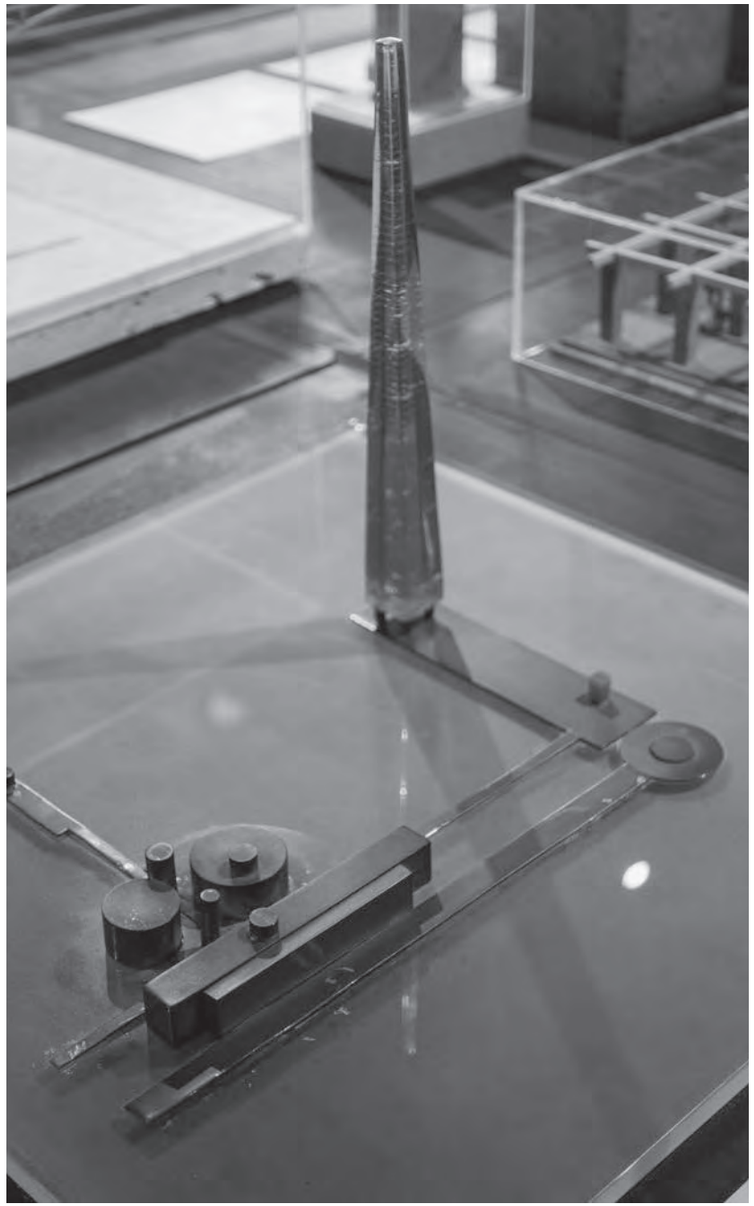
Project start - Construction end → 1992-1994
Design → Mehmet Konuralp

Model → Min Tasarım, 1995
Materials → balsa wood; base → acrylic glass
Scale → 1/25

Photograph → Sahir Uğur Eren

The model was on load from Mehmet Konuralp.

The beam seen in this model is designed to span over the 150x50 meter total space of the ATK Textile and Fabric Finishing Facilities. The beams, designed with an inspiration from the vertebras of Danua and Dachshund breed dogs, were manufactured from circular steel pipes as modules in Gölcük Docks, and then were transported with trucks to the ATK facilities in Çerkezköy. The multi-directional characteristics of the beam that had multiple parts created the need to produce a model.



MEDIA TOWER AND MUSEUM

İzmit, Kocaeli

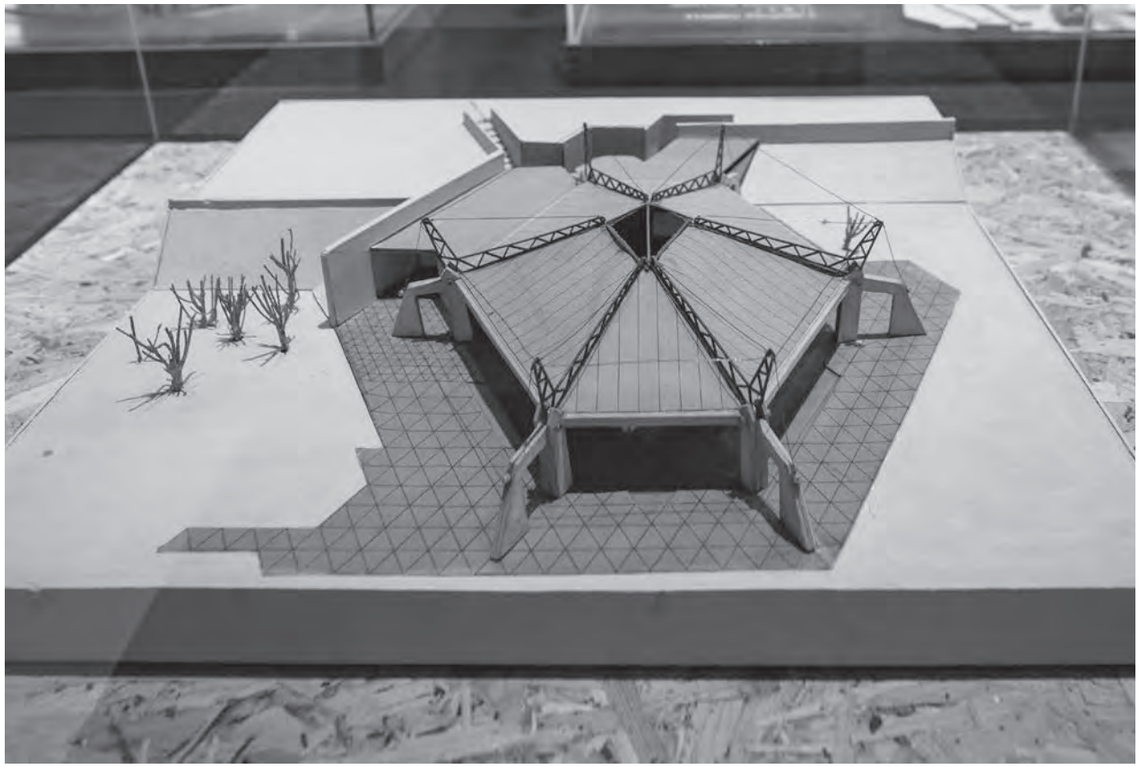
Project → 1995
Design → Şevki Pekin
Not implemented

Model → Şevki Pekin, 1995
Materials → acrylic glass and brass;
base → sandblasted glass
Scale → 1/500

Photograph → Sahir Uğur Eren

The model was on load from Şevki Pekin.

This tower contains several floors used for technical purposes of TV broadcasting. Its ground and below-ground levels were planned as a conference hall and a museum related to technology. This model demonstrates one of the many designs considered for the tower.



SABUNCU HOUSE, SPACE FOR SPORTS

Istanbul

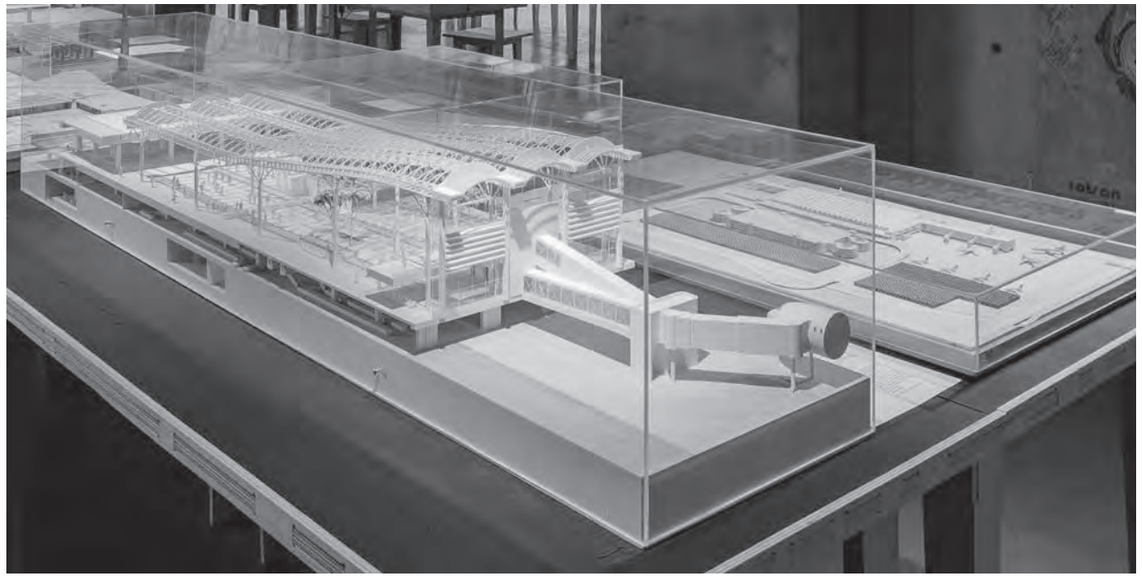
Project → 1991
Design → Erkal Güngören
Not implemented

Model → Erkal Güngören, 1991
Materials → pasteboard, background paper/ cardboard in various colors and metal pieces; beam sections → brass and wire; trees → dry branches
Scale → 1/50

Photograph → Sahir Uğur Eren

The model was on load from Ela Güngören.

This study model belongs to a sports space, which was planned to be built amongst the identical villa projects designed for Sabuncu Family and it contains a swimming pool, a gym, a sauna, etc. The model was repaired in 2015 by Ela Güngören and Oğuz Erataç, abiding to the materials and methods employed in the original model, only except the roof beam which was made using a laser cutter. The model was then placed on a 15 mm thick OSB base.



ESENBOĞA AIRPORT NEW DOMESTIC AND INTERNATIONAL FLIGHTS TERMINAL AND MULTI-STOREY CARPARK

Ankara

Project → 1998
Design → Doruk Pamir – Murat İlter – Zeynep Kumcuoğlu
Not implemented

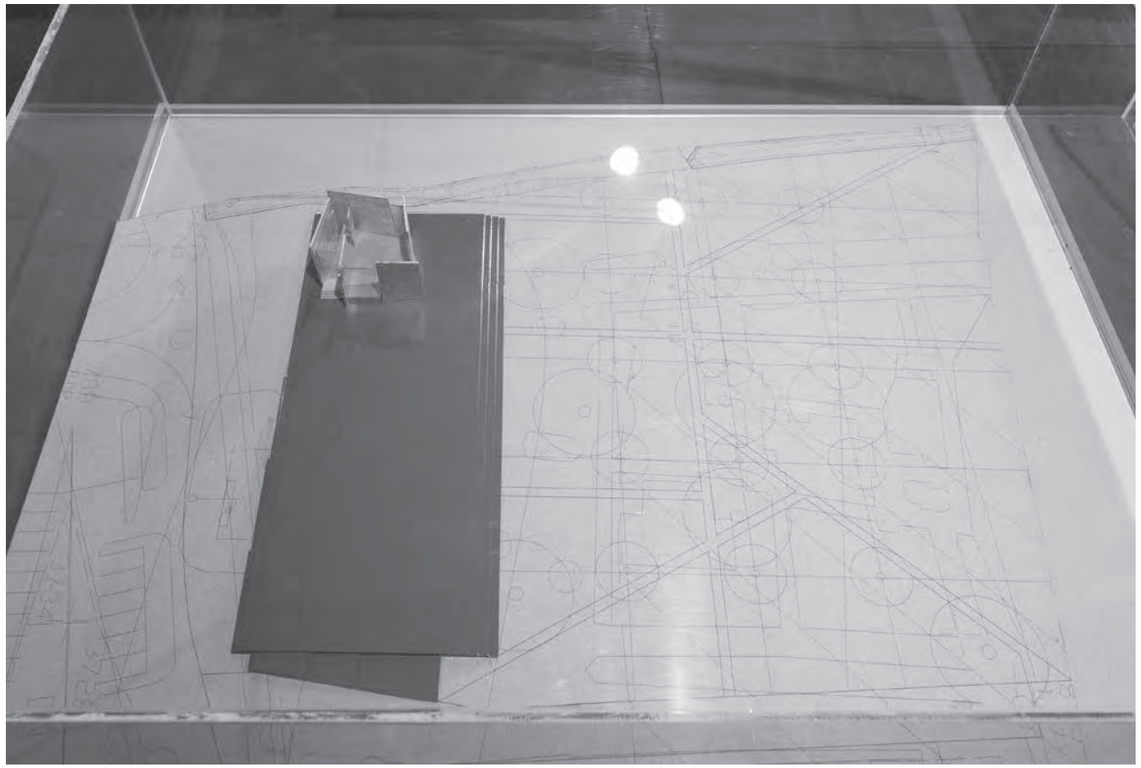
Model was built for a project that participated in a competition held by General Directorate of the State Airports Authority
Model → Atölye 77, 1998
Material → acrylic glass
Scale → 1/100 and 1/2000 (behind)

Photograph → Sahir Uğur Eren

The model was on load from Doruk Pamir. .

Models are instructive tools. That is why it was important for us to work especially with large-scale models, as was also the case for this project. We had these two models made while working on the project that we prepared for the competition and then had to hire a truck to transport them to the competition jury. Human figures (Heller), subway rails (Märklin), planes and cars were all German made. I made the trees of the 1/2000 scale model myself in the office, using semolina.

DORUK PAMİR



MUSEUM OF WOOD SCULPTURES

Değirmendere, İzmit, Kocaeli

Project start - Construction end → 2000-2001
Design → Şevki Pekin

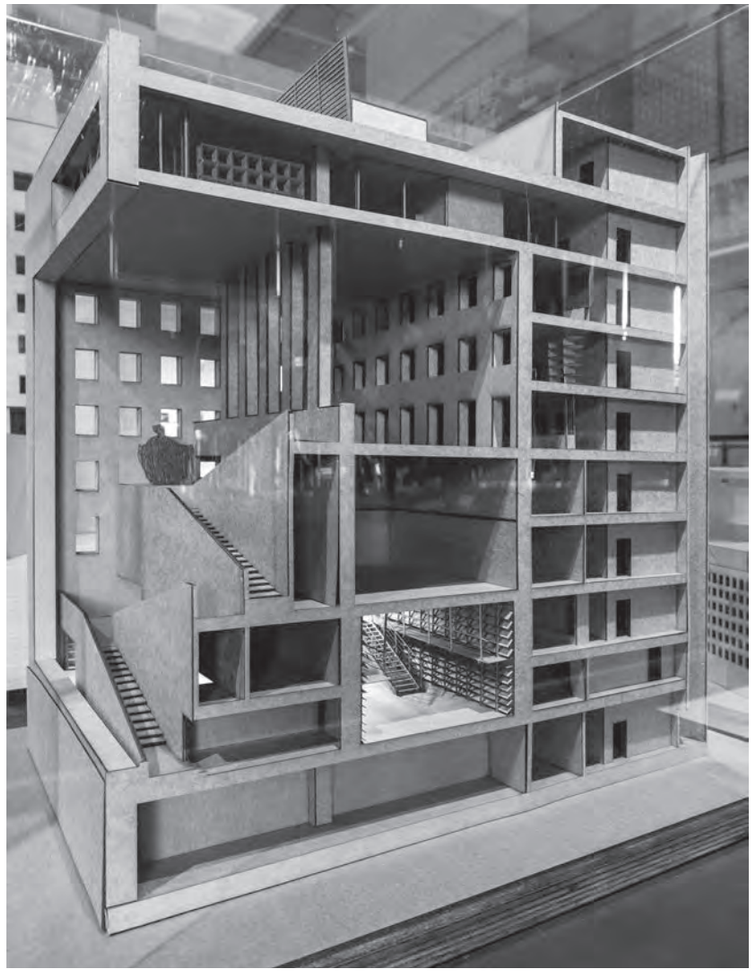
Model → Şevki Pekin, 2000
Materials → gold leafs on acrylic glass; base → first layer, painted cardboard; second layer, layout sheet printed on cardboard and third layer, painted wood
Scale → 1/200

Photograph → Sahir Uğur Eren

The model was on load from Şevki Pekin.

Since many years wood sculpture workshops are organized in Değirmendere. These played an important role in helping the local people overcome the adverse effects of the 1999 Marmara Earthquake. They also contributed considerably to the town's development. Sculpture artists from around the world come together and work underneath the age-old plane trees by the coast, right next to the teagardens. The museum is located on a plane, which borders the Değirmendere Çınarlık Park and which itself is a structure that is an extension of the building. This area, where sculpture workshops and exhibitions are held, is at the same time a square that can be used for various events organized in this town. The museum is a modest space created by stand-alone walls, where the town, sea and trees can freely be observed.

ŞEVKİ PEKİN



YAPI KREDİ CULTURE AND ARTS CENTER RENOVATION PROJECT

Galatasaray, Beyoğlu, Istanbul

Project start - Construction end → 1958-1962 | 2011-2017
Design → Paul Schmitthenner – Muhtar Oral | TEGET
(renovation project for an invited competition)

Models → Serdar Albaz – Yıldırım Erbaz, TEGET, 2017
Material → model cardboard in white
Model-1 (above) scale → 1/75
Models-2 and 3 scale → 1/200

Photograph → Sahir Uğur Eren

The model was on load from TEGET.

With its main body, façade design and its ground floor arcade, the new Yapı Kredi Culture and Arts Center building bears traces of its original structure. The models constructed at 1/200 scale for this building use the building's main body to demonstrate the conservation strategy followed for this structure during its transformation process. The cross-section model at 1/75 scale, on the other hand, demonstrates the method employed to create spaces with different volumes on the top of each other.

TATSAN GÜLLÜK HOLIDAY VILLAGE

Güllük, Muğla

Project → 1976-1978
Design → Altuğ-Behruz Çinici
Not implemented

Model → Çinici Architects / Ankara, end of 1970s
Materials → cardboard and paint
Scale → 1/2000

Photograph → Sahir Uğur Eren

The panel was on load from Çinici Architects.

The model was built at the Çinici office simultaneously with the architectural project so that it could assist the architects during the design process. When the design process was completed, the model was delivered to the contractor for presentation and exhibition purposes. The current location of the model is unknown. This panel with black & white photos of the model was presumably made during the same period when the model was completed and delivered to the contractor.

ARCHITECTURAL MODELS IN THE JOURNAL MİMAR/ARKİTEKT

Ufuk Demirgüç

○○○

The first journal of architecture in the Republican Period was started to be published in 1931. Its name was *Mimar* until 1935, and after its fiftieth issue, it became *Arkitekt*. Its last issue was published in 1980. The total of three hundred and eighty *Mimar/Arkitekt* issues constitutes a valuable source for researchers interested in the architectural production as represented in a periodical between 1931 and 1980.

The collection has been the primary source for the exhibition, which focuses on the position and scope of architectural model in 20th century architecture in Türkiye. Most of the projects published in *Mimar/Arkitekt* were designed in Türkiye. From the very first issues on, the photographs of the architectural models were also published, and the number of projects with models is about two hundred and fifty. In twenty issues, architectural models made it to the cover of the journal. On pages where the projects designed by students of architecture were published, the photographs of their models were often added. None of the model makers' names were cited, with only one exception,[1] and in a few cases the names of the photographers were noted. In one of the issues, the photographs of the models of Metin Hepgüler's[2] projects were used on two pages reserved for advertisements.

This section of the exhibition presents the examples of how architectural models take part in an architectural periodical. The compilation of journal pages includes the photographs of architectural models of several types of buildings. Pages in this section were selected in such a way that the overview of dates and production techniques could be demonstrated. The selection also includes photographs found in the archives accessed for this exhibition. Some of these photographs are of the same model published in the journal and also of other models from different phases of the same project.

