

# Global And Local Design Identities: East Meets West

FILIZ OZEL

Arizona State University

"... We cannot ever be conscious of our culture, our background, unless we are a person of the present, of the contemporary times.

Go look, even Hagia Sophia's purple is not the purple of thousand years ago. If you are a person of this century, even Sultanahmet's blue [i.e. the Blue Mosque's blue] is [looks] different in the second half of the twentieth century..." (translated by author from "Yuva mi, Mal mi?", p.122, Cengiz Bektas, (Turkish architect/thinker/ writer)<sup>1</sup>)

Probably nowhere else in the world can one see a stronger melding of global and local identities through design than in Turkey, especially in Istanbul where literally and metaphorically the East meets the West. From the plans to build a canal parallel to the beautiful Bosphorus to move ship traffic away from the straits to new buildings that seem to have been designed in computer modeling software, curving and spiraling (e.g. DAP Burgu Kule highrise to be built on the Anatolian side of Istanbul<sup>2</sup>) to imported building materials, globalization's effects on architecture and design are everywhere in Turkey. Many urban planning projects such as the one proposed by Zaha Hadid for Istanbul suburb of Kartal<sup>3</sup> are truly global and may very well have been designed for elsewhere in the world.

Among the most difficult aspects of bringing local and global design identities together is no doubt the issue of creating a coherent, unique identity that not only reflects the world view of the designer but also of the users. In this article, I bring the argument that successful examples of such designs are not necessarily those with a singular identity, but are those that reflect dual/multiple identities in a coherent and unique way. Globalization's forces are giv-

ing way to dual (or multiple) identities everywhere where there are no longer clear cut distinctions in personal and cultural identities. Globally, design seems to be coming to a new type of synthesis, reflecting such multiplicities. I also bring the argument that in a sense what critical regionalism<sup>4</sup> seems to be pointing towards is the ability of a designed artifact to appeal to a world populace that increasingly embraces dual or at times multiple identities.

In this article, examples of designs are given to demonstrate the ideas discussed here. It is by no means meant to be an exhaustive list.

Some of the forces that are transforming architecture, interior design and industrial design in Turkey are global and are not any different than the forces that affect contemporary design in other places (such as digital design tools, global design practice, global economy, etc.) (e.g. Sapphire Istanbul<sup>5</sup>, Fig.1, by Tabanlıoğlu Architects), while others originate from the recent economic and cultural shifts in Turkey. Designs that reflect a range of lines of thought from vernacular to regionalism to critical regionalism, from modernism to post-modernism as well as digital architecture represent the wide swath of current design thinking in Turkey. Today, there is no doubt a much stronger trend to incorporate the rich cultural heritage of the country into design, partially as a reaction to the internationally uniforming effects of global forces on design (where there is genuine concern regarding the loss of cultural identity), but also partially due to the sincere belief that traditional Turkish culture, art, architecture and design have a lot to offer to designers in their effort to create unique artifacts.



Fig. 1 Sapphire Highrise residential and commercial, Istanbul, Tabanlıoğlu Architects, 2008 (photo credit: author)

## CONTEXT

Although Turkish and Ottoman architecture, art and design constituted the basis of art and design identity for centuries in Turkey, in the 19<sup>th</sup> century styles adapted from abroad such as Baroque and Art Nouveau appeared in the Turkish design landscape, particularly in the design of secular buildings, but also of some mosques, especially in Istanbul. The identity shift following the Tanzimat reforms of the 1830's was quite striking in especially painting and architecture. The multicultural nature of Ottoman subjects has no doubt also led to designs that were equally varied in identity.

Images of Ottoman times have always fascinated the West as reflected in the orientalist movement of the 19<sup>th</sup> century in European art/painting in contrast to the contemporaneous shift in art and design identities in Turkey as part of the modernization efforts in the country. With the demise of the Ottoman Empire in the early 20<sup>th</sup> century which coincidentally

overlapped with the rise of modernist trends in art and design elsewhere, interest in the highly decorative Turkish art and design subsided in the country. The new Turkish Republic embraced the clean lines and minimalist approach of modernist design movement as a visual symbol of the new republic. Decorative arts of the Ottomans were no longer seen as symbols of national identity in Turkey. In fact, Sibel Bozdoğan<sup>6</sup> (2001) very aptly describes and chronicles how modernism was used by the new republic in nation building and in the formation of a national identity, especially reflected in the architecture of the government buildings in the new capital city, Ankara. Many of the modernist German architects were commissioned to design government buildings, leading to a modernist style that has later come to be known as "Ankara cubic". In the following decades, the search for a national design identity is reflected in the works of many Turkish architects including Sedat Hakki Eldem<sup>7</sup>, Turgut Cansever, Cengiz Bektas, etc. as chronicled elsewhere<sup>8</sup>.

