



Iconic Buildings Constructed with Competition Projects in Turkey in The 20th Century

Tuba BÜLBÜL BAHTİYAR^{1,*}, Esra YALDIZ²

¹ 0000-0001-5204-8338, Necmettin Erbakan University, Faculty of Fine Art and Architecture, Department of Architecture

² 0000-0002-1074-5810, Necmettin Erbakan University, Faculty of Fine Art and Architecture, Department of Architecture

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Abstract

Iconic buildings, which stand out among the architectural elements that are part of the city identity, expressing the uniqueness and character of cities, are the buildings that integrate with cities, come to mind first when defining them, and carry symbolic value. These buildings can be historical and cultural heritage buildings constructed centuries ago, or they can be buildings constructed according to the functions, technologies and architectural styles that emerged, developed and changed with the 20th century. Architectural project competitions organized open to national and international competitors have become a frequently preferred method in constructing these buildings. Within the scope of the study, the iconic buildings built as a result of architectural project competitions, which emerged as a local dynamic in Turkey's 20th century architecture, are analyzed. From among the competition projects built between 1930 and 2000, with a subjective perspective, the most well-known buildings that have gained a place in the city memory, as an architectural icon in defining the city, have been selected and analyzed in terms of their architectural characteristics and the symbolic values they add to the city. In addition to the fact that these buildings were designed by a well-known architect, their architectural characteristics, functions, social, political and symbolic values they carry and their location in the city have turned them into iconic buildings for the city.

1. INTRODUCTION

City identity, which refers to all the elements that define the uniqueness, character and spirit of cities, is a concept that defines the city to the outside world and includes historical and cultural heritage elements, social texture, geographical features and many other elements as well as architectural items. Among the architectural items that are a part of city identity, iconic buildings that carry symbolic value in cities come to the forefront. Iconic buildings of cities generally mean buildings that represent an important part of a city in terms of history, culture, social and architecture and that are integrated with that city. In addition to being the most well-known and visited buildings, these buildings are also considered by people as symbols of cities. These types of buildings usually attract the attention of everyone in every period, are considered as a sign for the city they are located in, and create visual value for the city dwellers with their forms as well as their functions. For example, the Eiffel Tower in Paris, Big Ben (Elizabeth Tower) in London, the Opera House in Sydney, the Sagrada Familia in Barcelona and the Burj Al Arab in Dubai have become globally recognized symbols not only of their cities but also of their countries. Such iconic buildings become part of city identity and add cultural, social and architectural value to cities.

Architectural project competitions are frequently preferred as a method of constructing these iconic buildings in cities. Competition culture in architecture is a very old tradition and the first known example dates back to the 5th century BC. The Acropolis War Memorial, built in 448 BC, is a building that was built as a result of a public vote. In 1401, it is known that the door of the Florence Cathedral, which is accepted as the symbol of the Renaissance in Florence, Italy, and its dome in 1419 were obtained through a competition project [1]. Later, a competition was organized for the construction of the "Spanish Steps" in Rome in 1723 [2];[3]. According to Sudjic [4], architectural project competitions in the modern sense

* Corresponding author: tubabulbulbahtiyar@gmail.com

date back to the 18th century, when Thomas Jefferson proposed a competition for the design of the Washington Capitol. The White House in Washington (1792-1830), the London Parliament (1836-1870) and the Eiffel Tower (1886-1889), which can be considered among the most iconic buildings of our day, are examples of buildings that were obtained through competitions [1]. When we look at the iconic buildings in Europe and America today, it is seen that some of them were also obtained through competitions. 45 examples of these "iconic" buildings from the 15th century to the present day from different cities around the world are summarized in Figure 1. The studies of Spreiregen [5] and Haan and Haagsma [1], who examined global examples of architectural project competitions, were the sources for the selection of these buildings. These examples include some of the most iconic buildings of 20th century architecture such as the Centre Pompidou, the Gateway Arch, the Jewish Museum and the Sydney Opera House.

Within the scope of the study, the iconic buildings obtained as a result of architectural project competitions, which emerged as a local dynamic in Turkey's 20th century architecture, are analyzed in terms of their architectural characteristics and the symbolic values they add to the city. From among the competition projects applied between the years 1930-2000, with a subjective point of view; the most well-known buildings that have a symbolic value at the city scale, that have gained a place in the city memory, and that come to mind first as an architectural item in defining the city have been selected.