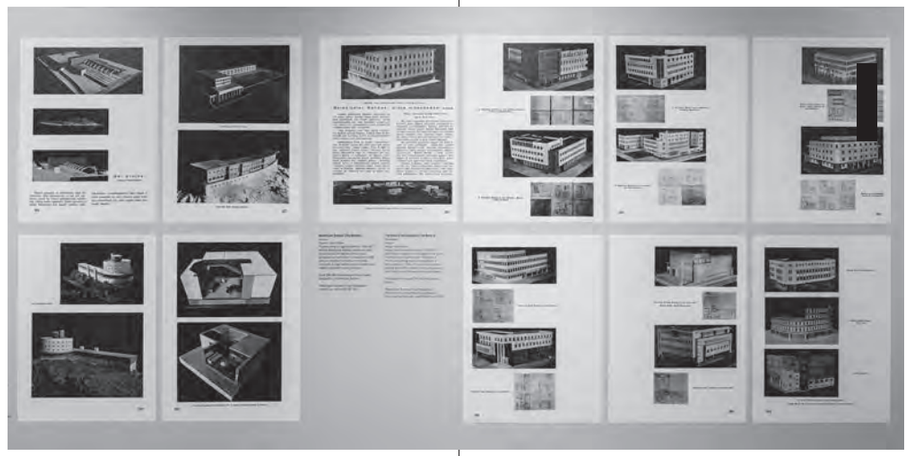
Paragraphs above belong to the introductory text of the related section of the exhibition.

NOTES

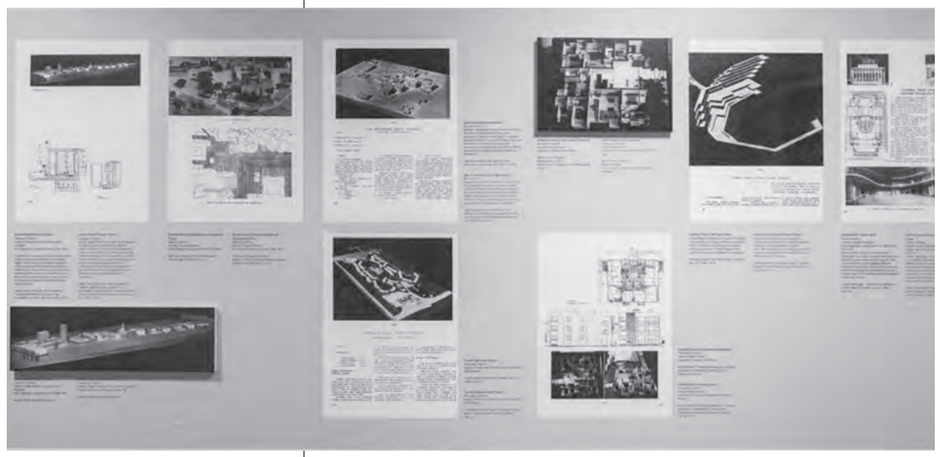
1 → The mentioned exception is the model producer Pınar Yurdun, see: "575 Yataklı Vakıf Gureba Hastanesi Mimari Avan Proje Tekliflerine Dair Tetkik Heyeti Raporu" [Report of the Study Committee on the Preliminary Design Proposal of the 575-Bed Vakıf Gureba Hospital], *Arkitekt*, 310, 1963, 21-29

2 → Model photographs of the New Headquarter of the Sınai Kalkınma Bankası [Industrial Development Bank] of Türkiye alongside the Istanbul Officers' Club and Social Facilities Complex, see: *Arkitekt*, 339, 1970, 137.

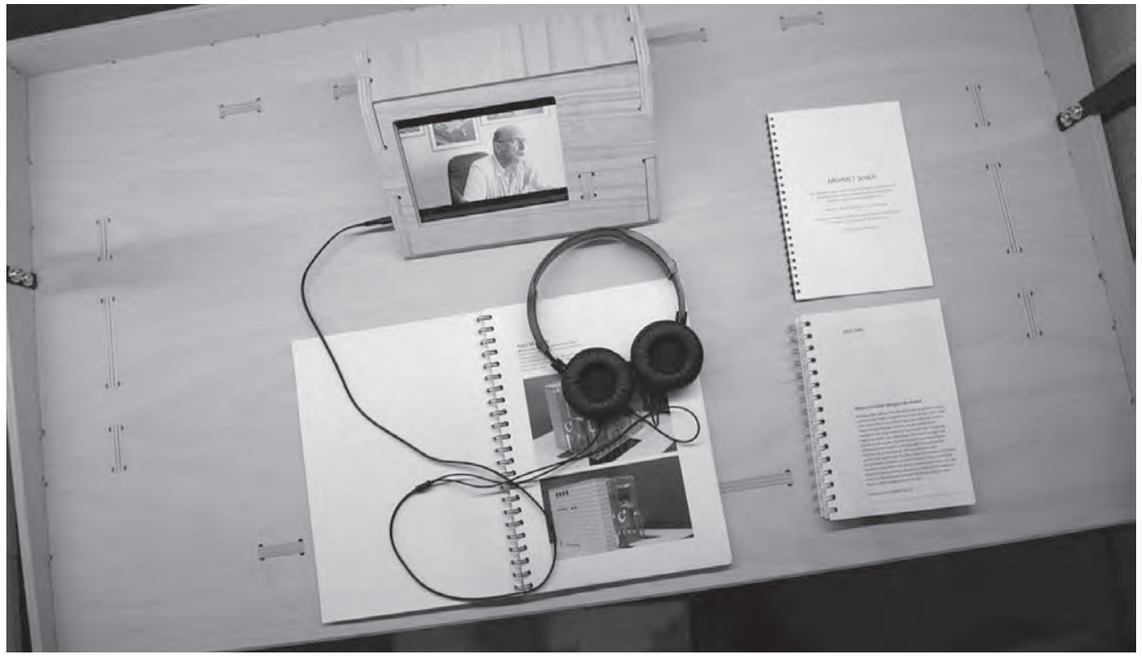
Photograph → Sahir Uğur Eren



Photographs → Sahir Uğur Eren



Photographs → Pınar Gediközer and Sahir Uğur Eren



A booklet was prepared with the hope of filling in the gaps in the credits of the models that appeared in the *Mimar/Arkitekt* magazines by consulting the visitors. These booklets were placed on the desks in the exhibition space. Pages from this booklet can be seen on the opposite page.

ABOVE
Photograph → Pınar Gediközer

BELOW
Photograph → Sahir Uğur Eren

1931-1980

***Mimar/Arkitekt* Dergisinde Maket**

Bu kitapçıkta, *Mimar/Arkitekt* dergisinde projelerle birlikte yayımlanmış maket fotoğraflarını bulacaksınız. 1931-1980 yılları arasında üç yüz seksen sayı çıkan dergide yüzlerce maket fotoğrafına yer verilmiş, ancak maketi kimin üretti̇ğini̇ne dair bilgi sadece bir kere verilmiştir. Fotoğrafçı bilgisi ise nadiren yer almaktadır. Buradaki boşluğu fark ederek maket yapımı üzerine oluşturmaya başladığımız veritabanındaki kayıtları sizin deneyi̇ni̇nizle geli̇şti̇rmek istiyoruz. Bu kitapçıkta yer alan projelerdeki maket yapımcısını veya fotoğrafı çeken kişiyi biliyorsanız, isimlerini boş bırakılan satırlara not eder misiniz? Sadece ismini bilmiyorsanız lütfen not etmeye çekinmeyin, bizim için çok değerli bir ipucu vermiş olacaksınız. Sizin için bir sakıncası yoksa ismini ve yazar mısınız? Bizim için bilgiyi veren kişinin ismini kaydetmek de önemli.

Katılımız için teşekkür ederiz

Zonguldak Kömür Havzası, Kozlu-Kilıç (Kömür-İş) Yerleşimi
Kozlu, Zonguldak
Tasarım: Seyfi Arkan
Proje başlangıcı-Uygulama bitimi: 1935-1936

Kaynak: Seyfi Arkan, "Kömür-İş İşçi Üzamı," *Arkitekt*, sayı 61 (1938): 9-10.

Fotoğraf kaynağı: SALT Araştırma, Fazıl Aysu Arşivi

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

İstanbul Belediye Binası
Saraçhane, İstanbul
Tasarım: Nevzat Erol

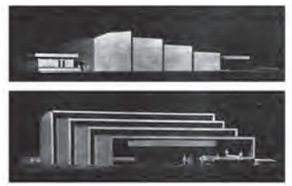
Kaynak: "İstanbul Belediye Binası Proje Müsabakası," *Arkitekt*, sayı 259-260 (1953): 71-88.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

Cami
Şikago, ABD
Tasarım: Mehmet Sakıp Altay

Kaynak: Mehmet Sakıp Altay, "Şikago'da Bir Cami Projesi," *Arkitekt*, sayı 335 (1969): 118-119.

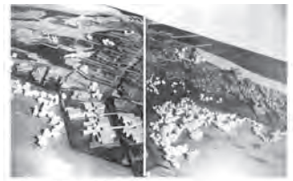
Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:



Kapalı Spor Salonu
Eskişehir
Tasarım: Nişan Yaubyan, Osep Saraloğlu

Kaynak: Nişan Yaubyan, Osep Saraloğlu, "Kapalı Spor Salonu Projesi," *Arkitekt*, sayı 336 (1969): 152-153.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:



Side Uluslararası Turizm Planlama Yarışması
Side, Antalya
Tasarım: Nihat Güner, Mehmet Çubuk, Ersen Gürsel; Altan Gürman, Ayhan Çalımlı (Birinci ödül)

Kaynak: Nihat Güner, Mehmet Çubuk, Ersen Gürsel; Yardımcılar: Altan Gürman, Ayhan Çalımlı, "Side Uluslararası Turizm Planlama Yarışmasında Derece Alan Projeler," *Arkitekt*, sayı: 337 (1970): 5-22, 25-28, 39.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

Rüstempaşa Kervansarayı Turistik Hotell
Edirne
Türkiye Vakıflar Genel Müdürlüğü İnşaat Fen Heyeti

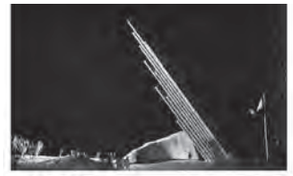
Kaynak: Tüskiye Vakıflar Genel Müdürlüğü İnşaat Fen Heyeti, "Rüstempaşa Kervansarayı Turistik Hotell," *Arkitekt*, sayı 338 (1970): 70-75.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

Şam Halk Kitaplığı
Şam, Suriye
Tasarım: Hüseyin Baban, Uğur Gündeş

Kaynak: Hüseyin Babarı, Uğur Gündeş, "Şam Halk Kitaplığı Uluslararası Proje Yarışması," *Arkitekt*, sayı 360 (1975): 160-163.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

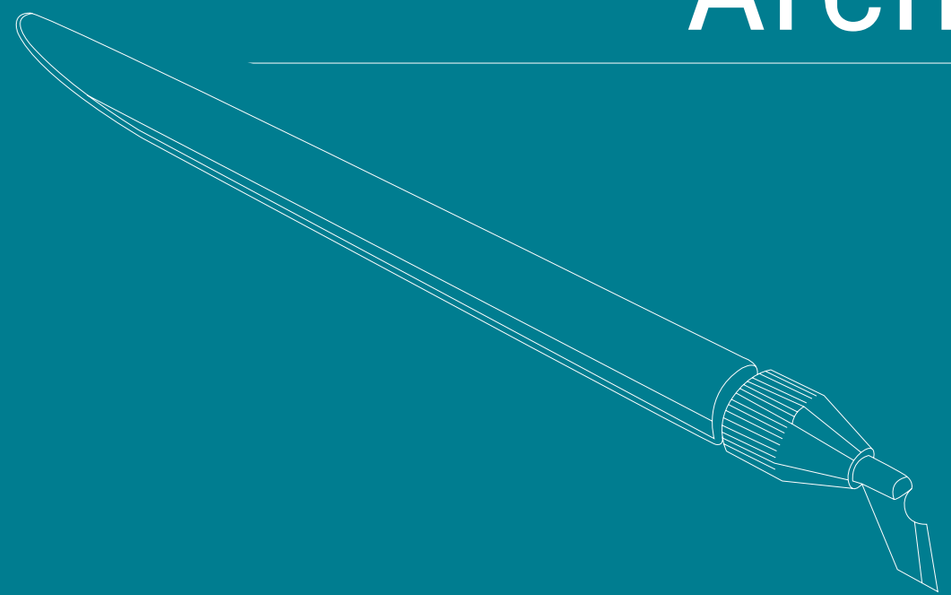


Kıbrıs Özgürlük Anıtı
Kıbrıs
Tasarım: Taşar Marulyalı, Levent Aksüt, Walter Machate (Birinci ödül)

Kaynak: "Kıbrıs Özgürlük Anıtı Proje Yarışması," *Arkitekt*, sayı 363 (1976): 101-105.

Maket yapımcısı:
Maket fotoğrafı:
Bilgi notunu yazan:

On Archiving



THE SELAHATTİN YAZICI ARCHIVE

Elif Bilge

○○○

Selahattin Yazıcı is one of the first names that come to mind when it comes to architectural models in Türkiye. Throughout his professional life, he built models for more than 250 projects, which included public, education, medical, residential, and other buildings, as well as many competitions. Photographs of his models were published in more than 60 magazines and books, and he worked with more than 70 architects. Studies regarding the Selahattin Yazıcı Archive, which have been continuing since 2017 as a collaboration between Studio-X Istanbul, Salt and METU, include general information on the architectural production processes, work environment and architectural approaches of the period that corresponds with Yazıcı's 53 years-long practice (1975-2010), and offers authentic information on the relationship between the architect and the model maker, and the practical and technical aspects of model making as a profession. Beyond its own value, the archive also represents an original research process due to the relationships it has established with a good number of individuals and institutions.

Bringing the Selahattin Yazıcı Archive to the agenda and the related research process started with the independent studies of Pelin Derviş on model making. For Derviş, the exhibition *Architectural Model in Türkiye as a Tool for Thinking and Visualization*, which was to be displayed at Studio-X Istanbul in 2017, provided the starting ground for Derviş to accelerate her work on the place of architectural models in Türkiye and presented the opportunity for her to carry on with the works in a systematic fashion. Derviş, who expressed her excitement over the archive when she saw it during a visit to Selahattin Yazıcı's home in Ankara, took the first step in keeping a record of the archive by contacting METU and Salt. Transferring an individual research project into a participatory environment with the knowledge and experience of many institutions could only become possible with a determination and effort of this kind. Organizing the work ongoing amongst different institutions and individuals, and maintaining its continuity is also an important aspect of the process led by Derviş. The exhibition, discussion panels held at the time of the exhibition, gathering the model makers, architects and the experts who were involved in the entire work process together are examples of this continuity. Therefore, the archive is defined by a unique process not only due to its content but also due to its research and study method.

The issue of where the archive is and how it can be accessed was handled with care also during this process. For example, it is planned for the archive to be preserved and opened for visit at the METU Faculty of Architecture, one of the first projects for which Selahattin Yazıcı built a model. The Yazıcı Archive will also become available for online access at the Salt

Research, Architecture and Design Archive. Within the given framework, the effort that Pelin Derviş has put into building relations amongst different institutions; maintaining the research process, and preserving the archive while rendering it accessible emphasizes the importance she has attached to the project. The fact that the process has been taking place under the roof of METU Faculty of Architecture with the contributions of the Graduate Program in History of Architecture and that many academics familiar with the period's architectural environment have been taking part in the identification of projects for which Selahattin Yazıcı built a model, also demonstrate the participatory aspect of the work.

Our encounter with the archive has been possible due to these links established between different institutions. As part of the initial phase of the process, Pelin Yoncacı Arslan, Saliha Aslan and I from the METU Faculty of Architecture went to Istanbul; with the training offered by Salt, we received information on different methods of cataloging, organizing and digitizing the archive. Our work continued with a visit to Selahattin Yazıcı at his home in Ankara and then transferring his archive to the METU Faculty of Architecture. As Selahattin Yazıcı expressed his happiness regarding the inclusion of his knowledge and experience as a model maker to the architectural environment, the archive gained multiple meanings for us. First of all, listening to the profession from Selahattin Yazıcı as a model builder was nourishing in terms of content, and his experiences with the architects and institutions he worked with was enriching in terms of knowledge. In this sense, our archival work turned into a well-rounded and flexible sharing environment that was capable for generating new content by making use of the archival documents, Yazıcı's testimonies and other resources that we managed to access departing from these testimonies.

As part of this process, the Selahattin Yazıcı Archive project which we had been carrying out with Saliha Aslan at METU Faculty of Architecture comprised of digitization and catalog works that go in parallel and sub-projects in relation to them. The transformation of documents found in Selahattin Yazıcı's home into an archive, that is to catalog them in a systematic way and make them accessible, was the primary goal of the project. Aside from those that were already available, documents that we reached during the research process started to become part of the work over time. By the time, it is important to note that there are no models in the Yazıcı archive. Since he had submitted the models to architects and other clients, all there was left were the photographs of models. We know that he built approximately 50 models for the METU campus; amongst these, the models he built for the METU Faculty of Architecture and the Rectorate building are still on display at METU.

The initial phase in the process of transforming the existing documents into an archive was to group all the documents into sub-categories. The written documents include lecture notes, invoice books, notebooks inscribed with notes on the profession, business cards, fee proposal letters, contracts and others. Visual documents, on the other hand, include model photographs, their negative films, project brochures, drawings, greeting cards and others.

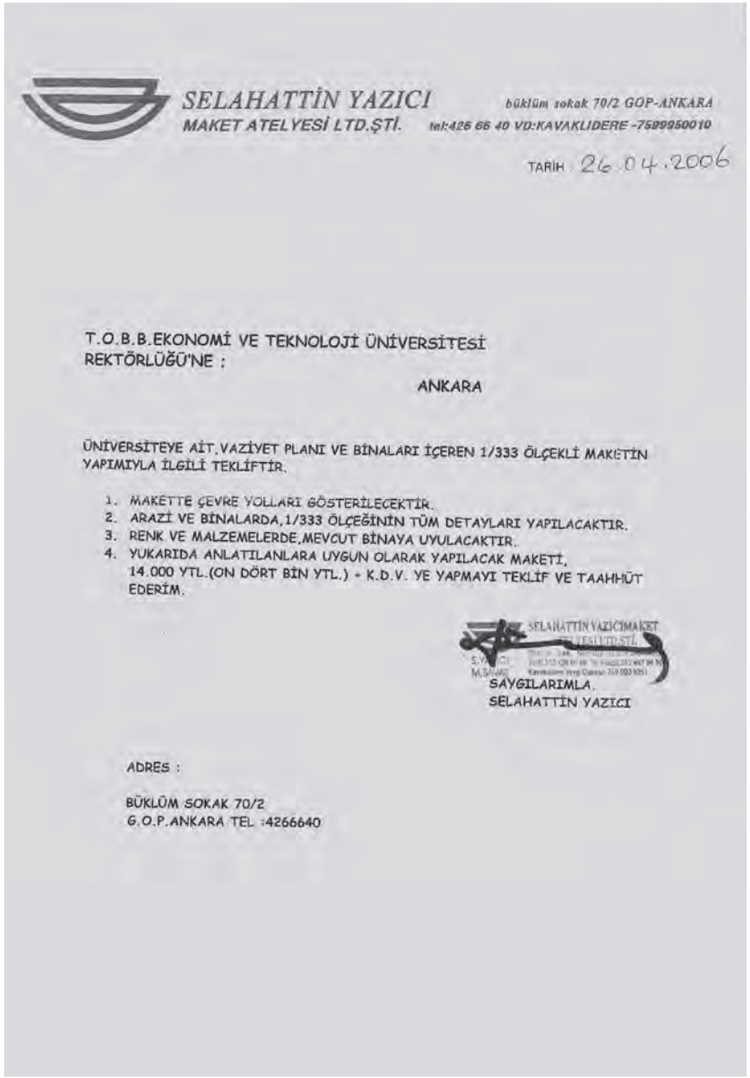
Selahattin Yazıcı Archive in the workspace at METU Faculty of Architecture
Photographs → Elif Bilge

We also created some sub-categories for the model photographs. For example, "independent model photographs," "photo albums," "independent album pages"; envelopes with notes on the architect and/or name of project were formed into separate groups. In the first stage, it was crucial to group the photographs as they reached us in order to keep a record of the archive's original character. The method we used for independent model photographs that did not include any information was to collect all photographs belonging to the same project into a single category. With this method which resembled doing a jigsaw puzzle, we grouped the photographs either with the architect-project names, or as "unidentified" within the span of three weeks, and matched the project information we retrieved with the visuals. This preliminary work presented a general framework in order to start identifying the projects.

