

A STUDY ON THE 'CREATIVE ACT'  
THROUGH  
THE ATTITUDE OF ARCHITECT M. ZİYA TANALI

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## **ABSTRACT**

### **A STUDY ON THE ‘CREATIVE ACT’ IN ARCHITECTURE THROUGH THE ATTITUDE OF ARCHITECT M. ZİYA TANALI**

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In this thesis, analysis of the creative act in architecture and art is tried to be dwelled upon. The capacities of the ‘creative mind’; personality and ethics are the fields that are focused on to elaborate the subjective qualities of the architect. Three aspects are designated in this framework through the literal works of architect M. Ziya Tanalı. Tanalı is a man of profession for several the years. He is not only contributed Turkish architecture with buildings, but also wrote extensively on art and architecture. Then to evaluate these aspects in the practice of architecture his architectural projects are scrutinized. Thesis can be interpreted as a kind of autobiographical study that is supplemented with the theoretical framework on the ‘creative act’. This kind of a study gives us an opportunity of tracing the phenomena of an architect deals with in his/her architectural practice.

**Keywords:** Architecture, Creative act, Capacities of the mind, Personality, Ethics, M. Ziya Tanalı.

## ÖZ

### M. ZİYA TANALI'NIN YARATICILIĞA İLİŞKİN TUTUMU ÜZERİNDEN MİMARLIKTA YARATMA EYLEMİ ÜZERİNE BİR ÇALIŞMA

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Bu tezde, sanatta ve mimarlıkta 'yaratma eylemi'nin analizi üzerine çalışılmıştır. 'yaratıcı aklın' yetenekleri, kişilik ve etik, mimarın öznel özelliklerini değerlendirmek için üzerinde durulan odak alanlardır. Tanalı'nın yazılı eserlerinden bu çerçeve içinde üç ana görüş belirlenmiştir. Tanalı uzun yıllardır bir pratik adamıdır. Kendisi Türk mimarlığına sadece tasarladığı yapılarla değil, sanat ve mimarlık üzerine yazılı çalışmalarıyla da katkıda bulunmuştur. Bu anlamda Tanalı'nın yazılı ürünlerinden ortaya çıkartılan üç ana görüş, onun mimari projeleri üzerinden de değerlendirilmeye çalışılmıştır. Bu çalışma, 'yaratma eyleminin' teorik bir çerçevede irdelenmesi ile Tanalı üzerine yapılmış bir 'biyografi' olarak düşünülebilir. Bu anlamda bir çalışma, bir mimarın ilişki kurduğu olguları, kendisinin mimari pratiğinde takip etme şansını verir.

Anahtar Kelimeler: Mimarlık, Yaratıcı eylem, Zihnin yetenekleri, Kişilik, Etik, M. Ziya Tanalı.

To the year 97

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I would like to dedicate this thesis to the year 1997, which includes my Basic Design Education. When I feel that 'yes, I live', I see the sensitivities that were conveyed through out that year and the relations which are continuing then. It was more than a coincidence in my life that made me believe to myself and it will be one of the 'unchanges' of my life. I would like to express my deepest gratitude and respect to all of the people that had organized and shared that year under three names; Assoc. Prof. Dr. Ayşe Zeynep Onur, the architect İlhan Kesmez and the architect Mehmet Ziya Tanalı.

I owe very much thanks to my parents since they kept me in countenance for this study. They made me open new fields in my life by my self; I am always aware of that as much as aware of their sacrifices.

I know, unlike anybody else Meltem is in my soul. Her confident and genuine existence was very supportive for me throughout this study. We will not leave each other throughout the road and walk on under our different umbrellas.

Finally, I would like to express special thanks to Isben for his important contributions to this study but more for every minute we share. He makes me feel 'live' and lucky. I believe in his personality, highly cultivated qualities and talents. I am sure he will succeed as a man of praxis. The sun and the rain actually nourish the life together.

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## CHAPTER 1

### INTRODUCTION

#### 1.1. Aim of the Thesis

There is no doubt that architecture cannot be realized independently from social, economic constraints and preferences determined by culture; and also it cannot exist without essential features<sup>1</sup> that make the object as a work of architecture. Although these two main poles affect architecture intensively, they cannot find body independent from a subject's creative act. In other words, between the external factors and the essential features of architecture, the architect locates his/her existence in a field pre-defined by the numerous domains through his/her creative act.

The aim of this study settles on the question about how an architect as a subject constructs the creative act. In that manner this study will try to search the features of creative act which directly deals with the values and thoughts of the architect. Furthermore the architect's constructed and ontic preferences will be in the focus of this study through their reflections on the 'creative act'.

It is thought that the 'creative act' settles on the intersection between architect's and architecture's constructed existence. In other words, the process and the qualities of the 'creative act' evolve through the dialectic relation between the architect and his/her architecture. It can be claimed that both of these poles; the architect and his/her architecture complete their selves by basing one on the other and the 'creative act' becomes definite rising through this dialectic relation. In that sense, exploring and examining the preferences of the architect which are related with how he/she constructs the 'creative act' would be helpful to compose different questions related with the architecture.

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<sup>1</sup> The essential features of architecture that transform an object as building into an object of architecture are emphasized; which are namely space, material, technique, topography...

With this point of view, it can be suitable to put forward some of the hidden questions in mind which will be tried to be searched through this study:

- Is there any possibility to analyze the 'creative act'?
- Are there relevant concepts which can be put forward for evaluating the 'creative act'?
- Is it important for an architect to evaluate architecture, as a means of constructing and controlling the 'creative act'?
- Do personal preferences of the architect reflect on his/her 'creative act'?
- Is it possible to construct a study on an architect to identify some of the concepts on the 'creative act' from his/her thoughts on art and specifically architecture?
- Is it possible to bring forward 'personal' and 'human' features in relation with the 'creative act' through the works of an architect?<sup>2</sup>

To make a research on the relation between the 'creative act' and the architect's subjective preferences, it is convenient to work on a figure who is a professional; who experiences and has experienced the 'creative act' in the field of architectural practice for a considerable period. This figure would be the person who thinks on the architecture and consequently puts forward examined and experienced thoughts, personal evaluations and essential clues that could be signified and articulated for art and architecture. Although it is certain that entire thoughts and evaluations can nourish various arguments in different ways; in this thesis, the aim is to focus on the relations between the architect and his/her genuine constructions the end products of the 'creative act' in architecture.

Carrying out a 'study on an architect' is an aspect that is also enthusiastically mentioned by Anthony Antoniades. One of his notions that are stated at the end of his book is: *'the study on biographies of important architects can be a positive departure path for architectural creativity'*<sup>3</sup>. He gives Göran Schildt's studies on

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<sup>2</sup> This question arose from Anthony Antoniades' point of view expressed in his book as he explains the biography of Alvar Aalto by Göran Schildt. 'A biography ... although it must tell the truth is more than anything else 'human' and 'personal' describing people in personal than impersonal ways'

Antoniades, Anthony C., 1990, *Poetics of Architecture; Theory of Design*, Van Nostrand Reinhold International Company Limited, p. 281.

<sup>3</sup> Antoniades, Anthony C., 1990, p. 281.

Aalto as examples for this kind of a study. Referring to Antoniades' positive, constructive and embracing critiques on 'the study on biographies of *'important architects'*' an overall study has been executed to examine these thoughts. It is executed by focusing on Schildt's studies on Aalto<sup>4</sup>, lecture notes of Kahn and on Alvaro Siza's biography. It is observed that these kinds of documents as the studies on practicing architects convey important fields of discussions through their experiences and examined knowledge for architecture. Beside their original styles, the knowledge in their discourses can be estimated as the verbal expression of their experiences that is constituted through their own subjective attitudes. These documents point out exactly how they define architecture or which notions they regard throughout the process of the 'creative act'.

## **1.2. Scope and Promises of the Thesis**

Within the scope of the study, it is assumed that Mehmet Ziya Tanalı presents a relevant profile to focus on<sup>5</sup>. He has been practicing for more than forty years after he graduated from the Middle East Technical University in 1965. He has designed 222 projects until now and an important amount of them have been realized. Except the practical side of his profession, he has done several contributions to architecture as a discipline with different missions in mind; at professional societies, competitions, conferences, publications, etc... More recently he has also concentrated on education and writing on art and architecture.

Tanalı participated in the basic design education in 1997 at Gazi University as one of the instructors of the program that was consisted of three main courses: Basic Design Studio, Culture of Architecture and Basic Art Education. The

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<sup>4</sup> Additionally, it was impressive to learn some of Schildt's sincere thoughts, as a philosopher. In his writings, it was recognizable that discussions between Aalto and him were also very illuminating for him. He appraises his relation with Aalto and associates this relation with the relation between Goethe and Eckermann in terms of explaining how he assisted Aalto. This thought is stated at the presentation text of their interviews for television that is published in his book titled '*Alvar Aalto in his own words*'. Schildt, Göran (Ed.), 1997, *Alvar Aalto in his own words*, Otava Publishing Company, Ltd., Helsinki, p. 269.

<sup>5</sup> A *curriculum vitae* that is prepared by Tanalı, can be found in appendix A. It includes a short biography, list of his professional works, memberships of societies, published/unpublished writings and references.

process was executed through a consciously prepared program, which was designed to give students the ability to construct their own personalities and search for their own values and to inquire their own questions. This approach was also aiming to establish direct paths through the 'creative act' for students<sup>6</sup>. It was a sincere relationship between the individuals taking place in the studio, learning from each other through their experiences and personalities. This education gave an opportunity to realize several aspects that were very influential for me as an individual.

Some of my evaluations that had been generated through this particular year, have intrinsic relations with the aspects that will be questioned in this study.<sup>7</sup> At this state, it can be claimed that a reliable way of existence that was proposed in this education program is designated: through all uncertain alleys of the existence, the keyword is being sincere to one's self. It can only be managed by evaluating the unity of the intellectual and the sensual capacity of the mind. This sincerity continuously gives confidence to construct the self. This attitude nourishes a core power for an individual and an architect that can be identified as the 'balance' between doubt and confidence; is effective in all evaluations,

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<sup>6</sup> The head-instructors of the first year education in Gazi University at 1997 was Zeynep Onur. Her statement explains the principal approach of the Basic Design Studio thoroughly. Although it has been said for the first year education in Girne American University; it can be claimed that this statement emphasizes the same attitude that is experienced in Gazi University at 1997.

*'...During the whole process of this education all views and thoughts put forward can be perceived as approach we would call "education of personality..."*

*Like in any other design discipline there is a vision of goal in Architecture education that will always exist and will never change is to stimulate "creativity" and in order to do so, to educate students to their own personality...*

*With the belief of "If the right personality is formed in the process, its creations will be right (creative) as well", the method used targets the development of the moral personality using the object as a tool rather than targeting the object itself, "knowing the object bears this knowledge within itself..."*

<http://www.arkitera.com/spotlight.php?action=displaySpotlight&ID=33&year=&aID=233>

<sup>7</sup> Declaring these evaluations can be meaningful to designate my personal attitude for evaluating this study: The individual should keep his/her mind open to construct his/her own personality that obtains the chance for a 'genuine' existence<sup>7</sup>. Construction of personality actually can be interpreted as the evaluation of the notions and their relations. Keeping the mind open can be executed as questioning, experiencing and evaluating the peremptory values, acceptations, concepts, traditional patterns etc. all of this kind of social agreements. Every act of an individual, just as the 'creative act', takes form through personal evaluations. Creating this personal and subjective attitude is intrinsically constructing the existence. This aspect also can be interpreted as becoming free or being aware of the freedom in constructing own personality; which means coming alone with own mind. Consequently, the entire relations and possessions become the confrontations with own self.

designs and acts throughout life. It also constitutes the ethical attitude of the individual. Referring this point of view, it can be claimed that the position of the architect can be interpreted also related with the evaluations he makes.

So this study can also be justified as the search for some of the questions that had been put forward in the basic design education in 1997 at Gazi University and it tries to re-evaluate them through a different frame-work.

Besides, the education programs Tanalı participated in, he published three books, which are the continuous conveyors of his thoughts. Tanalı's first book is '*Sadeleştirmeler*' (Simplifications)<sup>8</sup>. It is a collected work that includes his literal works, which he has composed for speeches, lectures or as articles throughout the years<sup>9</sup>. Consequently this book also contains his lecture notes for the Basic Design Studio in Gazi University at the year 1997. Its scope comprises the questions on the general notions of architecture and its relation with other mediums of art and culture...

The second book '*Sevgili Düşünceler*' (Dear Thoughts)<sup>10</sup> has a different fiction that explains his thoughts and experiences in a narrative genre. The content is again related with art, architecture and consequent matters, but also conveys Tanalı's thoughts on cultural and social notions. It can be said that this book presents Tanalı's sincere evaluations in a mode that is not common.

Tanalı's third book; '*Modern Sonrası Mimarlık Üzerine Notlar*' (Notes on Post-modern Architecture)<sup>11</sup> is a collective work that is prepared with Assoc. Prof. Dr. A. Zeynep Onur. It is a book that examines and criticizes the architectural, artistic and cultural mediums after modernism. It evaluates the temporary discussions through a consistent and critical point of view.

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<sup>8</sup> Tanalı, M. Ziya, 2000, *Sadeleştirmeler*, Alp Yayınevi, Ankara.

<sup>9</sup> The list of these literal works can be found at the appendix A.

<sup>10</sup> Tanalı, M. Ziya, 2002 *Sevgili Düşünceler*, Mimarlar Derneği 1927, Yayın no:10, Ankara.

<sup>11</sup> Tanalı, M. Ziya, Onur, A. Zeynep, 2004, *Modern Sonrası Mimarlık Üzerine Notlar*, TMMOB Mimarlar Odası Ankara Şubesi Yayınları, Ankara.



Fig. 1. 01. The covers of Tanalı's books.

With the books Tanalı published and the programs of education in the institutions he participated, he shared his personal experiences and conveyed his own thoughts on art and specifically architecture.<sup>12</sup> For these reasons, the books and the lectures that belong to Tanalı can be examined as literal mediums to explore the clues, which can bring forward essential evaluations. These clues can be questionable specifically for Tanalı as a subject of architecture and generally for art, architecture and the 'creative act'.

It can be stated that the structural framework of this thesis rests on two mediums; literal and practical fields of architecture, regarding architect Tanalı's works. In a certain way, this study will be interpreted as a kind of biographical outline on Architect Mehmet Ziya Tanalı. This dissertation aims to construct a closer look to the 'creative act' through Tanalı's personal experiences. It aims to explore how he states the 'creative act' in his mind and how he constructs it in the practice of architecture. Because, it is already known that in his literal works he evaluates the conditions of 'creative act' through basic domains. It is possible to designate these domains as: the external preferences defined by the cultural factors, the features arising from the nature of arts and personal preferences of the architect.

Tanalı determines architecture as a kind of art and evaluates all of his statements through this state of consciousness. He examines phenomena and

<sup>12</sup> It can be meaningful to draw attention here again to the fact that, Tanalı started writing in the late years of his architectural practice, which implies that he should primarily be rendered as a man of practice. He is still enjoying these two fields of activity, practicing architecture and writing about architecture together. In other words; the thoughts he puts forward, can be examined as the statements of his creative act as an architect practicing for several years.

values without getting connected and engaged to any particular movement but always signifies their positive and negative aspects. The common patterns of thoughts in architecture do not render validity through their popularity for him. Furthermore he scrutinizes all these effective components to reach their cores, notions and values that he evaluates through his attitude. He utilizes them constitutively in his practice.

Tanali's personal attitude can be identified as 'genuine' and consistent. These qualities can be followed in his statements and his buildings throughout his architectural production. It would not be wrong to say that; the characteristic properties in his attitude arise from his intellectual point of view and his cognitive construction which does not operate only based on a closed logical process, but which is also nourished by experiences and senses. Consequently; the intellect, the sensuous cognition and evaluation of the experiences can be accepted as the constructive components of Tanali's attitude. This can be justified with the fact that he always evolves his arguments with an aim to question and grasp the origin of the matter. This kind of an approach is compatible with how he determines art and architecture. It also points out some clues that can be followed to explore the way he constructs his creative act.

Consequent with this approach and regarding Tanali's works, it can be determined that Tanali's discourse manages to construct and sustain a simultaneous process of questioning, experiencing and responding. His discourse consists of unfinished questionings and construction of answers regarding the lived pieces of life. It can also be set forth that his evaluations are not closed and in that manner not completed. This state of mind displays a maturing process in a long path, which is traceable through his literal and practical works. The improvement in his discussions can be followed from the well established notions and explanations on their detailed relations. Actually the improvement of the notions can be interpreted as the answers that are re-evaluated through the consistent questions. This improvement can be observed significantly in the paths of the discussion that can be defined through the choices of the notions and their consciously gathered and identified relations.<sup>13</sup>

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<sup>13</sup> As an example, the 'beauty' is one of the notions that Tanali questions throughout his cognitive expressions. The improvement of the discussions on beauty is clearly recognizable as the two pieces of his literal works are scrutinized; the beauty in the first



The same point of view can be utilized for his practical works. As in his literal works, in the practice of Tanalı's architectural language it is possible to observe improved patterns. These are the re-evaluations of the answers for the unchanged relations.

In relation with this attitude, in his discourse Tanalı examines problems in a theoretical frame and moreover traces the related phenomena, the values and their relations in different cases; due to different artists, different mediums and different periods of history. Additionally he sometimes investigates several questions through one artist or one work of art. It could be claimed that he constructs his writings with this state of mind, explaining everything thoroughly not to leave a dark side of the interpretation. So he has created his own fluent style about writing on architecture. This method that Tanalı utilizes for constructing his discourse increases the variety and quantity of the concepts he asks for. Thus, Tanalı's literal works covers diverse fields of interest. As he seeks for the 'creative act', he examines the nature of creativity and essential features of a 'medium', the construction of personality, ethics, theoretical obligations in art and social constraints etc.

In this study the path that Tanalı follows, starting from the practice of architecture and continuing simultaneously through writing, will be examined in an inverted succession; first his writings will be focused on, then his works will be evaluated through the study of his literal works. The 'creative act' will be questioned in his literal and practical works. A search for the consistent thoughts in the mediums will tried to be accomplished. The subjective knowledge that he settled in his works will tried to be explored and expressed

Before focusing on Tanalı's discourse, a study on the notion of the 'creative act' will tried to be defined in the following chapter. Two important approaches on creative act will tried to be explained referring related studies. One of them is a psychologist and the other is the instructor of an architectural design studio. Their coherent studies will tried to be explored to scrutinize the notions related with 'creative act'. As another section in this chapter the concepts that are put

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book *Sadeleşirmeler* (Tanalı 2000) and in the lecture on aesthetics that he questions for aesthetics, beauty and ugly, the obligations of art and related with all these notions culture and etc., all together.

forward in Tanalı's literal works will be explored to grasp the basic elements of his personal attitude on the 'creative act'. The concepts that are distinguished from his discourse will be shown in two concept maps as an attempt to solidify their significant relations. A general evaluation will be executed through this work. The main aspects of the 'creative act' that are emphasized by Tanalı through their relations with the subject of the process will be defined.

In the third chapter, the features of the 'creative act' that are identified through their relations with the artist's existential preferences in Tanalı's literal works will be tried to be detailed through his 'statements' and thoughts of other authors. These three aspects are: 'The Unity of the Intellectual and Sensual Capacities of the Mind', 'Capacity of the Personality: Construction of the Self' and 'Ethics as the Conscious over Existence and Creative Act: Evaluation of Values'. In this chapter the discourse will be deliberately settled on the 'creative act' regarding art generally and not attributing architecture specifically. The same point of view will also be commentated for stating the artists not only architects.