				
Dome of Florence Cathedral (Florence/Italy, 1419-36)	St. Peter's Basilica (Vatican, 1500)	Louvre Palace (Paris/France, 1624)	Piazza di Spagna (Rome/Italy, 1723-35)	The White House (Washington/USA, 1792)
Architect: Filippo Brunelleschi	Architect: Donato Bramante	Architect: Claude Perrault	Architect: Francesco de Sanctis, A. Specchi	Architect: James Hoban
				
Palace of Westminster (London/England, 1835)	Central Park (New York/USA, 1858-76)	Palais Garnier (Paris/France, 1861-75)	The Bank of Finland (Helsinki/Finland, 1876-83)	Reichstag Building (Berlin/Germany, 1882-94)
Architect: Charles Barry, Augustus Pugin	Architect: Frederick L. Olmsted and Calvert Vaux	Architect: Charles Garnier	Architect: Ludwing Bohnstedt	Architect: Paul Wallot
				
The Eiffel Tower (Paris/France, 1886-89)	Washington Square Arch New York/USA, 1889-1902)	Postal Savings Bank (Vienna/Austria, 1903-06)	Stockholm City Hall (Stockholm/Sweden, 1903-23)	Helsinki Central Station (Helsinki/Finland, 1904-19)
Architect: Gustave Eiffel	Architect: Stanford White	Architect: Otto Wagner	Architect: Ragnar Östberg	Architect: Eliel Saarinen
				
Peace Palace (The Hague/Netherlands, 1905-13)	Nebraska State Capitol (Lincoln/USA, 1920-32)	Tribune Tower (Chicago/USA, 1922)	Stuttgart Hauptbahnhof (Stuttgart/Germany, 1922-33)	Paimio Sanatorium (Paimio/Finland, 1929-33)
Architect: Louis M. Cordonnier	Architect: Bertram Grosvenor Goodhue	Architect: John Howell ve Raymond Hood	Architect: Paul Bonatz	Architect: Alvar Aalto
				
Pravda Newspaper Building (Moscow/Russia, 1930-35)	United Nations Headquarters (New York/USA, 1946-52)	Gateway Arch (St. Louis/USA, 1946-65)	Rome Termini Station (Rome/Italy, 1947-51)	Berliner Philharmonie (Berlin/Germany, 1956-63)
Architect: Panteleimon Golosov	Architect: Le Corbusier and Oscar Niemeyer	Architect: Eero Saarinen and Associates	Architect: L. Calini, M. Castellazzi, V. Fadigati, E. Montuori, A. Pontonello, A. Vitellozzi.	Architect: Hans Scharoun and Werner Weber
				
Sydney Opera House (Sydney/Australia, 1956-73)	Toronto City Hall (Toronto/Canada, 1958-65)	Kyoto International Conference Center (Kyoto/Japan, 1962-73)	Boston City Hall (Boston/USA, 1962-68)	Stopera (Amsterdam/Netherlands, 1967-87)
Architect: Jørn Utzon	Architect: Viljo Revell and John B. Parkin	Architect: Sachio Otani	Architect: G.M. Kallman, N.M. McKinnell, E.F. Knowles	Architect: Wilhelm Holzbauer and Cees Dam
				
High Court of Australia Building (Canberra/Australia, 1968-73)	Centre Pompidou (Paris/France, 1971-77)	Portland Building (Portland/USA, 1979-82)	New State Gallery Stuttgart (Stuttgart/Germany, 1979-84)	Arab World Institute (Paris/France, 1981-87)
Architect: Edwards, Madigan, Torzillo & Briggs	Architect: Renzo Piano and Richard Rogers	Architect: Michael Graves	Architect: James Stirling ve Michael Wilford	Architect: Jean Nouvel, Pierre Soria, G.L. Sudi
				
Parc de la Vilette (Paris/France, 1982-98)	Arche de la Défense (Paris/France, 1982-89)	Bibliothèque nationale de France (Paris/France, 1988-95)	Jewish Museum Berlin (Berlin/Germany, 1989-99)	Commerzbank (Frankfurt/Germany, 1991-97)
Architect: Bernard Tschumi	Architect: Johan Otto Von Spreckelsen	Architect: Dominique Perrault	Architect: Daniel Libeskind	Architect: Norman Foster
				
Museum of Contemporary Art Kiasma Helsinki/Finland, 1993-98)	Scottish Parliament Building Edinburgh/United Kingdom, 1998-2004)	Casa da Musica (Porto/Portugal, 1999-2005)	Phaeno Science Center Wolfsburg/Germany, 2000-05)	Cologne Central Mosque (Cologne/Germany, 2005-17)
Architect: Steven Holl	Architect: Enric Miralles	Architect: Rom Koolhaas	Architect: Zaha Hadid	Architect: Paul Böhm and Gottfried Böhm