Grouping the albums, independent album pages and envelopes as they were, and assigning temporary codes to help identify the physical properties of each photograph formed the second stage of the work. Temporary codes helped in identifying the location of photographs and the type of document. In the third stage, we converted the information we retrieved for each photograph like the architect, model maker, project name, scale and year into the digital medium with temporary codes. Coordinating this work in continuity as two people was important in terms of synthesizing what we knew and learnt from the projects. This first step in archiving the documents became even more meaningful with what we learnt from and the relationships we established between them. In other words, this was a process whereby the archive became more comprehensible and defined for us first.

During the process of scanning, model photographs were classified by project name in parallel with the groups we determined. Beyond the simple act of scanning the photographs, this stage became a process of acquiring new information on the projects and generating knowledge that would feed the archive. The time we spared for scanning each photograph created opportunities for us to establish new links between the architects Selahattin Yazıcı worked with and the projects he worked in.

Involving many stages that continue in parallel with each other, the most comprehensive part of this work comprises of ongoing research on identifying the projects, which requires collaborative work amongst different individuals and institutions. Although this is a process that started at the time of our first encounter with the archive, it became systematically more grounded within the context of the exhibition curated by Pelin Derviş. The research process which aimed to generate catalogue information for fifty projects selected for the exhibition—each of which pointed at different features of the periods in which they were built—also covered an analysis of the 20th century's architectural production at a wider scale and an evaluation of the journals published and architectural competitions launched (to include participants and jury members) in the given period. In addition to existing documents, other printed and online resources were benefited from during the research process. For example, we discovered pages in *Arkitekt*, *Mimarlık*, *Mimar*, *Mimarlık Dekorasyon*, *Arredamento Dekorasyon/Mimarlık*, *Yapı*, *Türk-İnşa*, *Ankara Magazine*, *İş Dergisi*, *Tasarım* and *Çevre* journals as well as the *ODTÜ Mimarlık Fakültesi Fotoğrafları Arşivi* [The Photograph Archive of the METU Faculty of Architecture] catalog which portrayed Selahattin Yazıcı and/or his models. Apart from sources in print, online sources also supported this process. For example, it is possible to access information on the jury members of an architectural competition, the distribution and year of awards, and other sources via the Index of UCTEA Chamber of Architects Architectural Competitions. While the website of Mehmet Savaş's model workshop offers information on the period when he worked with Selahattin Yazıcı and the projects they produced together, it was also possible to retrieve data via Arkiv on the design teams, client, location and construction date of certain projects.



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TARİH 26.04.2006

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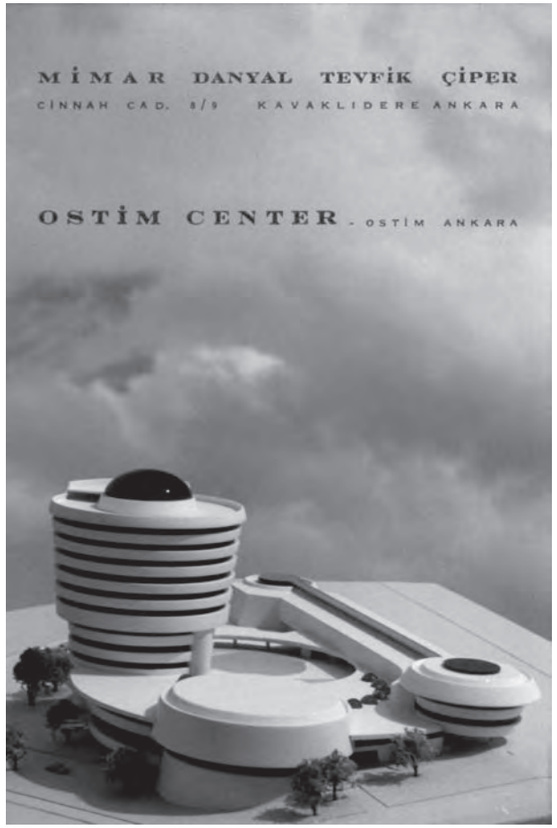
A fee proposal letter offered to the rectorate of TOBB University of Economics and Technology by Selahattin Yazıcı
Source → Selahattin Yazıcı Archive

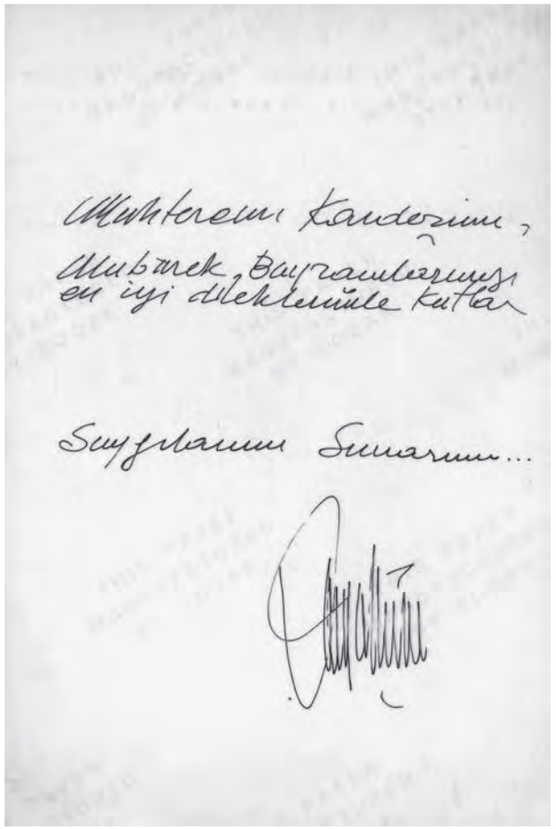
We realized that the most critical aspect of the research process was the comparison and verification of information coming from different sources. Booklets of projects, invoice books, business cards, greeting cards, albums and notes taken on files in the archive provided much guidance in the given respect. For example, in an invoice, dated 5 July 1996, one can access the information that the scale of the model for the Gaziantep Shopping Center is 1/1250. Or, in a fee proposal letter, which Yazıcı offered to the Rectorate of the TOBB University of Economics and Technology, one can read notes that gesture at his approach to model production alongside other information such as the date, scale, the name of Mehmet Savaş whom he collaborated with in the production of the model, the structure of the letter-headed paper, logo, address etc. Written and oral interviews with Selahattin Yazıcı and others have also greatly contributed to the research process.

With this work, which had been going on since the summer of 2017, the classification and digitization phases of the documents were completed. The catalog work, which has been continuing in order to render the documents accessible to all, is still underway. This involves researching and verifying information, updating the existing information, and cataloging in accordance with the system of Salt Research, and requires continuity. We experienced difficulties in maintaining this continuity, and there was a significant break due to the pandemic of Covid-19. The entire archive was sent to Pelin Derviş in 2022, together with the classification, digitization and cataloging works that we brought to a certain point. Following her work, the process of cataloging will be completed and the documents will be submitted to Salt Research.

The Selahattin Yazıcı Archive presents an opportunity to evaluate model making within the context of architectural production. At the same time, the archive encourages one to re-think the content, technique, and meaning of models produced in the current architectural environment and education. Selahattin Yazıcı is one of the unique names in architectural model making with the working method, materials and techniques that he used. In the photographs from his archive sometimes we see him working with architects in his workshop, and other times we see him carry a model of his on top of his head; there are also photographs taken by him whereby we can observe his unique approach to documenting models. His personal notes that include details on his profession, the lecture notes he prepared as an educator, and the sketches he drew emphasize the importance Selahattin Yazıcı attached to his profession. The Model Makers' Association he founded also demonstrates how much he owned up model making from the perspective of professional organization.

As the first archival work I have ever done, the Selahattin Yazıcı Archive has allowed me to experience the necessary stages of transforming personal documents into an open access archive, and it was a valuable process. Our experience has revealed the processes through which physical and digital archival documents are acquired; I understood that many accumulations and experiences have to come to a synthesis. Developing awareness within the given respects has been one of the most important contributions of the project for me. Personally, I am very happy to have taken part in the transfer of the archive to a platform that will become accessible to everyone. With all the data that it offers, I hope that this archive will help generate discussions that tackle the model and model makers in future research projects on the 20th century architectural production.





The model of Ostim Business Center building, produced by Selahattin Yazıcı, can be seen in a greeting card sent to Yazıcı for the Eid by Danyal Tevfik Çiper
Source → Selahattin Yazıcı Archive

SELAHATTİN YAZICI ARCHIVE AND THE GOOD NEIGHBOR IN DIGITAL ARCHIVE

Pelin Yoncacı Arslan

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Knowledge generated through the architectural model is three-dimensional. Providing various ways of seeing and looking from different directions simultaneously, the model proposes a theatrical configuration that enables the audience to surround the stage from different sides. What specifies this unique feature is the scale of the model, the model building material, and the tectonic organization. The most appropriate scale chosen for the display determines each individual parts' specific material thickness, transparency, and durability. This step is followed by tectonic decisions that cannot be discussed independently from joints, connection details, and the ratio of solids and voids. This "architecture of part to whole" is imperceivable in models coming out of 3D printers as one single piece. In contrast, this quality is the most authentic aspect of the architectural model in its conventional sense. Hence this paper starts with the presumption that the act of modelmaking is inseparable from the mastery of building construction. The Turkish modelmaker, Selahattin Yazıcı, was our reference point for this mastery within the context of the exhibition titled *Architectural Model in Türkiye as a Tool for Thinking and Visualization*.

To grant wider visibility to Yazıcı's excellent craftmanship, our dear curator Pelin Derviş and METU Faculty of Architecture initiated a digitization project. More than 3000 of his model photographs were classified to create a shareable, accessible, and well-documented archive. In the process, we departed from the three-dimensional model and encountered the two-dimensional universe as we gazed at the photographs. The impact of this transition between dimensions, media, and technologies was remarkable: the message[1] of the image was diverse from that of the model.

Who took these photographs, what it was they taken for, and how was the camera angle, lens, light, background, shadows, and reflections? What were the personal preferences of people who selected these photographs and made prints? Who chose the figurines placed in the models? What is the scale of some models in close-up shots? To what extent can one speak about the objectification in bird's-eye views? As opposed to photographs that portrayed models as if they were "real," there were others with imperceptible illusions towards an "ideal" or an "aesthetic" view. Some photos were able to give away information about the moment of shooting by recording coincidental details on and around the protagonist, aka the models. In a sense, model photographs in the archive acted as mediators between the physical medium of representation and its visual counterpart. Therefore, they constitute a reasonably thick[2] interface that includes various ways of seeing, doing, and constructing arguments.

Architectural Model in Türkiye as a Tool for Thinking and Visualization exhibition, Studio-X Istanbul, 2017
Photograph → Pınar Gediközer

In Yazıcı Archive, groups of photographs were bound together and kept in envelopes—which allows one to assume that those coming out of the same envelope were shot in the same session with the same camera. Some were kept separately. Some were placed in family albums as though they were "part of the family." In albums, photographs posted on pages facing each other belonged to the same physical model, sometimes to different models. For a researcher who would delve into this archive, the reason behind this organization is open to speculation and deserves multiple suggestions. While some photographs have the names of the projects and the year of construction, most of them were "homeless." The date of the shooting, the reason why, for whom, and what reason the photograph was taken, the client, the architect, details of the project, and many other cataloging data were missing. This was in fact a perfect condition for researchers with their share of archive fever.[3] The answers to the "randomness" as such provide bits and pieces of information about the production of architectural models, the disciplinary relationship between the architect and the model maker, other actors, places, and tools - that may not be visible at first glance.

This curious moment is what activates the photographs in the archive. There, the researcher starts to define the extent of each archival item based on not only the content (what was represented in the image) but also on the structural characteristics. Each photograph contains a micro-scale story of its own and can even turn into a primary source if we want to write a history of architectural model production and its mastery. As Paul Ricoeur comments, the photograph "speaks" in the archive.[4] According to Ricoeur, while the written documents in an archive are "silent," photographs were given a "voice." Photographs speak on different levels ranging from "shouting" to "whispering." Due to this decisive and active role, the social space and practices these images showcase constitute significant archival data as much as the question of what was represented in these photographs. When conceptualized like this, even the individual post-it tags placed next to the photographs function beyond mere descriptive devices and turn into tools revealing information about space, time, and the nature of the modelmaking as a discipline.

Then, how should a digital archive be classified when it is evident that it has the potential to provide an opportunity for an in-depth—or, in Ricoeur's terms, polyphonic historiography? Recording what we may call "secondary" details that seem arbitrary and meaningless at first glance or that do not even arouse interest may seem unnecessary for conventional cataloging methods. However, instead of borrowing classical classifications from the history of art, methodologies from anthropology and social history come to the fore in the new age. The following pages will make a brief proposal on the Selahattin Yazıcı Archive to unfold new readings brought by multidimensional cataloging options.

Of course, this approach should not be thought of as new. The most prominent example of its predecessors is the Warburg Institute, a well-known research institution that operates against the grains of conventional classification methods. Founded by Aby Warburg in Hamburg at the end of the 19th

century, the Institute was moved to London in 1933, and as of 1944, it was placed under the University of London. The Institute's place in the history of arts and culture goes beyond the scope of this article, but what matters for us is its cataloging method. The proposed "law of good neighbor"[5] defines the library's structure and the academic work envisaged by the collections. As the organizing principle, this code works with the open shelf system and argues that every new book obtained should communicate with its neighbor next to which it will be placed, either asking a question or offering an answer. The resulting dialogue is timeless and infinite but consistent. As such, all books define a unique ecology in which they constantly interact to create new sets of meanings as they crash, contradict, split and then reunite. Every "good neighbor" on the horizontal and vertical plane ensures and legitimize knowledge's unique potential to reproduce itself continuously.

This principle is also used for photography collection, although it differs slightly from the categories of the book collection. Developed by Rudolf Wittkower in the 1930s, the system for images was based on iconography. Photographs of works of art in the Institute were cataloged according to their subjects, not artists or date. According to the Institute's website, this approach gives researchers unique opportunities "to identify the subjects of obscure works, to locate images whose artist is unknown, to understand the frequency with which stories were depicted, to analyze the relationship of images to textual sources, to trace iconographic developments through time, and to test theories about the social functions of images."[6] David Weinberger analyzes this system in his book *Everything is Miscellaneous: The Power of the New Digital Disorder* published in 2007 and argues that it may not have as much potential as mentioned.[7] Instead, the author proposes a triple order system in his book. The First Order consists of objects - the photographic collection, for instance. The Second Order is a kind of catalog or index containing physical and contextual information (metadata) of the objects from the First Order.

According to the author, in the First Order, objects in the archive exist only in their physicality and can only exist in one location at a time. Thus, they are fixed in time and place as they are. A possible miscataloging may take a long time to be noticed. A duplicated or mislabeled photo will always stay in the fixed folder or box in a particular drawer or on a shelf. It is impossible to find out and correct the misclassification unless some researcher looks at this particular spot. Weinberger proposes the Second Order in the archive as a strategy to counter this constraint (Weinberger, 2007: 18). The item's information is saved in a database or a similar medium in a computerized system, and this record is stored separately. The First and Second Orders work together in the Warburg Institute photo archive - and many more archives we all use. Typically, the researcher enters some "keywords" into a digitally accessible system, which "opens up the gate" to a set of photographs.

However, it is not as easy to categorize boxes full of photographs as it might be in the case of library books. The cataloging information does not have a standardized format, such as for books, and one cannot use the same formula for each photograph. Even if they have more or less same physical properties as printed paper media, the data expected to be recorded for each photograph will be different in terms of particulars – especially considering that each photograph has its own authentic form of narrative, as discussed at the beginning. For this reason, a non-standardized catalog seems insufficient by definition. From this perspective, it is evident that the Second Order offers a less flexible research universe than that of the First Order's physical archive. In the latter, the box containing the "things themselves" is both the source and the catalog at the same time. Each photograph is an index of itself. We all know that the book we would find really useful is usually the one standing next to the book we are looking for—the remotest possibility being it will be sitting on the lower shelf.[8] In this scenario, it is only possible to meet this "good neighbor" once we bypass the librarian and the electronic book request system and finally have the freedom to wander among the shelves on our own.

In digital archives, how to go beyond the constraints of the database and reach good neighbors will become even more crucial for researchers. How do you think this would be possible in a digital photo collection? For the Selahattin Yazıcı Archive, Weinberger's Third Order, the "digital disorder," suggests a solution. This system offers a digital fragmentation that divides the archival object's physical characteristics and content data into bits that can be searched and combined in potentially infinite ways. With the digitization processes, the archiving principles that used to be seen only as resources will function as the objects themselves. They can be included in the same pool as primary sources and authentic archival items. Of course, the interface to access the archive is still text-based, and only the keywords can guide us toward the "good neighbors." That is why, besides the information about the content or basic description of the photographs, additional information should be registered separately, such as what it depicts, what time of the day it depicts, what other objects it was found with, in which format it has been stored, and for how long. Which photos in Yazıcı's family albums are more related to the contents of each envelope? What do the labels and envelope notes say about the contents of each envelope? Does the fact that the envelopes are the same size and color indicate that they were received simultaneously? As the neighbor in the archival space is processed onto the database, the "new digital neighborhood" relations will also diversify and increase in time. In this non-hierarchical classification, the order of importance is not given to the physical. The answers to the questions to be asked to the archive are not sought only in the physical. In this Order, digital technology enables these "new objects" to be sought and found in new ways. Each association will open up to a new photo. The researcher can assemble these new objects in multiple ways they wish, and at the same time, in ways that they can never predict. Herein lies the power of the new digital disorder, according to Weinberger.

Remarkably, the digital archive can contain as much "good coincidence" as the physical archive. An order of "disorder/chaos" can transform the archive into a medium/machine of production that involves constant continuity and movement, keeping the knowledge alive. Of course, this chaos is not an inherent feature of digital. Only an excellent manual cataloging process will

allow unlocking the potentials arising from chaos and complexity. It is up to the archive designer to "break up" the master data entered for each object in a meaningful way, define it in detail in the database, and make it possible to form a coherent whole when the fragments of data come together randomly. Hence, scanning and digitizing the archive is never enough to make it searchable. If left in the Second Order, the multiple readings brought by the digital will not be utilized to their limits. Possible conceptual frameworks below the surface will remain imperceptible, and the archive will not go beyond a flattened/shallow list of objects on a computer screen. That is why one should always acknowledge the critical impact of the archival order or disorder on knowledge production and information design.

Once the catalog work is complete, the Selahattin Yazıcı Archive will take its place in the digital library of Salt Research. The first open web address

Architectural Model in Türkiye as a Tool for Thinking and Visualization exhibition, Studio-X Istanbul, 2017
Photograph → Sahir Uğur Eren

of the archive is the "Architectural Model in Türkiye" tab in the "Photographic Selections" section under the "Architecture and Design" category. At this point, it would be noteworthy to underline that the archive will start its digital life as a "neighbor" to the Yusuf Z. Ergüleç Photography Selection, to whom Selahattin Yazıcı refers as "master." The archives will surely "get along well" and offer research materials to comparatively discuss the history of architectural model in Türkiye. I wonder if there are photos of the models built by Selahattin Yazıcı in the archives of Kayıhan Türköz and Gültekin Çizgen, another digital archive located on an "upper street" on Salt Research's site. There is no doubt that traces of Selahattin Yazıcı will be found in the drawings, documents, and reports in the archives of Altuğ-Behruz Çinici, Cengiz Bektaş, Doğan Tekeli-Sami Sisa, and other architecture firms at the "Architecture stop" in the same website. What if we collide the archives of Bediz-Azmi Koz and Yazıcı, both from Ankara, under the category of "Design," would it offer hints of an unexpected or invisible relationship? These and many other questions are vital to the researcher entering the archive and will be indispensable for the authenticity of the knowledge produced. After all, what activates the meaning in the image from the digital archive, as in any archive, is the researchers' effort to look, see and discover.