In the fourth chapter, the way Tanalı evaluates architecture will be tried to be signified through his literal works consequent with the former arguments. Within a parallel approach in the fifth chapter, his practical works will be explored through this very same textual and realized work. In other words, the aspects of the 'creative act' that Tanalı puts forward in his thoughts through his writings will be examined as reflected onto his buildings. As recognizing the artificiality of separating the architectural forms through these three aspects; they will not be searched under separated headings. In that manner another method will be preferred to evaluate for designating a relevant study. The patterns, as the consistent and the genuine forms of Tanalı's architecture will be tried to be explored by keeping these three aspects in the sight. In this sense, the unchanged forms in Tanalı's 'creative act' will be tried to be explored in the same argument.

So this thesis has the chance to explore and evaluate the 'creative act' from several points of view in relation with the subject. Thus, it is hoped that, a general approach can be established on the reading of the 'creative act' and the

position of the artist. However, it is thought that this study can be continued through several channels.

First of all it was really enthusiastic to see the knowledge that arises from the practical side of architecture, is accumulating through its own structure which can be attributed as the personal. Furthermore, it is observed that a conscious attitude in the practice of architecture can be successful to evaluate the theoretical discussions in his/her practice. Actually the unity of theory and practice suggests a progressive relation; each of them can help to overstep the problems of architecture and art. In that manner a study can be settled on the knowledge that settles on the intersection of the theory and the practice. It can be searched through a dialectic relation between 'thinking' and 'making'.

It was also very interesting to see the similarities between the experience of the men of practice throughout the study, just as Alvar Aalto, Louis Kahn, Alvaro Siza and Ziya Tanalı. There is a surprising overlap in their discourses through the sensuous and intellectual impressions that is more than discussing the same notions or questions. It is not negating their particular personal and common bases of thoughts. However, the shared theme is in the details in their discourses that are such subjective expressions. These overlapping expressions can be important clues to question the possibility of sharing and conveying the subjective qualities in architecture even if they are practicing different geographies.

Another study can be focused on the question whether 'architecture and other arts genuinely have different relations with social constraints?' Although the practice of architecture has complicated relations, in which numerous actors and factors are effective, are they unique effectors that only emphasize/stress architecture? It is possible to evaluate the 'creative act' in terms of the process that also creates an answer through all the inputs of the culture. The properties of the architectural medium can be searched for questioning if the architect can have a chance to control all of these effectors, or more can the architect realize his personal sights in architecture even he answers these relations? It is believed that the practice of an architect has a genuine style and architectural language can nourish important clues for these specific relations and their

constructions. In this sense Tanalı's attitude also contains important evaluations that are clearly commenting the relation between the architect, culture and the social actors. However, this state of architecture is not evaluated thoroughly because of the scope of the thesis. They are only mentioned through the topics that cannot be negated. Furthermore, this is such a complicated debate that it can be the theme of another study that specifically focuses on ethics of the architect and consequently the practice.

## CHAPTER 2

### AN OVERVIEW ON CREATIVE ACT AND EXPLORING THE NOTION IN ZIYA TANALI'S DISCURSIVE MATERIAL

#### 2.1. Studying on Certain Approaches for 'Creative Act'

'Creative act' is the essential notion that has relations with various fields of practice. As much as it is related with several acts of human, it has an intrinsic relation with art. It can be claimed that the 'creative act' constitutes the main process of the art. In this sense, the struggling attempt to define the art efficaciously is also concerned with the hardness to evaluate the notion of 'creative act' thoroughly. This difficulty is related with that the practice of the 'creative act' has some non-open parts. It is also in correspondence that the creative act has been continuously evaluated as a process, which is being activated under the relations of the unconscious and conscious states of the mind.

Regarding the unconscious parts of the process, it is not possible to produce distinct arguments on the 'creative act' through its entire components. However, the consciously organized relations can be explored. In this sense, one of the paths to elaborate the 'creative act' can be settled on the preferences of the subject. The relations between the 'creative act' and the subject's preferences arising through being a human and an individual can be questioned. It is thought that if some of the certain properties can be designated through this intimate relation, it can be possible to define and construct the 'creative act' more relevantly.

Hans Eysenck, who is an important figure of psychology, produced significant studies on the 'creative act'. His profound explanations are great sources that question the 'creative act' resting on the field of psychology.<sup>14</sup> Thus, the notions that he designated through the analysis of the creative act can be helpful to

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<sup>14</sup> Eysenck focuses on explaining the creative act resting on the former studies; in this sense his works also exhibit the bibliographical knowledge as touching on their related discussion.

distinguish the preferences of the subject. These preferences can assist the questions on the 'creative act'.

In an article that he wrote<sup>15</sup>, he distinguishes intelligence and personality as the two major components of the process. He presents a table in this article under the section of 'nature and definition of creativity'. This table can be interpreted as the solidification of the permanent but subjective notions that he identifies in his argument as effective on the 'creative achievement'. The 'environmental variables' cannot be claimed principally subjective and can be determined as social agreements but the way the individual evaluates them is the subjective part of the relation in the 'creative act'. The cognitive and personality variables can be identified as original efficacious properties of the subject. They can be consciously operated and constructed qualities. This quality of these two components is also efficient in rendering the existence of the individual.

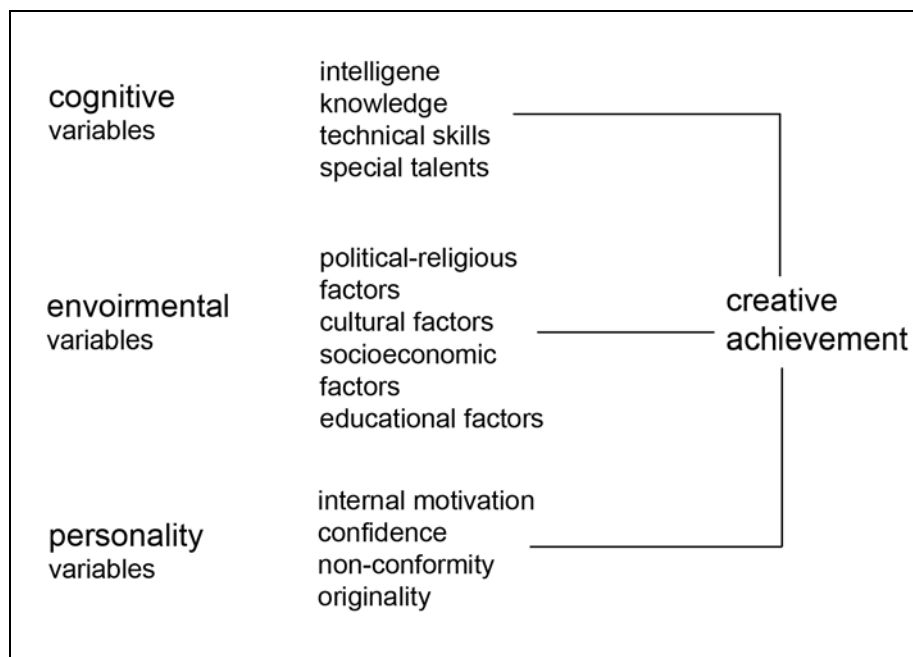


Table 01. Relation between creative achievement and originality  
(Trait creativity) From Eysenck 1993

<sup>15</sup> Saklofske, H. Donald, Zeidner, Moshe, (Ed.) 1995, *Perspectives on Individual differences: International Handbook of Personality and Intelligence*, Plenum Press, New York, Article by Hans J. Eysenck, 1993 'Creativity as a Product of Personality and Intelligence'.

In this sense, it is possible to concrete them as three basic domains that complement the 'creative achievement'. Their subordinate notions that are distinguished can be interpreted as the subjective properties, which can be questioned through their relation with the 'creative act'. Eysenck explains in his article the creative achievement as *one of two major definitions of the term 'creativity'*, the other is the 'trait creativity'. The 'creative achievement' can be interpreted as the kind of creativity that renders validity in daily life through its end product. 'Trait creativity' is the condition of the 'creative achievement' in other words the 'trait creativity' can be attributed as composing the core of end product.

Trait creativity is concerned as a latent trait underlying creative behavior, normally distrusted in the population, and a necessary but not sufficient cause of creative productivity. Achievement creativity is defined in terms of novel and socially useful/acceptable products; it is the product of trait creativity, intelligence and many other components...<sup>16</sup>

Table 01 can also be evaluated as it settles the notions that can be elaborated consciously. For concreting the relations of consciously elaborated notions and the 'achievement creativity' another table can be helpful. The table below solidifies *'the relations between biological intelligence, psychometric intelligence and social or practical intelligence'*. The original thing for these tables is that Eysenck claims the 'creativity' as *the one particularly interesting part of this third aspect of intelligence*.<sup>17</sup>

Through this aspect it can be set forth that for the conscious side of the process, the creative act relates with several subordinate notions that are settled around the social intelligence. This point of view also points out an important property of the 'creative act'; that it is an inclusive process, gathering, responding and utilizing several subordinate fields.

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<sup>16</sup> Saklofske, Zeidner, 1995, p,231.

<sup>17</sup> Eysenck, 1995. p, 2.

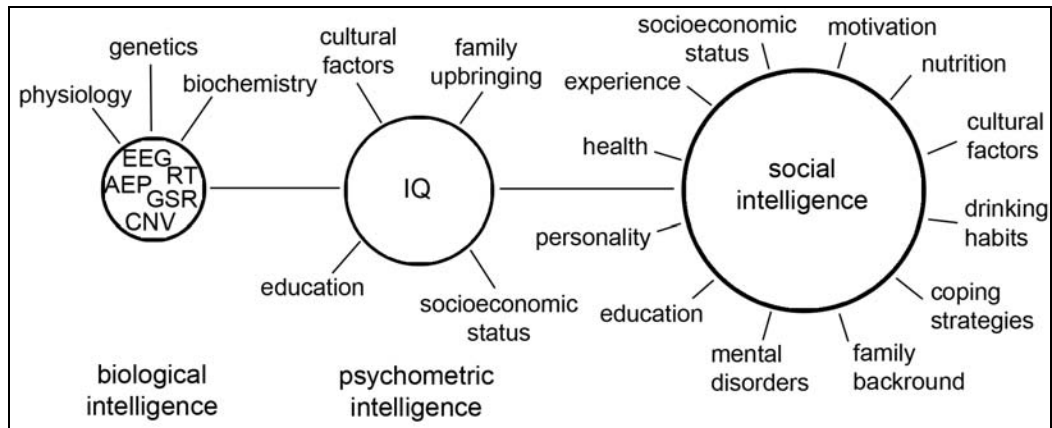


Table 02. 'The relations between biological intelligence, psychometric intelligence and social or practical intelligence'

From Eysenck 1995<sup>18</sup>

Anthony Antoniades also designates the 'inclusivity' as an intrinsic preference of the 'creative act'<sup>19</sup> and settles the similar point of view to the field of architecture. He wants to develop a *constructive theoretical representation* for architecture and analyzes the process of creativity to accomplish it, in his book titled '*Poetics of Architecture; Theory of Design*'. Antoniades' general attitude is consequent with Eysenck's theory; furthermore he puts forward a potential argument on the unconscious side of the 'creative act'. He states 'fantasy' and 'imagination'<sup>20</sup> as the prerequisite capacities of mind for creativity and determines the process of creative act constituted around these two kinds of mental operations. Actually, these two concepts also form three different kinds of relations trough the 'creative act'; however, all of them gain validity if they come into being in the reality. The schema<sup>21</sup> that is shown at the following page is configured and published by Antoniades in his referred book, which explains these three kinds of processes for 'creative act'. To obtain a more complicated explanation, it

<sup>18</sup> Specifically from the one that is titled as '*Genius: the Natural History of Creativity*' Eysenck, Hans J., 1995*Genius: the Natural History of Creativity*, Cambridge University Pres, Cambridge, p. 2.

<sup>19</sup> Antoniades, Anthony C., 1990. By the time he explores the arguments for architecture; he also examines the phenomena and concepts through other kinds of art (especially theatre, literature and poetry).

<sup>20</sup> Actually it cannot be claimed that Antoniades explains these two phenomena without relating with intelligence. But it can be assumed that the imagination is the process that is executed by the intellect.

<sup>21</sup> Antoniades, 1990, p. 10, fig. 1-1. '*the concepts of fantasy and imagination in relation to the concept of reality*'.



would be relevant to integrate this schema with the three kinds of poetics<sup>22</sup> that Antoniades classifies before this argument; such as, *arbitrary*, *traditional* and *contemplative*. Due to this schema; **A** presents only Fantasy and it is *arbitrary*, because fantasy is related to unreal and it has too *little chance to improve reality alone*. He defines fantasy as: ‘... *the mental ability to generate images of things or situations that have not existed before... fantasy exists only in the mind...*’<sup>23</sup> **B** includes only Imagination, which is related to real. It is the *traditional* mode of process of creativity; because it depends on the reality but only repeats it, cannot generate something new. He defines imagination as: ‘*Imagination, refers to ability of the mind to see what is there to perceive reality; to re-create and repeat it; yet giving no new birth to what is already there....It has a pragmatic connotation.*’<sup>24</sup> **C** is *synthetic, contemplative, inclusivist* poetics of creativity. It cultivates both fantasy and imagination to reach reality, which transfigures into a new *upgraded reality*.

‘Only when fantasy acts as a catalyst to imagination is one able to create works of reality that are blessed with the new, the fresh vision never before tried: fantasy is the catalyst of imagination, while imagination is the filter through which fantasy must pass in order to become an ingredient of reality. Imagination blessed with fantasy is therefore the ability of the mind to see what to see what is there in a way modified so that the ultimate mental construct is elevated to the sphere of the divine while at the same time being possible to realize.’<sup>25</sup>

These three kinds of creative act are found related with what Eysenck claimed in his studies. It is thought that the **A**: fantasy, as a core power of the creativity is related with the ‘trait creativity’. It is a power or ability of demolishing the reality; very useful in expressing the thing that is settled through the forms or the construction of the substance. **B**: Imagination is the process that does not include the ‘trait creativity’ and in this sense it is not as much creative but may be explained as organizing the inputs what already exists. **C**: the inclusivist creativity also means the ‘creative achievement’. By the time, fantasy supplies

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<sup>22</sup> Antoniades, 1990, pp. 3-4. he defines poetics as; ‘...the making’ of the work of art through the lens of aesthetics; that is, poetics has been tackled thus far as ‘the making’ of art through the thoughtful, contemplative path of what is ‘good’ or what would be promises or subtle differences between the various possible ways of making, with regard to the ‘good’.’ (p.3)

<sup>23</sup> Antoniades, 1990, pp. 10-11.

<sup>24</sup> Antoniades, 1990, pp. 10-11

<sup>25</sup> Antoniades, 1990, p. 11.

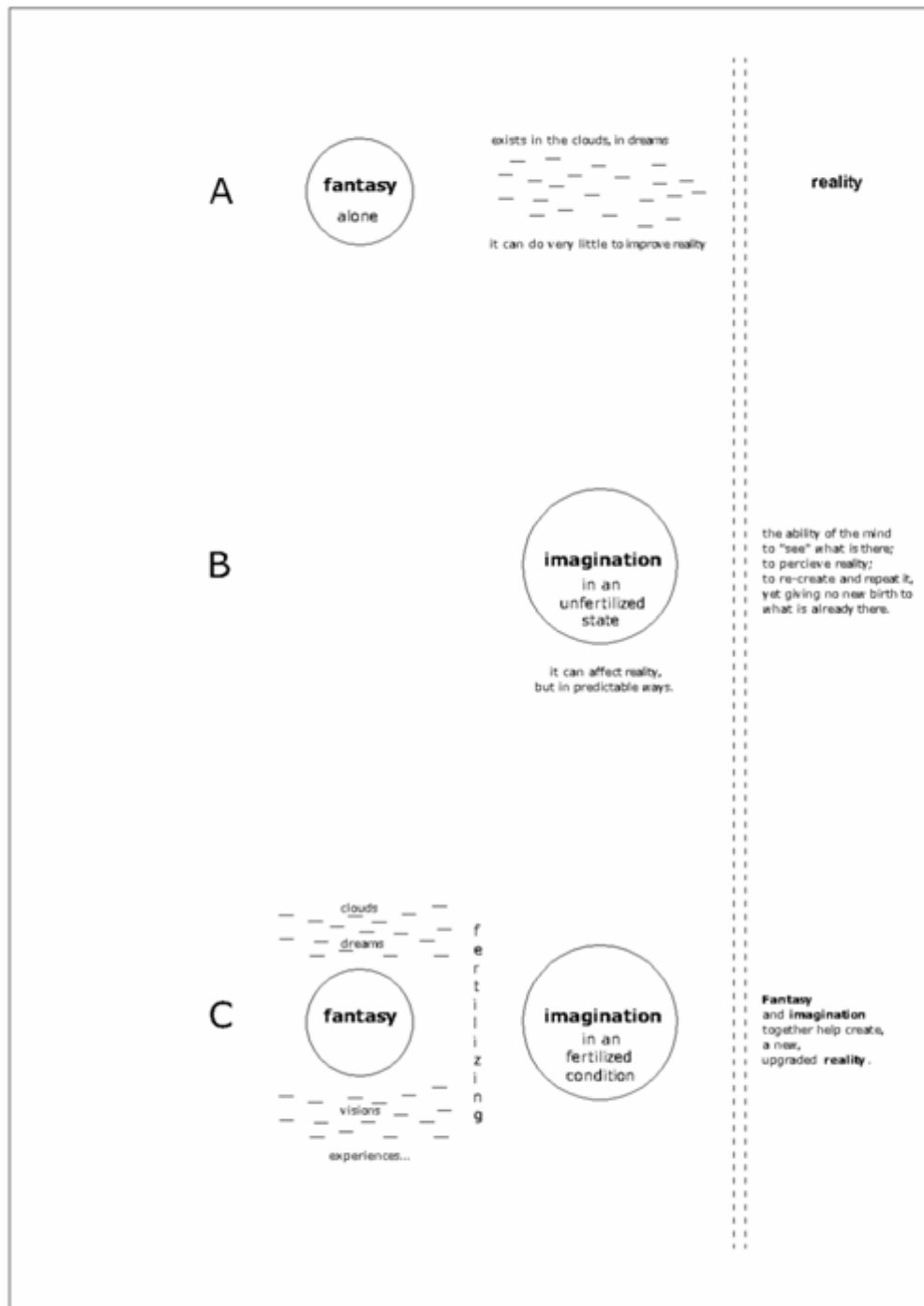


Table 03. 'the concepts of fantasy and imagination in relation to the concept of reality'. From Antoniades 1990

the independence of mind from the traditional cultivation of reality; imagination ties it to reality, in terms of the form or body. This tension forces the mind and creates some jolting probes around the possibilities to reach the most suitable body of the work of art. It can be interpreted as an alerting process that makes the artist to scrutinize all of the variables of the 'creative act'. It also stimulates the mind to question if there are non-changing constant notions for creative act.

It is thought that there is another significant property of the 'creative achievement' different from the other two kinds, it arises over the subject's consistent and conscious existence. That means the 'creative act' is the synchronization of the personality and the mind of the artist. Through the original existence of the subject it is related with artist's personality and on the other hand through the organization of the process and location of the end product, it is related with the mental capacity of the mind. The subject probes and defines the process in the nature of another material or 'way of existence'.

Eysenck designates in the first table the personality and then in the second table he settles it under the 'social intelligence' that he defines the 'creative achievement' as one point of it. It can be claimed that the second table do not diminishes the necessity of the personality furthermore it shows that the personality is one of the notions that can be operated and constructed through the social intelligence. This point of view identifies 'personality' as one of the most important components of creative act and signifies the direct relation between the properties of these two synchronized notion. On the other hand it can proclaim that the 'creative act' is also operated and constructed process. In other words it can be improved.