The concern for conservation and restoration of Turkish architecture spearheaded by the progressive intellectuals of 1970's and the early 1980's led the way to a strong interest in Turkish architecture, art and design, eventually giving way to the cultural revivalist movement of the present day. This is no doubt also being fueled by the desire to maintain local identity in an increasingly global world. Binary way of thinking regarding design and architecture that existed in the early days of the Turkish Republic, the old (Ottoman) versus the new (the Republic period) or the traditional versus the modern as depicted by Bozdoğan (2001, p. 21) has long been softening especially after the 1950's. Globalization and the incredible rise of the free market economy in Turkey since the year 2000 left no room for such binary thinking. Changing societal expectations that value the old more than ever can be seen as the source of this trend, which takes a range of forms from a renewed "Ottoman revivalism" to "orientalist revivalism" to "Turkish revivalism". At the other end of the spectrum however are designs that are a true synthesis of the global and the local reflected in the work of many young architects and designers in Turkey.

In short, designers in Turkey similar to designers elsewhere are clearly struggling with the idea of balancing the traditional/local with the global in a country where the east have always met the west,

sometimes on its own terms, sometimes shifting the balance in one direction or another. The struggle is now how to come to a synthesis that uniquely reflects both sides of the equation.

### IDENTITIES IN PRODUCT DESIGN

Among the designers who achieved such a well-balanced synthesis in his designs is the product designer Erdem Akan<sup>9</sup>. For example, his "Takeaway Istanbul" series focuses on giftware and clothing where the tee-shirt "Istanbul the Big Shish" puts major Istanbul landmarks on a traditional Kebap skewer, alluding to the complexities that manage to "live and roast" side by side in Istanbul. His designs come closest to what is characterized as critical regionalism<sup>10</sup> in architecture, where modern discourse in design is primarily pursued, but cultural and regional elements and line of thinking are utilized to bring coherence, unity and at times whimsy to the designed artifact. Akan's "morphing tea glasses" from a rectilinear glass (global) to a tulip shaped traditional Turkish tea cup (local) very much demonstrates his approach where process is an essential component of his designs<sup>11</sup>. His double-walled tea glass which epitomizes the synthesis of local and global identities into one design, acting in unison, is currently available through MOMA's gift store. The designer characterizes this design as "Looks European feels Oriental", which is a dual (but not a binary or bifurcated) take on the design's identity.

An indication of the global nature of contemporary Turkish design is the recent agreement between MOMA (New York) and 41 Turkish designers to market Turkish designs through MOMA's gift shop<sup>12</sup>.

On the other hand, a greater degree of local/regional effects in product design can often be observed in the design of household items and giftware such as glassware, porcelain, china in Turkey. While some decorative arts such as Turkish tiles and ceramics were kept alive by local artisans and by the government from the very early days of the Turkish Republic (e.g. Kutahya ceramic, Yildiz Porselen), these were initially efforts to recreate the works of master artisans. In the 1990's, we see an increased effort to produce artifacts with unique modern designs inspired by Turkish and Ottoman art and design.

Among the most prominent brand names in Turkey in product design is no doubt "Pasabahce"

which started its activities under the name Sise-cam Sanayii in 1935 producing glass tableware for daily use as well as lead crystal<sup>13</sup>. As the company moved towards a global market from 1980's to 2000's, its designs started to be geared towards a more global taste. Some of their products are now sold in the US, at Target stores, Home Goods etc. The company also developed product lines clearly inspired by Turkish and Ottoman designs that range from recreations of the works of old masters such as the 18<sup>th</sup> century miniaturist Levni's work (originally on paper) on glass to recasts of common designs such as that of the tulip shaped tea-glass as candle holders to modern designs with a hint of local identity, such as the use of intertwined two color glass (typically blue and clear glass using the traditional Cesmibulbul method) in modern glassware. These represent efforts to re-claim the past in a contemporary format, some with more local, others with more global identity; however those with dual identities such as the candle holders described above come closest to capturing an integrated local/global design identity.