NOTES

1 → The term message is derived from the meaning used by Marshall McLuhan. See: Marshall McLuhan, "The Medium is the Message" in *The Medium is the Massage*, Marshall McLuhan, Quentin Fiore, Jerome Agel (New York: Bantam Books, 1967); this article was reprinted in The New Media Reader, published in 2003 (Cambridge, MA: MIT Press, 2003), 203-209.

2 → The term "thickness" here is inspired from the sociologist Clifford Geertz's concept of "thick description;" referring to a multi-layered and multi-directional reading potential. See: Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture" in *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973), 3-30.

3 → For the term "archive fever" as it is used here, see: Jacques Derrida, *Archive Fever: A Freudian Impression*, transl. Eric Prenowitz (University of Chicago Press, 1996).

4 → Paul Ricoeur, *Memory, History, Forgetting*, transl. Kathleen Blamey, David Pellauer (University of Chicago Press, 2004), 169.

5 → Michael P. Steinberg, "The law of the good neighbor," *Common Knowledge*, 18/1, 2012, 128-133.

6 → For the Warburg Institute, Photographic Collection, see: "The Photographic Collection," warburg.sas.ac.uk/library-collections/photographic-collection.

7 → David Weinberger, *Everything is Miscellaneous: The Power of the New Digital Disorder* (second edition, Holt Paperbacks, 2008).

8 → Steinberg, "The law of the good neighbor," 128.

MODEL IN ARCHITECTURAL PRODUCTION AND ARCHIVE

INTERVIEW

Meriç Öner — Pelin Derviş

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Pelin Derviş [PD]

There are two fundamental reasons for doing this interview, so if we start by making a note of those, we can also lay out our envisaged trajectory.

First of all, your institutional hat is linked to Salt. Within the context of the research, "The Architectural Model in Türkiye," we have done some work on two archives with Salt Research. The two photo albums of Yusuf Z. Ergüleç comprising of the photographs of his models are currently accessible on Salt Research; in a while, the archive of Selahattin Yazıcı, consisting of thousands of model photographs, will also open. The process of incorporating these two archives to the Salt Research, Architecture and Design Archive had started with a training support on the methods of creating archives. These works enabled me, from my perspective, to look at the Salt Research, Architecture and Design Archive once again, this time with the model in its focus. For me, anyhow, the starting point of the model research was marked by the Hayati Tabanlıoğlu Archive, which became a part of the Salt Research archive, and the studies I did in parallel with it. These are the works that became the source of my familiarization with Yusuf Z. Ergüleç and also my increasing curiosity about him; my interest in the architectural model and photography dates back to that period and is due to that archive in particular. Keeping a record of the model—as in the case of Salt whereby a three-dimensional work is expressed in only two dimensions, or in other words, even if the model may not be there in physical terms—as part of architectural production makes it an important resource for a researcher.

On this note, it would be good to hear your comment; what is the place of the model in the archive from your perspective, or based on the assents of the institution that you represent? I assume that you would like to respond to this without divorcing the answer from the general understanding and principles of the institution on the archive; is that the case, or are there any divergences, or has this research project opened another channel?

The second fundamental reason for this interview is related to your past and a common ground we shared in that past. We will go to the end of the 1990s and the beginning of 2000s. I was still practicing architecture in my own office (Atmosphere Planning and Design Office), and we were carrying out a number of projects in partnership with Atilla Yücel (Architecture Research Studio, MArS) in the same period. One of the projects was based in Cappadocia. You were building a challenging model for that project. The reason why I am opening

the subject this time is to hear from you, as someone who was engaged in architectural practice, about the place of the model in architectural production, and to try to see the points at which the archive and the practice may diverge.

Meriç Öner

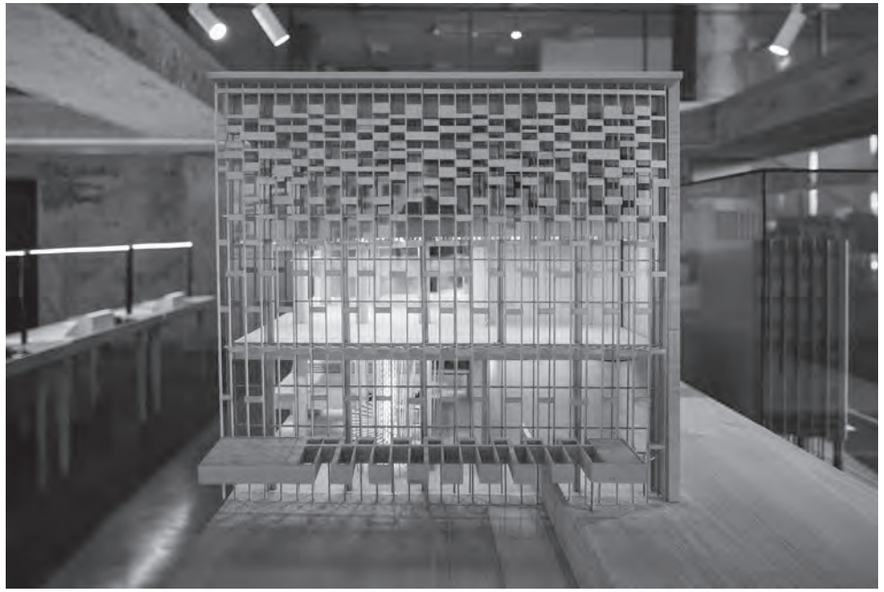
Meriç Öner [MÖ]

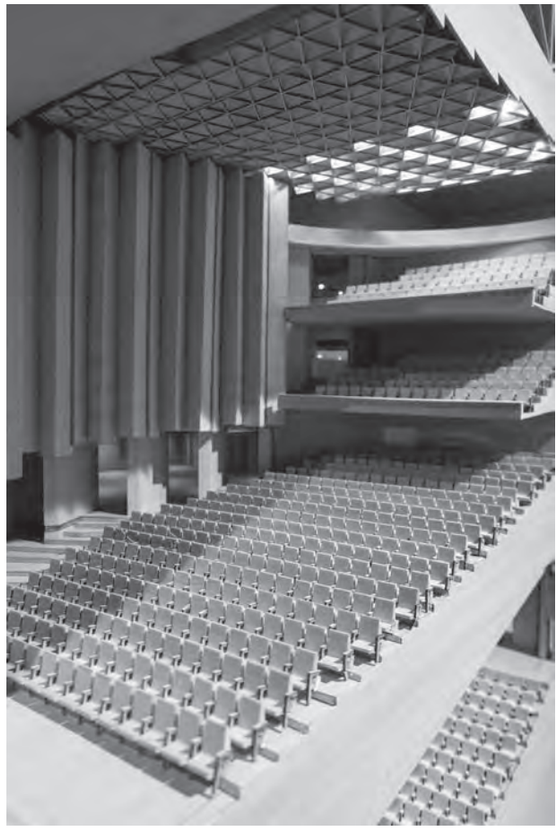
First of all, a confession is required: the model entered the agenda of the Salt Research, Architecture and Design Archive due to this research we have been doing in partnership, thanks to you; it was not in the focus, actually. In fact, it is necessary to mention the actual intention that took shape well before Salt was open, right at the beginning when Gökhan Karakuş and you were on board: The second half of the 20th century, in particular, is prone to slipping out of our hands; for it belongs to the recent past, there is a chance that it might not be claimed. Since there are no other institutions that have taken shape similar to Salt, there is an accumulation that remains unclaimed. Therefore, with the right guidance of the team that started to create the archive and pondered upon what it should be about, the architects of the period were determined as a priority. So we are talking about the legacy of a highly familiar group of people from the 1950s—it is difficult to call them offices since everything was defined on the basis of individuals—as part of Türkiye's history of architectural production. Whenever we chat amongst ourselves on what else we might have added to the existing archive over time, I always give the example of Erkal Güngören; it can be direct production, the phases of design, or materials collected, accumulated and formed by Erkal Güngören due to educational purposes. Or, maybe the opportunity to access architects other than those who first come to our mind—because they had the fortune to build public structures—and to create a legacy that can remind us of the diversity of the environment we live in... Regarding this, I think we are in a pretty backward state. When we talked about this as a team, we concluded that it was necessary to take one step back and question—hoping that this does not appear as a fashionable term of the day—where the labor of female architects is, or take a further step back and ask where the labor of architects of different origins, or of those who are influential in different cities are. That is, we need to find our methods of coming into contact with these issues. And, as different from some of the archives we work on at Salt, archives of architecture tend to be very high in volume, that is highly repetitive. One solution could be elimination but the questions still remain: Is there a need to keep documents down to such a detail that re-building a structure can become possible? In Türkiye, sometimes, there is a feeling like it is necessary to do so. Consequently, there is a system that works in its own rhythm, makes all these documents accessible in their most decent forms, and finds a balance based on its capacity although the demand from the outside requires it to speed up. In all of this, the model, its archive, its photograph was never really a particular subject, or it never became a subject in the absence of a question raised from the outside, but of course the model itself was a topic on its own. In fact, you know this as someone who took part in this discussion and witnessed it during the foundation years. We take all those documents as forms of knowledge. Let us refer to architectural drawings as those that are drawn and not written. We try to look in different ways so that we can understand the technology, the technique, the possibilities and the material with the right content—noted down in the right way—and also to make them useful in diverse areas by, maybe, starting from the typography. For this reason, we do not present things that are locked away, or hidden in rooms, we offer them in a digital medium. This has got something to do with the possibilities. It is a relatively edgier decision than protecting a certain object, or acting as its caretaker. The other is a very common, familiar situation and perhaps a situation that has been established by the institutions of the 19th and 20th century. And of course, it almost involves a desire; the ability to touch that object and those documents, and also feeling the model itself at hand, whenever you want it. We do not have such possibilities at Salt, was it necessary though? We are talking about an institution without a collection of its own. We are not trying to take hold of and guard people's works at a place that centers itself around arts research from the 20th century, particularly the post 1950s. Although the models are not all equivalent in terms of same status, they define a medium as described through their necessity to be protected and taken care of. Rather than a deficiency, this is based on the accumulation of knowledge, its quick access to others, and transformation into a new kind of knowledge through its interpretation while engaging with something in the 21st century. The model does not have a place in the mediation of that, really, and it never will.

PD Very understandable. In the study of material culture, there is no point in raising a question, or making a demand in order for an institution to claim the ownership of a model, or take a responsibility in its conservation while the institution channels its energy towards establishing a structure that will enable the interpretation of the archive, and not towards the creation of an object based collection. Also, there are significant distinctions between the outlooks and especially the environment of the entirety of 19th and 20th centuries, and today, not to mention the possibilities of interpreting these distinctions in different ways in the present times; to say the least, the conditions for "access" are at a completely different place today. This is a very precious form of power, which comes with its own set of doubts.

MÖ This needs to be remembered all the time; after all, my intention—at least—is not to keep some drawings of some buildings at hand. This accumulation with respect to the buildings is not valuable because

The cross-section model of the Atatürk Cultural Center at the exhibition, *Architectural Model in Türkiye as a Tool for Thinking and Visualization*; the model was built in 2012 by Atölye K for the exhibition *The Performance of Modernity: Atatürk Kültür Merkezi, 1946-1977* at Salt Galata.
Photograph → Sahir Uğur Eren





they—are in the form of drawings, or these drawings are not valuable on their own because they belong to a certain architect; they are valuable because they could not be realized within their own medium, or sometimes they are valuable as forms of knowledge since they were once built but no longer exist. Maybe they are valuable in the company of three written correspondences because at the end of the day, all of these are useful in deciphering the working and non-working mechanisms, stagnation points, conversations, and rhythms, rituals, habits and environments of exchange within the particular periods of a society. The biggest benefit of my education in architecture was that it made me realize how my prior knowledge in such disciplines as geography and history—which I considered as unnecessary and memorized information—was useful in my understanding and perception of the world. Thus, what is of value is not what a certain document narrates on its own but more importantly how it establishes settings, enables lives, or if it is a public building, how it takes shape and what it suggests with respect to the present times.

When it comes to the model photographs, we do not have the models themselves but at least we are able to claim them through their photographs at Salt Research. It is right at this point that someone called a "model producer" comes to the scene. Since I know that you are most curious about the contribution of these people with their roles and lives, I guess that is how your interest started to develop because, more than the presence of that model as an object, what completes all these stories is the production of the model; its production at different stages and due to various reasons and intentions, and the attention paid by some people in a meticulous fashion to document the process. If you log on to Salt Research at the moment, you will see that the archives are titled in the names of certain individuals. The only exemption would have been Doğan Tekeli and Sami Sisa, yet since they worked under a different company name they are mentioned with their own names. Of course, we know that many people contributed to these projects; we also know that we could not always track them in the records. When the opportunity emerges—such as the ACC project that you worked together with Gökhan Karakuş [the exhibition, *The Performance of Modernity: Atatürk Kültür Merkezi, 1946-1977*, 21 September 2012 – 6 January 2013, Salt Galata]—we know that the layers can unfold if you work hard on it. Above all, the model offers another layer in the understanding of that environment and the examples you give in the book do not come from a completely different world; they mention actors that are incredibly intertwined.

Aside from this, if I were to look at the archive from the perspective of an archive user, it is highly valuable that the data coming in will be a layer provided by Salt. Its availability represents the tendencies of the period for the person who is tinkering with it. It might represent the scale, the material, or a different kind of a quest—in fact,

in our previous meeting, we talked about how abstraction in a model seems like a necessity; still, anyone who is cheek by jowl with architecture can tell whether that column is wooden, or not. I mentioned at another point as well, this was one of the most important lessons I learnt in two-three sentences; Ferhan Yürekli had drawn my attention to buildings whose wood-framed windows were removed to be replaced with aluminum joinery. Being a student in architecture, I could consider it as a crime in rote fashion, however that experience helped me understand how the disappearance of channels in the detailing of wooden sash windows had changed the entire building and what all of that meant. This has got nothing to do with the conservative insistence on using reinforced concrete, or wood as a material; I am lucky that I was in my second year when I managed to perceive the difference between a 50 cm. square column and a 20 cm. wooden column. In my view, this is what finds expression in an accurate and quality model. A repository of knowledge on how to construct a building. When the photograph of a building and the photograph of a model are compared as documents, they are useful in explaining that production is a process, and that serious amount of time is devoted, not just to represent but to test what might actually happen in various stages leading up to the realization of a project. In the given respects, they are objects that can be easily comprehended from a short distance not only by the professionals of the discipline, but also by everyone. Besides, they are able to narrate the practice of another office, or another individual in terms of content; this time, it may become possible to pursue buildings, architects and areas departing from the models.

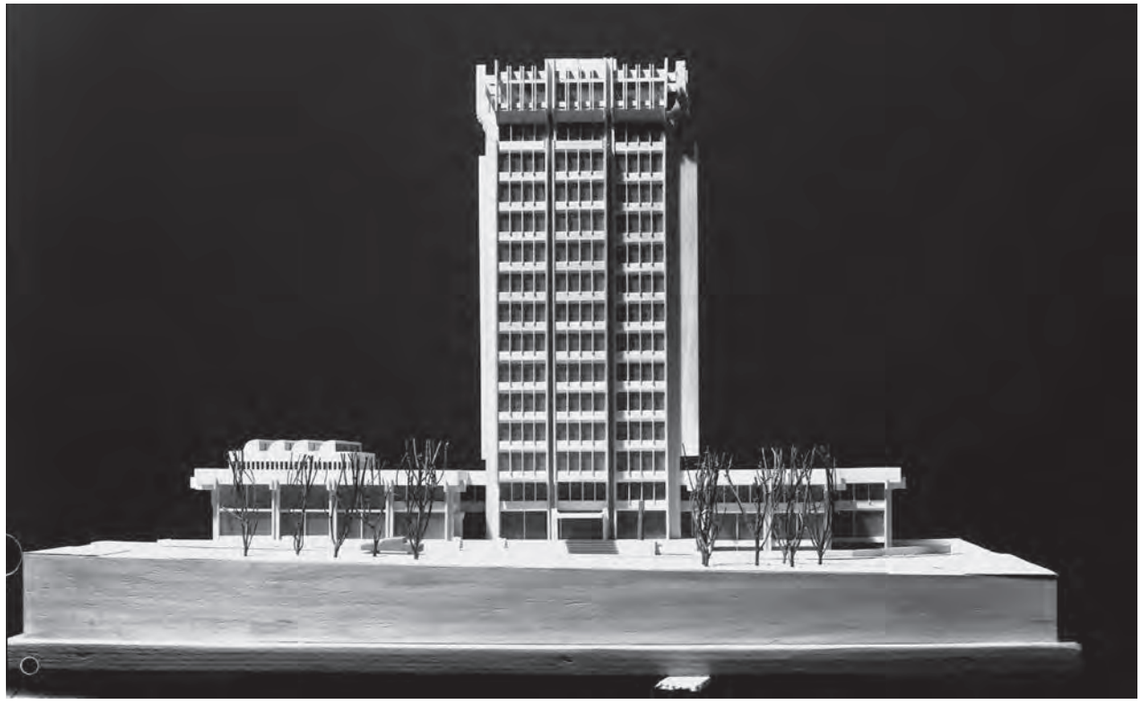
PD As you speak, I recall The Council of State building in Ankara and its model. When we look at the building photographs of those thin, reinforced concrete precast pillars that appear next to the windows, we notice that they were applied perhaps twice as thick as they should have been. The eyesight of İlhan Adal, who built the model, must have gone impaired by at least one degree because it is a serious business to make those pillars as thin as they were designed. Leaving aside the act of making, the expression of these through the model is different from that of drawings, conveyed with relatively faint graphic expressions; in fact, the model might develop a far more powerful language. When I came across people who said, "I find that the pillars of this building are very chunky," a number of times I found myself asking, "Have you ever seen the photographs of its model?" The intention of the architect may not be legible on the final state of the building, but on the model.

MÖ You are quite right in saying that it is a document that lays out the intention. This may be the case all over the world but at least in Türkiye, in the phase of realizing something, there are many issues half of which are tried to be overcome with the tenacity of the architect, and the other half gets stuck at some point. This is what I mean by the value of correspondences. In the METU correspondences of Behruz Çinici, we can observe the kind of character and struggle it requires for an architect to finalize a building exactly in the way that s/he desires. This makes one feel a different sort of respect for the building. It is so valuable to be able to go back and have a look at the model as one of the objects that help lay out the intention, especially in the case of such refined work of critical importance.

PD Let me tell briefly. As it can be observed in the initial working models of the Directorate of Highways, designed by Mehmet Konuralp, the two blocks are not in the same height like the way in which it was built; one of them is shorter. That was the model that we exhibited. For example, there is a difference between the way we observe the impact of the mass on the model and in the drawing. At the end of the day, even if we may be looking at the photograph of a model, which is a two-dimensional medium, what we perceive is significantly different from that of an orthogonal drawing.

MÖ Consequently, even when it turns into a two-dimensional form, it does not lose from its shadow; it can express itself in a much better way as a mass. There is a need to compare this with the super fast, or highly processed world of visualization in the current times because

The model of the Council of State Building in Ankara (architects Doğan Tekeli – Sami Sisa) built by İlhan Adal in 1967
Source → Salt Research, Doğan Tekeli-Sami Sisa Archive



Photomontage reflecting the view of Yapı Kredi Bank Membership Solidarity and Retirement Fund Foundation Apartment Building on Valikonağı Avenue (Nişantaşı, Istanbul)
Source → Selçuk Batur, Doğan Tekeli, Sami Sisa, "Yapı Kredi Bankası Mensupları Yardım ve Emekli Sandığı Vakfı Apartmanı," *Arkitekt*, 371, 1978, 86.