Figure 1. Iconic buildings obtained through competition projects in different cities of the world from the 15th century to the present day¹

¹ Images taken from <https://en.wikipedia.org>

2. ARCHITECTURAL PROJECT COMPETITIONS IN TURKEY

Competitions were seen as a tool that was taken very seriously in the realization of the cultural breakthroughs made in the early years of the Republic. The fact that obtaining buildings through competitions is seen as a Western method is one of the most important factors in the adoption of competitions. Especially in the early years of the Republic, architectural project competitions were not only a way to obtain a project, but also played an effective role in the dissemination and adoption of modern architectural discourse and construction in Anatolian cities. These competitions contributed to the formation of a modern architectural identity in Anatolian cities and constituted an important part of Turkey's 20th century modern architecture.

Competitions, which can be handled in a wide framework from the scale of a single building to the scale of zoning plans, are the locomotive for the development of the architectural profession in Turkey, the integration of international movements into the local environment and the change of the face of cities. Thanks to competitions, academic architects have the chance to put into practice a subject they have mastered theoretically, while architects working in the private sector have the chance to reflect their ideas freely without investor pressure. In fact, it is possible to say here that practice feeds theory, theory gives direction to practice and mutual benefit is achieved. For young architects who are new to the profession, competition projects are seen as a tool that provides the necessary opportunities to become visible in the sector, gain prestige and get new jobs. In addition to the benefits of being selected as the first or winning first place in the competition, just being a competitor provides architects with the experience of developing ideas, strengthening their design skills, and working together with different disciplines (such as investors, politicians, planners, engineers, etc.). Architects such as Sedat Hakkı Eldem, Emin Onat, Turgut Cansever, Behruz Çinici, Hayati Tabanlıoğlu, Doğan Tekeli, Sami Sisa, Merih Karaarslan, Şaziment-Neşet Arolat, Erdoğan Elmas, who are known as important names in terms of the profession and history of architecture in Turkey today, started their careers with architectural competitions and gained their popularity through competitions.

Various documents give different dates for the beginning of architectural project competitions in Turkey. According to Cezar [6], the first competition in Turkey was organized in 1867 for the British Embassy Summer Residence in Tarabya. He states that the competition was organized in England due to the unfavorable conditions in the country at that time, but there is no information on its construction. According to Özkan [7], the first competition was the Turkish-German Friendship Foundation competition organized in 1916. Among the participants in this competition, which did not proceed to the building phase, were names such as Paul Bonatz, Teodor Fisher, Hans Poelzig and Bruno Taut. According to Batur [8], the first competition after the declaration of the Republic is the Ankara City Plan competition held in 1927. According to Mimar Journal [9], the first officially published national architectural competition is the Bursa Municipality Hal Building competition in 1930. Architect Hüsnü Bey's project was selected first among the four projects participating in the competition. Following this competition, which could not be practiced, the Elazığ (Elaziz) Municipality Cinema Hall competition in 1931, in which Architect Şevki Eşref won the first prize, is the first competition to be practiced.

The period from 1930 to 1945, the official start of the competitions, marks the end of World War II for the world, the end of single-party political life and the transition to multi-party-political life for Turkey, and for the competitions, the period when the government sees architecture as a cultural policy for modernization. With the emergence of Turkish architects on the scene in the competitions of this period, it is seen that designs in a modern style, far from ornamentation reflecting ideology, are preferred.

The period 1945-60, from 1945 until the military intervention of May 27, 1960, is a period in which rationalist examples were shown in the International Style in terms of architectural styles. In this period, the Ministry of Public Works is the biggest employer in the architectural sector with its architectural project competitions. Among the competitions opened in this period, the Istanbul Palace of Justice in 1949, in which Sedat Hakkı Eldem and Emin Onat's project won first place, and the Istanbul Municipality Hall competition in 1953, won by Nevzat Erol, are very important in terms of architectural history. While the traces of a transition towards an international modernism can be seen with the Istanbul

Palace of Justice, with the design of the Istanbul City Hall, the International Style begins to be accepted and appreciated. The impact of the International Style is clearly seen in the design of many public buildings constructed after this building. Examples of these buildings include the Sakarya Government House (1955), Adıyaman Government House (1958), Kırşehir Government House (1958), Tekel General Directorate (1958), Ankara Cebeci PTT Central Station Building (1958), and General Directorate of State Hydraulic Works (1958).

After 1960, in parallel with increasing professionalism and a growing economy, more Turkish architects began to follow architectural discussions on a global scale [10]; the one-piece horizontal monoblock mass of the International Style became a common form in this period, which was handled as small and multi-part blocks [11]. While the effect of the International Style continued, brutalist approaches and local interpretations were also integrated into the designs. In addition, the period between 1960-80 was a period in which the number of competitions increased significantly and low-cost and economical alternatives were in demand.