Consequent with this point of view; the process that is labeled as the 'creative act' can be identified roughly as: forming a piece of 'reality'. It can be interpreted that this inclusive product of the process has to have the totality to be conceived only through its own existence. It can be explained as a kind of reality that comes into existence and remains through the properties of the object and relatively the medium. It reaches into this objective state through a process, which has dominant subjective components. Thus, it can be claimed that the 'creative act' is the practice of substantiating the subjective and objective

qualities. In other words it can be interpreted as gathering the items related with the being human and expressing them under the potential of transforming the properties of the object. It can be interpreted as composing a body starting from non visible qualities. In that manner; 'the creative act' can be identified as a process which cannot be emanated independent from the creator's personality<sup>26</sup> and occurs human-statedly (artificially). Some questions can be produced on this point of view:

- If the 'creative act' is changeable in relation with the subject's preferences and these preferences are also improvable and constructible; is it possible (or anyway necessary related with being human) to settle any conscious or aim that utilizes (or designates) this potential?
- What are the subjective qualities that the artist integrates to the object of the 'creative act' by the time he/she also accomplishes the notions that make the work inclusive?
- What does make a work original in means of being belong to 'that artist'?
- Around the similar conditions and notions that are making the process inclusive, what does explain the difference between the two subject's works?

## 2.2. The 'creative act' as a Notion in Tanalı's Discourse

'...to speak and to write belongs to the belief of a search for deeper quality in life.'<sup>27</sup>

Tanalı's literal works contains important amount of knowledge on the 'creative act' that is solidified through his own experiences and cognition. For comprehending Tanalı's discourse in this scope, three concept maps are re-generated through the reading of his writings.

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<sup>26</sup> *'The pattern of feelings, thoughts, and activities that distinguishes one person from another.'*, personality. The New Dictionary of Cultural Literacy, Houghton Mifflin (2002). Retrieved 04 January 2006, from xreferplus. <http://www.xreferplus.com/entry/2445715>

<sup>27</sup> Tanalı, 2000, p. 18.

'...Eğer yaşamak hayatta kalmaktan farklı bir şey ise, yapmak, söylemek ve ne yaptığını söylemek, kendine bakmak; bunları, yaşamak ile eş anlamlı kabul etmekten kaynaklanıyor.

Belki de bildiklerinden, düşündüklerinden, inandıklarından ve duyarlılıklarından özümlenen şeyleri anlatmak ve aktarmak; insanın, kendini daha değerli bir yaşam sürdürdüğüne inandırabilmesi için gereklidir...'

They are titled as:

- Phenomena and Values Tanalı Depicts; (Table 04)
- Artists and Related notions; (Table 05)
- Concepts in Architecture that Tanalı Analyzes; (Table 06)<sup>28</sup>

These concept maps are generated to re-organize the phenomena, values and their relations that are put forward in Tanalı's literal works; secondly to obtain the principal aspects as the components of his personal attitude and the conditions of his creative act.

For the first concept map that is titled as 'Phenomena and Values Tanalı Depicts', the evaluations that are signifying constitutive declarations on creative act, are tried to be explored. The phenomena, values and their sub-statements that Tanalı designated through theoretical explanations on 'creative act' are distinguished. The periods and their historical knowledge are elaborated to distinguish their original concepts.<sup>29</sup> The critics that Tanalı commits through well-done artist are elaborated to refine for gaining the major matter. These identified notions are tried to settle in this map as it is aimed to locate closer with the most related notions. The general approach in Tanalı's discourse gives chance to grasp the discussion and then follow the same argument in different cases. This quality of his style helped to distinguish related notions with 'creative act' even they do not betray their selves directly.

Tanalı prefers to use similar statements and examples in his discourse as questioning and explaining different relations of connected notions. It is related with the state that he never avoids making repetitions in different cases to explain the matter thoroughly.<sup>30</sup> This state of re-generating discourse is evaluated as potential to explore the important concepts for Tanalı that are

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<sup>28</sup> This map will be evaluated in the forth chapter that is titled as 'Architecture and Creative Act in Tanalı's Discourse.'

<sup>29</sup> The entire arguments in Tanalı's discourse (even when they are criticized negatively) are being questioned to obtain the constitutive statements in general point of view. They always contain the positive inferences. These positive inferences are tried to explore from negative critiques.

<sup>30</sup> Tanalı explains the reason of the consciously stated repetitions at beginning of the first book 'Sadeleştirme' (Tanalı 2000). It can be claimed that the necessity of the repetition also comes from the intimate and original relations of phenomena and values that presents through different clusters of thought.

related with the 'creative act'. The re-utilized notions are presented in the map through emphasizing the hierarchical expressions of concepts by enlarging their font sizes. In that manner the biggest and the recognizable concepts in the maps are the most distinct notions in Tanalı's discourse in relation with creative act. This study executed through a specified reading on Tanalı's literal works that always kept the 'creative act' in the mind.

For the second map that is titled as 'Artists and Related notions', the first map is used as a base-map; in other words, the second map is constructed over the first one. The second map serves as a complementary study for the first map. Artists and their artwork critiques can be interpreted as one of the layers of Tanalı's discourse and one of the paths that Tanalı uses to explain certain concepts. In this sense, the notions that are related with the artists from different artistic mediums criticized by Tanalı are examined; the preferences of their creative acts and personalities are determined and pointed out on the first map. The names of the artists are located close to their related notions in the second map. To explore how Tanalı identifies the visual codes of the concepts, specific images of the works of art are also settled into this map. This study contributed to determine the principal items for the 'creative act' in Tanalı's discourse because the notions in relation with the preferences of the artists are overlap with the most repeated concepts in the first map.

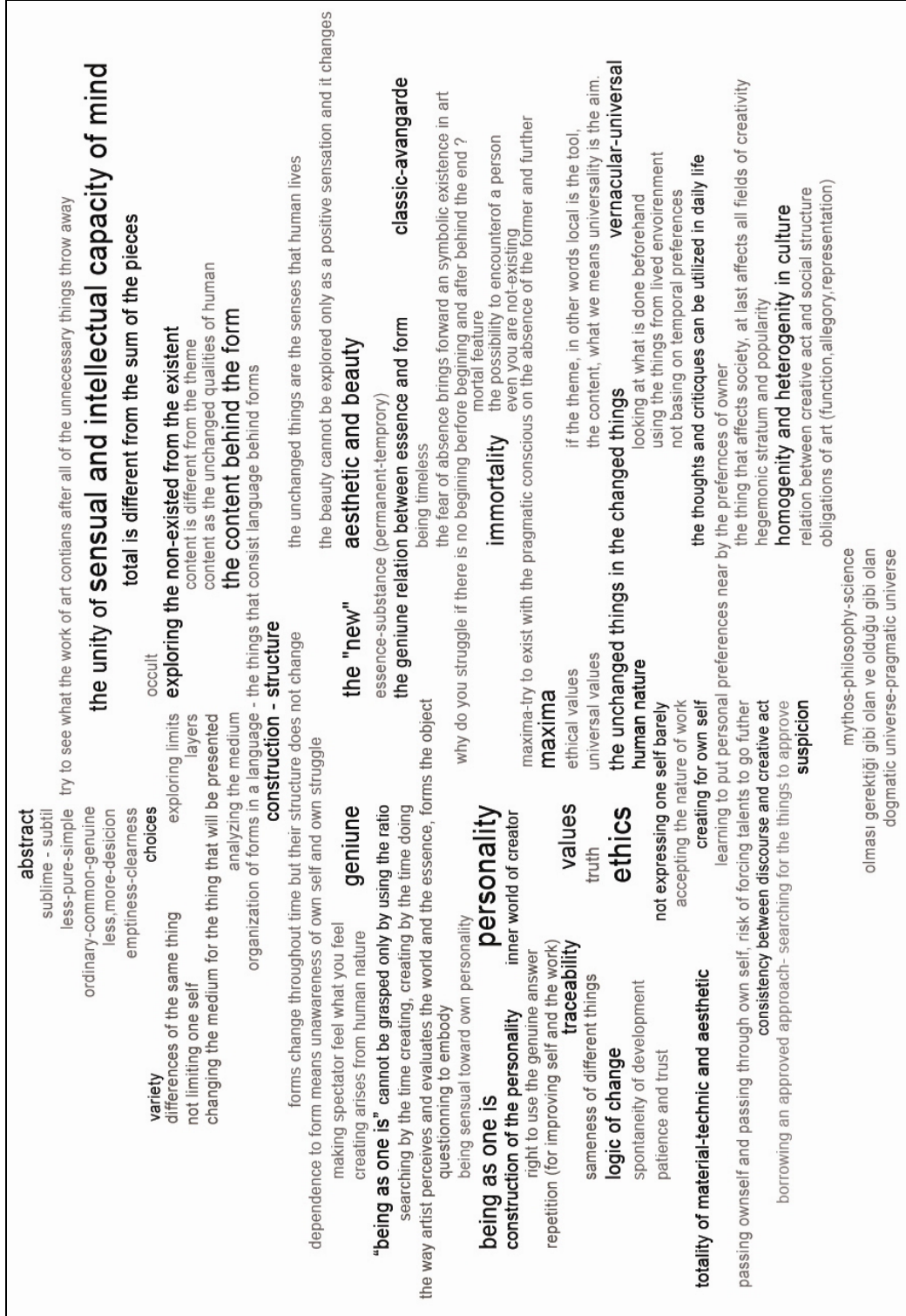


Table 04. Phenomena and Values Tanalı Depicts (Concept map 1)



Table 05. Artists and Related notions (Concept map 2)



The aim in constructing these maps spontaneously is to signify the domains in Tanalı's thoughts on the 'creative act'. These domains are labeled as the nodes of concepts that cluster the related-notions around, can be attributed as the holders of their related fields. They also identify the preferences of the subject that are emphasized as the most effective qualities of the subject through the evaluations of the 'creative act' in Tanalı's discourse. They can be grouped under four nodes:

- **Intellectual and sensual capacities of mind**, construction-structure, content behind the form, aesthetics and beauty...
- **personality**, genuine, being as one, human nature, traceability, construction of self, logic of change ...
- **Ethics**, maxima, immortality, being as one, values...
- **Culture**, society, *zeitgeist*, hegemony, temporary...

These nodes have been derived from the research of Tanalı's discourse that is reflected in the texts he has created. The first three of them will be explored in a detailed way related with the scope of this thesis. They are convenient to explore the original existence of the artist and to scrutinize the features of the 'creative act', which is rising from the architect's inner world. They can be attributed as the ontic features, mental faculties and the consciousness of the approach that is evolved through the first two.

On the other hand, it is thought that the notions in the forth node can be assumed as social contextual notions that are effective on individual's existence.<sup>31</sup> However, they are not the internal properties that originate from the subjects solitary existence. There is no doubt that the notions, which are clustered around the forth node, have significant effects on the internal constructions of the artist throughout his/her life. But they also gain meaning through artist's point of view. This state of the notions is evaluated as assigning them external. This means, the forth node will not be explored as a distinguished aspect as the other nodes.

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<sup>31</sup> The same evaluation is also made for the table 01, Eysenck's three basic domains of the 'creative achievement'.

In this sense, the first three of these nodes are transfigured into the statements. It is aimed to solidify their phrases in the most descriptive way through their original contents nourishing from Tanali's discourse. In this sense they are determined as:

- Unity of the Intellectual and Sensual Capacities of the Mind
- Capacity of the Personality: Construction of the Self
- Ethics as a Consciousness over Existence and Creative Act: Evaluation of Values

It should be claimed that, although these three aspects are scrutinized under separate headings, it is important to stress the fact that they have intimate and intricate relations, which makes impossible to define the certain borders between their notions. Although all of them have determinations that renders their validity and locates into field of concepts; some of the notions evolve around more than one component. In that manner, for some cases the repetitions of the notions are seen as obligatory and not neglected. However, it is tried to focus on most descriptive and related parts of the notions in relation with the aspect or matter.

## CHAPTER 3

### READING 'CREATIVE ACT' THROUGH TANALI'S DISCURSIVE SUBJECT

#### 3. 1. Reading Features of the 'Creative Act' Related with Subject's Personal Preferences Through Tanalı's Discursive Subject

'When it is said that 'there is nothing new under the sun', we refer to the content; and the phrase is not about the forms but about the sensitivity (ies) hidden behind the forms; and it is the ethical attitude of the human as the passion of being like himself.'<sup>32</sup>

Although the statement 'there is nothing new under the sun' is not new and peculiar to Tanalı, the way he explains this statement and the argument he sets forth under its explanation is very influential. The quotation located at the beginning of this section distinguishes these arguments. It elucidates the phrase in relation with the three subjective features of the 'creative act' that are previously specified through his literal material. This is more than a coincidence because the entire literal works of Ziya Tanalı express these three aspects: 'capacities of the mind', 'personality' and 'ethics', in a consistent manner as tried to be represented through the two concept maps. They together put forward the field that Tanalı settles his argument for describing the 'creative act'.

It would not be wrong to interpret that, these features of the 'creative act' and their construction suggest a unity for the existence of an artist in Tanalı's discourse. He actually states a conscious way of managing the 'creative act'. This construction constitutes such a kind of conscious that requires establishing relation between them constitutively and demands not to neglect any of them. Three of them complete the genuine parts of the process. They can be also attributed the necessary qualities and as any of them absent, the creative act

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<sup>32</sup> Tanalı, 2006, *Lecture notes: Creative act 03, 'soyutlama+nesnenin arkasındaki'*  
'... 'Güneşin altında yeni bir şey yok' derken de, bu içerik dediğimiz şeyi kastederiz ve bu cümlecik biçimlere ilişkin değil, biçimlerin arkasına yerleştirilen duyarlılıklarla ve onu yerleştiren insanoğlunun bu konudaki kendine benzeme tutkusuyla, bu ahlaki tutumuyla ilgilidir... '

can not be generated originally. Based on Tanalı's positive point of view, this unity is important to try 'at least to say 'luckily I lived' in Tanalı's words but on the other hand the construction of this unity puts forward important clues for reaching the 'maxima'<sup>33</sup> in other words the universality and immortality.

The unity, on the other hand, means the construction of three domains and also this is another interesting and encouraging motive for this thesis, because; although they have intimate relations with the 'creative act' and are elaborated by several philosophers, educators and writers<sup>34</sup>; none of the readings that have been examined for this study present an overall and holistic construction on these three as achieved by Tanalı. Although the previous authors raise very important arguments on the 'creative act' contemplating on these concepts, they have not developed permissive discourses on these three aspects together.

### 3.1.1. Unity of the Intellectual and Sensual Capacities of the Mind

*Holding on to the hope to being able to manage a synthesis of the mind (intellect) and sensitivity without being sure of its possibility...*<sup>35</sup>

Tanalı suggests the unity of intelligence and senses as the two major capacities of the mind through the 'creative act'.<sup>36</sup> It would not be wrong to interpret that, this point of view emerges from the awareness that; the intellectual capacity of the mind may not always be capable to grasp and explain entirely what is being lived thus senses can be used to qualify this ungraspable field of experiences. If it is questioned why it is important to grasp and explain what is being lived exactly, Tanalı claims experiences as an important source that nourish the 'creative act'. In other words, he determines that the 'creative act' arises from

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<sup>33</sup> 'maxima' is a concept that Tanalı explains related with his ethical point view in his literal works continuously. It can be interpreted as the reason behind the existence, that is the reason actually questioning the 'death' and consequently the 'existence'. This argument can be followed from the part ethics in this study.

<sup>34</sup> For the names of these writers the bibliography can be used as a detailed list. All the referred writers in the text states their argument on one or two of the aspects. Only Antoniades settles these three aspects in his study (Antoniades, 1990) but he do not details and he establishes the argument on ethics different from Tanalı.

<sup>35</sup> Tanalı 2000, p, 58.

'Akıl ve duyarlılığın sentezini kurabilme ülküsüne varılıp varılmayacağını bilmeden, bu umudu saklı tutmak...'

<sup>36</sup> It is thought that this state of mind is in relation with his intellectual point of view always relating with experiences and senses to question and answer the matter.

the evaluation of reality through an experimental point of view and comes to an end through the body of the work that settles and solves the problem by its existence. This point of view also claims that there is a relation between the 'creative act' and what an artist experiences, how he/she grasps/ evaluates/ defines and what, how he/she displays those experiences.

The story of art starts at that very time and place when we consider it would be valuable to mention the sensitivity that we wish others also experienced.<sup>37</sup>

Tanalı states that the artist always attempts to express exactly what he/she experiences. In other words, evaluations of reality constitute a vital domain in an artist's creative act. He stresses that evaluating experiences and going after them can be managed sufficiently through activating the unity of intellectual and sensual capacities of the mind.

Ones that we can refer as artists are those who reflect their accumulated experiences through living and the plurality of life itself.<sup>38</sup>

Tanalı puts forward that evaluation of reality is significant only by defining everything according to one's self. This process of defining generally occurs through questioning and evaluations by intellectual capacity of mind instead of social, previously existing, formal constructions. However, there are some states of perception impossible to define the experiences and their fertile reality by intelligence; such as 'meaning of death', 'chaos', 'loneliness' etc.<sup>39</sup>. At such experiences, senses are the agents to determine, to solidify their meaning on the body of the work. It can also be interpreted that senses are direct and reliable channels between the chaos of the inner world and reality; or between the artist and the work he/she has done.

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<sup>37</sup> Tanalı, 2006, *Lecture notes: Creative act 02 'grs + mitos-bilime + kultur + estetik + yükümlükler'*.

'...O anda, o yerde tanık olduğumuz, anlatılacak kadar değerli bulduğumuz, başkalarının da yaşamasını istediğimiz bir duyarlılığı kendimizce anlatmaya kalkıştığımız anda sanat denen öykü başlamış oluyor...'

<sup>38</sup> Tanalı, 2006, *Lecture notes: Creative act 05, 'İzlenebilirlik.'*

'...Gerçekten sanatçı diyebileceklerimizin çoğu, yaşamın içinde barınan çeşitliliği, yaşarken elde ettikleri deneyimleri yansıtıyorlar. Onlar için yaratma eylemi yaşadıklarından besleniyor. Yaptıkları, yaşamın ve yaşanılanların ayrılmaz parçaları...'

<sup>39</sup> Especially the truth of 'death' is the biggest dilemma of human-being arising from nature of one. There will be a detailed interpretation on how Tanalı evaluates 'death' in the section about ethics.

It seemed as if mind (intellect) was not present in it. But he/she found it sufficient to penetrate into human sensitivities. Speech neither told much nor did not cause profit. Sensitivities should also be transmitted.<sup>40</sup>

The concept in Tanalı's discourse, 'to explore the non-existent from what already exists' brings forth an important ability of mind with the sensual capacity of mind; that is generally defined as 'inspiration' in the process of creative act. Tanalı determines this state in the 'creative act' through an analogy.

While making/producing, there are certain aspects that influence man. Setting off of an artist, or configuring a detail at a certain time in his/her journey is related to an activating instinct that some name as 'inspiration'; but also related to things that his/her perception recalls and everything going on around him/her.

For example a thing that attracts his/her attention of a painter while looking around aimlessly, can make him/her discover how he can express the notion that he/she is after.<sup>41</sup>

At instances when the intellectual capacity of mind is saturated, preventing to go further in the process of creation, a different process starts to work to overcome this obstacle under the name of 'inspiration. Tanalı identifies as one of the important capacity of the mind is on this 'inspiration'; evaluation of an instantaneous experience, with realizing some haphazard potential of a coincidence that is experienced at that moment. This definition on the process of 'creative act' ascribes the ability of intellect that an artist always scrutinizes the surroundings although he/she is not aware of this activity. However, Tanalı depicts that the opportunity of evaluating the coincidence can be gained through accumulating the universal culture only, to be ready to be used when it is encountered. Accumulating the 'universal culture' is important because Tanalı defines art resting on the universal realities that are related with being human.