Photomontage reflecting the view of Pamukbank Headquarters on İstiklal Avenue (Galatasaray, Istanbul)
Source → Salt Research, Doğan Tekeli-Sami Sisa Archive

it does not matter whether it is too realistic, or abstract, but the volumetric quality of the model is different from that of a digitally produced version of it when translated into photography.

Moving on to your other question: In order to build the most accurate model, there is a need to be at a point where the entire building can be constructed. Thus a well-built model should possess almost the same structural qualities of the constructed building. The ability of some buildings from the past to express themselves better in their model photographs comes, again, from this attention to detail. You deconstruct a building through its drawings; that knowledge is in the model. The moment you start to build in three-dimensions, the questions that you answer in simple terms and pass start to change, or multiply. At least, questions with respect to the structure require clearer answers.

PD We will try to grasp this point in the next stage of the work, hopefully, when we start looking at today. Regarding this phase, we made an effort to understand a similar matter in the research undertaken by Ufuk Demirgüç on the journal *Mimar/Arkitekt*: We tried to analyze and raise fundamental questions with respect to what we can learn from the perspective drawings of projects, or their expression in the form of models; the scale and detail of the role these two might have played in education; the sort of change they might have gone through; whether one may have replaced the other; the way in which relationships were established—or, not—with the context as they were covered in the journal, published between 1931 and 1980. Yet, since the research begged for further deepening, it could not make it to the publication process of the book. Even if it did, another period, which we need to consider as important—that is, the years between 1980 and 2000—would have been left out. My intention of digging further into this work in a time span that reaches up to the current times, and treat it as one of the main research pillars of the next book remains. Maybe then—when the subject is handled in a deeper manner, including the renders—we can have the opportunity to make new readings.

MÖ These are not topics that I am very familiar with; at least, this is what I follow: I know from experience that building a model requires one to resolve everything. While building an image, on the other hand, you do not have to resolve everything. You may evade things to a certain degree in drawings and renders. Of course, you can make the drawings and visualizations in a way to respond to these critical questions. I cannot deny that.

PD Still there is a need for a comprehensive data entry in order to make a good three-dimensional drawing. Maybe, like the renders of today, it was possible to carry on without fully resolving the structure in a perspective drawing at the beginning of the 1900s; the path to progress by taking the short-cut, or evading things is still open in both cases. However, a detailed three-dimensional drawing and a good model requires sobriety. I do not know, I am saying all of this based on assumptions and I can see that you are pointing at a good point of investigation and discussion.

MÖ Yes, what I experienced with the model may also be valid for a good "render." I am telling you this with my impressions from when I was a student; it tended more towards a collage.

PD Of course, that tendency might still be persistent. Also, depending on the stage of the project, it may be presenting opportunities for a collage-like work.

MÖ A rare example that is close to what you just described in the research process is the working model. These are models that are not likely to be handed out to a model builder. I remember their presence at the offices of Bektaş and Çinici. Especially at Çinici's, they made the impression that the models were built in the office. That is, there is a distinction between the model that will help comprehend and the model that will represent.

PD It can be frequently observed that, just like the way working models are often produced in the office and presentation models are often produced by professional model makers, renders that are believed to express the intra-office communication and the projects are produced in the office and renders that respond to different kinds of demands are produced outside the office. In short, works that are handled inside the office and taken out of the office are picked on the basis of who they are going to be offered to and for what reason.

I would like to make a note here. The working model of Yapı Kredi Bank Membership Solidarity and Retirement Fund Foundation Apartment Building (Istanbul), designed by Tekeli-Sisa, was produced in the office; we can see this model in the Salt Research, Doğan Tekeli – Sami Sisa Archive. We learn from Doğan Tekeli's accounts that working models were produced in the office and presentation targeted models were requested from professionals. Except for one: Upon their visit to Kevin Roche's office at the end of the 1960s, the rather professional looking working models they encounter sway their minds and they decide to try this when they get back home; yet, contrary to doing it in the office like the way Roche does, they work with a professional model maker. Their first trial is the working model of the Pamukbank Headquarters building in Galatasaray (İlhan Adal, 1967); however, this ends up being their first and last trial because the payments they received on the basis of project services was not

The model of Yapı Kredi Bank Membership Solidarity and Retirement Fund Foundation Apartment Building (Valikonağı Avenue, Nişantaşı, Istanbul), built in the Tekeli-Sisa office for an invited competition (architects Doğan Tekeli – Sami Sisa)
Source → Salt Research, Doğan Tekeli-Sami Sisa Archive

sufficient enough to afford the expenses of a production as such. Another point I would like to note is that, the people in the office could take on different roles. For example, in the practice of Tekeli-Sisa we can observe that Doğan Tekeli was in the forefront when it came to producing drawings and texts and Sami Sisa was in the forefront when it came to perspective drawing while the rest of the employees were responsible from the working models.

Shall we move on to you now?

MÖ Building models was a way of doing a summer internship. That is also how I met you.

PD When was that?

MÖ The summer of 1999.

PD Was that the summer of the second year for you?

MÖ Yes, during the transition from the second to the third year, since I was a little curious and the education offered at the time served my curiosity. Building models was part of the studio classes between 1997 and 1999 at Istanbul Technical University. During a summer internship, when I was working at Atilla Yücel's office and there was a partnership between architects Cem Yücel and Selda Baltacı, Cem trained me in building models.

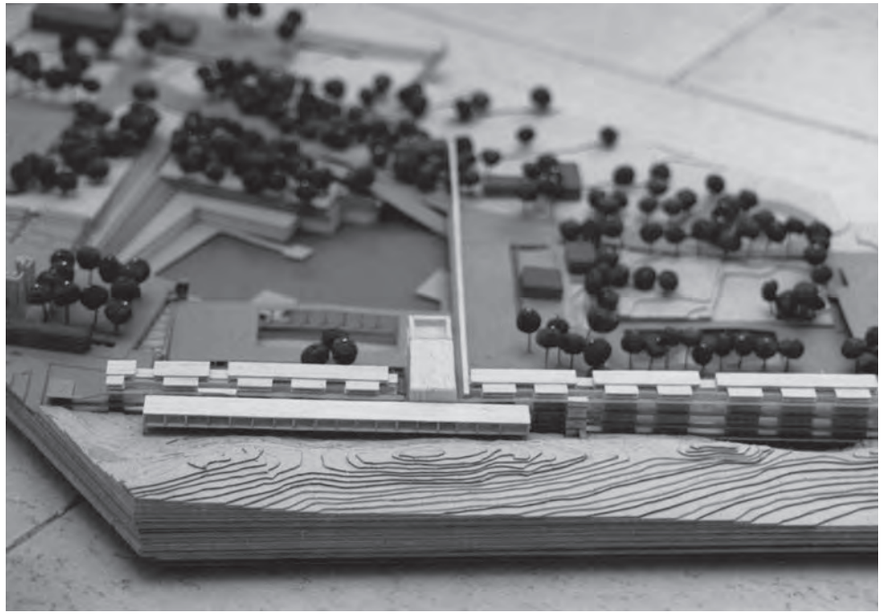
PD Cem, as well, used to be good at building models.

MÖ Teaching the model as a tool is probably a critical matter. All that knowledge on the basic materials and cutting techniques. I worked for almost two months. I learnt so much about so many materials within the context of that project. It was based in Cappadocia. Thanks to the model, I understood what topography means. I think the scale was 1/1000. So, it could encompass a significantly large area. I worked with Forex, which I did not anything about and messed up my hands.

PD Who suggested Forex to you?

MÖ Cem Yücel. I was drawing dozens of lines on a white Forex with the use of a yellow carbon paper and cutting through the traces with X-Acto. It was easy to cut but because the lines were so many—I do not remember exactly but the dimensions could be 100×60 cm—it was an intense piece of work. Unfortunately, still, it was not the right material since it swelled up quite extremely in a few years and turned into garbage.

First model (1/500) of the Ürgüp, Çimenli Tourism Facility project in Cappadocia (architects Atilla Yücel, MArS-Architects – Pelin Derviş, Atmosphere Planning and Design Office in partnership, 1999-2000) was built by Onur Bilgin and Pelin Derviş (Atmosphere) to understand the relationship between the project and the topography
Photograph → Cem Yücel

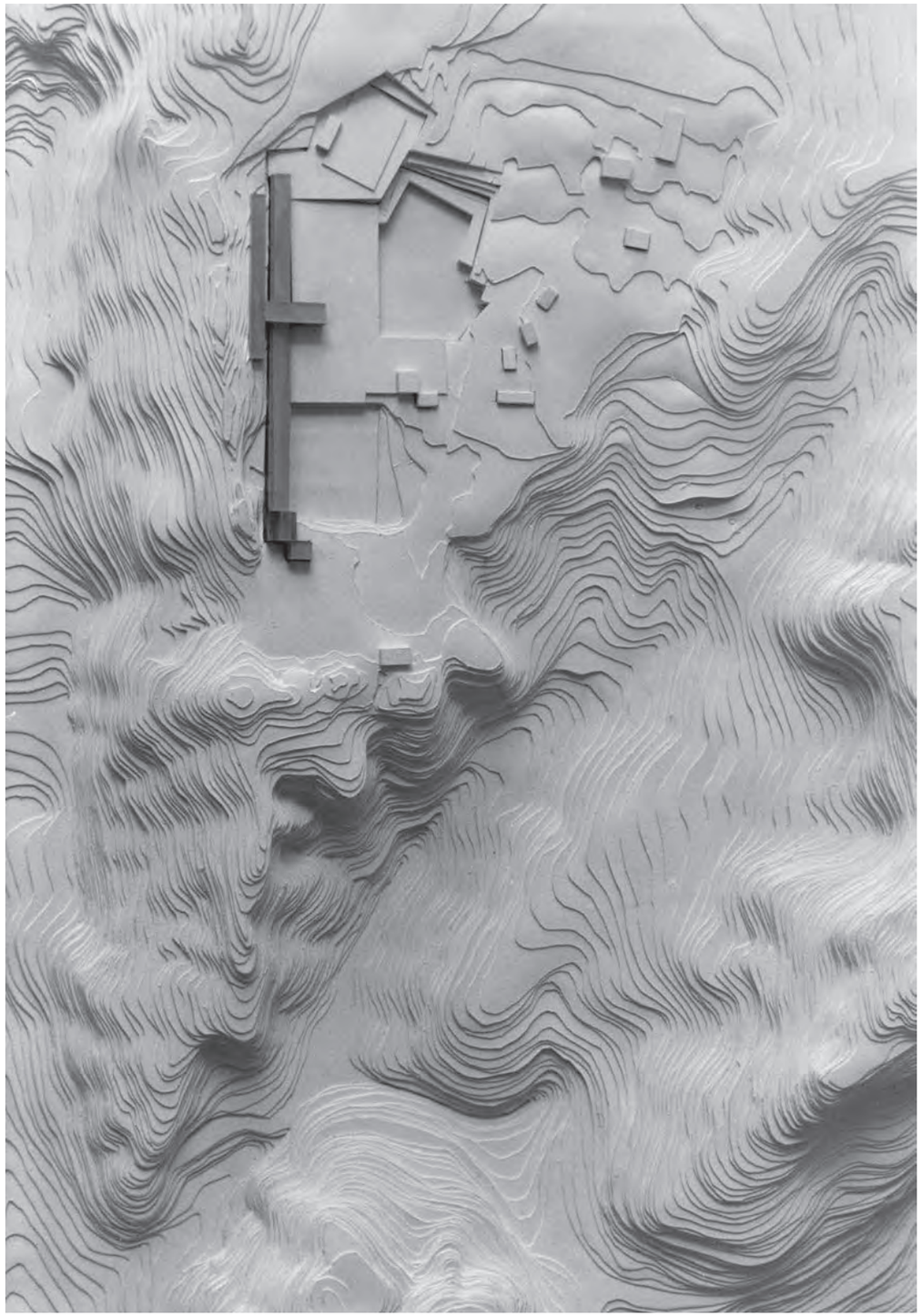


OPPOSITE
Model of the Ürgüp, Çimenli Tourism Facility project (1/1000), built by Meriç Öner; the model was built to present the perception of the project proposal at the urban scale to the time's Conservation Council; this was the second model built for the project
Photograph → Oğuz Meriç

PD It actually started to act up in a pretty short while.

MÖ Yes. I guess this is what happened; there was a need for 2 millimeters' thick material, it was going to be very difficult to cut it on a cardboard. Therefore, I think it was a choice based on practicality. We should ask Cem. Either the model previously maintained itself better since the material was applied on smaller scales, or they had never used it before. Later, you entered the competition of the TESKOMB building with Atilla Yücel. The project was a tool for me to refer to the deconstruction of the knowledge of a building out of its drawings and the reconstruction of it through the model. At the time, we had worked on a model made out of balsa wood. I really cut out all the pieces in line with the definition of what they should be by looking at the drawings for three days and then the next day I put them together. I was relieved when everything came together nicely. I had made your sun-breakers by dividing 1-mm. sticks of balsa wood into four, I remember. In fact, I had called in Nil Deniz to get her help in that part. Ha ha! I do not know whether they would match the profiles of the Council of State.

PD I think they do, in terms of numbers too; in fact, it should be more than that. I will say something at the expense of causing a distraction; even if I may not have cried when I first saw the Cappadocia model as a whole, I definitely got teary eyed. It looked so, so beautiful! Its photos turned out pretty handsome too.



MÖ At least those have remained.

PD What makes me upset is that we did not photograph the Cappadocia model together with you. At the time you were joking around, saying, "I am going to file a complaint, you are using child labor;" although you were not a child, you were at a very young age. We should have also taken a picture of you with the model you built for the TESKOMB competition.

MÖ Did you receive the honorary mention?

PD Special mention, it was a category that was not previously defined. The model attracted a lot of attention in the exhibition. It was an exceedingly refined, solid model.

MÖ That was so exciting for me. I had finished the model by gluing and cutting the forms I printed from the printer onto the balsa wood—at a time when I had to go out of town due to an occasion—in four days. The floors were not at the same level throughout the floor, there was a change at a certain area. With all these calculations in mind, it was a model that came together in a precise manner. Later, on the contrary, I built models where I made a number of scale errors but this one had come together in one go. Aside from this, I did a master's degree at Istanbul Bilgi University between 2006-2007. I did my best to incorporate the model into my works in this period as well. When I was working with you at Atmosphere after I finished school, we did build some models as long as certain projects allowed for it.

The model of the project Central Union of Turkish Tradesmen and Craftsmen Credit and Warranty Cooperatives Union Building (Ankara) built by Meriç Öner in 2000 in preparation for a competition (architects Atilla Yücel – Pelin Derviş)
Photograph → Oğuz Meriç

PD There is also the Adıyaman project that we worked on later. Our problem back then was that we did not want to see the burn marks of the laser, or else, we wanted to see them only to a certain extent.

MÖ It was, again, a model made in balsa wood but cut in laser and put together by hand. We were probably one of the first offices that used laser on models, this was back in 2001-2002. It is true, at the time we tried to make the drawings based on our calculations of how many millimeters the tool would take away from the material in the burning process. We built it at a laser cutting service in Perpa, arranged by Oğuz Meriç. It was not something that could be accessed easily. We worked by cutting some of the façades with that technique, and the others by using our hands.

PD I remember attaching a great deal of importance to this issue; we were working on an inn. I am going to say this in quotes but if no attention was paid, a horrific thing in a "rustic appearance" could have come out of it.

MÖ Very true. To what degree should we burn, to what extent it will be visible, these were all issues to consider; in fact, I think aside from the necessity of doing part of the cutting there, the biggest challenge was to do some of the drawings by hand. Later, Ahmet İğdirligil once taught me how to make domes by using balsa wood, again. That is how I learnt it, in order to build domes when I was working with them in Bodrum for a competition project.

Yet, every time, I mean even after I started working at Atmosphere, for example on the restoration project of the Historic Tuzhanı Building, although it would be easier for me to use certain materials, I would do my research on the most fitting material for that specific situation, give it a try, notice the contribution of the material to the sturdiness of the structure, and build it in excitement. In real life, I never produced things—I mean three-dimensional objects, leaving aside the limited language of an exhibition, or a presentation—but the model was a good environment for exploring the material. The model made me very happy as a tool for touching, feeling, and thinking of dimensions, scales and measurements in relational terms. The only project which made me consider myself as the potential model

This interview was conducted on 19 February 2020; transcription: → Yağmur İnceleme.

producer of was the old building of the Ottoman Bank—which you once presented to me as a possibility but was never realized—where we currently study all the archives we talked about.

This possibility was discussed in 2006, when I was still a student at Bilgi, within the context of the currently implemented renovation project of the building. It was the first time that I walked in and out of the rooms at the back. It was the kind of work that made me go both "How on earth could this ever be done?" in anxiety, and also, "Oh, how beautifully would that be done" in excitement. In the end, I think no one did it, is that right?

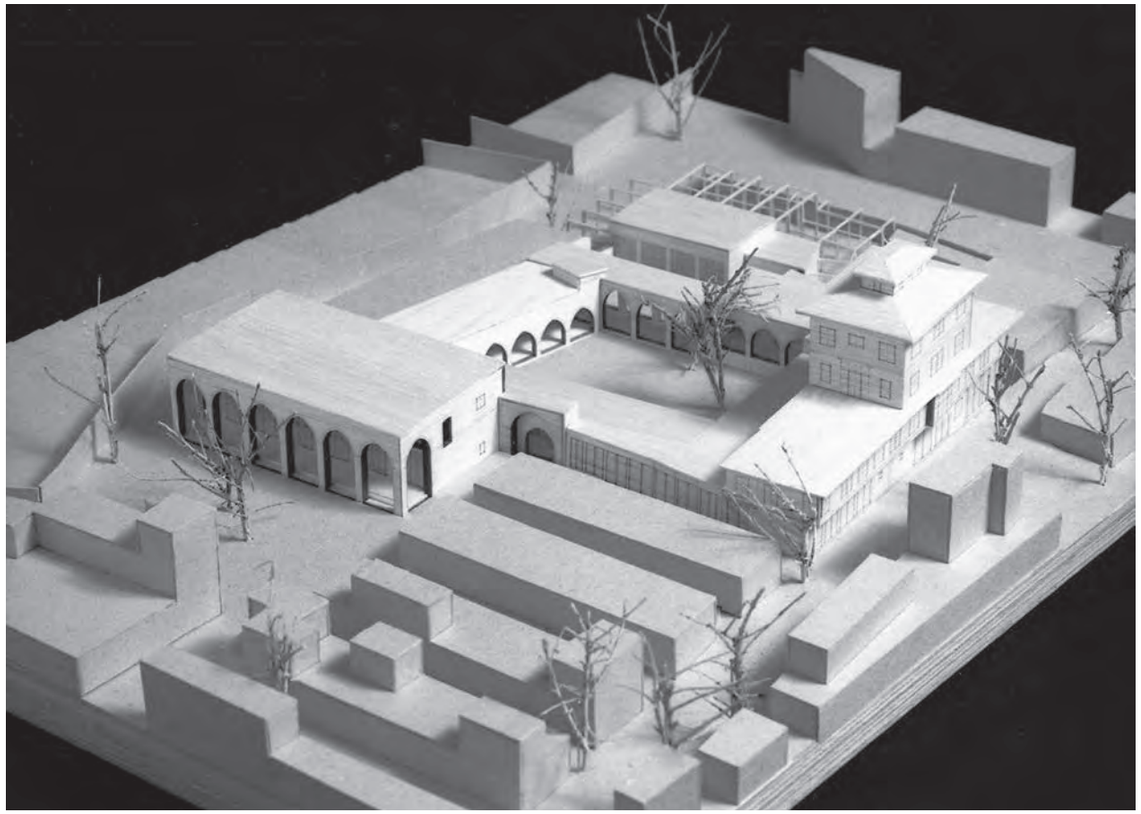
PD No, it was not done.