With the increasing number of industrial design programs in Turkish universities, Turkish design landscape is driven by young graduates who are conversant both in a global/modern design language as well as in a local/culture-specific design language. With the explosion of the Turkish economy during the last decade, these designers are not only producing work for the industry, but are also setting up independent shops and are connecting with local artisans. There is in fact an effort to bring local artisans and designers together such as through the website titled Madeinsishane.com<sup>14</sup>. Sishane is a district of Istanbul that is known for its artisans.

Among the independent design studios in Turkey is HIREF studios<sup>15</sup> with stores in five different locations, in Turkey as well as in Doha and Saudi Arabia. The designer/owner of the studio Ebru Cerezci, a graduate of the Industrial Design program of the Middle East Technical University in Ankara, has clearly built a unique brand name in giftware inspired by early Turkish designs.

Her contemporary take on the Selchuck art and design seems to balance hints of a warrior culture (as with the copper candy dishes inspired by Selchuck helmets, Fig. 2) with the delicate glass work of a later era (as with the blue and white glass stripes



Figure 2. HIREF brand copper candy dishes inspired by Selchuk helmets (photo credit: author)

spiraling in glass globes, clearly a take from the Cesmibulbul glass of the Ottoman period.) HIREF designs are often used successfully by interior designers as an accent to an otherwise modern interior design (see Fig. 4 Swiss Hotel lobby partition). Ebru Cerezci's contemporary take on the orientalist motif of Harem led to a china set with modern interpretations of Harem women. Facial expressions of the women in these designs clearly convey an image of emancipated contemporary women who however still seem to be bound by traditional culture, a clear commentary on the current nature of dual identities.

At the other end of the spectrum is the firm Derin Design<sup>16</sup> that was established in the early 1970's. The firm primarily designs lighting, home accessories along with furniture. Modern designs, minimalist designs seem to be inspired by the desire to catch a global language in design, emphasizing a global identity. For example, the W Hotel in the Akaretler<sup>17</sup> district of Istanbul designed by Derin Design is a post-modern interior catering to the global clientele of the city<sup>18</sup>.

### DESIGN IDENTITIES IN INTERIOR DESIGN

Some of the successful examples of melding of the global with local identities can also be found in the area of interior design. There are numerous such examples in the hospitality industry, where a modernist discourse is followed, but also enhanced, refined by elements with local identity.

For example, designers Sinan Kafadar and Cavit Sarioglu, (MetexDesign Co.)<sup>19</sup> founders of an architecture and interior design firm with offices in Istanbul and Italy, successfully bring local and



Figure 3. Four Seasons Hotel, Besiktas, Istanbul, (photo credit: author)

global identities together to a new synthesis, without resorting to literal interpretation of the local or the global. In the Four Seasons hotel in the Besiktas district of Istanbul, designers achieve a design elegance that is a statement about the place and its culture through the choice of colors and materials (Fig.3). Also, in the remodeling of the lobby in the Swiss Hotel Bosphorus, the designer again achieves a balance between the global and the local identities (Fig. 4) through the incorporation of local and regional details/accessories into a modern overall design concept. This creates a contemporary look and feel with references to the local culture and context.

Another example of an interior design effort with subtle, well integrated local elements can be seen



Figure 4. Swiss hotel Bosphorus lobby partition (with HIREF designs for local accent) (Photo credit: author)



in the design of Galata Restaurant at Nisantasi district of Istanbul. For example, it may not be obvious to a casual observer that the bookcase seen in Fig. 5 was inspired by the traditional entry partitions at older mosques. However there is no doubt regarding the place and the context of the restaurant with its integrated dual design identity. Media describes the interior designed by architecture firm Yuda Mimarlik as the melding of the traditional Galata with the modernism of Nisantasi, an upscale neighborhood in Istanbul<sup>20</sup>. Clearly a double take on its design identity, this time reflecting two local ones.