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<sup>40</sup> Tanalı 2000, p, 17.

„...içinde akıl yokmuş gibi gelirdi. Ama o insanın duyarlılıklarına el sürmeyi yeterli bulurdu. Söylemek, kimseye pek bir şey anlatmıyordu, pek bir şey kazandırmıyordu. Duyarlılığı da aktarmak gerekiyordu...”

<sup>41</sup> Tanalı, 2006, *Lecture notes: Creative act 05, 'İzlenebilirlik.'*

‘...Bir şey yaparken, insanın yapacaklarını etkileyen şeyler vardır. Bir sanatçının yola çıkışı, ya da yola çıktıktan sonra bir ayrıntıyı çözüşü, onu harekete getiren ve çok kişinin ‘esin’ dediği bir dürtüye, algıladığı şeylerin çağrıştırdıklarına bağlı, etrafında olup bitenlerle de ilgilidir.

Örneğin aylak aylak dünyayı seyredip dururken, gözünün takıldığı bir şey, diyelim ki bir ressama, ortaya koymak istediği şeyi, nasıl ortaya koyabileceğini keşfettiriverir...

The evaluation that Erkılıç constitutes on ‘Critical Rationalists’ as referring to the ‘idea of culture’ is an interpretation, which also puts forward common aspects on the preferences, what Tanalı indicates by universal culture. It can be consolidated by emphasizing that as defining universal culture; Tanalı refers to shared things but not only reasoning, he also qualifies the senses. All of these are properties related with being human.

“Universal’-‘Universality’, here, does not indicate any kind of singularity in a dogmatic sense but it refers to shared human reasoning which must be conceived essentially as ethical embedded in human knowledge with its epistemological foundations<sup>42</sup>

The unity of intellectual and sensual capacities of the mind gains importance for the existence of an individual and also for the ‘creative act’; they together activate the genuine constructive capacity of mind thoroughly. In that manner; individual must be in a continuous struggle to accumulate and be alert to organize these accumulations. Individual must also be alert to open the mind to the factors affecting human to construct the genuine creative act. As Erkılıç refers to the ‘poetic wisdom’ mentioning Giambattista Vico, she identifies a quality of consciousness; it is thought that manipulates the ‘creative act’ through the same axis.

‘Poetic Wisdom’ designates the inner quality of consciousness which manipulates critical, imaginative and logical act of human mind in the paradigmatic becoming process of art.<sup>43</sup>

As Tanalı shows in his first book ‘sadeleştirmeler’ through the examples of Aldo van Eyck, Van Gogh, Japanese pottery masters and others, the relation between senses, intelligence and the work of art can be comprehended more when different areas of the ‘creative act’ are observed together. Specifically the quotation from a letter by Van Gogh taken into discussion refers to the alerted mind of the artist and how he constructs his own reality, arriving to his own truth through the medium he utilizes.

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<sup>42</sup> Erkılıç, Mualla, 2000, Sanat, Mimarlık Etkileşiminde Şiirsel Bilgelik’ Sanatta Etkileşim, in *Sanatta Etkileşim / Interactions in Art*, ed. by Zeynep Yasa Yaman (2000) Proceedings of International “Interactions in Art” Symposium in 1998, Ankara; p.110.

<sup>43</sup> Erkılıç, Mualla, 2000, ‘Sanat, Mimarlık Etkileşiminde Şiirsel Bilgelik’ Sanatta Etkileşim, p.110.

Van Gogh in one of his letters sets forth the criteria of the unity intellect and sensitivity: 'Tell him that I would rather like to learn to make such mistakes that when expressed it should be distinctable from reality. It should be able to re-express the reality and yet change it. You can attribute it as a 'lie' /an error but it is more true /valid than the truth in the literary sense.'<sup>44</sup>

It is thought that Tanalı's point of view presents similar aspects with what Jacques Maritain explains in his article called 'Creative Intuition in Art and Poetry'<sup>45</sup>. Maritain defines a phenomenon namely 'illuminating intellect' through the intellectual capacity of mind in relation with musical unconscious<sup>46</sup>. In other words, after he defines the musical unconscious that is related with the intellect; he constructs a path to '*illuminating intellect*' and emphasizes it being 'spiritual and, thus, distinct in essence from the senses':

'Then it is necessary to explain how a certain spiritual content, which will be seen and expressed in an abstract concept, can be drawn from the senses, that is, the phantasms and images gathered and refined in the internal sensitive powers, and originating sensation... the illuminating intellect, which permeates the images with its pure and purely activating spiritual light and actuates or awakens the potential intelligibility which is contained in them.'<sup>47</sup>

Through the meaning of the text and this quotation, it can be set that both of the authors are signifying similar constructions through the process of creative act as means of exploring how an artist proceeds in his own way due to his capacities of mind. It can be interpreted that, what Maritain means by the 'illuminating intellect', overlaps with the aspect that Tanalı puts forward as 'the unity of intellectual and sensual capacities of the mind'. This is thought as such because of the open relation that Maritain defines between 'musical unconscious' and 'intellect'. This open relation is capable of transfiguring the

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<sup>44</sup> Tanalı 2000, p, 17.

'...Van Gogh bir başka mektubunda, akıl-duyarlılık bileşkesinin ölçüsünü şöyle açıklıyor: 'Ona deyin ki, öyle hatalar yapmayı öğrenmek istiyorum ki, ortaya konduğunda, gerçeklerden farklı olduğu farkedilebilsin, onu yeniden ortaya koyabilsin, değiştirsın gerçeği. İsterseniz siz ona 'yalan' deyin, ama kitabı doğrudan daha doğrudur bu...'

<sup>45</sup> Rothenberg, Albert, (Ed.), 1976, *The Creativity Question*, Maritain, Jacques, '*Creative Intuition in art and poetry*', Duke University Press, Durham, N.C., p.104

<sup>46</sup> Maritain declares two kinds of unconscious in the same article; '*spiritual unconscious*' or '*musical unconscious*' beside '*automatic unconscious*' or '*deaf unconscious*', (*Freudian unconscious*). The method of determinations in his approach is very qualitative; he explains all of his discriminations, which clarifies the whole map of concept with their sub-relations in one way by explaining the 'not's and makes it easier to comprehend. In that manner *spiritual unconscious* or *musical unconscious* is not *the unconscious of blood and flesh, instincts, tendencies, complexes, repressed images and desires, traumatic memories*.

<sup>47</sup> Maritain, Jacques, 1976, p.106.



intellect into an illuminating instrument. Refining the unconscious side of the mind in the 'creative act' as another instrument in the process and evaluating it as a positive and productive gadget. This point of view can be observed as common at both authors.

Furthermore, both authors perceive the 'creative act' creating a state of consciousness. It can be assumed that they are concerned with 'managing to refine capacities of the mind' for creative act and give clues how to personalize the intellectual capacity. They manage to explain this phenomenon by separating the common structures of intellectual contents that uses '*intelligible germs*' or '*impressed patterns*'<sup>48</sup>: traditional representations of reality from the personalized constructions. On the contrary they emphasize a creative act arising from the inner world open to genuine provocations.

It can be interpreted that, this determination of two conditions of the intellect: Genuine and traditional, brings forward the importance of the artist's personal conscious. This personal consciousness has to have a dialectic relation with his thinking on what he is doing and the doubt.

After presenting Tanalı's general attitude on examining two major capacities of the mind in creative act through a theoretical frame work; the determinations that Tanalı specifically stresses in relation with work of art will be tried to be put forward. When Tanalı analyzes work of art and puts forward some constitutive concepts, he also declares how he qualifies the capacities of mind. In other words, by the time he analyzes the works of art; he also examines and explains what the capacities of the mind capable of doing. Thus it is important to examine Tanalı's evaluations on art for re-identifying and completing the general discussion on the relation between capacities of mind and creative act.

The elaboration can be started from the abstract layer that Tanalı identifies through what he describes as the genuine works of art. He often puts forward this matter of the argument with the statement 'content behind the forms'.

Forms sometimes convey a surplus that has its source in the gathering of forms, but transcends them. Under the hands of a master forms combine and produce a transcendental unity. If the maker has such a concern, the product becomes a

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<sup>48</sup> Maritain, Jacques, 1976, p.107.

mediator that conveys another 'meaning' from what is expressed: a metaphor. The photograph is not only a photograph anymore, it embodies another meaning... it undertakes one of the basic roles of the art.<sup>49</sup>

It is clear that Tanalı defines the 'content behind form'<sup>50</sup> as a principal function of art. Regarding the intimate relation between content and senses; he clarifies a constitutive relation between sensual capacity of the mind and art. This point of view shows us how important sensual capacity of the mind is, for creative act.

Another day, all of a sudden I say 'content and subject must not be confused' while talking about an apple. Subject, the thing expressed can be simply anything; in fact it is not that important. If one does not have anything thing, a sensitivity to convey, the expressed (thing) remains in its primal state.<sup>51</sup>

Tanalı's other statements similar to 'content behind form' are 'the whole is different from the collection of its parts', 'creating the non-existent thing', 'ground', while naming the constructed the thing, that comes out as a result, as 'figure', all refer to the principles of the Gestalt Theory, put forward in a different frame to evaluate the capacities of mind in the 'creative act'. Thus it will be convenient to examine what Arnheim proposes as an important figure of psychology searching for cognition and visual perception in the reception of the work of art.

This requires a thorough examination of all the relations constituting the whole, because the components of a work of art do not just label for identification (this is a horse!), but through all their visual properties convey the work's meaning.<sup>52</sup>

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<sup>49</sup> Tanalı 2002, p. 100.

'...Bazen biçimler, biçimlerin bir araya gelmesinden kaynaklanan ve biçimlerin ötesine geçen, başka bir şeyler daha aktarırlar. Biçimler bir araya gelir ve erbabının elinde, onların ötesine geçiverirler. Şayet yapanın böyle bir kaygısı varsa, ortaya konan ürün; bir 'mecaz', söylenenden ayrı bir anlam ortaya koyabilmek için aracılık eder. Çekilen fotoğraf, sadece kendi değildir artık, sembolik olan başka bir anlam daha taşır... Sanatın asal görevlerinden birini yüklenir...'

<sup>50</sup> The 'content behind the form' is an aspect that is related with how Tanalı evaluates the art. This definition is also consequent with the notion of 'immortality'. The work of art can provide being immortal whether it holds a content that is related with being human in a timeless relation. This argument also can be followed in the section 3.3. about 'ethics'.

<sup>51</sup> Tanalı 2002, pp. 179,180.

'...Bir gün de, elmadan söz ederken pat diye, 'içerik ve konuyu birbirine karıştırmamak gerekir' diyorum. 'Anlatılan şey yani konu, herhangi bir şey olabilir, hatta pek önemli değildir. Onun arkasında aktarmak istediğin bir şey, bir duyarlılık yoksa, anlatılan, o kadarlık kalır...'

<sup>52</sup> Arnheim, Rudolf, New Essays on the Psychology of Art, University of California Pres, Ltd. London, 1986. p.17

Essentia (essence) which is the basic element that is very constant, thus hard to transform, form which is very unstable and the relation between them continues to confuse our minds for centuries.<sup>53</sup>

The quotation by Arnheim also shows the same point of view about the work of art, as means of explaining the 'content behind the forms'. The content undertakes the meaning in an artwork and appears through the theme of the work, which Tanalı also establishes in the definition of the intimate relation between 'theme' and 'content' in his speech at Chamber of Architects through the argument on 'local' and 'universal'. He mentions about the unchanged senses that belong to the state of being human. Unchanged senses are constant because of this original feature, although the circumstances change all the time. He evaluates local as the circumstances in which/ under which the life goes on. Thus, the local has an intrinsic relation with artist's creative act in executing the experiences, constituting the reality.

Tanalı proposes an important couple of phenomena that has relation with the 'content behind form'. He depicts 'essentia' and 'substantia'<sup>54</sup> as unchanged definitions belong to art through their mediums. It can be interpreted that 'essentia' is related with the origin of the medium of art. The 'substantia' is related with the constructional side of the medium that holds the content and never changes; it is different from the theme.

Essentia is the characteristic of a being, the causality behind the object...Everlasting and unchangeable. On the other hand substantia is physical and is the revealer of the being. However it has such a physicality that is the overall of the most fundamental ones. They are permanent despite changing circumstances; they can exist without depending on any other, they are the unchanged in a changing whole. In other words despite the changing shapes, they are the conveyors of shapes, and they are the forms. (I do not want to mean shapes) This is what philosopher mention. Although that shapes (physical appearances) change their conveyors remain stable.<sup>55</sup>

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<sup>53</sup> Tanalı 2000, p. 65.

'...değiştirilmesi çok zor bir asil-olan **öz** ile çok değişken **biçim** ve bunlar arasındaki ilişki, asırlardır kafamızı kurcalar durur...'

<sup>54</sup> Essentia: Essence (in turkish öz ); Substantia: Substance (in turkish töz).

<sup>55</sup> Arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu) [www.arkitera.com](http://www.arkitera.com)  
'...Öz yani 'essentia', bir varlığın temel özelliği, nesnenin arkasındaki nedensellik... Kalıcı ve en değişmez olan şey...

Töz yani 'substantia' ise, varlığı ortaya çıkaran ve 'fiziksel' olandır. Ama bu öyle bir fiziksel varlıktır ki en temel olanların bir araya gelmesinden oluşur. Değişen durumlara karşın kalıcıdır, değişen şeylerin içinde değişmeyen şeyler, kendi kendine varolabilen şeylerdir. Bir başka deyişle biçimler değişse de bunlar biçimleri barındıran taşıyıcılar, formlardır (biçim demek istemiyorum). Bunu ben söylemiyorum felsefe söylüyor. Biçimler zaman içinde değişir, ama taşıyıcıları değişmez...'

A similar proposition that Tanalı puts forward forms another set or couple of phenomena: 'Structure' and 'construction'<sup>56</sup>. This requires a basic evaluation that stems from a genuine empirical vision and puts forward a different definition from their popular uses through a constitutional analysis of the 'creative act'.

Structure is already there, it exists before us; and is independent from the artist until he/she takes upon creative act and takes the responsibility to bring it to daylight. It would not be wrong to claim that structure is the order behind the realized object. Furthermore it can also be said that it is the abstract relationship of the elements of an object waiting to be reconfigured by a genius through a certain order. On the other hand structure should be conceived as a thing created by the creative individual. It is in the nature of the thing erected, or it is the hidden thing in the nature of the material used that evaluates the perfection of the artist seeking it.<sup>57</sup>

Through this statement it can be interpreted that with the absence of structure, a work of art cannot exist. Structure exists as an *a priori* form coming through culture. It should be explored through sensual and intellectual capacities of the mind to construct a work of art on this abstraction called 'structure'. 'Construction' has an important definition for both capacities of the mind. However, Tanalı explores the meaning of 'construction' as the genuine part of work of art that everything is crystallized under the control of the artist's intelligence.

As the structure is a reality concerned with the object, construction is the thing that gains existence throughout the process of transforming the structure, which is related to the formation of an art work, into something original and into subjective forms. It conveys the art work, and is located somewhere between you and me. As structure is in the very nature of a created thing or the material used, construction is the mediator that expresses this inner-phenomenon under the ultimate control of the artist.<sup>58</sup>

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<sup>56</sup> The quotations that are used for explaining this couple of phenomena can be found in their full text by the translation of Ziya Tanalı's own self in the Appendix C: Essay by Tanalı on His Argument About the Relation of 'Structure' and 'Construction' (tr. by Tanalı, as part of the Lecture 06 )

<sup>57</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu '*.

'...Strüktür, bizden önce ve zaten orada duran, sanatçı yaratma eylemine girip onu gün ışığına çıkartma görevini yükleninceye kadar, ondan (sanatçıdan) bağımsız olan bir varlıktır...Strüktürün, bitip ortaya çıkan nesnenin arkasındaki düzen olduğunu söylemek yanlış olmayacak. Onu, nesneyi oluşturan şeylerin, bir dahi tarafından ve kurgu aracılığı ile biçimlendirilmeyi bekleyen soyut ilişkileri olarak görmek de yanlış değildir...Strüktürü, yaratma eylemiyle ilgili olan kişinin yarattığı bir varlık olarak görmemek gerekiyor. O, yapılan şeyin doğasında, ya da o şeyi yaparken kullanılan malzemenin doğasındaki sabırla saklanarak, sanki onu bulup ortaya çıkartacak sanatçının kalitesini sınavan varlıktır...'

<sup>58</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu '*.

'...Strüktür, ne kadar nesneye ilişkin bir hakikat ise kurgu da bir sanat eserinin biçimlenmesine ilişkin strüktürü, özgün, sübjektif biçimlere dönüştürme sürecinde

It would not be wrong to interpret that what Tanalı means is that the 'construction' should be under the control of the artist and he/she should dominate the capacities of the mind and his/her choices.<sup>59</sup> Although it is hard to define the border through the process of creative act in the construction of an art work between intellectual and sensual capacities, it can be evaluated that; the process of construction evolves under the legitimacy of intellectual capacity of the mind. The sensual capacity of mind displays its activity under the organization capacity of the intellect.

Thus, construction is how the elements that constitute a whole are related to each other. If the construction is not a proposal aiming to unite the pieces, one ends up with a demolished irregularity. On the other hand this proposal (construction) is nothing else than a speculation; an expectation of a bond that will unify the element that is utilized throughout the process of expression without being completely sure. And there is no certainty of knowing if it is right or wrong until the very last moments of this process.<sup>60</sup>

It is thought that the impossibility to evaluate the work of art until last minutes arises from the condition that 'the whole is different from the collection of its parts'.

Another capacity of the sensuousness of the mind can be found in the referred study by Arnheim. It explains how a spectator establishes relation with a work of art due to the capacities of the mind. This explanation on cognition draws another important path for the creative act. It can be interpreted that what Arnheim stresses for the perception of the end product, also defines the sub-processes for the 'creative act'. In other words, it draws the thin line between how to perceive and how to create. This opens a path to think: the thing that is

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oluşan, o sanat eserini sırtında taşıyan, *benimle senin arasında* olan bir 'şey'dir. Strüktür, ne kadar yapılan şeyin ya da kullanılan malzemenin doğasında ise, kurgu da, tamamen sanatçının kontrolü altında, bu içsel fenomen'i dışa vurma sürecinde kullanılan araçtır denebilir...

<sup>59</sup> 'Choices' will be examined more detailed in the further section constructed on 'personality'

<sup>60</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

'...Bu nedenle kurgu, bütünü oluşturan parçaların sanatçının kanıları doğrultusunda bir birine dayanış biçimidir. Şayet kurgu parçaları bir araya getirecek bir öneri değilse, sonuç param parça bir çarpıklıktan başka bir şey olamaz. Bu öneri (kurgu), dışa vurma sürecinde hiç de emin olunmadan kullanılan, kullanılan teknik aracılığı ile parçaları bir arada tutması umulan, bir spekülasyondan başka bir şey de değildir. Dışa vurma sürecinin son dakikalarına kadar da doğru ya da yanlış olduğunu bilmeye de olanak yoktur...'

perceived cannot be different from the thing that is created, because both find their meaning in the artist's inner world through his/her capacities of the mind.