MÖ When you raised the subject of the model book, I just remembered, like, "Ah, true, we were going to build a model of this place, there was once a possibility."

PD It can still be done Meriç.

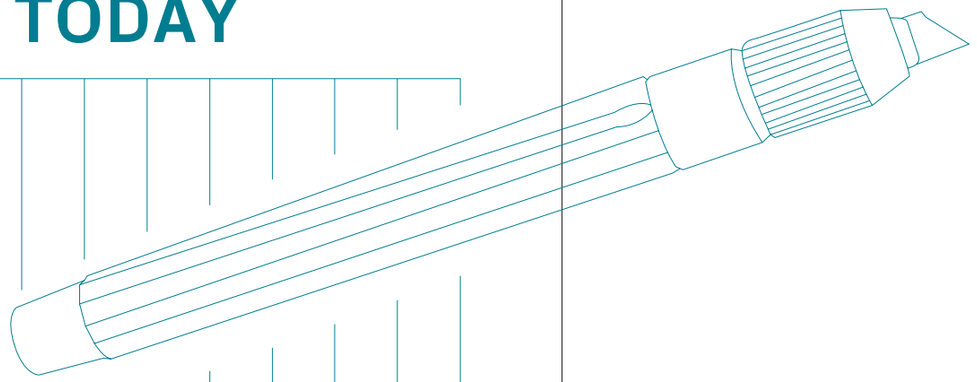
MÖ Ha ha! Yes, with Emirhan Altuner from Salt... There is a team who has it in the heart. One day, if we can ever make the time, we will probably do it.

PD And I am sure it will be done beautifully! Thank you very much.



Model built by Meriç Öner for the Adıyaman, Historic Tuzhanı Building– Former Hotel Building and Annex Buildings for the restoration and new use project with tourism purposes (architects Atilla Yücel, MArS-Architects – Pelin Derviş, Atmosphere Planning and Design Office, 2000-2004)
Photograph → Oğuz Meriç

ARCHITECTURAL PRACTICE AND MODEL IN THE LIGHT OF QUESTIONS ON TODAY



INTERVIEW

Selva Gürdoğan, Gregers Tang Thomsen — Pelin Derviş

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Pelin Derviş [PD]

I wanted to have this conversation with you for a number of reasons. First of all, I would like to talk to you about the exhibition at Studio-X Istanbul. For me the exhibition was an excuse to initiate the research. Selva, I remember the day I asked, "Shall we do an exhibition of this sort?" and as always you said, "Yes, go ahead and do it." I know that this positive response was in the spirit of fulfilling the job description coming from Mark Wigley who initiated the Studio-Xs but I think you had other reasons as well, such as your interest in archives. In an interview that was published in *Arredamento Mimarlık* magazine following the opening of the exhibition (March 2018), you and I had talked about the importance of 'living archives', for example. I would like to ask you as the former director of currently closed Studio-X, what was the intention behind your desire to launch the exhibition?

I am also curious about your personal experiences regarding model making as architects and the founders of Superpool. How was your relationship with models as students of architecture—or maybe in earlier times? I am especially curious about you, Gregers. I will never forget this: You were one of the four, or five people who were carrying the large-scale and heavy ACC model; you had a sincere, radiant smile on your face. Seeing you that way had made me happy, too. I am curious about the importance of model making to you, and where you position model making in the design process.

Lastly, today we are here together due to our friend Kerem Piker's criticism, "Why are our models not included in this exhibition?" With this question, where he asked, "Why are you not interested in our productions, challenges and realities?" he was pointing at his own generation of architects. The exhibition at Studio-X focused more on the 20th century than the current times. It is obvious why I prioritized this period; it is because we are losing it. For instance, we had the model of the Council of State building in Ankara at the exhibition; the building was demolished a year before the exhibition. During the exhibition, the Atatürk Cultural Center was still standing, then it got demolished and now the new version is under construction. We are losing the people, too; Şevki Pekin and Mustafa Aslaner, whose models were part of the exhibition, are no longer with us. So, there is a certain urgency in recording whatever we have at hand from the 20th century. On the other hand, we do have another important issue today, regarding the speed of things. We attach too much importance to digital technologies and our communication through social media, and

we share the things that we do and think, and by doing so, we assume that we are recording things; however, I am not too sure about that. If we do not start keeping things on record today, in the future it might seem as though nothing was done in the current times. Things that were done can be lost. Another problem of the younger generation is that although they produce so many projects, only a few of them get realized. In short, 21st century is waiting to be handled, too, with its own characteristics. I would like to start discussing it with you.

Selva Gürdoğan

Selva Gürdoğan [SG] We had just completed the first phase of "Design Chronology Turkey | Draft."[1] We were trying to build momentum so that we could continue with the research. We had named the work 'draft' precisely because we wanted to carry on with the research in the aftermath of the biennial. Our intention was to create a sustainable platform that could maintain the continuity of design history research; I am sure one day we are going to create such a platform. The dream for a design history institute with its own budget and space in Istanbul is still there because it is not fulfilled yet. So, at the time when we started discussing this exhibition, every step that brought us closer to this dream was important to me, and it still is. Even though Studio-X is no longer here, and we need to invent a new institution, all these steps support that dream.

So when you wanted to work on this project, it was both important and natural to continue working together and supporting you as much as we could—like the architectural photography conversations organized and recorded together at the time of the model exhibition.[2]

At the same time, the Design Chronology research, which we as the core team only knew about to a limited extent, had started from too broad a point that we could not, and would not be able to fully master. Our aim, anyway, was to facilitate a comprehensive conversation on design history that could include many researchers.

On the other hand, the work you wanted to start with the exhibition, *Architectural Model in Türkiye*, was a territory where you felt confident in. That was another important reason for supporting the project because our support would help a study that had already started go deeper.

PD Thank you for encouraging this work.

SG It was not a very substantial support though—we did not have much money. Our possibilities were just enough to help you start and grant visibility to an idea; now it is wonderful that you are making the book.

At the same time, it was impossible not to fall in love with the tools that you showed that were used in model making workshops. I am not a good model maker myself even though I enjoy making models, but I am always a bit too unprecise—nothing comes together as

Superpool, 2020

ABOVE
Photograph → Pelin Derviş

BELOW
Photograph → Selva Gürdoğan

neatly as it should. For me, model making is the closest moment of design to playtime. I love focusing on what I am doing with my hands and trying to understand what it wants to become.

PD I would like to talk about the place of model making in your practice as well but let us start with your education and then maybe other experiences before establishing Superpool.

SG Yes, you did ask earlier as well, "Was there a model that you made in your childhood?" I had tried building a plane model. I was left with its unfinished relic for a few summer vacations, but it was never finished. When I started studying at ITU, model making did not mean much to me. Rather, I remember it was when I was studying architecture at SCI-Arc[3] before 2003 that I started to care about building models as a tool for thinking. This was also the time when I started to notice that drawings could be made in order to think rather than represent something. When I started doing my internship at OMA,[4] on

the other hand, all we did was creating ideas with the use of models. Overnight you would have a table filled with models. In the initial phase of a project, it would be the job of four, or five interns, or young architects to try to figure how the project was going to take shape. Taking the models and figuring out what plans they would have and making the drawings was another thing that I did quite frequently.

PD What happened to these models later on? Would they be kept, or thrown away?

Gregers Tang Thomsen

Gregers Tang Thomsen [GT] Models would be stored in boxes in the basement. While preparing for the *Content* exhibition in Berlin [2003], a large depot was rented, and everything was unpacked and laid out almost with the rigor of an archeological excavation.

SG I remember the day when I sanded wood for the first time very well. Working with good tools enhances one's joy of making models. At SCI-Arc there was a very good wood workshop, which had very good bandsaws and table saws. It was mandatory to take the workshop class. There was this great instructor who showed how one must sharpen the chisel with love and respect. He used to show the tools he bought from Japan and other places around the world with love, and talk about the importance of taking good care of them. It was impossible not to be in awe of his compassion for his tools. Recently we were at AA's campus in Hooke Park. This campus is two hours away from London, away from everything, comprising of a few workshops in the middle of a forest.

PD Who can use that space?

GT Students. You need to book a place ahead of time because the entire year's schedule gets filled up very quickly.

SG Someone in charge of the workshops and his/her family also live on the campus; there are also instructors who come and go, or live over there.

GT I would like to go back to the models and their function at OMA. Models would be built in the initial phase of a project and become the very concept itself. Once there was a model that everyone agreed on, people would start working in order to actualize and turn it into a project. The agreed model would be recorded in multiple ways, marked on the bottom, dated and inscribed with the remark, "Do not throw away"; otherwise, one would get into immense trouble. Then, of course, the project would evolve and change but it would always be compared with that initial model.

SG Yes, all the variations would be evaluated with reference to that initial model.

GT And finally the presentation model would be prepared. Throughout the process we would keep designing with the use of models. Earlier we mentioned the concept phase but then in the following phases, for instance while working on the façade, new models would be built. Of course, this was a time when 3D modeling was not quite widespread; our OMA experience was between 2002 and 2006.

PD It might be good to intervene at this point and note that you got together with Selva at the Rotterdam office of OMA in 2002. Then, in 2004, you moved to the New York office for a project of OMA.

GT Yes. Model making used to serve an important purpose in the process. However, even today when consultants from different disciplines—such as a meeting with engineers—come together, models are still one of the most practical and fastest tools of communication. Digital models are usually shared afterwards.

PD Can you also talk about the kind of materials that were used?

GT Foam, cardboard, plexiglass, wood, resin. For concept models anything could be used.

SG Burning was also used as a method.

Preparation of models in the storage of OMA-Rotterdam for the exhibition, *Content*
Photograph → Gregers Tang Thomsen

GT Partly because there was always a challenge for the unconventional.

SG Particularly in that period, there was the challenge to "invent a new form."

GT Of course, the tools and materials you use essentially determine the process; that is why, methods like burning and melting also aimed to challenge the material.

PD A number of times you said, "It is impossible not to be in awe." Do you think the reason behind making models at this intensity has something to do with a passion of this sort?

SG It was also due to the competition, taking place inside—teams of four, or five are competing against each other, building models. Majority of them are small-scale models that can be made fast.

GT Yes, there would be competition both within the team and among the teams. There is no way that you could fall in love with the first model you built because there were so many ideas on the table and as a team you would try to pick the best one as a team. Therefore, none of them could be too valuable. You needed to balance the time, effort and ego put into them.

SG That was the nicest part of working through a lot of alternatives—it is important to see the multiple approaches to a design problem. Then you start talking about ideas, priorities and choices. These were quite brief conversations because people would just evaluate the model that appear in front of them and say, "These three are good."

PD Were you two on the same team?

GT Sometimes.

PD How many teams were there?

SG Ten.

PD And how big was each team?

GT Three to five people, depending on the size and phase of the project.

SG There would be three, or four competitions running at the same time back then; it must be different now. The competition teams used to rival both within themselves and against each other. Of course, not a very obvious competition but people would look through the corner of their eyes to follow what others were doing.

PD What about your education, Gregers?

GT I had a roundabout way to architecture. I was 24 when I started studying architecture. Before that I had worked as a carpenter apprentice and a technical draftsman. I also went to several arts academies to prepare myself for the school of architecture. By the time I started going to school in Aarhus[5] I was already well acquainted with quite a lot of techniques.

SG Yes, Gregers has a beautiful cabinet and two tables made in this early period.

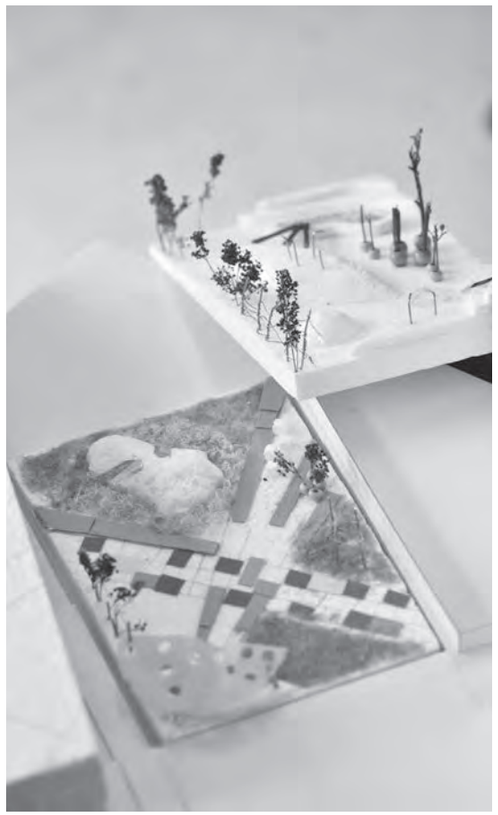
GT I was working at Fritz Hansen as an apprentice, it was an interesting work environment – an enormous factory where more than 1000 chairs were produced every day. Yet, at the same time, they have a reputation as craftsmen. What I attended was an apprenticeship program for them to not lose this reputation. We were not actually part of the production; the existing cycle of production was highly industrialized. However, in order for the company to not lose its know-how, a group of apprentices, including myself, were there to learn the craft from the masters; we had no direct contribution to the company. We were learning how to use state-of-the-arts tools and the oldest tools available at the same time. Then I got accepted to the school of architecture in Aarhus and left before finishing the apprenticeship.

I had made up my mind that I wanted to do architecture; that is why I finished architecture school pretty fast, in five years, without taking any more breaks. As I went into school, I did consider becoming an industrial designer but the school changed the idea of what architecture could be. It was possible to take education in industrial design, landscape design and architecture; in the first three years, the classes were all joint and then you could make your decision. This was well before the Bologna Process; the type of education offered at school was a workshop-led process of five years and individual courses were not too defined. There was no grade system, you would either pass, or fail. It was a great system. Still, I think only half of the students who started school would graduate.

PD Where did model making stand in the curriculum? Were model making classes compulsory?

GT Yes, everyone would learn model making within the first three years. In the second week of school an instructor would show up and teach how to make models starting from the way you cut a piece of cardboard. We would work at our own desks in these big studios for fifty people. Every assignment had a model and at the beginning there were many formal studies to understand proportions etc.

Playground Design Outrun
Images from the workshop attended by project chiefs and managers from the Parks and Gardens Directorate, and Urban Aesthetics departments of Istanbul, Gaziantep and İzmir Metropolitan municipalities and Maltepe Municipality, which were the shareholders of the Urban95 program supported by the Bernard van Leer Foundation, the consultant of which was the landscape designer of Superpool, Helle Nebelong, 3-5 March 2020.
Photographs → Pınar Gediközer



PD What is the place of the model in your approach to work?

GT For me, it is still the most important tool for thinking and designing; it is the place where ideas start. There is a story we still like to tell from our time at OMA: While working on a project, students who had come in from this certain school in the United States had insisted that the building should be a 'social condenser'. Everyone would say 'show us the model, where is the social condenser?' There was no point in finding names without demonstrating the idea on a model. If there was no model, then there was no idea. Of course, I did not have such clear-cut ideas about model making when I was at school.

PD It seems like it is still possible to use this phrase in your current practice, would you agree?

SG I think the role of model making is changing a bit in our practice. Especially when you intend to work on public spaces with multiple stakeholders, you need to walk a little bit away from the idea of a model that represents what is 'perfect'. This, too, is a learning process.

GT Of course, that process we defined earlier was all about designing an iconic building. I am sure that it has changed even at OMA but that moment in the early 2000s was all about creating iconic buildings.

SG But even at the time it was not all about iconic shapes, necessarily, it was also important to facilitate new spatial relationships with the use of new formal configurations.

GT The iconic volume and the novelty in spatial relationships went hand in hand.

PD So how were the models at OMA documented? Were they photographed?

SG Yes, everything was photographed.

PD How were they photographed? Would everyone take the photograph of their own model?

SG No, there would be photography sessions. First it was a communication tool because Rem [Koolhaas] would not be always in the office so we would need photos taken from a single angle for him to evaluate the alternatives in a practical way. Later, these would be sent over to him.

PD Which angles?

Photographer Iwan Baan is getting ready to take a model photograph of the project for the Information, Science and Technology Center at Caltech, designed by OMA-New York office, New York, 2006
Photograph → Gregers Tang Thomsen

SG Axonometric from above and also some street level. Sometimes we would have to fit the model shots into street perspectives. Depending on the stage of the project, the technique would change. If there was an agreement on one, or several ideas, it would require evaluation from the street level also.

PD Whose job was it to take the photographs?

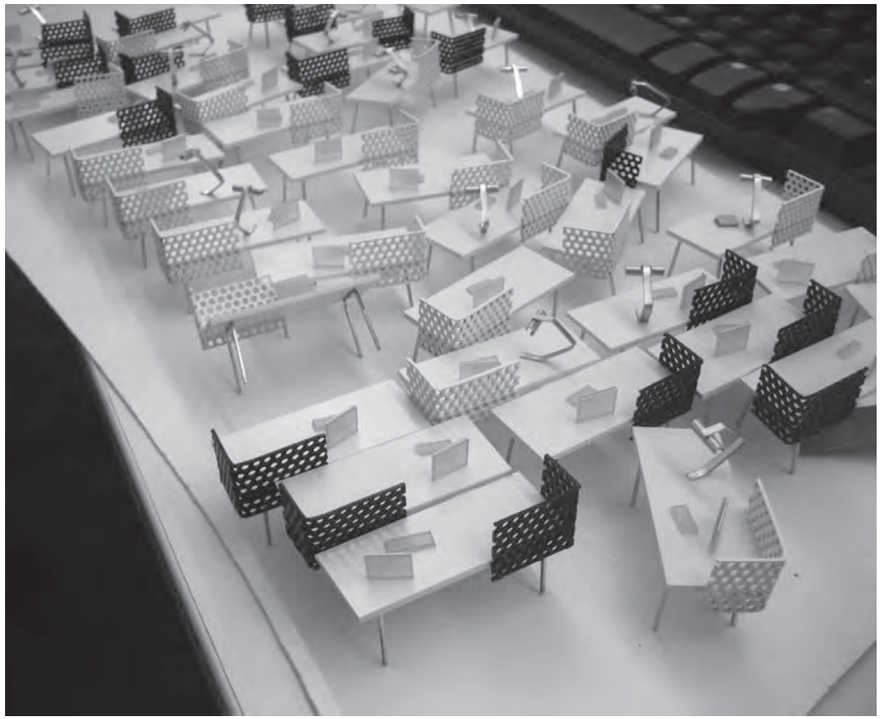
SG One of the younger architects, or interns would be put in charge. There was spot lighting and a set up that was convenient for taking photographs. Or, there was a good terrace where you could go out and do photo shoots in daylight.

GT These were not some random sessions, photography was a task of its own.

SG When the presentation models were ready, professional photographers would be called in and sometimes the models would be taken to their studio. We have not talked about this but there was also the entire shipping procedure. Sometimes there would be models that needed to be sent to faraway places; the right packaging and shipping of these models was a task on its own. Some presentation models would be commissioned to professional model makers. In such cases, a team from the office would provide support at the workshop for the model production.

PD I am curious about the exhibitions as well.

SG We witnessed just one. We worked in the making of the *Content* exhibition at the Neue Nationalgalerie in Berlin. That was probably a



Model produced by OMA-New York office for the Information, Science and Technology Center project at Caltech, 2006
Photographs → Gregers Tang Thomsen

year-long process. There was a curatorial team within the office.

GT I think AMO had started at the time but as the opening of the exhibition got closer, half of the OMA staff was also working on the exhibition. Everyone had something to do, like unpacking the models, designing the exhibition panels and creating content for the book. A whole new content emerged while at the same time the old one was revised.

PD Let's talk about Superpool from the perspective of model making then.

SG We embrace a similar kind of process during the design phases. The model is important in moments when we need to do a lot of thinking. At the beginning we used to produce presentation models as well, but we do not do that as much anymore.

GT I think this is partly because digital tools are taking over. Clients expect to see images and renders. Of course, needs vary, too, depending on the project.