In terms of architectural style, modernism lost its popularity after 1980 and was replaced by postmodernism. In terms of competitions, with the amendment made to the competition regulations in 1980, the requirement for the presence of the Chamber of Architects in the juries was abolished and the jury selections were left to the discretion of the administrations. This change in the nature of the jury was inevitably reflected on the competition projects and the selection of the awarded projects.

The 1980s can be seen as a more dynamic and exciting period in which repetitive building typologies and plan solutions were broken and a new way out was sought, and local syntheses emerged with Western movements. With the 2000s, the profile of participants in competitions changed and the number of young architects increased [12].

Although the number of competitions in the field of architecture in Turkey is quite limited when compared to the total number of building projects, when we evaluate the leading buildings of 20th century architecture, it is seen that the buildings obtained through competitions have found a wide place for themselves. As a matter of fact, in 2003, in its 311th issue, the Journal of Mimarlık organized a survey among its readers titled "20 Leading Works of Contemporary Architecture in Turkey (1923-2003)" (Türkiye'de Çağdaş Mimarlığın (1923-2003) Önde Gelen 20 Eseri) and published the results of the survey [13]. According to the results, it was seen that 7 of the 20 buildings with the highest number of votes were buildings that were obtained through competitions².

3. EXAMPLES OF ICONIC BUILDINGS CONSTRUCTED THROUGH COMPETITIONS IN TURKEY

Between 1930-2000, 672 architectural competition projects were opened³ and 324 of them were applied. From this point of view, it is possible to say that the application rate of the projects is approximately 50%. Some of these competitions that have been applied have become the iconic buildings of the cities due to reasons such as their architectural styles, designs, functions, locations, and the social and cultural values they carry. These buildings are among the most symbolic and recognized buildings of their cities. These iconic buildings are analyzed in order of their architectural characteristics and the symbolic values they add to the city, in order of the date of the opening of the competition.

² The first 20 buildings (those built with the competition project are in bold): 1. Turkish Historical Society, Ankara, 1967 **2. METU Campus, Ankara, 1961-80** 3. Sergievi, Ankara, 1934 4. Zeyrek Social Insurance Institution, Istanbul, 1970 **5. Milli Reasürans, Istanbul, 1987** 6. Ankara Station, 1937 **7. Anıtkabir, Ankara, 1953** 8. Ankara University Faculty of Language and History Geography, 1937 9. Parliament Mosque, Square and Worship Library Complex, 1987 10. Hilton Hotel, Istanbul, 1954 **11. METU Faculty of Architecture, 1963** 12. Florya Presidential Naval Pavilion, Istanbul, 1936 13. BDDK Building, Ankara, 1976 14. Turkish Language Association Building, Ankara, 1978 **15. İller Bank, Ankara, 1937** 16. Istanbul University Faculty of Science and Literature, 1944 17. Emek İşhanı, Ankara, **1959** **18. Büyükkada Anatolian Club, Istanbul, 1959** 19. Demir Holiday Village, Bodrum, 1983 20. Atatürk Cultural Center, Istanbul, 1966.

³ Based on <http://www.mimarlarodasiansankara.org/yarismalardizini/> page.

3.1. Ankara Exhibition House Building (Ankara Sergievi Binası)

In the first years of the Republic, in 1933, two projects were selected first in a competition open to international participation; since Paolo Vietti Violi's project was deemed too costly, it was decided to apply the project of the other winner, Şevket Balmumcu [14]. Built in 1934, the building carries the marks of Art Deco and Streamline Moderne movements with its geometric form and simple design, as well as its circular mass, clock tower and window arrangements (Figure 2). With its design, the building became the most modern and interesting building in the city at the time. German architectural historian Bernd Nicolai considered the Exhibition House as "the most outstanding work of modern architecture in Ankara" [15];[16]. Until 1946, the building was used for the same function and it was decided to convert it into an opera house and the conversion was carried out by the German architect Paul Bonatz under the influence of "II. Ulusal Mimarlık". During this conversion, the modernist lines in the design were greatly interfered with. Reopened in 1948, the tower was removed, window proportions were changed, various ornaments and porticoes were added (Figure 3). Although it was exposed to formal and functional changes, the building, as a public building of the Republican period, provides information about the architecture, economy and politics of the period. In addition, it gave its name to the square by being Ankara's first opera hall and by its symbolic qualities in the square where it is located. The square, which was known as "Hergelen Square, Fire Brigade Square" before this building [17], started to be called "Opera Square" afterwards. Today, it continues its existence and symbolism in the city under the name of Grand Theater/Opera (Figure 4).