'Synopsis is not the only indispensable condition for the understanding of an organized whole. Equally important is structural hierarchy. We must be able to see where in such a whole any particular component is located. Does it stand on top or the bottom, in the center or on the periphery? Is it unique or coordinated with others? The intellect can arrive at the answer to such questions by ascertaining the linear relations between single items, adding them up, patching all the connections together into a comprehensive network, and finally drawing a conclusion. Intuition complements this process by grasping the whole structure in simultaneity and seeing each component in its place in the total hierarchy.'<sup>61</sup>

In other words, this perception can also occur through the inner world of the artist, in the process of the 'creative act', while searching relevant concepts or forms of construction. This means that intuition can be a kind of perception, nourished from the inner world of the perceiver that associates the parts that is activated by the creative act, with the sensual capacity of the mind.

Intuition is a cognitive capacity reserved to the activity of the senses because it operates by means of field processes, and only sensory perception can supply knowledge through field processes.<sup>62</sup>

It would be illustrative to quote a statement by Louis I. Khan where he dwells on the relation between senses and intuition, explicitly:

In the intuitive are recorded all the grate steps of making in which momentous decisions were made. Your intuition is your most exacting sense; it is your most reliable sense. It is the most personal sense that a singularity has, and intuition, not knowledge, must be considered your greatest gift. Knowledge is valuable because knowing can come from it, and knowing can give you intouchness with your intuition. Knowledge can be imparted, but knowing can never be imparted because it is very singular, very impure. It has to do with you. The life of knowing is very real, but it is very personal.<sup>63</sup>

This statement brings to mind the relation between sensual and intellectual capacity of the mind through a different construction that does not present any discordance with Tanalı's thoughts. Actually the way both artists explain the personal side of reality in terms of producing knowledge is very important also for the next section, which is on constructible capacity of personality.

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<sup>61</sup> Arnheim, Rudolf, 1986. p.21.

<sup>62</sup> Arnheim, Rudolf, 1986. p.21.

<sup>63</sup> Lobell, John (Ed.), 1985, *Between Silence and Light, Spirit in the Architecture of Louis Kahn, Lecture notes: 'realization, intuition'*, Shambhala Publications, Boston, p. 12.

Until this very moment, due to exploration of the concepts in Tanalı's discourse; there is a principal intention that is continuously qualified but not yet declared herein: The state of being 'unchanged throughout time'. It undertakes several questionings in Tanalı's point of view that will be explored also within the section evaluating 'personality', but specifically through the section on 'ethics'. All of the concepts that are put mentioned in this section are the consistent<sup>64</sup> and long-lasting definitions that Tanalı derives and evaluates from all branches of arts and their re-presentations through history. It is also related with how Tanalı defines universal culture as a reliable source of genuine knowledge.

He had said that: 'You will look at what has been done before you and what you have done and compare them. It is like a tradition that passes from one to another amongst those who are after the everlasting thing. If you consider the things that made it up to you, and conceive their similarities, then you will understand and explain them to me.' and another day he had added: 'I suppose it is not just related to the specific time something is erected, they exist throughout every time interval; and that is why one should concentrate and distinguish the things he/she saw and did not see. At that very moment he corrected:' not exactly... I think it is just the beginning, there is still to go concerning the creating process which is totally another entity. I understood what he was trying to tell me, long time after when started making.<sup>65</sup>

It can be evaluated that what Tanalı brings into light as *the things* that change through time are the 'intellectual patterns'. Change occurs under the influence of a certain period and the 'consistent' are the sensations that are placed behind forms. Another 'consistent' quality happens to be the 'intellectual capacity' and 'perception of the artist'. And these consistent qualities are the everlasting qualities in the adventure of art. This can be interpreted as a general attitude that Tanalı tries to sublimate his theory on art.

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<sup>64</sup> These consistent definitions are the unchanged qualities that are intrinsically related with the state of 'being human'.

<sup>65</sup> Tanalı 2002, p. 19.

'...Yaptıklarına ve senden önce yapılmış olanlara bakacaksın, bu ikisini karşılaştıracaksın' demişti, 'Her *kalıcı* şey yapmaya kalkışanın uyguladığı bir şey bu. Sana kadar ulaşan şeylere bakarsan, onların ortak yanlarını bulursan, anlamış olursun, bana da anlattırın' ve yine bir başka gün eklemiş, 'Yalnız yapıldığı zamana ilişkin değil sanırım, her zaman aralığında varlığını sürdüren şeyler bunlar, onun için dikkatli bakmak; gördüklerini, görmediklerini bir birinden ayırmak gerekiyor' demişti... Hemen düzeltmişti, 'tam olarak değil' demişti, 'galiba bu, daha işin başlangıcı, bir de yapma işinin kendi varmış, o da bambaşka bir şeymiş', ne dediğini uzun zaman sonra, yapmaya başlayınca fark edecektim...'

### 3.1.2. Capacity of the Personality: Construction of the Self

By now we should have grasped that ‘personality’ is first of all forming an ‘I’ that exactly corresponds to one’s self, and that art is strictly related to put one thing next to another through utilizing this ‘I’.<sup>66</sup>

Every human being needs to be aware of one’s own self to survive, but for a genuine existence, a state where more than awareness is needed. It is the state of mind that navigates an individual to evaluate the state of his existence in life. What is called ‘Genuine existence’ herein can come into light through a process of construction, which can be interpreted as constructing the self. At this point, Tanalı’s literal works yield important explanations. He determines the construction of this self as an adventure and defines art as a convenient medium to undertake such a process to attain a genuine personality. This can be interpreted as: Art is fields for the artist, where he/she can question himself/herself to explore his/her own very existence.

The work of art has transformed into a confession-like act and a process through which the artist faces his/herself, questions what and who he/she is or not.<sup>67</sup>

‘Personality’ of the artist is one of the vital components of art because the process of the ‘creative act’ gains validity through the subjective constructions. Another important thing in this search is discovering the ‘construction of the self’ while being engaged with the act of creation.

Before going far in exploring this relation, it would be meaningful to underline that Tanalı does not ignore characteristics inherited through genetics, but what he stresses is that the consciousness of the person engaged with the creative act is the most important. In other words, he draws our attention to the capacity of the mind as a means that enables the individual to organize a genuine point of view and create a new self for him/her at the same time. At this point, it is

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<sup>66</sup> Tanalı, 2006, *Lecture notes: Creative act 05, ‘İzlenebilirlik’*

‘...’Kişilik’ dediğimiz şeyin önce kendine benzeyen bir ‘ben’ oluşturmak, sanatın da bu ‘ben’ aracılığı ile iki şeyi yan yana koymakla ilgili ve ilintili bir iş olduğunu artık anlamış olmamız gerek...’

<sup>67</sup> Tanalı, 2006, *Lecture notes: Creative act 05, ‘İzlenebilirlik’*

‘...Sanat eseri dediğimiz şeyin yapımı neredeyse günah çıkartmak gibi bir şeye dönüşmüş, sanatçının kendiyi yüzleştirdiği, ne olduğunu, kim olduğunu ya da olmadığını sorguladığı bir süreç halini almıştır...’



important to emphasize that although talent is generally defined as the capacity which is stable since the birth of an artist, Tanalı also stresses talent, coherent with his general approach, but defines talent as a unifying intellect with senses, that generates the personal evaluation of reality.

This act of creating/making is rather an encounter with one's self, than a 'concourse' with others or even him/her. One should remain alone with him/herself. Putting aside everyone and everything; just that solitude that he/she directs an inner-gaze. To seek for what that inner-void wants to do, to feel. It is not easy I know.<sup>68</sup>

Louis I. Khan delineates his argument on 'talent' with an approximate attitude that Tanalı points out. Khan also defines personality as in the 'blossom of singularity'. He traces this singularity just like Tanalı does, supporting his understanding of the personality on the evaluation of what he has been doing or experiencing.

How much you can be learned? It is not how much you learn that is not important, but how much you honor the position of learning in what you are doing. You must know, to feel your intuition, but you must not trust your knowing as something that can be imparted to someone else. You transfer your knowing into the work you do, and that is your best character. Everybody is not equally talented. They are all marvelous yes, but not equal. There is no person without talent. Talent prevails everywhere, but the question is in what way your singularity blossoms, because you cannot learn anything that is not part of you.<sup>69</sup>

This statement brings forth the solitary existence of 'individual', that reminds of the importance of constructing the self and so the natural attitude for any human being has to be the construction of the self. The solitariness of the person in this process is inevitable. This inevitability arises from the nature of the human-being and identifies a subjective mode of existence: the inner world. When it is said the 'construction of the self', it is literally indexing the criterion of this inner world. This inner world of the artist can be explored as the storage, where the artist stores all his/her accumulations and experiences of the external world that has been encountered through a life time. That also means the limits of the

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<sup>68</sup> Tanalı 2000, p. 31.

Bu iş, başkalarıyla ve kişinin kendisiyle yarışması değil, kendi kişiliği ile yüzleşmesidir. Kişinin kendisiyle yalnız kalması gerekiyor. Herkesi, herşeyi unutmaması gerekiyor, kendisiyle yalnız kalması gerekiyor. İçine bakması gerekiyor. O 'içi' denen şey ne yapmak istiyor, hissetmesi gerekiyor. Kolay değil biliyorum.

<sup>69</sup> Lobell, John (Ed.), 1985, p. 16. Kahn, Louis, I., Lecture:knowledge.

inner world are related with the capacities of the mind, the totality of the intellect and the senses.

...in every art there exists a space in which essence endures. This void is a multi-layered abstract domain which enables us to fiddle around in; it is there and through that space we re-define the essence through adding certain things; which we utilize to express ourselves. Every creator re-defines and makes the essence visible and perceivable within that domain regarding his truths. This is the inner-world of the artist... It is this domain in which formal qualities and quantities that constitutes the creation is unified. Creation is made there first. Everything is created there, and when time comes you bring it out to sunlight.<sup>70</sup>

The thing that is produced/made should be experienced intimately and perceived profoundly; and the maker should first live it profoundly. Before taking out and bringing it out to sunlight one should make it there sincerely. Because the experienced eye can easily spot that those are not consequences of experience.<sup>71</sup>

As another interpretation on the constructive capacity of the self and the inner world, it will be relevant to quote a statement by Cornelius Castoriadis. The exploration of existence in this statement also emphasizes how profound the inner world is<sup>72</sup>.

'Existence' is chaos, nihil and abyss in itself as the philosophers mention. However, it is a synonymous creation. If it is used an expression in Latin, it is a 'vis formandi' that settles on a chaos to designate the world that we live in which is not determined before. In this manner, individuals who participate to the existence separately – assembled in the society- are the chaos and emptiness; our souls are chaotic and weak. This is a consequence of the imagination we posses and that the creative organizing force within societies source from collective imagination. However, at the same time, we are 'vis formandi' individually and collectively. We exist and we have ability to form, to coordinate and to regulate; namely have ambition to designate, to create and

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<sup>70</sup> Onur, Zeynep, (ed.) (unpublished) '*Ziya Tanalı*', Chapter 2, interview with Ziya Tanalı–1.

'...her sanat türünde, tözün de içinde yer aldığı bir boşluk vardır. Bu boşluk, bizim içinde "başımızı çevirmemizi" sağlayan, içine birşeyler koyarak, tözü yeni baştan biçimlendirdiğimiz, derdimizi anlatmak için kullandığımız, soyut, çok boyutlu bir yerdir. Her yaratıcı, kendi inançları doğrultusunda, tözü, o boşluğun içinde biçimlendirir, görünür ve algılanır kılar. Bu sanatçının iç dünyasıdır... Yaratıyı oluşturan formel niteliklerin ve niceliklerin birleştirildiği bu yer sanat-çının iç dünyasıdır. Önce orada yaparsınız. Herşey orada yapılır, zamanı gelince, çıkartıp ortaya koyarsınız...'

<sup>71</sup> Tanalı, 2002, p. 179.

'...Yapılan şey, yakından yaşanmış ve derinden algılanmış olmalıdır, yapan onu taa içinde, taa derininde yaşamalıdır önce... Önce, orada yapıp bitirmeli, sonra da oradan çıkartıp koyuvermelidir ortaya. Gören bir göz için, yaşanmamış şeyler sırtıverir...'

<sup>72</sup> At this point, what Castoriadis brings forward one part of existence as the chaotic and nihil; it is found similar with what Jaques Maritain declares with the phenomenon 'deaf unconscious'.

to form. I attribute it as the poetic fact of the human. The mind that usually put aside, is only a child of this fact.”<sup>73</sup>

It can be mentioned that the statement ‘*vis formandi*’ actually overlaps with what Tanalı brings forward and states as the ability ‘to create a new self’ for himself/herself. Castoriadis’ approach to existence presents similar concepts with Tanalı: both of them attribute the ‘responsibility of existence’ as the capacity and potential of a personality. This can be interpreted as: they oblige the individual to construct the inner world and compose his/her own meaning of life. The other common point of view is that both of them do not signify only intelligence, they also emphasize other qualities like senses that are responsible to grasp the totality of reality.

These genuine approaches show us a positive state of mind that encourages the individual to construct an inner world. This attitude provides freedom to the individual’s mind (through the consciousness) on the ability of constructing a genuine existence. This consciousness causes the individual to become suspicious on evaluating the reality and examining external patterns generated by society and culture. This doubt offers the chance to discuss dogmatic patterns and discover his own truth, values, and sensuousness for the individual. Every exploration through the unity of the mind redefines the circumstances in the personalization of what is being lived. This state of mind constructs a confident world that can leave enough space for suspicion that may be marked as an ‘individual equilibrium’.

We can create another ‘I’ from ourselves; an ‘I’ that dwells on our desires. We can decide which things and sensitivities to include to our lives...

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<sup>73</sup> Castoriadis, Cornelius, 1992, ‘Demokrat Toplumda Parçalanma ve Yaratıcılık’ (*Fractures and Creativity in a Democratic Society*) in “*Kimlik, Sınırsallık, Mekan*” *Sanat Symposium* 7-9 October 1992, Ed. by Jale Erzen, Ankara, 1992, pp. 47-52.

‘...kendi içinde ‘Varlık’, filozofların söylediği gibi, kaostur, uçurumdur, nihil’dir. Fakat varlık aynı zamanda yaratıdır da. Latince bir ifade kullanacak olursak, önceden belirlenmemiş bir biçimde ve içinde yaşadığımız dünyanın biçimini tayin etmek üzere Kaos’un üzerinde kurulan bir *vis formandi*’ dir. Aynı şekilde, Varlık’a katılan bireylerin her biri ‘kendi içinde’, bireysel olarak ayrı ayrı –toplumda ise topluca—kaos ve boşluktur; ruhumuz kaotik ve düşkündür. Bu özellikle hayalgücüne sahip olduğumuz için ve bir araya geldiğimizde ortaya çıkan topluluklardaki yaratıcı, örgütleyici güç toplumsal hayalgücünden çıktığı için, böyledir. Fakat aynı zamanda, bireysel olarak toplu olarak da, bizler de *vis formandi*’yizdir. Varız, şekil verme, düzen kurma, düzeni oturtma gücüne sahibiz; yani, biçimlendirme, yaratma ve şekil verme arzusuna ya da tutkusuna. Ben buna insanın şiirsel ögesi diyorum. Genelde ön planda tutulan akıl ise bunun sadece bir ürünüdür...’

This is more valuable than engaging to someone else's values...  
Thus we can be ourselves, we may have the change to become a greater 'I'.  
Those who have succeeded made it likewise.<sup>74</sup>

Tanalı uses a relevant metaphor in his second book '*Sevgili Düşünceler*' for the process of the construction of the self; he resembles this process to walking, which explains the problem gently.

Walking may seem an easy thing to do, but not everyone can manage it. It may cause you to learn new things, to reconsider the ones you have previously learnt or knew, or to update most of them; in fact it may even be necessary for you to forget the one you loved and all that you have know. One can not realize this necessity without hitting the road. And it takes time to see, understand and getting used to.<sup>75</sup>

I recall asking once: 'why, but why do you only start speaking while walking?' Although the answer had tangled up my mind for a long time I finally had understood; he responded briefly 'I suppose speaking without walking is impossible, come on have a try'.<sup>76</sup>

Due to this metaphor; nobody can know what he/she will come across on the road and the basic activity of walking becomes the adventure of life, living, experiences and what life adds to thinking. It can be interpreted as identifying one's self. After grasping the realities of the streets that the individual walks on, little by little, walking starts to mean constructing the inner world of him/her through time; walking continues simultaneously while struggling to designate one's own route.

"Certainly, everyone initiates into this work from some points but for the person that searches for his/her own personality through the work that he/she wants to make; that point disappears throughout time and the process turns into a story of struggling to resemble one's self."<sup>77</sup>

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<sup>74</sup> Tanalı, 2000, pp. 188-177.

'...Kendimizden yeni bir biz yaratabiliriz. Kendi istediğimizden kaynaklanan bir ben... Nelerle, hangi duyarlılıklarla yaşamak istediğimize kendimiz karar verebiliriz. Böyle yaşamak, onun bunun değerlerine bağlı olarak yaşamaktan daha değerlidir. O zaman, biz oluruz. O zaman, büyük bir ben olma şansımız olur. Olanlar böyle olmuş...'

<sup>75</sup> Tanalı, 2000, p. 39.

'...Yürümek, kolay görünse de, öyle her babayiğidin harcı değildir, zor iştir. Yepyeni şeyler öğrenmeniz, bütün öğrendiklerinizi, bildiklerinizi gözden geçirmeniz; çoğunu değiştirmeniz, hatta bildiklerinizi, sevdiklerinizi unutmanız gerekebilir. Bu gereksinme yola çıkmadan fark edilmez. Görmek, anlamak ve alışmak da zaman alır...'

<sup>76</sup> Tanalı, 2002, p. 20.

'...Bir keresinde sormuştum, 'niye, niye ancak yürürken konuşuyorsun' demiştin. Cevap uzun süre kafamı kurcalamış olsa da sonra anlamıştım, kısaca, 'sanırım, yürümeden konuşulmuyor, bir dene bakalım' demişti...'

<sup>77</sup> Arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu) [www.arkitera.com](http://www.arkitera.com)

It is important, this statement above and the metaphor of 'walking'; both introduce together a phase in the process of constructing the self, '*The story of struggling to be like oneself*' and a struggle to designate a personal route. These statements have a large overlapping scope with the statement that Tanalı often uses '*being as one is*' or '*being like oneself*'. It is thought that, the state of existence: '*being as one is*' brings to mind a consciousness on the interface between inner world and its representations, in other words the genuinity of the 'creative act'.

"This is identifying the self, questioning one's own personality through the medium, comprehending what is this personality, conveying one's self and its sensitivities through the things he/she produces and putting forward his/her own attitude, introducing his/her self to us... the thing that he/she settles behind the forms are not only the theme, it is also his/her self."<sup>78</sup>

All of the actions arise from the inner world of the individual, because inner world shelters all necessary and unnecessary components of the action. The genuinity of these components also gives chance to perform a genuine product that means settling his existence to the external reality, by genuine references. At this point 'being as one is' has been utilized as a method to produce what he does and what he does out of himself.

We should understand that the thing that we labeled as 'personality' is constructing an 'I' and putting two things side by side through this 'I'.<sup>79</sup>

Anyone that we can point out as an artist strives to reproduce a sensitivity that is personally assumed to be valid through the chosen medium. And while doing this he/she aims to construct a whole that has never been structures as such a way...Striving to be as he/she is...But who or what is he/she, which one of the things he/she made suites "being as he/she is"; yet it is this struggle, resistance against one's own self that produces the inner-world of the artist. At this point; the convict, the persecutor and the judge is his/herself. In one manner, he/she

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'...Elbette herkes bu işe girerken bir yerlerden başlıyor ama yapmak istediği iş aracılığı ile kendi kişiliğini arayanlar için o başladığı yer, zaman içinde siliniyor ve süreç kendine benzemeye uğraşmanın öyküsü haline dönüşüyor....'