SG Yes, but at least at the time of the competition for the Denizli Municipality City Council Building we had prepared a presentation comprising of model photographs.

GT True. Actually, the OMA period was right before digital visualization took hold. You could make presentations with collages based on model photos, and that would be enough. You could get away with it.

SG For that, you needed to produce highly refined models. I still remember making models for the interiors in 2004-2005, including all the table, chair and desktop computer details.

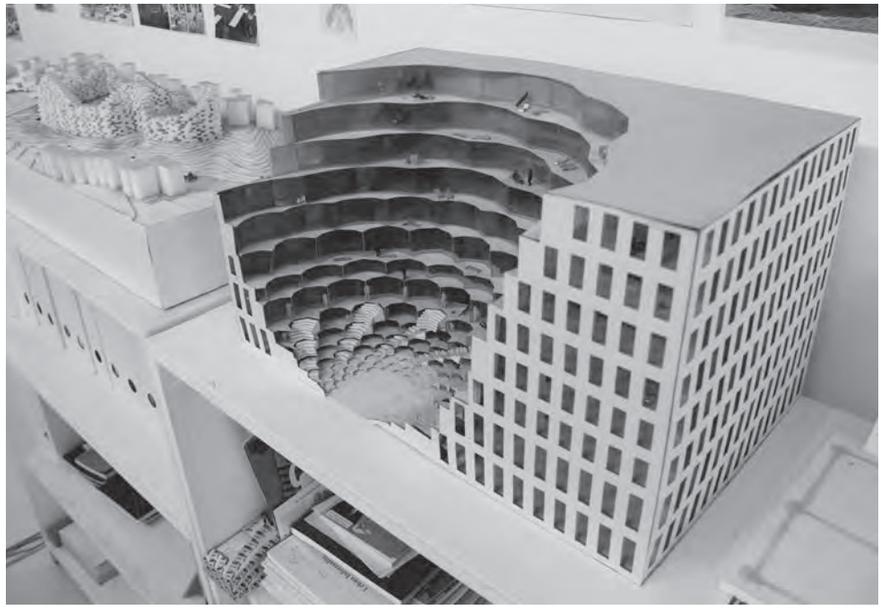
GT So we thought we could do the same for the Denizli competition but it was not enough.

SG It did not work although it was a powerful proposal. After that, we sort of stopped trying to use presentation models as a tool for visualization.

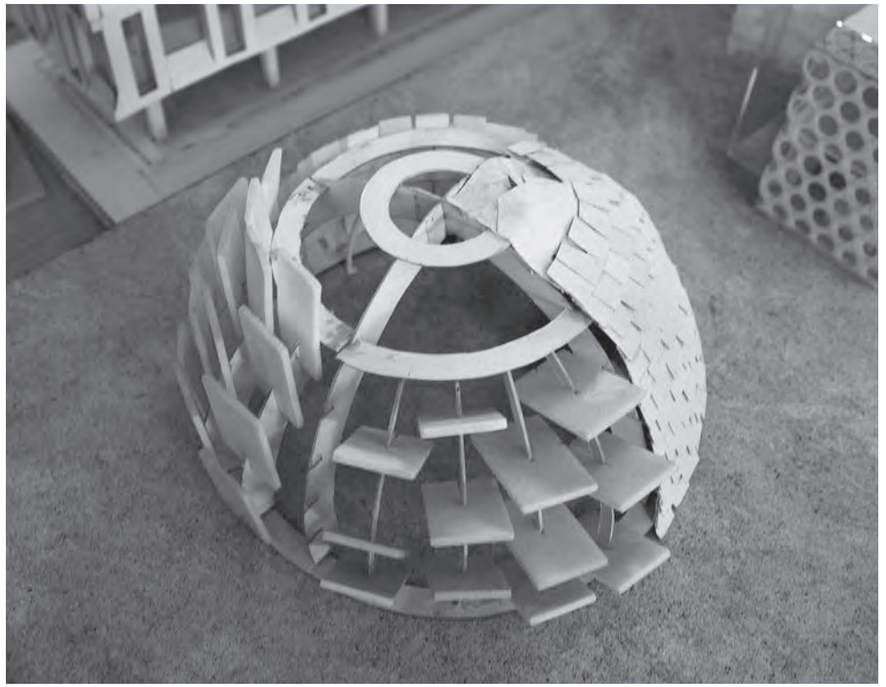
GT Though at the same time, we were working on a high-rise residential project and part of the job was to create a big sales model for the sales office. The promotional booklet and the model were part of the sales materials.

PD Is it still around?

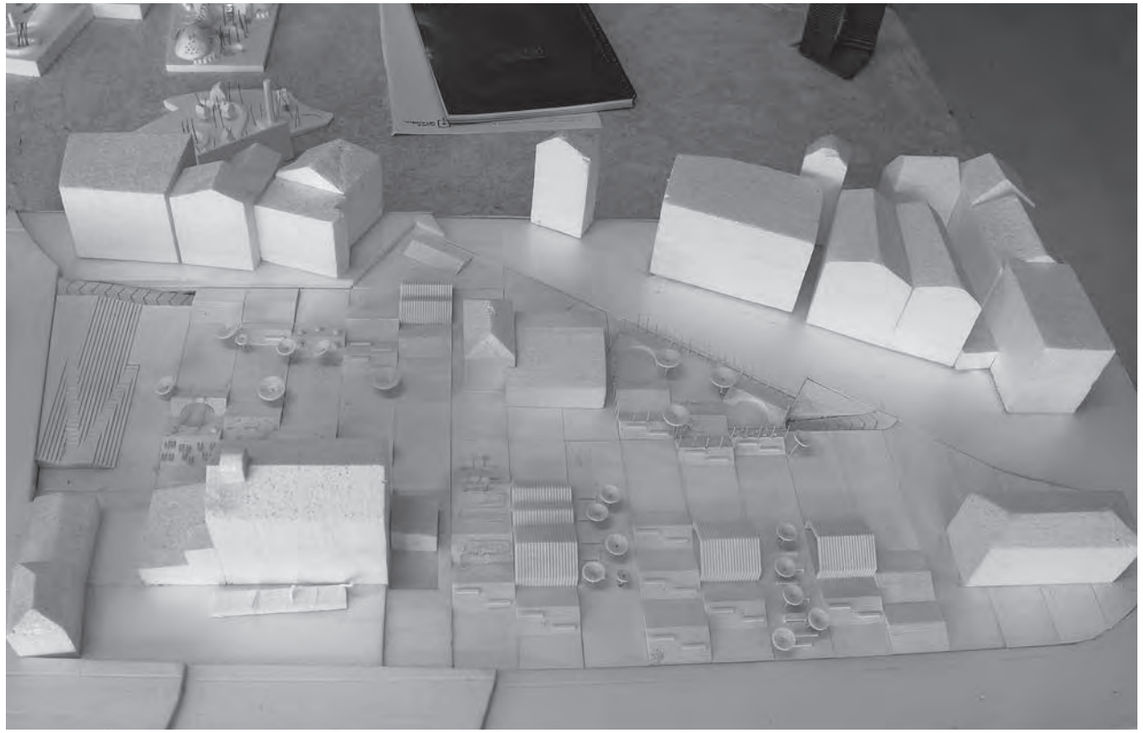
GT No, I do not think so. The construction company owned it, and they went bankrupt, it must have been lost in the process.



Models of Superpool projects
Photographs → Pelin Derviş



Models of Superpool projects
Photographs → Pelin Derviş



SG I am sure many others would say the same thing and our experience also demonstrates: Once we were expected to produce renders for the final presentation, we started to give that final push to the digital model rather than the physical one. We still use the physical model in order to develop ideas; that is still very important to us but when it comes to the presentation, we work with renders.

PD You have a lot of working models in your office, and you have various types of them. Most of them seem like they are made of foam, but I can see some other materials as well. What are you planning to do with them?

SG I do not know, we were planning to ask you. What should we do with them?

PD Let's discuss that later. Are you taking photographs of them?

GT Yes, we do.

SG We do but I am not sure about the quality because working models, and especially the foam ones, are very difficult to photograph since it is not easy to get the contrast and the lighting right.

PD I am more curious about your methodology; for example, do you pay attention to angles, or do you do it systematically?

SG Yes, we are trying to take photographs with a system that is consistent in itself. There is always a top-down, axonometric angle. We do not have a specific angle that we stick to, but we try to make sure that the angles do not change in a single photo session.

Also, during our work on playgrounds, we noticed that it was crucial to work at 1/1 scale. We could not find any other way of ensuring that we were not making any mistakes while designing something at a child's scale. We had to see a model in front of us at 1/1 scale until we learned to work with the right dimensions.

PD Do you try the 1/1 scale on the site?

SG No, here at the office. For example, we have a Styrofoam model of a playhouse at the back. Sometimes we marked the things we dreamed of on the ground with the use of a tape, just so we could understand the dimensions. Mostly, we noticed that we had to shrink everything by 80-85%.

GT We did it that way, also because we were learning things from anew. Prototyping always works.

PD Did you start producing 1/1 scale models when you started working on playgrounds?

SG We produced quite a lot of them at the time when we designed furniture.

PD Do you mean as prototypes?

SG Both as prototypes and 1/2 scale models.

PD We will talk more on the challenges you faced in the next book. I would like to go back to Kerem's question, though. I am taking this criticism personally; he is saying, "You are a researcher and why are you not interested in us?" and that is a valid question.

SG I am not sure about the extent to which we represent a generation. The number of buildings we were able to produce is so little; in fact, there is almost nothing. At the start, we tried; in the first two years, we pitched to so many construction and real estate development companies. So it is not that we did not have the interest, or desire.

GT Yes, we had just come back from a place where big building projects were the main focus. At first, this experience we gained abroad attracted the attention of the companies we contacted but they could not dare to do things differently, even a little bit. OMA's clients came because they thought that they, or their institutions were different and that this difference would be reflected in the building they wanted to be designed. Here, on the other hand, we were talking to people who were doing business to make money, who wanted the building they knew would sell. They had no desire to differentiate themselves.

SG It became a disappointment on both ends, I think. We could not deliver the projects that could be built to their expectations. Many of us must be going through these similar processes of disillusionment. We must decide what we are going to do with this feeling. It was exactly this feeling of doing the things that we are not proud of doing that has taken us off the path of architecture and forced us to expand the framework within which we work.

PD You must be proud of yourselves.

SG Yes, we are, but we took an exit and did not tackle the real problem. Instead, we focused on an area that we hoped we could tackle. However, it meant that we left the big problem on its own, in search of some inner peace.

PD What did you choose to tackle then?

SG I think, "research;" to create ideas before buildings.

PD What is the focus of research?

SG Public space, or creation of settings for public life. Play became a sub-set within that.

GT We started to work on play much later.

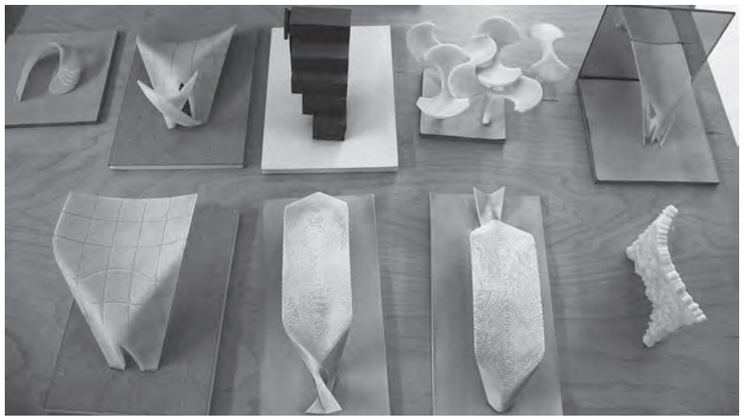
PD That is true, prior to that there is the book we made together,[6] and even earlier than that you had some other works. I would like to repeat the question though; in the hope that this will set the beginning of new works on the place of the model in the 21st century architecture, where should the discussion on your generation of architects and the challenges you are facing start from?

GT This may sound a little controversial, or harsh, but I believe we get what we invest in. Our careers are what we want them to become. If we believe that something is missing, then we should be the ones to bridge the gap. I am unable to sympathize with complaints. We have all the tools and possibilities; there are so many platforms in the world that are hungry for content. There are so many institutions that can support anyone who desires to tell something that is worthy of sharing with the world.

PD Can I derive from what you are saying that you are happy with whatever you are producing and that you believe you are able to find enough support?

GT Of course, there can always be more. When we compare with Copenhagen, for example, we can say that there is a lot that is missing; there is a whole different support system for the design community

Models that belong to Superpool's TailorCrete project
Photographs → Pelin Derviş



over there since design is seen as a major matter of export. We can envy that and say, "We are not successful because we do not have this." However, let us just consider all the institutions and organizations that have emerged in the past ten years to support design production in Istanbul. So many experiments have been done already, including the biennial, YAP,[7] and Studio-X. I think one needs to feel happy about these.

SG Also, I think the content is always prioritized over the platform. Pelin, we used to say this, remember? "If you have the honey, then those who are after the honey will come and find you." Then again, you were asking about the challenges...

GT It is easy to complain about the fact that the clients are not great. We keep saying that architecture is a service that is dependent on the client; we cannot do architecture on our own. The diploma unit we run at the AA challenges this issue. Is it possible to practice architecture and be your own client?

SG Actually the question is more along the lines in how many different ways can architectural practice be imagined becoming its own client? It is definitely possible, but the question is how.

GT That is why we tackle entrepreneurial models and business plans in our unit as areas where one needs to be more innovative. We believe it is a subject that is missing in our education and should be approached in a creative manner.

PD Lastly, I would like to ask you a question with reference to your research project, TailorCrete, which aims to integrate robotics and automation to construction processes with concrete. What are your thoughts on the future?

SG There are a lot of believers in the possibility of producing buildings at 1/1 scale with automated systems; the very first examples of these are currently in the making.

PD My question was more in relation to models. I am curious about the future of models; how do you think it is going to change?

SG I do not think model making will ever disappear because it is the easiest way of representing design. I think we will always need tactile representation of things. Maybe VR technology can change that. At the same time, I care about the use of the model as a communication and collective design space in participatory decision-making processes. Of course, there are experiments on this in digital platforms

This conversation took place on 28 February 2020 at the office of Superpool in Karaköy; transcription: Selva Gürdoğan.

as well; for instance, participatory design is experimented with children, using Minecraft.

GT Probably we will see the emergence of mixed media representations, using physical models and amplifying with VR.

SG Yes, would it not be great to experience the decisions we make on the physical model with the use of VR? I am not sure whether it is really a good idea, but it would be nice to try and see.

PD This reminded me of the breathing building façade proposals of Kolatan / Mac Donald Studio. It was an invitation for us to consider the habitat inside, and a membrane that forms this habitat in interaction with the external environment, for example the climate. I am asking this particularly with reference to the experience of the TailorCrete project, what are your thoughts on this?

SG Architecture is slow and heavy, but I know that Kolatan / Mac Donald Studio, Asymptote and many others are convinced that there is going to be a radical change.

GT At the same time, construction technology progresses very slowly.

SG Yes, for example, we were terribly afraid that one of the workers would fall as we watched them put up that wooden scaffolding.

GT It is important that it is safe but at the same time, I do not know why we should want scaffoldings put up by drones. It is nice to dream but what are the intentions?

PD My final question was actually on the relationship of these thoughts to the model and the prototype. There are so many questions on this, and the likes! I hope we can get a chance to discuss these, and who knows what else, in a more comprehensive way in the future.

I would like to thank you both for this stimulating conversation.

From the window of Superpool's office, overlooking Mumhane Avenue, Karaköy, Istanbul, 2020
Photograph → Pelin Derviş

NOTES

1 → For the work that was prepared within the context of the 3rd Istanbul Design Biennial, see: bizinsanmiyiz.iksv.org.

2 → "Our Design History for the Curious: Library Meetings-2: Architectural Photography," Studio-X Istanbul, 8 April 2017.

3 → Southern California Institute of Architecture.

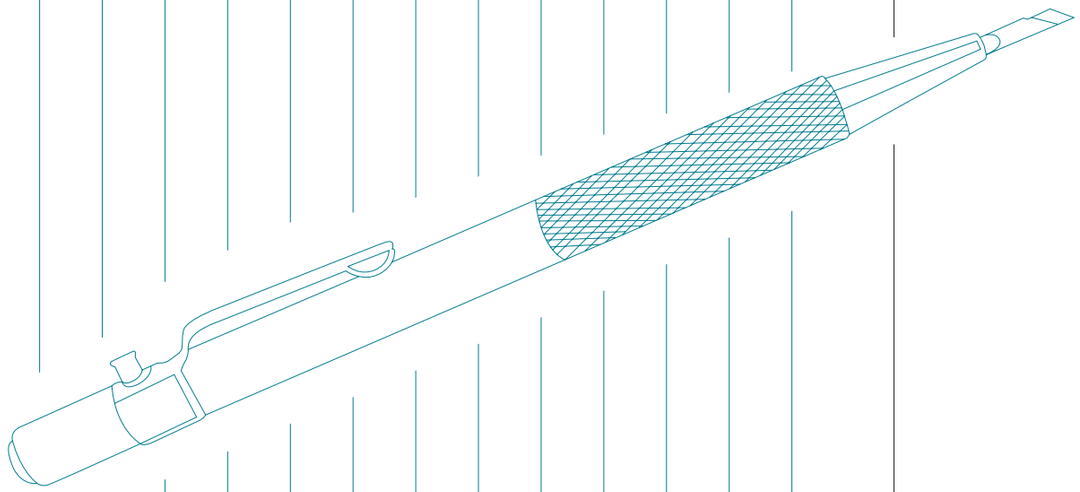
4 → OMA: Office for Metropolitan Architecture is an international practice that creates works on architecture and urbanization within conventional limits; AMO, on the other hand, is a research and design studio that has taken on a function to go beyond these limits.

5 → Aarhus School of Architecture.

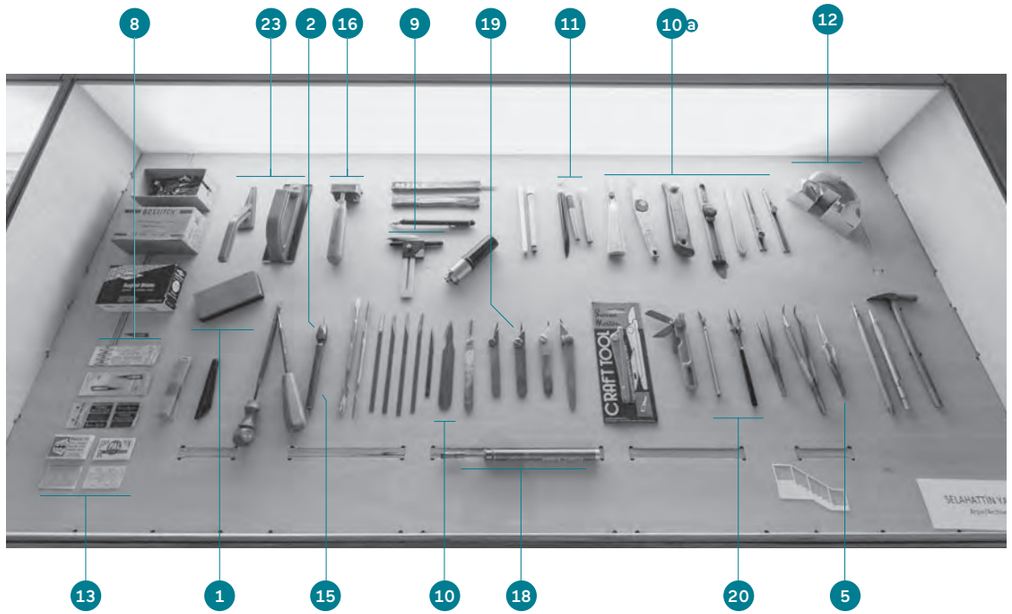
6 → Pelin Derviş, Meriç Öner, *Mapping Istanbul* (Istanbul: Garanti Gallery, 2009).