### IDENTITIES IN ARCHITECTURAL DESIGN

Nowhere can the effects of globalization be better observed in Turkey than in the changing skyline of Istanbul. (Fig. 6) Often one can hear concerns voiced by urban planners and designers regarding the new silhouette of Istanbul shifting from "centuries old historic" to almost "futuristic", no doubt also affected by the digital tools of the present day. The identity of the city is clearly shifting, appropriating a global one, superimposed over a historic (local) one. The rhetoric that reflects this shift ranges from high priced condos being called "residences" (Fig. 7) to single family homes being called "villas" to shopping centers being called "City Centers". There are however pockets in the urban fabric where there is genuine effort to come to a synthesis between the old and the new, between the east and the west, as in some of the older suburbs of Istanbul as well as in the Nisantasi and Akaretler districts of Istanbul.



Figure 5. A bookcase at Galata restaurant inspired by mosque entry partitions, Nisantasi Istanbul. Yuda Architects. (photo credit: author)



Figure 6. A double take on Istanbul's identity (photo credit: author)

Currently in Istanbul as well as elsewhere in Turkey, there is a marked increase in the construction of high rise apartments/condo's with a global design identity we often see repeated around the world. Apartment condo's have always been the norm in housing in Turkey, however after the establishment of the Republic, there were numerous projects where subdivisions of single family homes or modern housing were built, especially in Ankara, such as the Bahcelievler ("The Garden Homes") district in the 1930's<sup>21</sup>, and the Saracoglu district<sup>22</sup> in the 1940's. These efforts however reflected a modernist discourse in architecture. On the other hand, valuable contributions of Turkish architects Sedat Hakki Eldem, Turgut Cansever<sup>23</sup>, Cengiz Bektaş<sup>24</sup> and others to the discourse in the design of single family homes have no doubt led the way as designers explored context sensitive, regional approaches within a modernist framework.

More recently nostalgia seems to be playing a role in the design and marketing of single family homes, especially with the re-introduction of the concept of "Konak", the traditional family home for the Ottoman elite. Bertam<sup>25</sup> in her book "Turkish Houses" talks about the "1980's nostalgic communities of Turkish Houses that begin to appear as memory images on the Turkish landscape, including Kemer Country, Sedatkent, the Hidiv Koskleri, (Khedive [Viceroy] Kiosks), and the Beykoz Konaklari, which sponsored the writing of The Konak Book to entice or grace the coffee tables of those interested in buying their houses<sup>26</sup>". The question of whether



Figure 7. Entrance to an upscale apartment called "B7 Residence" next to a famous restaurant in the Akaretler district of Istanbul (photo credit: author)

this nostalgia is partially due to the fear of loss of identity in an increasingly global world<sup>27</sup> is still to be asked. It is also worth noting that many of the soaps on Turkish television are set in a "Konak" setting, no doubt in recognition of the popular culture in this direction.



Figure 8. Lobby of Ambrosia Hotel, Bodrum, Turkey (photo credit: author)

A reflection of the increasing interest in the regional/local can often be found in architecture in the use of tectonics of Turkish architecture (such as domes, entry portals, etc.) in contemporary buildings. For example, Bodrum architect Ahmet Igdirligil not only uses the materials of regional vernacular (i.e. stone)<sup>28</sup>, but also incorporates some of the massing elements of Turkish architecture such as domes into his designs (eg. Ada Hotel, Bodrum). The end



Figure 9. Stone wall detail at "The Marmara Bodrum" Hotel (photo credit: author)

result is a design with a vernacular/regional flavor and a local design identity in a global context.

As another example, Ambrosia hotel (built by Eko group<sup>29</sup>) in Bodrum uses the larger tectonic elements of Turkish architecture such as domes, arches, vaults with more of a concern for replicating formal design vocabulary of Turkish architecture. See Fig. 8 for the entry lobby, all cast in exposed concrete. The end result is however a modernist, climate sensitive design that use new materials in a region known for its hot summers, a design that is cool and spacious in the lobby while porous and well ventilated in the wings of the building that provide access to the rooms.

Among the structures with sensitivity to context and culture within a modernist discourse is "The Marmara Hotel" in Bodrum (Fig's. 9 and 10) where materials, lighting and details of the building reflect the building's locale as well as the historic culture of Anatolian Turkish architecture.