<sup>78</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.

'...Yapan kişinin kendini tanıması, yaptıkları aracılığı ile kendi kişiliğini sorgulaması, bu kişiliğin ne olduğunu kavrayıp, yaptığı iş aracılığı ile kendini ve kendi duyarlılıklarını ele vermesi ve kendi dünya görüşünü ortaya koyması, bizlere kendini tanıtmasıdır...Nesnelerin arkasına koyduğu şey, konu değil sanatçının kendisidir artık...'

<sup>79</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.

'...kişilik dediğimiz şeyin önce kendine benzeyen bir 'ben' oluşturmak, ve bu 'ben' aracılığı ile iki şeyi yan yana koymak olduğunu anlamış olmamız gerek...'

is the person against his/her self. This is why, it can be attributed as the most lonely struggle known.<sup>80</sup>

This point of view, stated in the quotation<sup>81</sup>, emerges a very important quality of the individual, which Tanalı always emphasizes as: 'being real'. Actually this is a quality not only for the individual's position in the 'creative act' but that should be valid for every act the individual participates. 'Being real' requires being sincere and honest in all of personal preferences, that is again only possible through intellectual and sensual capacities of mind.

I could not understand what had been said since they were like riddles. 'Everything is not real' he said 'neither glass, nor pan or air is real'. Up to him, you can encounter real things only as you walk and you can decide what is real or not only as you walk on the road.<sup>82</sup>

The process of constructing one's self also determines, 'putting things into order' which means defining genuine patterns. These patterns can be interpreted as the sub-structures of the inner world and the actions rise upon them. At this point the 'creative act' gains genuinity through the 'choices' of the individual. Choices are the end products of the genuine personal patterns that are put into order. These can also be interpreted as one of the sub-actions that configure the 'creative act' and can be explored from the phenomenon that Tanalı calls 'construction'<sup>83</sup>.

As *structure* is a reality of the *thing*, *construction* is what shapes the work of art through the process of transforming *structure* into subjective forms. As structure is inherent in what should be done, and in the material to be utilized, *construction* is the process of externalization of this internal phenomenon, under the complete control of the artist.<sup>84</sup>

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<sup>80</sup> Tanalı, 2000, pp. 53-54.

'...Gerçekten sanatçı diyebileceğimiz her kişi kendince doğru bulduğu bir duyarlılığı kullandığı 'medium' aracılığı ile yeniden ortaya koymaya çalışır. Bunu yaparken o güne dek hiç kurulmamış bir bütün kurmayı amaçlar. Kendi gibi olmaya çalışarak... Ama kendi nedir, kendince olmak yaptıklarından hangisidir, işte sanatçının iç dünyasını yapan, kendisine karşı verdiği bu uğraştır. Bu çizgide suçlu da, savcı da, yargıç da kendisidir. Bir anlamda kendi kendisine karşı olan kişidir. Yeryüzünün bildiği en yalnız uğraş olması buradan kaynaklanır...'

<sup>81</sup> This quotation again settles on the border between the nodes of personality and ethics in Tanalı's discourse and is contemplated at both parts of this study.

<sup>82</sup> Tanalı, 2002, p. 15.

'...Söylenenler de bilmece gibi, pek iyi anlayamadığım şeylerdi. 'Her şey sahici değildir' diyordu, 'ne bardak, ne tava, ne de hava sahici şeylerdir.' O'na göre, sahici şeylere, ancak yolda yürürken rastladınız ve de neyin sahici olduğuna, ya da neyin gerçek olmadığına, siz, ancak siz, yolda yürürken karar verebilirdiniz...'

<sup>83</sup> This issue was raised in the former chapter, under the heading of 'structure and construction'.

<sup>84</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

Regarding Tanalı, it can be stated that the construction defines the process when artist organizes the work through the ‘substantia’, which give chance to the artist to express his personality. Tanalı puts forward this as:

If you are not a person who lifts the things that had been done before you, there is a void for you in every medium of art in which the substance also exists. This void is a multi-layered abstract domain which enables us to fiddle around in; it is there and through that space we re-define the essence through adding certain things; which we utilize to express ourselves. Every creator re-defines and makes the essence visible and perceivable within that domain regarding his truths. This is the inner-world of the artist...<sup>85</sup>

As one of the everlasting qualities of art, the concept of ‘construction’ is a method to present the principal and changing choices of the artist and it is related with the ‘substance’.

The plurality in Western culture is not a result of diverse personalities of artists. The uniqueness of each case is actually the search of how the relation between essence and substance can be reflected. A search for method: a method to express.<sup>86</sup>

What Tanalı emphasizes in his discourse is that intellectual capacity of mind enhances the quality of the ‘creative act’ when come together with the choices of the artist. The method certainly has close relations under different circumstances. Also the time interval within which it takes place has great impact through the dominant and hegemonic components of the era like technology, materials, and social demands. Although these have an inevitable

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‘...Strüktür, ne kadar nesneye ilişkin bir hakikat ise kurgu da bir sanat eserinin biçimlenmesine ilişkin strüktürü özgün, sübjektif biçimlere dönüştürme sürecinde oluşan, o sanat eserini sırtında taşıyan, *benimle senin arasında* olan bir “şey”dir. Strüktür, ne kadar yapılan şeyin ya da kullanılan malzemenin doğasında ise, kurgu da, tamamen sanatçının kontrolü altında, bu içsel fenomen’i dışa vurma sürecinde kullanılan araçtır denebilir...’

<sup>85</sup> Onur, Zeynep, (ed.) (unpublished) ‘*Ziya Tanalı Edited*’, Chapter 2, interview with Ziya Tanalı – 1.

‘...‘Sizden önce yapılanları yürüten biri değilseniz, sizin için her sanat türünde, tözün de içinde yer aldığı bir boşluk vardır. Bu boşluk, bizim içinde ‘başımızı çevirmemizi’ sağlayan, içine bir-şeyler koyarak, tözü yeni baştan biçimlendirdiğimiz, derdimizi anlatmak için kullandığımız, soyut, çok boyutlu bir yerdir. Her yaratıcı, kendi inançları doğrultusunda, tözü, o boşluğun içinde biçimlendirir, görünür ve algılanır kılar. Bu sanatçının iç dünyasıdır’ sözcükleri bu masalı anlatıyor...’

<sup>86</sup> Tanalı, 2006, *Lecture notes: Creative act 02 ‘grs + mitos-bilime + kultur + estetik + yükümlükler’*.

‘...Batı kültüründeki çeşitlilik, sanatçı kişiliklerinin birbirinden hepten farklı olmasından kaynaklanmıyor. Her keresinde değişken olan, özle biçim arasındaki ilişkinin nasıl yansıtılacağına ilişkin bir araştırma. Bir metot, bir anlatım yöntemi araştırması...’

influence, the personality of artist has the premium priority to establish 'construction'.

Finally, it is time to clarify that Tanalı describes a cyclic process between the constructs he describes as the 'creative act' and 'personality' where both are nourish each other. Contrary to the construction of the creative act, arising from the inner world, the cyclic process means that the artist also evaluates creative act for the process of construction of self. In this manner, the 'creative act' is utilized as a medium relevant to explore and realize the choices of one's 'personality'. Additionally, the artist searches for questions through the process of the 'creative act' and every work of art give him/her opportunity to re-scrutinize his/her own self. Every question asked to what is done in a work of art, during the process of construction, is a possibility to settle the personality of the artist.

Anyone that we can point out as an artist strives to reproduce a sensitivity that is personally assumed to be valid through the chosen medium. And while doing this he/she aims to construct a whole that has never been structures as such a way...Striving to be as he/she is...But who or what is he/she, which one of the things he/she made suites "being as he/she is"; yet it is this struggle, resistance against one's own self that produces the inner-world of the artist.<sup>87</sup>

The condition of constructing the inner world through the evaluation of things and re-generating their meanings through creative act defines 'embodiment'. Embodiment is the experience providing the 'autonomy' of the artist. It is interpretation of reality to place his/her self to reality. He brings forward that:

You should have something to say, this "something" should have been said within every age, everyone will have had said the same thing over and over again and you will be able to say that "something", once more but in a characteristic way. First of all you will have the courage -to say it-, then you will be able to express it in such a way that you will know why you have said it once more and in that particular manner, that everyone will recognize that it is characteristic and so they will appreciate its sincerity and acknowledge it.<sup>88</sup>

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<sup>87</sup> Tanalı, 2000, p. 54.

'...Gerçekten de sanatçı diyebileceğimiz her kişi kendince doğru bulduğu bir duyarlılığı kullandığı 'medium' aracılığı ile yeniden ortaya koymaya çalışır. Bunu yaparken o güne kadar hiç kurulmamış bir bütün kurmayı amaçlar.

Kendi gibi olmaya çalışarak...

Ama kendi nedir, kendince olmak yaptıklarından hangisidir, işte sanatçının iç dünyasını yapan, kendisine karşı verdiği bu uğraştır...'.

<sup>88</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.



The phenomenon 'autonomy' can be traced and explored in Tanalı's discourse constructing a genuine existence is not independent from the outer world at all. Social patterns existing in the outer world are the artificial constructions of the society that can be observed as different re-presentations of reality. Thus, the 'creative act' can gain 'personality' and the 'autonomy' through the tension established between one's own self and the outer world.

### 3.1.3. Ethics as the Conscious over Existence and Creative Act: Evaluation of Values

It is vital for the artist to specify whether he/she has decisive preferences and sincerely established notions.<sup>89</sup>

Tanalı qualifies ethics as a kind of consciousness over mere existence and the 'creative act'. It can be claimed that he evaluates values with a pragmatic point of view through *a priori* thoughts which he refines from his experiences and observations of history.

This approach originates from the assumption that, ethos is a domain that we think the fundamental and stable qualities of "esprit", spiritual values, beliefs, traditions and experiences that constitute culture and society; yet a domain where we seek the unchanged within the transformed and altered. On the other hand when we say ethics, we set forth a domain that comprises a whole body of moral criteria and values. These values are related to culture as a whole as they are related to sub-groups and individuals. Ethics is the name given to the overall that guides or at least is expected to guide actions/behaviors.<sup>90</sup>

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'...Söyleyecek lafın olacak, bu laf her çağda söylenmiş olacak, herkes aynı şeyi tekrar tekrar söylemiş olacak ve sen bunu bir kere daha, tekrar ve kendince söyleyebileceksin. Önce bunu söylemeye cesaret edeceksin, sonra da söylemeye kalkıştığında öyle söyleyeceksin ki, onu niye tekrar söylediğini, tekrar niye böyle söylediğini, senin söyleyişinin kendine özgü olduğunu da herkes anlayabilsin ve içtenliğine inanıp kabullenebilsinler...'

<sup>89</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.

'...Sanatçının inançlı tercihlerinin, gerçekten de gönül verdiği şeylerin olup olmamasının belirginleşmesi gerekiyor...'

<sup>90</sup> Tanalı, 2006, *Lecture notes: Creative act 02 'grs + mitos-bilime + kultur + estetik + yükümlükler'*.

'...Bu yaklaşım, ethos'un, bir toplumu, bir kültürü oluşturan esprilerin, manevi değerlerin, inançlarının, adetlerinin ve deneyimlerin en temel, en değişmez olan niteliklerini düşündüğümüz, değişen ve dönüşenin içinde nelerin değişmediğini aradığımız bir alan olduğunu kabullenmekten kaynaklanır. Etik dediğimiz zaman ise, ahlaki prensip ve değerlerin bütününe barındıran bir düşünce alanından söz etmiş oluruz. Bu değerler kültürün bütünü ile ilişkili olduğu kadar, alt guruplar ve bireysele dek varan ayrıntılarla

Ioanna Kuçuradi's evaluations on ethics and values could be helpful to render in detail the vision regarding this section of the study. In her book *Human being and Values*<sup>91</sup>, she determines a kind of *consciousness for living new possibilities*<sup>92</sup> for an individual. It is stressed that this kind of consciousness has relation with the state of mind which is active at the process of constructing the self as similarly stated in Tanalı's discourse. This state of mind can be evaluated as 'being aware of reality'<sup>93</sup> through contemplating with ethics. This awareness is what awakens the consciousness and this relation defines a cyclic process for an individual to grasp the reality and to express his/her own self through it. Life can be defined as the field of activity; Kuçuradi's statement searches and constructs 'new kinds of living possibilities' in it. Tanalı, also emphasizes the same point but via evaluating relations through genuine existence.

Kuçuradi designates *two main human activities that supply this consciousness in their different pure forms*. One of them is philosophy, especially ethics, and the other is art. At this point she suggests another important phenomenon, which is 'value'.

Every genuine artwork, whether it is a novel, a play, or composition, signifies either an individual value or values that are results of inter-personal relations. It sets forth these values, it expresses both diverse and similar values through diverse various forms. It designates the values and evaluations of problematic within the flowing lives of individuals through drawing borders and forming consciousness.

The artist, when compared to the philosopher, has privileges regarding his/her process of evaluating individual or inter-personal values. As it is his/her duty to signify lives and values of individuals, and as he/she does not have the obligation to name values, the artist can transmit/express the exquisite differences with great ease. As he/she is solely concerned with designating the "what" ness of individual and inter-personal values, he/she is free to express it in numerous ways that suite his goal best.<sup>94</sup>

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ilgilidir. Etik, davranışları yönlendiren, yönlendirmesi umulan değer sistemlerinin tümüne verilen addır...'

<sup>91</sup> Kuçuradi, Ioanna, *İnsan ve Değerleri*, Türk Felsefe Kurumu, Türk Felsefesi Dizisi:6, Ankara, 2003, first chapter 'problem of value and its situation in philosophy',

<sup>92</sup> i.b.i.d. p. 105-106

<sup>93</sup> The reality occurs over all of the constructions of culture. As clumsy organizations, societies always under the possibility of constructing wrong patterns under the name of presenting the reality, but individual as a small part of society has chance to question the reality and its representations by different organizations.

<sup>94</sup> Kuçuradi, Ioanna, 2003, *İnsan ve Değerleri*, Türk Felsefe Kurumu, Türk Felsefesi Dizisi:6, Ankara, p. 106.

These statements contain several sub-concepts that maintain important evaluations for ethics and art. The last quotation also shows the state of being for Tanalı, a man who tries to convey values related with being human and its native relations through his practice as he also names and discusses these values through his writings. Thus, in this part of the study, what is the entitled to explore primarily, is the phenomenon of 'value'. It is interpreted that Kuçuradi explores the evaluation of the 'value' in relation with determining the *a priori*. Through this point of view the statements of *a priori* will be tried to be evaluated in Tanalı's approach.

According to Kant, what is usually aimed in ethics is putting forward a norm or a criterion for the individual's acts or personal values and declaring what good is. However, he inverts the relation between value and norm or criterion and points out that regarding actions, the good can be designated only after bringing forth an *a priori*.<sup>95</sup>

It is also recognized that some of the evaluations in Tanalı's discourse can be interpreted as *a priori* that he traces from history; the unchanged things throughout time. In that manner, exploring these *a priori* concepts, that support the consciousness involved in the 'creative act', is quite important.

Through changing qualities there exists serious questionings in the searched answers. Just as, 'what are the *a priori* values', 'what are the permanent and timeless sensitivities', 'what are the unchanged'...these questionings occur as hopes to grasp the basic aspects.<sup>96</sup>

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'...Her halis sanat eseri, ister bir roman, bir oyun veya bir eser olsun, bir kişi değerine veya kişilerarası ilişkilerde ortaya çıkan değerlere işaret eder, bu değerleri bize gösterir; çeşitli değerleri olduğu kadar aynı değerleri de çeşitli formlarda ifade eder. Akıp giden kişi yaşamlarının sorunlarındaki değerlere ve değerlendirmelere sınırlar çizerek, bunları bilinçlendirerek gösterir bize...

Kişi değerlerini ve kişilerarası ilişkilerdeki değerleri değerlendirirken sanatçının, filozofa göre bir ayrıcalığı vardır. İş, kişi yaşantılarını ve sorunlarını göstermek olduğundan, değerleri adlandırmak zorunda olmadığından, bu yaşantıların görme gücüne göre, kişi yaşantılarında yakalayabildiği ince ayrılıkları rahatlıkla verebilir. İş, kişi değerlerinin ve kişilerarası ilişkilerdeki değerlerin neliğini sadece göstermek olduğundan, bunu binbir çeşitte, kendisine en elverişli görünen biçimde göstermekte serbesttir...

<sup>95</sup> Kuçuradi, 2003, p. 14.

'...Kant'a göre, etikte genellikle yapılması istenen, iyyinin ne olduğunu söyleyip, kişinin eylem veya özel değer yargıları için bir norm veya ölçüt ortaya koymaktır. Oysa o, iyi ile normlar arasındaki bağlantıyı tersine çevirip, eylemler için ancak *a priori* bir yasa ortaya konduktan sonra neyin iyi veya iyyinin ne olduğunun söylenebileceğine işaret eder...

<sup>96</sup> Tanalı, 2004, p. 137.

'...Değişen nitelikler doğrultusunda aranan yanıtlarda gündeme gelen ciddi sorgulamalar vardır. 'A-priori değerlerin ne olduğu', 'zamansız' ya da 'her zaman geçerli duyarlılıkların hangileri olduğu', 'neyin değiştiği' gibi... Bu sorgulamalar, asal olanları yakalamaya yönelik umutlar olarak belirir...

Tanalı evaluates this approach in a general way that can be deepened also through the field of art. In a consistent manner with the definition of the phenomenon *a priori*, he actually specifies the universal ‘values’ that never change throughout time and also geography; unique for human being.

If we scrutinize the works that had been realized before us, seek what was done how, search for the criterion used in everywhere, every period, every interval, besides if there is a common point between the works and the thoughts and we can identify them; we can use them to improve our criterion and can think that the things that are true for several people throughout long time periods, could be true also for ourselves. It is believed that this attitude enables us to evaluate the works of the creature called human through long time periods and independent from geographies, thus we reach to the first steps of the ethical thought.<sup>97</sup>

One of these *a priori* concepts that Tanalı suggests is ‘being as one is’. This aspect of personality was explored in the former chapter as a principle notion through the construction of the ‘self’ in relation with the ‘creative act’. But in this section it is important to bring forth a couple of sub-concepts around ‘being as one is’ to stress the ethical content of this discussion.

As questioning ethics, thinking about its difference from morality, in other words as searching for the unchanging things in the changing ones, it is quite possible to suddenly identify that the personality of the creator is one of the things that has remained unchanged.

Thus, it is conceived and accepted that the most effective ‘understanding of being ethical’, which is attained till today, is ‘being as one’. It is asked for not only orally, but also in the works. The thing expected from the individual is to set forth his/her self as he/she is; ‘being as one is’ is accepted as putting forward own self without concealing.<sup>98</sup>

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<sup>97</sup> Tanalı, 2006, *Lecture notes: Creative act 02 ‘grs + mitos-bilime + kultur + estetik + yükümlükler’*.

‘...Bizden önce yapılanlara göz gezdirirsek; oralarda neler, nasıl yapılmış bakıp, her dönemde, her zaman aralığında, her yerde kullanılmış ölçütler araştırırsak; ayrıca yapılanlar ile düşünülenler arasında ortak bir yan varsa ve saptayabilirsek, bunları ölçütlerimizi geliştirmek için kullanır, değerlendirmede bu ölçütleri kullanmanın pek de yanlış olmadığını, bu kadar geniş bir zaman aralığında pek çok kişi için doğru olanın, bizler için de doğru olabileceğini düşünebiliriz. Bu tutum insan dediğimiz yaratığın yaptıklarını, geniş zaman aralıklarında ve pek de coğrafyalara bağlı olmadan değerlendirme olasılığı sunduğuna inanır, böylece etik düşüncenin ilk basamaklarına varırız...’