7 → "YAP Istanbul Modern: New Architecture Program" that was initiated as a partnership between Istanbul Museum of Modern Art and The Museum of Modern Art (MoMA) alongside MoMA PS1 in 2012.

A SELECTION OF TOOLS FROM THE ARCHIVE



Ahmet Dönmez a.k.a **Baron von Plastik**



Tools of Selahattin Yazıcı which were on display in the exhibition *Architectural Model in Türkiye*
Photographs → Sahir Uğur Eren

1

WHETSTONE

A slab made from schist, a kind of fine-grained rock, used to sharpen various cutter tips. Blunt blades are sharpened by gently scraping them on the surface of the rock, lubricated with oil.

2

AWL

It is used to make precise holes to mark the spots on surfaces to be drilled. The drill bit is placed on this guiding mark, preventing it from sliding and scraping the surrounding area. Holes or dents, made by hand, are used to install elements such as trees, human figures etc.

3

AIRBRUSH GUN/PISTOL

Diluted paint is mixed with air at an appropriate ratio; paint is sprayed on various surfaces with the use of a connection to the air supply through the inlet at the bottom. Before the development of relevant computer programs, it was an all-important tool for illustrators. It is possible to precisely control the airflow by pressing the activation button down, and the paint by pulling it back. This way, color transitions and toning can be achieved. Its use requires experience, and the outcomes are often impressive.

4

CUTTING RULER

It is an indispensable component of cutting works. These rulers made of steel, or other metals, are used in order to cut materials in a controlled and precise way.

SCALE RULER

Rulers unitized between the scales of 1/10-1/125. While some of them are not appropriate for their use in architecture, others are convenient for practical scaling and getting an impression of dimensions.

5

CROSS AND BEND TWEEZERS

Tweezers are selected depending on the sensitivity of the work to be done. It is possible to clench and fasten any object with the cross-functioning tips, and thus be able to work on it. The one seen here has a very fine tip and is an incredibly sensitive type.

6

BRUSH

A tool made from natural, or synthetic bristle, or the like, put together in order to apply paint, or glue. It is frequently used in the production of models.

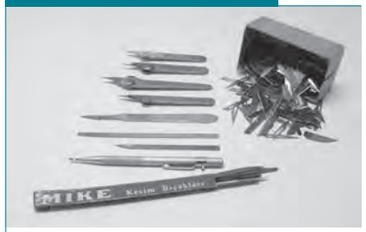
7

HEAD PIN

These pins with a fairly large top-end are used for abstract afforestation in small-scale models.

8

SURGEON'S KNIFE, SCALPEL, BISTOURY



Extremely fine surgeon's knives made of quality steel. The most widely used version is the sharp pointed number 11. Although they are essentially disposable, it is possible to keep using them for a longer period by sharpening the tip-end. What is more, the X-Acto produced blades of general use are also called number 11. Various handles of such knives **(19)** can be seen in the photograph.

9

COMPASS CIRCLE CUTTER

It is possible to obtain smooth circles thanks to a narrow and pointed blade that can be rotated around a center. The axis needle needs to be fixed firmly and never loosened. Its use requires a little bit of familiarity and skill.

10

SHOEMAKER KNIFE

Blades used in leather and shoe industries. Ideal for cutting up thick cardboards. Shoemaker knives, available with andwithout handles, can be easily sharpened and grinded. Today, cutters with handles whose tip-ends can be easily cut and renewed are called utility knives. Many examples of this can be seen in the photograph on page 493. **(10a)**

11

SWIVEL PRECISION KNIFE

It is possible to cut narrow-angled curves with its small blade and moveable head. This way, contour lines can be easily made.

12

BEVEL CUTTER

An apparatus that is inserted between the two ends of a U-shaped metal, whose profile is shaped to fit tightly to the palm; thanks to a blade that can be inserted to the apparatus with an angle, cardboards can be cut with a bevel.

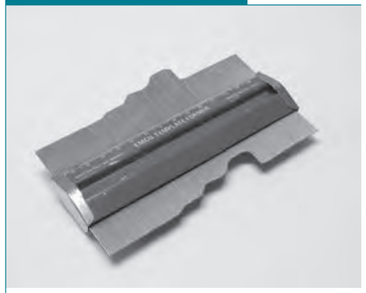
13

RAZOR BLADE – COMMERCIAL NAME < GILLETTE

Disposable razor blades introduced by the Gillette company in 1903. It became popular after the American government ordered 36 million Gillettes for the army during the World War I. Paper-thick steel blades are either cut, or kept as a whole, and used for delicate and/or precise cutting jobs either with a handle attached, or as it is.

14

CONTOUR GAUGE



Steel pins that can move in a controlled manner in-between clamped surfaces are pressed to the surface to be contoured, obtaining the required data to be transferred on paper and cardboard. It is widely used in archeology to profile terracotta pots. It is suitable for detecting the excess of masses to be placed on sloping ground.

15

SMALL MANUAL HAND DRILL

Drill used for making thin and shallow holes on delicate surfaces by giving it a turn in the palm. Thanks to its small head, very thin tip-ends can be inserted.

16

RUBBER ROLLER

It helps adhesive applied surfaces join homogeneously and without leaving any air bubbles, and to smooth-out corners. They are available in various sizes.

17

COMPASS

Although it is said that “It is a geometric tool used for drawing circles and figuring out distances on maps.”, for the model maker it is the most trusted and suitable tool for taking measurements, transferring them elsewhere and repeating the same measurements in the place of transfer. Ruling pen that come out of compass sets are also used.

18

HANDHELD BLOWTORCH

This device resembles a propane lighter. Thanks to a semi-adjustable flame that comes out of its tip-end, it can be used in various burning and melting jobs.

19

BISTOURY/SCALPEL HANDLE

Made in metal, the rectangular gap at the rear end is slid into a tab and securely fixed at the end of the bistoury **(8)**. In some other handles, the cutting tip is used by tightening it with a screw. In some cases, the handles are not original but made by their users.

20

RULING PEN

A tool for drawing very thin lines by holding the ink with the use of surface tension in-between its two adjustable tip-ends with a screw. It was used well before Graphos and Rapidograph. It is extremely difficult to use and requires skills. The device, whose tip-ends are made of high-quality steel, is used for drawing on mica, or acetate, in model making. Thin and parallel lines can be drawn as necessary by opening the tip ends. A parallel ruling pen can also be seen in the photograph.

21

ADHESIVE PUTTY – COMMERCIAL NAME < BLU TACK, UHU TAC

A gum-like substance that is used for temporarily attaching objects on one another, or a surface. Depending on the producer they can be available in blue, or yellow. It does not leave marks, or residue when removed. It is an extremely useful material.

22

STAPLE PIN

It is frequently used in urban planning models. It is possible to achieve the required floor height by breaking them at the desired length between floor plates. This is a simple and practical method used at small scales to both create an appropriate impact and ensure that the number of floors can be recognized.

23

HANDHELD SANDER

These sanders with narrow and wide ends, and handles, have steel surfaces which can be used for smoothing the wood and cardboard surfaces as well as creating a good adhesion surface by enabling controlled damage.

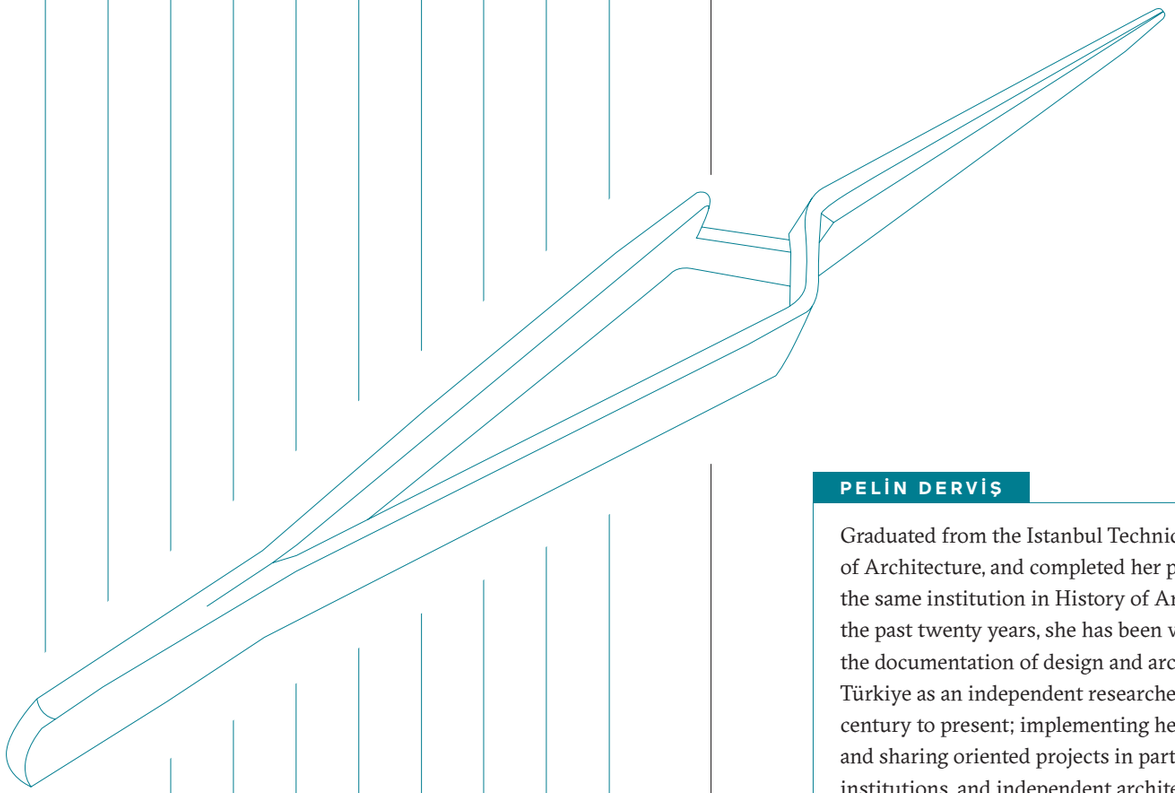
NOTE

Tools seen in this chapter belong to Selahattin Yazıcı, except for the compass set (17), which belongs to Yusuf Z. Ergüleç.

Photographs

compass set → Akif Ergüleç;
bistoury handle → Gökçe Genç;
others → Ahmet Dönmez

BIOGRAPHIES OF WRITERS & INTERVIEWEES



T. ELVAN ALTAN

Received her BA and MA in History of Architecture degrees from Middle East Technical University (METU), and PhD in History of Art and Architecture from State University of New York at Binghamton. She teaches architectural history courses at METU Department of Architecture, and her areas of interest include architecture of 19th and 20th centuries, modern architecture, late Ottoman and Republican architecture, and architectural historiography. Professor Altan also works as a member of academic and professional organizations in related fields and is currently the Ankara representative of docomomo_Türkiye.

ELİF BİLGE

Graduated from Kocaeli University, Faculty of Architecture. Received her MA degree from Middle East Technical University (METU) in History of Architecture with her thesis, "The 'Courtyard House': A Spatial Reading of Domestic Architecture in Ancient Anatolia and Greece." She has been continuing her doctoral studies at the same institution and program while also working as a teaching assistant. Her research is focused on spatial design, everyday life and spatial practices in the Anatolian and Greek houses of Ancient Ages, covering such fields as architecture, history of architecture and archeology.

PELİN DERVİŞ

Graduated from the Istanbul Technical University, Faculty of Architecture, and completed her postgraduate studies at the same institution in History of Architecture program. For the past twenty years, she has been working intensively on the documentation of design and architectural production in Türkiye as an independent researcher, particularly from the 20th century to present; implementing her research, documentation and sharing oriented projects in partnership with various institutions, and independent architects and designers, and sharing her works in the form of publications, exhibitions and similar activities with the public. Since 2020, she has started to transform some of these projects into books under the umbrella of "Pelin Derviş Publication Project."

AHMET DÖNMEZ

Graduated from Dokuz Eylül University, Faculty of Architecture, Ahmet Dönmez is a researcher, architect and blogger (baronvonplastik.blogspot.com). 20th century architecture of Türkiye, aviation and nautical archeology are some of the leading ones among his fields of interest. He contributes to various projects undertaken at the Bodrum Research Center of the Institute of Nautical Archeology. Building plane, submarine etc. vehicle models with kits are some of his leading hobbies.

SELVA GÜRDOĞAN

Completed her studies in architecture, which she started at the Istanbul Technical University, by graduating as the first from the Southern California Institute of Architecture. Between 2002-2006, she worked in the Rotterdam and New York offices of OMA. She founded the research oriented architectural and design office Superpool with Gregers Tang Thomsen in 2006 in Istanbul. Between 2013-2019, she became the co-director of the urban laboratory Studio-X Istanbul, affiliated with the Faculty of Architecture of Columbia University, together with Thomsen. Superpool, which is one of the stakeholders of Istanbul95 program supported by the Bernard van Leer Foundation since 2017, has been working on the improvement of cities for children and their caretakers. One of the projects led by Superpool within the given context is the introduction of the City and Children Studies Master Program at the Kadir Has University since 2019. Gürdoğan has also been teaching at the Architectural Association School of Architecture since 2019.

MERİÇ ÖNER

Trained as an architect with BA and MA degrees from Istanbul Technical University and Istanbul Bilgi University respectively, Meriç Öner is a researcher, editor and exhibition maker, who translates her focus on material culture into print and online publications, exhibitions and public programs. Her queries bring together data, archives, art works, crafts and contemporary technologies to form bases for multiple narratives and expandable timelines. Öner advocates for cultural institutions to provide resources, prompt questions and act as co-learning environments for all, an approach she practiced as director of research and programs at Salt in Istanbul and Ankara from 2017 to 2022.

LALE ÖZGENEL

Received her doctoral degree in architecture from Middle East Technical University (METU) and continued her post-doctoral research at University of Oxford, American School of Classical Studies in Athens, and American Academy in Rome; worked as an architect and team leader in international archaeological surveys; served as Assistant to Rector, Chairwoman of Department of Music and Fine Arts, and Head of Architectural History Graduate Program at METU, and Chairwoman of Architects' Association 1927. Lale Özgenel is a professor in the Architectural History Graduate Program at the Faculty of Architecture, METU, lecturing on history of domestic architecture and leading fourth year architectural design studio. Her main research interest is the history of housing with a focus on ancient domestic architecture and daily life, and her research provides an architectural insight and a spatial reading of ancient houses, and their social and cultural use. In addition to her academic studies, Özgenel takes part in projects developed by various institutions on architecture and the built environment and is currently an executive committee member in Citizens' Assembly of Ankara.

GREGERS TANG THOMSEN

Graduated from Aarhus School of Architecture. Worked in the Rotterdam and New York offices of OMA. Founded the research oriented architectural and design office Superpool with Selva Gürdoğan in 2006 in Istanbul. Between 2013-2019, he became the co-director of the urban laboratory Studio-X Istanbul, affiliated with the Faculty of Architecture of Columbia University, together with Gürdoğan. Superpool, which is one of the stakeholders of the Istanbul95 program, works with Istanbul metropolitan and district municipalities to implement various schemes for neighborhood squares, and within this framework, Thomsen conducts child-oriented urban design research. He is currently the director of Superpool, which has started to offer services in Copenhagen since 2017. He has been teaching at the Architectural Association School of Architecture since 2019.

PELİN YONCACI ARSLAN

Received her BA in Architecture and MA degrees in Architectural History from Middle East Technical University (METU) Faculty of Architecture (1999-2006), and her PhD degree in Architecture from University of California, Los Angeles (2015). Currently works at Middle East Technical University as an assistant professor in Architectural History and leads Architectural History Digital Humanities Lab. Her major research interests include the use of digital applications in architectural historiography; network analysis; digital mapping; integration of archaeological, textual and visual evidence onto 3D visualizations of historic urban environments, and the survival and transmission of architectural artifacts across time and space.

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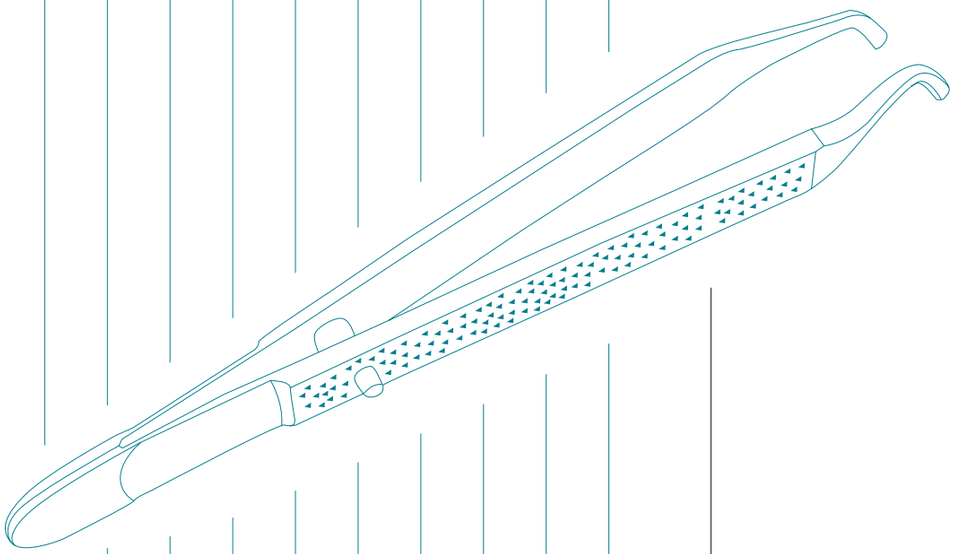

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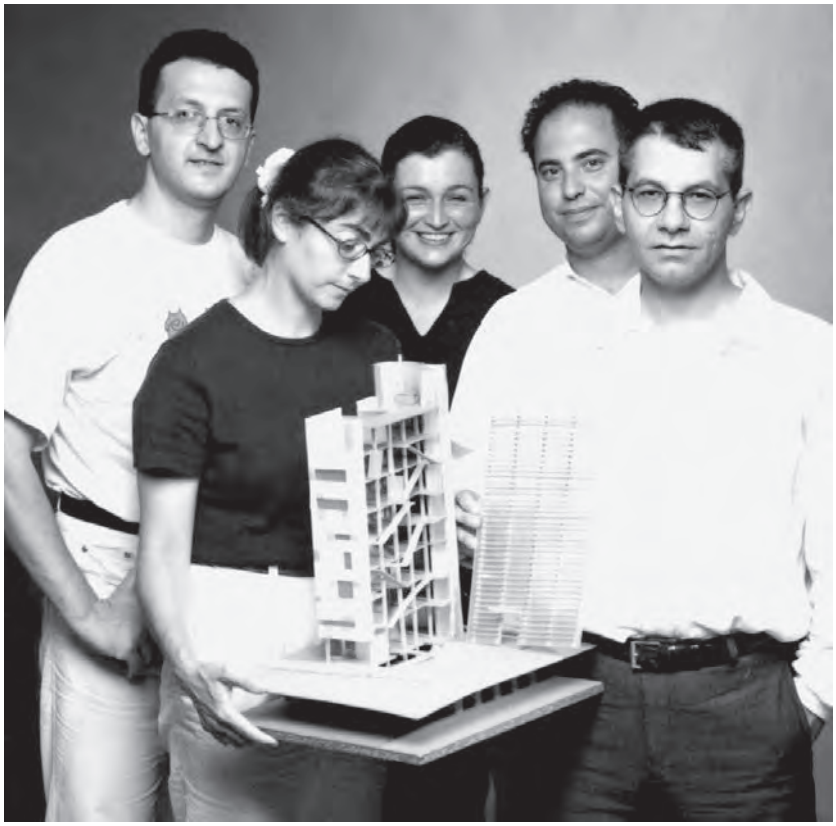

In memory of our dear friend, M. Cem Altun who passed away in February 2022
Members of architecture office, Beş Nokta [five dots]
From left to right: Arda İnceoğlu, Sevim Aslan, İpek Yürekli, Deniz Aslan, M. Cem Altun, 2000
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