Figure 2. Exhibition House Building [18]



Figure 3. Opera House after conversion [19]



Figure 4. Grand Theater/Opera [20]

3.2. Istanbul Port Galata Passenger Hall (İstanbul Limanı Galata Yolcu Salonu)

In 1936, three first prizes were awarded in an international competition, Rebi Gorbon's project was selected for application, and the building was completed and put into use in 1940 (Figure 5). During the construction of the building located on the Karaköy coast, the sea was filled and bored pile foundation was applied. Turkey's first modern sea passenger departure and reception hall, the building also has a symbolic significance within the nationalization efforts of the Republic [21]. The Passenger Hall (Figure 6), one of the symbols of modernist language in Istanbul, contains functional elements, unique qualities and monumental forms such as the Passenger Hall tower [22]. The building was actively used in the same function until 2014 and became one of the landmarks of Karaköy and the Bosphorus silhouette [23]. In addition to being one of the unique examples of Republican architecture, the building is also one of the witnesses of the changing social life with modernism. In addition, the Liman Restaurant, located on the terrace of the building, served the city until 1994 and became one of the important places of the city's social life. Registered in 2002 by the Conservation Committee (Figure 7), the building was demolished overnight in 2017 as part of the Galataport project. With this demolition, one of the symbolic buildings of the Republic and Istanbul was lost.



Figure 5. Karaköy Passenger Hall [23]



Figure 6. Grand Hall [21]



Figure 7. Karaköy Passenger Hall [23]

3.3. Grand National Assembly of Turkey (TBMM)

In 1939, a competition was organized open to international participation to design the symbol of the authority of the state. 14 projects participated in the competition; three projects were awarded the first prize as a result of the jury's evaluation. It was decided to apply Clemens Holzmeister's project, which was also admired by Mustafa Kemal Atatürk, and a long construction process began [24]. After Holzmeister's return to his country in 1948, the project was continued by his assistant Ziya Payzın and the TBMM building was completed and opened in 1961 (Figure 8). The building, which bears the characteristics of the "II. Ulusal Mimarlık" style with its monumentality, strong and durable expression, symmetry and materials used (Figure 9), is a monument symbolizing the ideals of the Republic [25]. In addition, the TBMM building is an important representative of modern architecture and is the political center of the country and the symbol building of Ankara (Figure 10).



Figure 8. TBMM [24]



Figure 9. TBMM [26]



Figure 10. Hall of Honor entrance [24]

3.4. Anıtkabir

Anıtkabir was designed by Emin Onat and Orhan Arda, two of the most important architects of the Republic, who won the first prize in an international competition in 1941. It was built on an arid hill formerly known as Rasattepe. The building complex, located at the highest point of the hill, which was covered with thousands of trees after the completion of construction, covers an area of approximately 750 thousand square meters. The Anıtkabir building consists of columns surrounding a rectangular prism and carries the characteristics of the II. Ulusal Mimarlık movement with its monumental appearance, symmetry and use of materials [27]. In addition to many architectural elements referring to the ancient roots of Anatolia, ornaments from Seljuk and Ottoman motifs are also included in the building. Anıtkabir, the symbolic structure of the Republic of Turkey and Ankara, is an iconic example of the II. Ulusal Mimarlık movement as well as representing the values of the Turkish nation and the Republic. Anıtkabir, the final resting place of Atatürk, the great leader of the Turkish nation, is visited by millions of people every year. In addition, Anıtkabir is also the center of Turkish political life and programs are organized during national ceremonies and important days. (Figure 11).



Figure 11. *Anıtkabir [20]*

3.5. Çanakkale Victory and Unknown Soldier Monument (Çanakkale Zafer ve Meçhul Asker Anıtı)

The monument, also known as the Çanakkale Martyrs' Monument, was built in 1944 as a result of a competition. Feridun Kip, İsmail Utkular and Doğan Erginbaş's project was selected first in the competition organized to commemorate the martyrs of Çanakkale and keep their memory alive. The 42-meter-high monument, the foundations of which were laid in 1954, was opened to visitors on August 21, 1960; it was declared a "national park" in 1973. The Çanakkale Martyrs' Monument is one of the most important monuments in Turkey after Anıtkabir. With its symmetry, stone cladding and simple expressions, the monument carries the traces of National Architecture II. It is the first monument built with reinforced concrete system and was the first monument of this scale in Turkey at the time of its construction. Doğan Erginbaş, one of the architects of the design, stated that the monument represents the ascension of all martyrs from different countries. The form of the monument was inspired by the triumphal arch of Roman architecture and prehistoric dolmens. When the monument is viewed from a distance, the letter M for "Mehmetçik" can be seen. The monument commemorates the Turkish soldiers who were martyred in one of the bloodiest battles of history in Gallipoli during World War I [28]. This war is very important in terms of Turkey's history and world history and has caused many things to change on the stage of history. The monument is an iconic building that carries symbolic and spiritual values at the city scale, country scale and even global scale and has a memory for the whole world (Figure 12). It is the sad and at the same time proud memory of the place embodied in the structure. It is a meeting point where all hearts that have the same feelings with the Turkish nation beat together.