<sup>98</sup> Tanalı, 2006, *Lecture notes: Creative act 04 ‘Kişilik’*.

‘...Etik kavramını sorgularken, ahlaktan ne farkı var diye düşünürken, başka bir deyişle değişenin içinde değişmeyen ne var diye bakarken, birden bire, değişenin içinde en değişmeyen şeylerden birinin yaratıcının kişiliği olduğunu saptamak işten bile değildir.

Bu yüzden, sanatta günümüze ulaşabilen en etkin ‘ahlaklı olma anlayışı’, ‘olduğu gibi olmak’ olarak algılanır ve kabullenilir. Sadece lafla değil, yaptığı işlerde de bu aranır.

The first concept is the 'logic of change'<sup>99</sup>. That means the possibility of following the stages of change in the preferences of the artist through the works of art he produces within time. It is a means to identify how he/she transfigures his/her own self under the effects of external factors. 'Logic of change' is an important concept and value in Tanalı's discourse.

Actually, for examining a person who creates, if he/she is as his/her self, it is necessary to conceive and identify through his/her consistency. In that manner, it is being understandable that who he/she is or what he/she wants to make. It is very important that capacity of being traceable for this people who creates. I think that if they are changing their appearance often, it is necessary to look with a little suspicion.<sup>100</sup>

One of the conditions to create 'being as one is' is 'being sincere' which is in direct relation with the state of a mind that qualifies sensual and intellectual capacities. Sincerity can be interpreted as being open to one's self and others.

It is nice to be as you are but, it is not an occasion for the personality to be 'ideal'. Do not worry about your shorts or longs, because, what is wanted from you is being as you are and continue in this way, without trying to seems like different.<sup>101</sup>

he said 'you know, those things that you used to hide from me, that actually you gave up hiding when you understood I knew, and then you didn't said the opposite anymore, you gave up being embarrassed and avoiding open discussions, you see I guess those things are related to what we call ethics' .<sup>102</sup>

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Kişiden kendini kendi olduğu gibi ele vermesi beklenir, bunu saklamadan ortaya koyması ön koşullardan biri ve belki de en önemlisi olarak kabullenilir ve buna da *sahici olmak* denir...'

<sup>99</sup> 'the statement 'logic of change' is used to mean what Tanalı uses in Turkish as 'takip edilebilirlik'. This translated word is his own translation.

<sup>100</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.

Aslında, yaratma eylemine soyunmuş bir kişinin kendi gibi olup olmadığını kavrayabilmek için onu, sürekliliği içinde tanımak ve algılamak gerekiyor elbette. O zaman ne olduğu, ne yapmak istediği daha bir anlaşılır olabiliyor. Bu işlerle uğraşanların 'takip edilebilirliği' çok önemlidir. Sık kılık değiştiriyorsa biraz şüpheyle bakmak gerekir diye düşünürüm ben kendi adıma...

<sup>101</sup> Tanalı, 2006, *Lecture notes: Creative act 04 'Kişilik'*.

'...Kendine benzemek iyi hoş da, kişiliğin 'ideal' bir durum olması da hiç mi hiç gerekmiyor. Eksikleriniz, fazlalıklarınız yüzünden üzülmeyin, zira, sizden istenen olduğunuz gibi olmanız ve öyle kalmanız, farklı görünmeye çalışmamanız...'

<sup>102</sup> Tanalı, 2002, p. 19

'...hani, benden sakladıkların var ya, hani bildiğimi anlayıp artık saklamaktan vazgeçtiğin, hani artık aksini söylemekten kaçındığın, hani utanmaktan vazgeçtiğinde de açıklayıp, tartışmaktan kaçınmadığın, işte onun da bu *etik* denen şeyle ilgisi var sanırım' demişti...'

This is 'being pragmatic' at the same time. This pragmatism also dominates the reality of life and its evaluation within the inner world through experience. This interpretation can be explored through one of the statements of Tanalı.

'... at cinema... think about Sica. He has made many irrelevant films but at the same time, he is the director of 'Ladri di biciclette'. He does what it has to be done to earn his living, without avoiding making ordinary films. Nevertheless, whenever he can see that reality or even he can be questioned throughout his work, he's able to release a sample like 'Ladri di biciclette'. Furthermore, shamelessly, he doesn't hesitate to take upon himself very different characters, be it the good or the bad, the director – the actor, a happy one – a sad one, easy one – noble one, comic one – sad one and without self embarrassment he is whatever the very living moment needs him to be. That is, showing him as he is, even the mistakes, making him a decent moralist. It is not said that everything has to be ended the way you thought, but if you change your shape everyday trying to fool someone, than that is morally a serious problem.'<sup>103</sup>

Although Tanalı expresses often that an artist should create his/her own self, he never ignores the circumstances that affect the artist and prevent his/her struggle for 'being as is'. The quotation above puts forward an attitude which creates an illuminating and comforting realistic conclusion that is effective throughout life. And yet enforcing the artist never to give up the famous struggle of 'being as is' without being the slave of regrets, that is so common to meet. The explanation stresses how subtly optimistic Tanalı's way of conceiving is.

Another important *a priori* that is refined throughout history and emphasized by Tanalı to explore the qualities of creative act is the concept of 'maxima'. He uses 'maxima' as the reason behind 'existence'. It can be assumed that configuration of maxima is different from the 'ideal' for Ziya Tanalı because he explains it on the borders; it is not far from the individual's reach.

death... there again, this confusion, desperation and search also, keeps roaming everywhere even this days always remembering us to turn towards

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<sup>103</sup> Tanalı, 2006, *Lecture notes: Creative act 04, 'Kişilik'*

'...sinemada... de Sica'yı düşünün. Bir sürü ipe sapa gelmeyen filmi vardır ama Bisiklet Hırsızları'nın yönetmeni de odur. Yaşamını sürdürmesi için gerekli kazancı sağlaması gerektiği yerde gerekeni yapar, sıradan beğenilere film sunmaktan kaçınmaz. Ama, yaptığı iş aracılığı ile bir hakikati ya da kendini sorgulayabileceğini gördüğü anda, örneğin bisiklet hırsızlarını koyuverir ortaya... ayrıca sinema alanında çok farklı kişilikleri de çekinmeden utanmadan yüklenmiştir sırtına, iyidir-kötüdür, yönetmendir-oyuncudur, neşelidir-hüzünlüdür, ucuzdur-asıldır, komiktir-hüzünlüdür...kendinden utanmaz, yaşanan o an, neyi gerektiriyorsa, neyse odur. Aksine, kendini olduğu gibi gösterip, hatalarıyla ele vermektan de çekinmez, yani ahlaklıdır ve ahlakçısıdır. Her işin sizce olumlu sonuçlanması gerekmez, ama her gün kılık değiştirip karşınızdakini aldatmaya çalışmak ciddi bir ahlak sorunudur...'

opposite extremities. One of these extremities is faith. Saying faith, I am talking about those systems that lead to belief and religion.

The second one is to turn towards the knowledge, even then when you know that you cannot reach the 'maxima'. Actually, the strange thing is that man has found the first one, faith, as a middle tone during the search for the second one, knowledge. In other words, the love for knowledge (philia – sophia), searches for the reason of existence at certain periods has been answered through middle tones like faith, and they have been convincing.<sup>104</sup>

He puts forward its possibility to attain 'maximum', due to the individual's will and hard-work that transfigures the state of mind. To attain the 'maxima' of autonomous existence is nourished by only a 'hope' instead of circumstances. To be able to qualify, to attain 'maxima' in other words, can be only reached with an intention and is the edge of experience. This can be added as a merit to his way of being pragmatic.

... and 'maxima' probably is not a standard for me, but extremities reached as a result of experiences, like for example I can define as such, what has been achieved through 'experimental method'...<sup>105</sup>

nowadays the 'maxima' trying to satisfy man's confusion, too, is approximately something like this. Trying to exist with the former absence, the pragmatic consciousness of the following absence... the way is obvious... trying the one which gives more possibilities, the one which he knows best... namely, turning towards him...<sup>106</sup>

Tanalı brings forward immortality as one of the genuine consequences of the individual tending towards the 'maxima' which originates as one of the aims of art.

The struggle of man against nature, against mortality, ends with a symbolic final. The hope to create from mortals, immortals... This begins to be seen as a

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<sup>104</sup> Tanalı, 2002, p. 56.

'...ölüm...İşte bu şaşkınlık, umutsuzluk ve arayış günümüzde bile ve her sokakta, iki farklı ekstreme yönelmeyi tekrar tekrar gündeme getiriyor. Bu ekstremlerden ilki inançtır. İnanç derken, imana, dinlere dek varan sistemlerden söz ediyorum.

İkinci ekstrem ise, 'maksima'yı hiç elde edemeyeceğini bile bile, bilgiye yönelmektir. Aslında ilginç olan, insanoğlu, ilkinin yani inancı; ikincisine, yani bilgiye yöneldiğinde, bir ararek olarak bulmuştur. Başka bir deyişle; bilgi sevgisi (philia-sophia), varlığın nedenine ilişkin araştırmalar, bir zaman aralığında inanç gibi bir ararek ile cevaplandırılmış ve ikna edici olmuştur...'

<sup>105</sup> Arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu) [www.arkitera.com](http://www.arkitera.com)

'...Maksima' da bir standart değil galiba benim için, deneyimler sonucu varılabilen uç noktalar, örneğin 'deneysel yöntemin' kazandırdıklarını 'maksima' olarak tanımlayabilirim...'

<sup>106</sup> Tanalı, 2002, p. 61.

'...Bugün, insanoğlunun şaşkınlığını gidermeye çalışan maksima da, yaklaşık olarak böyle bir şeydir. Önceki yoklukla, sonraki yokluğun pragmatik bilinciyle var olmaya çalışmak... Yöntem bellidir... En bildiği yerde, en çok tanıma olasılığı olana el sürerek... Yani kendine yönelerek...'

'virtue', an ideal, a hope. Individual, from now on is no more a God's slave or creature; he is the starting unit of everything...

The man's rage against nature, because of his mortality, pushes him to reach a symbolic immortality by using his reason and sensitiveness, to postpone his last remembrance. It forces the ways we call science and art. Anyhow, there is nothing much more to do.<sup>107</sup>

First the phenomenon of 'death' should be put forward; it has an original role in Tanalı's discourse especially in relation with creative act. It can be traced within literal works of Tanalı that this phenomenon always navigates his mind to question and grasp its fertile reality. It would not be wrong to interpret that, this existential feature is transfigured into a state of consciousness on passing beyond being a mortal creature that would be unacceptable and unbearable dilemma otherwise. So this dilemma<sup>108</sup> turns out to have a crucial effect on human mind that constructs the entire human acts. It could be meaningful here to put forward how Tanalı establishes the relation between questioning the finitude of human existence and the aim of art. He qualifies the consciousness of being mortal as an important aspect related to the aim of art as a resistance to this finitudeness.

Living seems to man a nonsense privilege given since the beginning. Nevertheless, with no fault at all, one day you will surely be punished to death, you will be forced till death. What a rubbish! Actually, the most meaningless point is that time gives to man wisdom, to take from him his life.<sup>109</sup>

This resisting attitude nourishes itself in relation with Tanalı's unchronological time perception that arises from his pragmatic point of view because he signifies this perception through the trust on his genuine evaluations and experiences.

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<sup>107</sup> Tanalı, 2002, p.60.

'...İnsanoğlunun doğaya, ölümlülüğe karşı çıkışı, sembolik bir sonla noktalanıyor. Ölümlülerden, ölümsüzler yaratma umuduyla... Bu, bir 'erdem' olarak, bir ülkü, bir umut olarak görülmeye başlanıyor. Birey, artık kul ya da reaya değil, her şeyin başlangıç birimidir...

İnsanoğlunun ölümlülüğü nedeni ile, doğaya duyduğu öfke, onu, aklını ve duyarlılıklarını kullanarak ve son kez anımsanmayı erteleyebilmek için, sembolik bir ölümsüzlüğe varma çabasına yöneltiyor. Bilim ve sanat denen alanları, yöntemleri zorluyor. Yapacak pek başka bir şey de yok zaten...'

<sup>108</sup> I assume that if people would not die or discover immortality as a natural feature, they will not be human anymore. They will be another species of living beings. In that manner, death defines the human-being.

<sup>109</sup> Tanalı, 2002, p. 55.

'...Yaşamak, başlangıçta kişiye sağlanan ve anlam veremediği, bir ayrıcalık gibi geliyor insana. Ama hiç suçunuz yokken, durup dururken, bir gün mutlaka ölümlü cezalandırılacağınızı, bir gün ipinizin mutlaka çekileceğini biliyorsunuz. Ne kadar anlamsız ve ne kadar saçma... Asıl garip olan ve hiç anlamlandırılmayan şey ise, zamanın insana akıl verip, hayatı elinden alması...'



Everyone has a different point of start. That is why, by chance, you can meet people from any time but you can never distinguish how old is each. There is no time that you know, that you are used to. Moreover let's say what we call youth or old age is no more valid. It is as ages have been melted into each other. That is a strange feeling. For example, a period of someone's life, which has lived in another time and your age of today coincide, you meet each other on the way. Afterwards, you see that an earlier period of the same person coincides with your state of ten years later. It is this way that you understand that there is no well-known time. You are pleased, you feel like entering the eternity, but after a while, you see that the time you know is valid only for you... First you revolt. Than, you understand that there is nothing to do except accepting. You just hope that someone in that long way will meet you too, the same as you did... You accept this as a sign of your existence, a sign that proves that you have passed through these ways.<sup>110</sup>

In creative act Tanalı uses 'immortality' parallel to 'being permanent'. He is after permanent notions, qualities, conditions and personality; and asks if there is any. Pointing their vagueness, and stressing that they can be only felt rather than being rationalized, he seeks to understand and even to convey the features that make them permanent.

When all what is to be told is depicted, I want that it could be perceived what means permanent. I want that the messages coming to us from the depth of ages could be thought not just because they match nowadays standards of beauty but because of really what are the reasons that they made it up to us... If the Michelangelo's, the Bach's would worry just to create a relish for their time, make what they did only to please the princesses and the princes and if they would do things defined beautiful only at those days, for sure their names and fame would be forgotten already.<sup>111</sup>

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<sup>110</sup> Tanalı, 2002, p. 41.

'...Yola herkes aynı yerden başlamaz. Bu yüzden, her yaştan, her zamandan insana rastlarsınız ama kimin hangi yaşta olduğunu fark edemezsiniz. Alıştığınız, bildiğiniz *zaman* yoktur ortada. Daha doğrusu, bizim bildiğimiz yaşlılık ve gençlik anlayışı sökmek burada. Zamanlar, sanki iç içe geçmiştir...Garip bir duygudur bu. Örneğin başka bir zamanda yaşamış olan birinin, bir evresiyle, bugün sizin olduğunuz yaş çakışır, karşılaşsınız yolda. Daha sonra bir bakarsınız ki, o kişinin daha erken bir yaşam evresiyle, sizin on yıl sonraki haliniz örtüşür. İşte bu yolda bildiğiniz, tanıdığınız zamanın olmadığını da böyle fark edersiniz...Sevinirsiniz, sonsuzluğa adım atmışsınız gibi gelir size, ama bir süre sonra, bilinen ve tanıdığınız zamanın sadece sizin için, yalnız sizin için geçerli olduğunu fark edersiniz...Önce isyan edersiniz. Sonra, anlarsınız ki kabullenmekten başka yapabilecek hiçbir şey yoktur... Sizin rastladığınız gibi, ilerde yola düşecek kişilerin size de rastlamalarını umarsınız, o kadar... Bunu varlığınızın göstergesi, bu yollardan geçtiğinizi kanıtlayacak bir işaret olarak kabullenirsiniz...'

<sup>111</sup> Tanalı, 2000, p. 35.

'...Söylenecekler dile getirildikten sonra, kalıcılığın ne demek olduğu sezilsin istiyorum. Çağlar gerisinden bize ulaşan mesajların yalnız başına, bugün bizim güzel standartlarımıza uygun olduklarından değil de ne tür nedenlerle bize ulaştıkları düşünülün istiyorum...

Michelangelo'lar, Bach'lar, yalnız günlerinde bir beğeni yaratma amacında olsalardı, yaptıklarını yalnız küçük hanımların ve küçükbeylerin beğenileri için yapsalardı, yalnız gününde güzel olarak tanımlanan şeyler üretselerdi, bugün adları ve sanları bile unutulup gitmiş olacaktı...'

At this point, there is another concept; 'universality' that clarifies some important sub-concepts for art. 'Universality' has a direct relation and almost the same meaning with 'maxima' and 'permanence'. He defines universal-local things and then puts forth 'universality' as a state of attainable 'maxima' in creative act. By 'universal' Tanalı emphasizes such values and senses that are relevant for contemporary circumstances and also refined throughout time to form a 'culture'. In the section herein 'The Content Behind Forms' it was stated that Tanalı qualifies conveying the sensuous content as the original aim of art, within this scope he explores 'universal' as:

When I say "local" I mean what you, I and people like us have accumulated. And when I say "universal" I mean what has been accumulated by all of us, everyone, in this place and age, in preceding periods and other places.<sup>112</sup>

Through the couple of phenomena 'universal-local', it can be interpreted that he generates one of his genuine evaluations. He identifies 'local' as 'subject/theme' and 'universal' as 'content'. When he says 'content' he means sensuous experience. Through this pragmatic point of view, the local nourishes life and gives the components theme, material, scale, technique etc. But the ultimate aim is to reach the 'universal', the sensuous experience in other words.

When we say "local", if we don't talk about getting connected to an infra – culture, getting stuck into it, about a world which believe that is the only truth, but we talk about using "what happens in the one's immediate vicinity", which personally I support this kind of humble approach and definition, I see that it can't be, it can't be done without that. Someone who tries to do something cannot pick as a subject an event never happened, because it will grin, as it happens random around us... What experienced is local too, I mean local is the subject of the experienced in what is created. If subject, in the case "local", is a tool: content, or in other words what we call universal, is exactly the purpose.<sup>113</sup>

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<sup>112</sup> arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu). [www.arkitera.com](http://www.arkitera.com)  
'...'Yerel' derken örneğin benim, senin biriktirdiklerinden söz ediyorum. 'Evrensel' dediğim zaman da ise hepimizin, herkesin, bu coğrafyada, bu zaman kesitinde, önceki zaman kesitlerinde, başka coğrafyalarda biriktirilenlerin tümünden bahsediyorum...'

<sup>113</sup> arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu). [www.arkitera.com](http://www.arkitera.com)  
,...Eğer 'yerel' derken, bir alt kültüre bağlanmanın, saplanmanın, onun tek hakikat olduğuna inanılan bir dünyadan bahsetmiyor da, 'Yerel' dediğimizde, 'insanın hemen kendi etrafında olup bitenleri' kullanmaktan söz ediyorsak, ki ben böyle alçakgönüllü bir yaklaşımdan, tanımdan yanayım, onsuz olamayacağını, onsuz yapılamayacağını da görüyorum.

Herhangi birşeyi yapmaya çalışan kişi, yaşanmamış bir olayı konu olarak seçemez, sırtır zira, etrafımız bunlarla dolu... Yaşanan da yereldir; yani yerel, yaşanan şeyin, yaratıdaki konudur o kadar.

Konu, yani yerellik bir araç ise; içerik, başka bir deyişle evrensellik dediğimiz şey, amacın ta kendisidir...'

Tanalı searches the 'new' through this relation, as a changing domain in art and contemplates the genuinity of the creative act and the artist's existence together. And through genuinity of this relation he explains the way to gain immortality by executing creative act.