Figure 10. Lobby corridor at The Marmara Hotel Bodrum. (photo credit: author)

On the occasion of Tabanlıoğlu Architect's exhibition titled "Istanbul and Beyond" at RIBA Gallery in London, Olcayto<sup>30</sup> describes how contemporary Turkish architecture is viewed from outside the country, still within the framework of traditional Turkish art and architecture. Whereas, the design identity of contemporary Turkish architecture has clearly moved well beyond that. One can easily observe a transition to a design identity that is simultaneously and equally sensitive to the global context and the local conditions. These are efforts that can also be described as those that follow a critical regionalist discourse, putting emphasis on context, climate, light, tectonic form while embracing a global modern discourse.

Several examples can be cited here. Architects such as Han Tumertekin who received the Aga Khan Award in 2004 for his B2 House<sup>31</sup> in northwestern Turkey are among the designers who do successfully bring global and local identities together. B2 House is a rectilinear building that brings the elements of a village home together in a modern

design that allows the flow of views through the building. One can also argue that B2 House with its sensitivity to local climate, materials and topography in a modern discourse is a good example of designs with dual identity.

Another award winning architect is Emre Arolat<sup>32</sup> who designs buildings that are sensitive to their context within a modern design discourse. His Ipekyol Textile Factory building with which he won the Agha Han award in 2010 as well as his other designs such as the Folkart Narlidere Housing completed in 2008 (Fig. 11) display similar concern for climate and context. Inset of Fig. 11 is a detail of the east façade of the latter building where biomaterial is woven into the lightweight walkway structure. Architect as a response to the warm climate in the Aegean coastal city of Izmir created porous walkways that allow cross ventilation thru the building as well as cooling ponds at their base with the intention to generate microclimatic effects.

One of the largest architecture firms in Turkey is Tabanlıoğlu Architects<sup>33</sup> who is known for its contemporary designs that make important contributions to the architectural design discourse in Turkey. For example Murat Tabanlıoğlu's "Levent Loft" high end residential building in Istanbul uses cantilevered enclosed spaces that resemble classic bay windows ("cumba") of Ottoman houses in a contemporary context. On the other hand, Tabanlıoğlu-designed Dogan Media Center (Fig. 12) in Ankara is an example of a building primarily with global identity, no doubt a statement regarding the state of contemporary mass media, as the building houses one of the major publishing houses in Turkey.

These are only a few examples of architectural designers who are contributing in important ways to the question of design identity in Turkey and to the question of how the West meets the East in design.

## SUMMARY

In short, in a world that is now so globally connected that news travels in a split second around the world and volumes and volumes of information are readily available at the click of a button, designing artifacts that are conscious of the global however are also cognizant of the local is a major feat. As humans acquire dual or multiple identities due to increased mobility, designs with dual or multiple identities are also emerging.



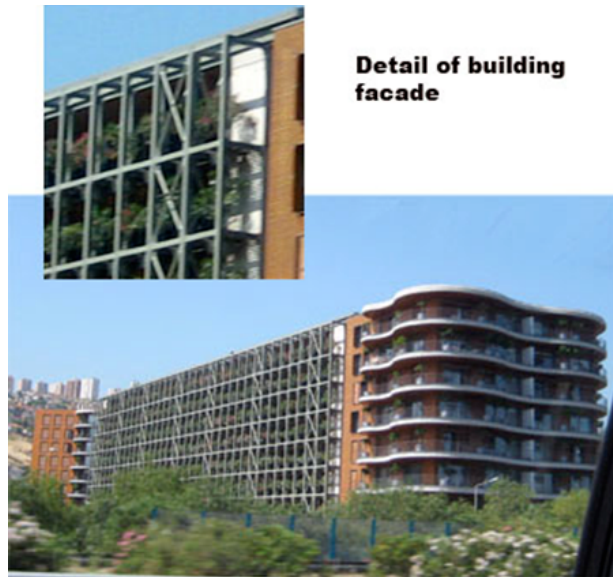


Figure 11. Folkart Narlidere Housing, Izmir, Turkey, completed: 2008, Architect: Emre Arolat Architects. (Photo credit: author)

Turkey as a country at the cross roads of the east and the west, have always been a melting pot for multiple identities. In a global context, this cultural phenomena is now leading the way in creating designs that increasingly demonstrate dual or multiple identities, in most cases the global serving as the primary identity with secondary identities that are local. The most successful examples are however when both the global and the local are so equally synthesized that a whole new design



Figure 12. Dogan Media Center, Ankara, Turkey, Tabanlıoğlu Architects (photo credit: author)

discourse emerges that is neither fully global nor fully local. This is what this author calls designs with dual identity.