Figure 12. *Çanakkale Victory and Unknown Soldier Monument [20]*

3.6. Istanbul Open Air Theater (İstanbul Açık hava Tiyatrosu)

The Istanbul Open Air Theater, designed by Nahit Uysal and Nihat Yücel, who won the competition in 1946, is located in the Harbiye district, the center of the city's culture and arts activities, where buildings such as the Lütüfi Kırdar Congress and Exhibition Center, Istanbul Radio House, Harbiye Military Museum, Hilton Hotel, and Istanbul Congress Center are the symbols of modern Istanbul. The building was designed inspired by the forms of open air theaters in the Ancient Age [29]. The symmetry, simplicity and the use of cut stone in the design reflect the characteristics of the "II. Ulusal Mimarlık" movement. The Open Air Theater is one of the new building typologies brought by modernism in the 20th century as a continuation of the westernization movements that started in the 19th century. It is also one of the most important buildings in the Gezi Park, reflecting the modern and secular character of the young Turkish Republic and included in Prost's plan. It has played an important role in the adaptation of society to modern life through culture and arts activities. Hosting many festivals and concerts every year, Harbiye Open Air Theater is one of the most prestigious concert and event places in Istanbul (Figure 13).

The theater, which allows the audience to watch an open-air show and watch the Bosphorus view from the backstage, also provides a suitable environment for the activities of the artists in terms of acoustics. It is a symbolic building that has witnessed the culture and art life of Istanbul from the 1950s to the present day.



Figure 13. Istanbul Open Air Theater [20]

3.7. Anadolu Club Büyükkada Hotel (Anadolu Kulübü Büyükkada Oteli)

The Anadolu Club, headquartered in Ankara, was first established at the request of Atatürk as part of a Western lifestyle, and its Büyükkada branch was opened in 1937. As a result of increasing needs, an architectural project competition was organized in 1952 to build a new building in Büyükkada and the project of Turgut Cansever and Abdurrahman Hancı, two of Turkey's leading architects, won the competition. Applied between 1953-57, the building's white façade and prismatic block with a terrace roof overlap with Le Corbusier's principles of modern architecture (Figure 14). The design is also inspired by the pure geometric forms of the Turkish House and includes traditional architectural elements such as trellis [30]. In this way, modern architecture was integrated into the locality and a unique design was created. Awarded the 1957 Aga Khan Architecture Award, the design is one of the most iconic buildings in Büyükkada.



Figure 14. Anadolu Club Büyükkada Hotel [20]

3.8. Eskişehir Porsuk Hotel

Organized in 1956, the competition was won by Vedat Dalokay, one of the most important names of modern architecture in Turkey, and the project was completed between 1956-59. The building is in the style known as the "Hilton effect", an expression of the International Style that emerged first in hotel buildings and then in public buildings in the 1950s. The entrance block with its curvilinear roof and V-columns is the most unique part of the design [31]. The building has details that reflect the architecture, technique and technology (such as the installation floor, elevator use) of the period in which it was built. With its location in the city center and its architecture, it has become a part of the city identity as one of the landmarks of Eskişehir. It is a meeting and reference point for the city dwellers, one of the most memorable and effective architectural buildings of the city center (Figure 15). With its typology, it is one of the best examples of the hotels built in Anatolian cities in the 1950-60 period with the revival of the tourism sector in Turkey. The building is still in use with its original function.