## ENDNOTES

1 Bektas, Cengiz, "Yuva mi, Mal mi?" [Home or Property?] Literatur Yayinlari, Istanbul, Turkey, 2003, p. 122.) Original text in Turkish is as follows: "...cagdas olmadan, cagimizin insani olmadan, birikimimizin asla bilincinde olamayiz. Gidin bakin Ayasofya'nin moru bile bin yil onceki mor degil. Siz bu yuzyilin adamiysaniz, Sultanahmet'in mavisini bile 20'inci yuzyilin ikinci yarısında bir baska turlu."

2 DAP Burgu Kule highrise to be built on the Asian side of Istanbul, <http://www.dapburgukule.com/>

3 Master Plan for Kartal district of Istanbul is on the Asian side of the city. Please see <http://www.zaha-hadid.com/masterplans/kartal-pendik-masterplan>

4 Liane Lefaivre, Alexander Tzonis, "Critical regionalism : architecture and identity in a globalized world", Prestel, Munich, New York, 2003

5 Sapphire Istanbul Residential and Commercial Building, Tabanlıoğlu Architects, please see <http://www.tabanlıoğlu.com/main.html>

<http://www.istanbulsapphire.com/>

6 Bozdoğan, Sibel. "Modernism and nation building : Turkish architectural culture in the early republic". Seattle ; London : University of Washington Press, c2001. xii, 367 p. : ill., plans ; 27 cm.

"Although there were some initial efforts in what can be called Ottoman revivalism in architecture in the last days of the Ottoman Empire and the very early days of the Republic (established in 1923), as reflected in the works of Mimar Kemalettin, Mimar Vedat Bey, this quickly changed to modernist world view" (Bozdogan, 2001, pp. 16-19).

7 "Documenting Istanbul and the traditional Turkish House", chronicles Sedat Hakki Eldem's work to document Istanbul houses and his search for a more lyrical, "situated" modernism that is connected to the vernacular traditions of the region, in LeJeune, Jean-Francois and Sabatino. Michaelangelo, "Modern Architecture and the Mediterranean: vernacular dialogs and contested identities", Routledge, 2010, New York, NY

8 For a brief overview of Turkish architecture in the 20th century, see <http://culturalexchange-tr.nl/mapping-turkey/architecture/short-history-architecture>

9 For the work done in Erdem Akan's studio, see [http://www.erdemakan.com/?portfolio=Takeaway\\_Istanbul](http://www.erdemakan.com/?portfolio=Takeaway_Istanbul).

10 "In its broadest sense, then, the Critical Regionalist sensibility looks to the uniqueness of site and location when deriving the formal aspects of any given project. Its influence can be felt in the work of the Tichino School in Switzerland, the sophisticated urban insertions of many contemporary Spanish architects (including Rafael Moneo), or the austere concrete forms of the Japanese master Tadao Ando. All point to a design method that is assuredly modern but relies on the organic unity of local material, climatic, and cultural characteristics to lend coherence to the finished work.



The result is an architecture suited to light and touch. " For quotation above and further discussion, see: [http://www.slideshare.net/ar\\_suryas/critical-regionalism](http://www.slideshare.net/ar_suryas/critical-regionalism)

11 For an example of Erdem Akan's design process see: [http://www.erdemakan.com/?portfolio=Morphing\\_Tea\\_Glasses](http://www.erdemakan.com/?portfolio=Morphing_Tea_Glasses).

12 The work of 41 Turkish designers are featured at MOMA in New York, please see: [http://www.momastore.org/webapp/wcs/stores/servlet/CategoryDisplay\\_10451\\_10001\\_26708\\_22156\\_-1\\_Y\\_Destinati...](http://www.momastore.org/webapp/wcs/stores/servlet/CategoryDisplay_10451_10001_26708_22156_-1_Y_Destinati...)

13 For Sisecam factory, Pasabahce designs see (<http://www.pasabahce.com/Kurumsal/Hakkimizda.aspx>).

14 'Made in Şişhane' project aims to pair Turkish master craftspeople to contempor"ary designers in the Istanbul district called Şişhane." <http://www.madeinsishane.com/>

15 For work done in HIREF studios, please see (<http://www.hiref.com.tr/Intro.aspx?language=en>)

16 Derin Design's founder/designer is Aziz Sariyer. The company recently won the "good design award" from the Museum of Architecture and Design in Chicago. Please see [Derindesign.com](http://www.derindesign.com)

17 Akaretler district of Istanbul is now being conceptualized as an art and design district. Showrooms of major design firms such as Vakko (fashion design), Derin Design are opening in this district.

18 For the design of W Hotel by Derin Design, please see <http://www.derindesign.com/en-us/projects.asp?DID=39>

19 Metex Design Group has offices in Istanbul, Turkey and Assisi, Italy. See [Metexdesign.com](http://www.metexdesign.com)

20 Galata Muhallebicisi (a type of restaurant) designed by Yuda Mimarlik, Istanbul, <http://www.galatamuhallebicisi.com/kurumsal/medya/medyada-galata/turizim-dunyasi-ekim-2010.php>

21 Bahcelievler district designed by Hermann Jansen, 1934-1939, <http://www.goethe.de/ins/tr/ank/prj/urs/arc/jan/trindex.htm>

22 Saracoglu district was designed by German architect Paul Bonatz, 1944-1946. <http://www.goethe.de/ins/tr/ank/prj/urs/arc/bon/trindex.htm>

23 Agha Khan award was awarded to Turgut Cansever for three times (two in 1980 and one in 1992) with his context sensitive designs that use local materials and that contribute to the architectural heritage of the region.

24 For Bektas' work, please see <http://www.cengizbektas.com/architecture.htm>

25 Bertram, Carel, "Imagining the Turkish House: collective visions of home, University of Texas Press, ISBN: 978-0-292-71826-5, 2008, p. 238

26 " Konak Book made certain that potential buyers with nostalgia would make the appropriate connection with the past. .. Gated communities attempt to convince the purchaser that their Turkish houses replicate (or at least call to mind) a traditional neighborhood, ..." from Carol Bertram, Imagining the Turkish House, Collective visions of home, The University of Texas Press, 2008, Austin, Texas.

27 Bertram (2008) describes this sense of loss of identity on p. 240 of her book: "Turkish houses purchased in this new form carry a common desire for a

relief from ... isolation, .... Perhaps, too, they offer relief from fears shared with the cartoon character who feels that he has lost his past and is stuck in a memoryless modernity;..."

28 Ahmet Igdirligil Architects, Bodrum, Turkey, ([http://www.sansmim.com/projeler/project2/project2\\_1\\_index.html](http://www.sansmim.com/projeler/project2/project2_1_index.html)).

29 Eko Construction Group. Bodrum, Turkey <http://www.ekoinsaat.com.tr/en/references>.

[asp?param=Buildings%20Infrastructural%20Projects](http://www.ekoinsaat.com.tr/en/references.asp?param=Buildings%20Infrastructural%20Projects)

30 Olcayto, Rory, "Our understanding of Turkish architectural culture is obscured by a fascination with Classical amphitheatres and sultanic domes. Istanbul's status as a centre of Art Nouveau is little known and that Modernism was used by Kemal Ataturk to forge the Turkish republic, even less so.

A scant few – Pritzker Prizewinning architect Hans Hollein among them – recognise government architect Sedad Eldem for his unique Regional Modernism."

<http://www.architectsjournal.co.uk/modern-turkish/1947936.article>

31 For Han Tumertekin B2 House in northwestern Turkey. Please see:

([http://www.akdn.org/architecture/pdf/2763\\_Tur.pdf](http://www.akdn.org/architecture/pdf/2763_Tur.pdf))

32 Emre Arolat is the winner of the Agha Han award winning in 2010 and practices architecture in Istanbul. <http://www.emrearolat.com/2011/01/14/emre-arolat-architects-wins-aga-khan-award/>

33 Tabanlıoğlu Architects, Istanbul, Turkey, [http://www.ar\\_chdaily.com/49066/dogan-media-center-tabanlıoğlu/](http://www.ar_chdaily.com/49066/dogan-media-center-tabanlıoğlu/)