Figure 15. Eskişehir Porsuk Hotel [20]

3.9. Izmir Municipality Hall (İzmir Belediye Sarayı)

Özdemir Arnas, Altan Akı and Erhan Demirok's project won the competition held in 1966 and the building was constructed between 1968-80 in one of the most important public squares of Izmir, Atatürk (Konak) Square, opposite the Clock Tower (Figure 16). Atatürk Square, where the building is located, is one of the three most important squares of Izmir (Gündoğdu, Cumhuriyet and Atatürk), defining the center of the city, connecting the two sides of the city, connecting with the commercial places in Kemeraltı, and is the most known and loved square by the citizens [32]. One of the public buildings that forms the boundaries of this square is the İzmir Municipality Palace (Figure 17). With its public function, location and architectural style, this building is one of the landmarks of Izmir and is the meeting point of the city. The design of the building, which is a special example of the International Style and Brutalism for Izmir, is similar to the Boston City Hall, which was built as a result of a competition in the USA in 1962 (Figure 1). However, after the October 30, 2020 Izmir earthquake, the building was evacuated due to the damage report and it was decided to demolish the building. Despite all the objections made after the decision, this iconic building of the city was lost in 2022.



Figure 16. İzmir Municipality Hall on postcards [33]



Figure 17. İzmir Municipality Hall [34]

3.10. Istanbul Harbiye Military Museum (İstanbul Harbiye Askeri Müzesi)

In 1967, Nezih Eldem's project was awarded the first prize in a competition with limited participants, and after a long application process, the building was completed in 1991. The museum was built in the former Harbiye Mektebi building complex, on Vali Konağı Street, one of the most lively streets of the Şişli district, in the void created by the section demolished in 1959 (Figure 18). The architect of the building, Nezih Eldem, is one of the pioneering modernist architects who possesses the material and detail knowledge of rational architecture with his academic identity, and an experimental and critical perspective [35] with his Italian background. The architecture of the museum, on the other hand, has unique details that Eldem designed in a modern style, free from stylistic worries. The majority of the exhibition elements in the museum are parts of the original design. In this building with a holistic architectural approach, which is rarely seen in the history of Turkish architecture, many details in the interior preserve their originality. With its holistic design, the building is one of the best examples reflecting the museology approach of the 1960-70s. At the same time, the 150-year-old historical building to which it is added is the building where Mustafa Kemal Atatürk and the founders of the Republic were educated. The concept of the museum is also very important in terms of showing how the country has reached today by passing through difficult conditions. The building is a landmark for the citizens and visitors to the city and continues to be used as a museum.

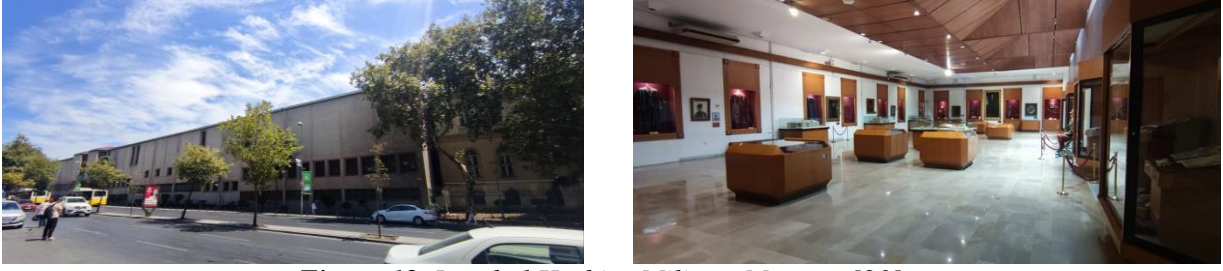


Figure 18. Istanbul Harbiye Military Museum [20]

3.11. Samsun Diyanet Site

In 1973, Vedat İşbilir and Sevinç Şahin's project won the competition and the building, known as Site Mosque, was built between 1976-85. The design, which is outside the traditional mosque form, consists of four arches on which a large reinforced concrete dome shell sits. The surfaces under the arches are covered with glass, allowing light to enter the interior [36]. The decorations in the interiors were also made by artists. This building, which goes beyond the classical style in mosque typology in terms of its modern design and the technology used, is also one of the iconic buildings of the city (Figure 19). In addition to its mosque function, the commercial places on the ground floor contributed to the dynamism of the center. One of these spaces, the tea house, has been a socializing place for university students for years. However, in 2021, its demolition was brought to the agenda within the scope of the Cumhuriyet Square conversion project, and the Chamber of Architects Samsun Office applied for conservation and registration. In 2022, after the registration request was rejected, the decision was taken to the judiciary. The future of the mosque is unclear for now.

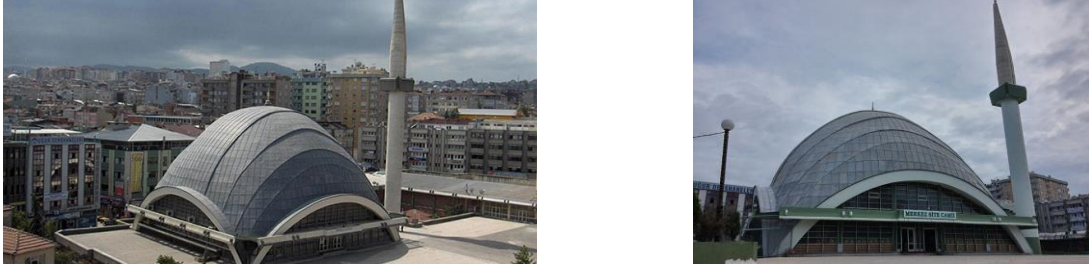


Figure 19. Samsun Site Mosque [37]:[38]

3.12. Atatürk Cultural Center (AKM Ankara)

In 1981, Coşkul Erkal and Filiz Erkal's project won the competition to design a symbolic and monumental building to commemorate the 100th anniversary of Atatürk's birth, and the building was constructed between 1985 and 1987. Designed in the form of a pyramid with a square base and a sectional pyramid, the building has an unusual architecture on the scale of Ankara and even Turkey (Figure 20). In addition to its function as a cultural center, the purpose of its building and its formal characteristics were also effective in turning AKM into an urban image. Due to the form of the building, unique details were developed in its structural solutions. Located in the hippodrome area on Istanbul Street in the Altındağ district of Ankara, the building includes a museum, library and exhibition halls. Over time, the building has moved away from its original function by being used only for city promotion days and book fairs; since the 2010s, the demolition of the building has been on the agenda due to its neglect. However, with the last planning made in 2021, it continues to exist within the "Başkent Millet Bahçesi" project.



Figure 20. Atatürk Cultural Center [39]

3.13. Atatürk Culture Center Presidential Symphony Orchestra Concert Hall and Choir Practice Buildings (CSO Ada Ankara)

In 1992, Semra Uygur and Özcan Uygur's project won the first prize in the competition, and the construction of the building, which started in 1997, was completed and put into service in 2021, 29 years after the opening of the competition. Located on Atatürk Avenue, overlooking Anıtkabir, it is one of the most important cultural buildings built in Turkey in recent times. With its bold use of basic geometric forms such as the triangular prism, sphere and oval, its monumentality, its incorporation of high techniques and technologies, and its care in material selection and craftsmanship, CSO Ada Ankara was honored with the Building Branch Award at the National Architecture Awards in 2022. The building, which has become a central focus on Ankara's culture and arts map, is also the first building in Turkey to be designed exclusively for symphonic music performance [40]. In addition to its contribution to city identity, the CSO complex has become one of the iconic buildings of the city with its function, architecture and belonging to the city.



Figure x. CSO Ada Ankara [41]

4. CONCLUSION

Iconic buildings, which stand out among the architectural elements that are part of the city identity, expressing the uniqueness and character of cities, are the buildings that integrate with cities, come to mind first when defining them, and carry the symbolic values of cities. These buildings may be historical and cultural heritage buildings constructed centuries ago, or they may be buildings built according to the developing and changing functions, technologies and architectural styles that emerged with the 20th century. Architectural project competitions organized open to national and international participants have been a frequently preferred method in constructing these buildings. The reasons such as the competitions being open to original ideas and bold designs, the selection of the "best" in terms of design and application as a result of the jury evaluation, and the integration of current techniques and technologies into the projects come to the fore in the preference of this method. As a matter of fact, when we look at the iconic and symbolic buildings in European cities in the 20th century, it is seen that some of them were built as a result of competitions (Figure 1). Similarly in Turkey, architectural project competitions, which emerged as a local dynamic in 20th century architecture, resulted in iconic buildings that have added symbolic value to cities. In this study, among the competition projects applied between 1930 and 2000, attention was paid to the selection of the most well-known buildings that have iconic value at the city scale, have taken place in the city memory and come to mind first as a visual element in defining the city. In addition to the fact that these buildings were designed by a well-known architect, their architectural characteristics, their functions, the social, political and spiritual values they carry, and their location in the

city have made them iconic buildings for the city. The TBMM Building and the Anıtkabir are examples of buildings that have become iconic on a national scale by transcending the city scale with the spiritual, social and political values they carry. It is possible to say that the Çanakkale Martyrs' Monument is an iconic monument that carries symbolic and spiritual value on a global scale and has a memory for the whole world. Karaköy Passenger Hall and İzmir Municipality Hall, which were examined in the study, were demolished by ignoring the values they carry on an urban scale and have not survived to the present day. The decision to demolish the Samsun Diyanet Site (Site Mosque) is on the agenda. These buildings should be evaluated as buildings that add symbolic value to cities and have a place in urban memory, and their existence in cities should be conserved.

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