I think that the 'new' is required to re-decipher the qualities that has existed and will be exist always, to interpret these qualities again and genuinely in other words in a subjective way. My definition of 'new' is in this manner and I believe that it is one of the true definitions. I think that it can be reached to a new in this manner, for my self. In other words, straitening out to 'new' seems like 'anew' utilization of the universal and a content that always exists. If something grasped through them, the 'new' formalization certainly comes out. I thought that it has occurred always as it. The individuals, who approach in that manner, are being able to find the un-existed thing from the existing bulk. At this time we encounter with 'new' across.<sup>114</sup>

Permanency nourishes from the relation that the creator establishes between essence and form. In other words, it is the transformed state of a sensitivity that exists in every age in to a subjective and genuine object.<sup>115</sup>

These concepts of 'immortality', 'universal', 'local' and 'new' affect the quality of work of art profoundly. These adjectives of the works of art are also valid for the accepted forms of art as 'classic' and 'avant-garde'. Tanalı designates the avant-garde as intentions or the 'experimental works' in the 'creative act' to struggling to generate the new. He discusses that avant-garde may raise relevant questions. This experimentalist situation and the possible valid questions of avant-garde may agitate creative act to find new answers<sup>116</sup>. Although the avant-garde may be clumsy in its own content, it has an important potential to navigate the 'creative act' to the 'new'. It gives enough clue and tools to classic to continue to his way. This is how Tanalı defines the line between the avant-garde and the classical. This can be interpreted as the

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<sup>114</sup> Tanalı, 2002, p. 158.

'...Yeni', hep var olmuş ve hep var olacak nitelikleri, yeniden ele almakla; bu nitelikleri yeniden ve özgün, yani, kendine özgü bir biçim ile yorumlamakla yükümlüymüş gibi geliyor bana. Benim 'yeni' tanımım böyle bir şey ve bu tanımın doğru tanımlardan biri olduğuna inanıyorum. Ben kendi adıma, 'yeni'ye böyle ulaşabileceğimi düşünüyorum. Başka bir deyişle, 'yeni'ye doğrulmak, evrensel ve hep var olan bir içeriği 'yeniden' ele almamış gibi geliyor. Oralarda bir şeyler yakalanırsa, 'yeni' biçim, kendiliğinden gelir zaten. Hep böyle olmuş gibi geliyor. Böyle yaklaşabilenler, bazen, var olandan, var olmayanı bulabiliyorlar, o zaman, sahiden 'yeni'yi buluyoruz karşımızda...'

<sup>115</sup> Tanalı, 2000, p. 58.

'...Kalicilik konusu, yaratıcının öz ve biçim arasında kurabildiği özgün ilişkiden kaynaklanmaktadır. Bir başka deyişle her çağda varolabilen bir duyarlılığın sübjektif ve özgün bir nesneye dönüştürülebilmiş halidir...'

<sup>116</sup> in the book Modern Sonrası Tanalı and Zeynep puts forward this aspect over the evaluation of post-modern.

evaluation of the value, and can be considered as another *a priori* for art that Tanalı puts forth.

As all of them occur, not only our generations' but the essence-form (concept-design) relation's 'ethical point of view' that continues throughout ages, looks like changing. If is it like that? I do not believe it exactly. The experienced avant-garde, will be disappeared as dropping new instruments for the utilization of the 'classicism' and the caravan will continue to its own way.<sup>117</sup>

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<sup>117</sup> Tanalı, 2000, p. 93.

'...bütün bunlar olurken, yalnız bizim nesillerimizin değil, çağlar boyunca süregelen öz-biçim (tasari-tasarim) ilişkisine ilişkin ahlak anlayışı değişiyormuş gibi görünüyor. Acaba sahiden böyle mi? Ben tam olarak inanmıyorum. Yaşanan 'avant-garde', 'klasisizm'e kullanacağı yeni araçlar bırakarak ortadan kaybolup gidecek, ve kervan yoluna devam edecek...'

## CHAPTER 4

### ARCHITECTURE AND CREATIVE ACT IN TANALI'S DISCOURSE

I see our profession as 'one of the fields that we can question our personality' thus I attribute architecture as art.<sup>118</sup>

It is possible now to render the three aspects through architecture that were tried to be explored before mainly focusing on art. For re-elaborating all the material through architecture, the order that is followed in the former chapter will be tried to be pursued as much as it is contingent and the specific determinations belonging to architecture be articulated according to this order.

First of all, it is important to remind again that Tanalı defines the architecture as a kind of art<sup>119</sup> and justifies it in its capacity of presenting a medium for the architect that enables him/her to evaluate his/her own self. He depicts this evaluation in an interview through the question: 'what is architecture for you?' The most important thing in this attitude is that, as he defines architecture as art, he also identifies genuine preferences belong to architectural creative act.

It is related with how you evaluate. Due to one approach architecture is one of the fields of professional production. To another, it is the craft of building. Some other see architecture as a job that they can earn money, the others as a staircase or a respected job that will make them reached to the place they want to be in. some people look at architecture as a sculpture to live in it... some of them can be true... however, the most closest meaning to my point of view is architecture is 'one of the fields that we can question our personality'. I guess it is the reason that I attribute architecture as art. I do not see any inconvenience to look at my profession as a relation that I established with myself, because I am not interested in a showy personality.<sup>120</sup>

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<sup>118</sup> Arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu)

'...Ben yaptığım işi, 'kişiliğimizi sorgulayabildiğimiz alanlardan biri' olarak görüyorum, mimarlığa sanat dememin nedeni de bu...'

<sup>119</sup> Actually what he puts forward is a three phased process, an architect can manage. First one is being designer, second one is being master of construction and the third one is being artist of the space.

<sup>120</sup> Onur, Zeynep, (ed.) (unpublished) '*Ziya Tanalı Edited*', Chapter 2, interview with Ziya Tanalı – 1.

'...Nasıl baktığınıza bağlı. Bir görüşe göre, profesyonel üretim alanlarından biri. Bir başka görüşe göre yapı zanaatı... Bir diğeri, para kazanacakları bir iş, yine bir başkası istediği yere tırmandıracak bir merdiven ya da saygın bir meslek olarak görüyor. Bazıları da içinde yaşanan bir heykel olarak bakıyor mimariye... Bunların bir kısmı doğru da olabilir... Bana en yakın gelen tanım ise, 'kişiliğimizi sorgulayabildiğimiz alanlardan biri' olabileceği düşüncesi. Sanırım mimarlığa sanat dememin nedeni de bu. Gösterişli bir

He determines architecture as the 'art of space'<sup>121</sup> and evaluates space as the 'substance' of architecture: the medium that architect realizes own creative act through the design of the forms.

Architecture has a substance that is not even something. If you remove it, there would not be the architecture; this is what is called as 'space'. I say that architecture is art because it has got such a kind of structure. It is the 'space'. The substance that we are talking on is dependent from the popular tastes; it exists always even it is beautiful or ugly. It re-finds form convenient with the day, the era and the function. The substance that holds the sensitivities and conveys them, is also exists in literature, music and painting. It occurs in this way or that but exists in all of them; if they are art, the architecture is art, too. Besides, the process of forming the substance is the same in all of them.<sup>122</sup>

When he emphasizes space, he means the non-existent thing that remains through the existed forms: a non-existent thing that takes on the constitutional qualities of architecture and takes shape around the dialectic relation with space. The word 'non-existent' is not corresponding the meaning that Tanalı defines for the space but it can be understand from the quotation below for what meaning the word 'non-existent' is used.

Not only functional and not only the rational...not depend to the daily criterion and tastes that it is created in. It removes from the forms and also inevitably ends with forms. It is impossible to take photos of it because it is not a thing; even it is taken photos, the senses that it conveys are not possible to catch with the photo (how it can be photographed if it is not even thing?). It has volumetric qualities always but every volume has not got special qualities. It has qualitative and quantitative criterions...<sup>123</sup>

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kişiliğe meraklı olmadığım için de yaptığım işe, kendimle kurduğum bir ilişki olarak bakmakta bir sakınca görmüyorum...'

<sup>121</sup> The phrase 'art of space' is used for the 'mekan sanatı' in Turkish.

<sup>122</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

'...İşte mimarlık, bir şey bile olmayan bir töze sahiptir. Onu çıkartırsanız mimarlık kalmaz ortada, bu da mekan denen şeydir. Mimarlığın sanat olmasının nedeni böyle bir taşıyıcıya sahip olmasıdır diyorum. Mekandır bu. Burada sözünü ettiğimiz töz, beğenilere bağımlı olmayan birşey, güzel olsun çirkin olsun hep olan birşeydir. Gününe, çağına, işlevine uygun olarak yeni baştan biçim kazanır.

Duyarlılıkları sırtlayacak ve aktarma görevi yüklenecek bu töz, edebiyatta da, müzikte de, resimde de vardır. Ama birinde şöyle, ama birinde böyle, hepsinde vardır, onlar sanat ise mimarlık da sanattır. Ayrıca töze biçim verme süreci de aynıdır hepsinde...'

<sup>123</sup> Tanalı, 2000, p. 75.

'...Hem işlevsel, hem yalnız başına akılcılık olmayan...içinde yaratıldığı günün güzelliği ölçütlerine bağlı kalmayan. Hem biçimlerden arta kalan, hem kaçınılmaz şekilde biçimlerle son bulan. Bir 'şey' olmadığı için fotoğrafları bile pek çekilemeyen, çekilse de sahip olduğu duyarlılığın kolay aktarılamadığı (bir **şey** bile olmayanın fotoğrafı nasıl çekilir). Her keresinde hacimsal değerlere sahip olan, ama her hacmin mekansal değerlere sahip olamadığı. Hem niceliksel hem niteliksel ölçütlere sahip...'



Table 06. Concepts in Architecture that Tanalı Analyzes (Concept map 3)

This point of view designates what Tanalı expects from the space. As it was tried to be put forward before; Tanalı employs the unity of intellectual and sensual capacity of mind as an existential preference for the architect and architecture.

We cannot evaluate this emptiness only regarding the forms that are surrounding, are beautiful or ugly? As much as we search for the beautiful, we think that why and what for we utilize it. In other words, for evaluating, our criterion is a kind of a resultant of intellect and senses.<sup>124</sup>

This quotation brings forth another important notion of the 'content' as it was discovered in an intimate relation with the 'sensual capacity of the mind'. Tanalı evaluates 'the content behind form' through architecture in a constitutive quality that occurs as the meaning through the space. In that manner the 'function' can be interpreted as what Tanalı qualifies as the 'theme'. He brings forth the humanistic necessities in relation with the content that conditions the architect to evaluate the function through the 'illuminating intellect'. This transfigures architecture into a quality that presents more than concretizing the schema for a program.

Although our art ends with forms, it is not only formalization but it is the art of content. As we say content, we do not only talk about functions and functionalism. Because we know that the simply functional solutions can not cope with humanistic necessities.<sup>125</sup>

Tanalı emphasizes another basic notion as the 'concept'. It can be interpreted that, he emphasizes it as an intermediary notion in the 'creative act' between the architect's mind and the process of 'construction'. It can be interpreted that he qualifies 'concept' as a catalyst of the mind in the process of creative act.

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<sup>124</sup> Tanalı, 2000, p. 66.

'...O boşluğu, yalnız başına o boşluğu çevreleyen biçimlerin güzel ya da çirkin olduğu gibi ölçütlerle değerlendiremeyiz. Güzel olanı aradığımız kadar ne gaye ile, ne için kullanacağımızı da düşünürüz. Bir başka deyişle, değerlendirme konusunda, bir tür akıl-duyarlılık bileşkesidir bizim ölçütümüz artık...'

<sup>125</sup> Tanalı, 2000, p. 66.

'...Bizim sanatımız her keresinde biçimlerle son bulsa da yalnız başına bir biçim değil; bir içerik, bir muhteva sanatidir. Muhteva, içerik dediğimizde de yalnız işlevsellikten, yalnız fonksiyonlardan söz etmeyiz. Çünkü biliriz ki salt işlevsel çözümler insancıl gereksinmelerin tümüyle başa çıkamaz...'



A thought and a definition on a matter at the beginning, is the point that everything starts, we call it 'concept'. The thing that will be come out at the end, namely the thing that ends with the forms is called design.<sup>126</sup>

The notion of 'concept' works as the general framework. It can also be perceived as a step in the process of the 'creative act' that the body of work starts to crystallize on. It can be claimed that the 'concept' motivates the architect to pose a constitutive and creative point of view to determine the structural thing, which activates the architect's intellect to start constructing. It is such a kind of form that it transforms the beginning inputs for the project into constructible qualities, which can be interpreted as morphologic patterns of the construction. This preliminary step of the architectural 'creative act' also can be related with 'inspiration'.

An architect should reach such a kind of thought at the beginning of the work that this thought would be able to establish a general frame for the thing will be done. Then he/she would be able to examine everything that will be managed for the matter, as settling in this general frame. That thought would be a view to identify what is this content or this matter wants to be? It should start not as thinking the last object that will be drawn or reached but it could start as what this content wants to be. Then he/she will find the right one spontaneously.<sup>127</sup>

In architecture the word 'structure' generally signifies a common acceptance in terms of the system that upholds the building, but Tanalı evaluates it in a more profound manner, which also serves as the principal system that architectural object come into being. It can be interpreted that the structure organizes the system of how material and components come together through the constitutive potential of the technique and the method of concretizing the substance.

...*structure* as such, it is no more the quantity that upholds a building or a poem any more, it starts to bear a wider liability and meaning. Gradually, we may say that it is the total substantial quantities and qualities what the created 'thing' must shelter.<sup>128</sup>

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<sup>126</sup> Tanalı, 2000, p. 23.

'...İşin başında bir konu üstüne konan düşünce ve tanım, herşeyin başladığı yerdir, biz buna tasari diyoruz. Sonuç olarak ortaya çıkacak olan şey, yani biçimle son bulan şey ise, o fiziksel varlığın adı tasarımıdır...'

<sup>127</sup> Tanalı, 2000, p. 25.

'...Bir mimar, bir şeyi yaparken, işin başında öyle bir düşünceye varabilmeli ki bu düşünce yapacakları konusunda bir genel çerçeve oluşturabilsin. Herşeyi, o konu üstüne yapacaklarını, bu genel çerçeve içine yerleştirerek sinayabilsin. O düşünce; o konunun, o içeriğin ne olmak istediğine ilişkin bir kani olsun. Çizerek ya da sonunda varacağı nesneyi değil, o içeriğin ne olmak istediğini düşünerek başlasın işe. O zaman doğruyu kendi bulacaktır...'

<sup>128</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

Regarding the concept of 'construction' in Tanalı's discourse, constructing the work of architecture is the principal act that the architect executes by settling on the constant notions of architectural 'creative act': 'structure', 'substance' and preferably the 'concept' act in a collaborative way. In the process of construction, the architect examines lots of thoughts, relations, images, the entire input, under the 'unity of capacities of the mind' through his/her own inner world. The architect controls the process and regards the concept to secure the whole, which will extract the meaning.

As putting two things together and then, as settling another thing beside this couple, we should look after something; that we thought before how can we settle is called the 'construction'. What we call 'construction' is the instrument that designates the places of the pieces and structural elements, which constitutes the appearance; it promotes the existence of the work and condenses the meaning of the pieces.<sup>129</sup>

Through the construction of a work of art, Tanalı designates a point of view that states: the artist should maintain features coming from the structure of work of art. He designates one of the features of structure as the 'material'.

The structure starts from the material. Here it is we talk about the material that is also an element of structure and its appearance that the structure of the material reflects on the forms. Thus, the qualities of the material are also one of the reasons of the form.<sup>130</sup>

This can be accepted as another *a priori* position in Tanalı's discourse for the practice of architecture, which he traces throughout history in his writings. Just like in all classical periods<sup>131</sup> he glorifies the direct relation between the material

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'...strüktür, bir yapıyı bir şiiri ayakta tutan unsurların adı değildir sadece artık, daha geniş bir sorumluluk yüklenir ve daha geniş bir anlam kazanır. Giderek, bir şeyin ne olmak istediğini barındıran nitelik ve niceliklerin tümü olduğunu bile söyleyebiliriz...'

<sup>129</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

'...İki şeyi yan yana koymayı, koyduktan sonra; bu ikilinin yanına bir sonra koyacaklarımızı yerleştirirken bir şeyler gözetmemiz gerekiyor, nasıl koyabileceğimizi daha önceden düşünmüş oluyoruz ya, işte buna da kurgu diyoruz. Dış görünüşü tayin eden, parçaların, strüktürel unsurların yerini saptayan, ortaya konan şeyin varlığını tanıtan, parçaların anlamını yoğunlaştıran unsurdur bu kurgu dediğimiz şeydir işte...'

<sup>130</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

'...Bir işin strüktürü kullanılan malzemeden başlar. Burada, Bizim malzeme dediğimiz şeyin de strüktürün bir parçası olduğundan, kullanılan malzeme strüktürünün de biçimlere yansımından söz ediyoruz aslında. Böylelikle malzemenin getirdikleri de biçimin nedenlerinden biri olur...'

<sup>131</sup> This concept that is utilized can be found also as one of the principal art theories, specifically gain validity by Wolfflin's studies: i.e. 'Principals of art history'. Tanalı also evolves a similar logic that identifies eriods of 'classic' and 'avant-garde'. The eleventh section in his book titled 'notes on Post-Modern architecture' is gently explains what he means by the 'classic'.

and its presentation. It should be explored as an outcome of Tanalı's rational point of view that provides and concretes the most appropriate way, not a constant dependence point.

The human being has overcome the resistance, structural power and the qualities of the material again with the form that he/she give to the material and this is one of the important successes of human being. Because of this the form that is attributed to material is seen and shown as a noble quality more than a thing that will be formalized as it is wanted.<sup>132</sup>

In architecture, it is also like that. It does not used to use concrete like the stone, steel like the concrete and the brick like the steel, namely it can not. The things that the yığma construction requires are different from the things that the skeleton systems require and presents. If you use uzay-kafes systems, what this kind of a system presents is totally different from the concrete. The example can be increased. This is such a problem of ethics in architecture that exists throughout eras just as in other visual fields of arts.<sup>133</sup>

As Tanalı brings forth the unity of structure-sensibility-technique, he attributes a tectonic awareness to the process of construction for every kind of art.

In a piece of art, it is asked that as much as the sensitivities, the technique that is used to constitute the work, also should be analyzed and a totality of structure-technic and sensitivity is thought and demanded.<sup>134</sup>

Frampton also questions the phenomenon of 'tectonic' through architecture in his book on '*Tectonics*'. He emphasizes that the '*expressive potential*' of architectural form is unneglitale but '*the built is first and foremost a construction*'. Thus he condenses his point of view on '*constructional technique*' of architecture and presents his goal in this book as:

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<sup>132</sup> Tanalı, 2000, p. 104.

'...İnsanoğlu malzemenin direncini, taşıma gücünü, malzemenin özelliklerini, yine malzemeye verdiği formla aşmıştır ve bu insanoğlunun önemli başarılarından biridir. Bu yüzden malzemeye verilen şekil, istendiği gibi biçimlendirilecek bir şey olmaktan öte, bir asıl nitelik olarak görülür ve gösterilir...'

<sup>133</sup> Tanalı, 2000, p. 103.

'...Bu mimarlıkta da böyledir. Taş gibi beton, beton gibi çelik, çelik gibi tuğla kullanılmaz, kullanılamaz. Yığma inşaatın gerektirdikleri ile çerçeve sistemlerinin getirdikleri ve gereklilikleri başkadır. Uzay sistemleri kullanırsanız, bu sistemin getirdikleri, betonarmenin getirdiklerinden tamamen farklıdır. Örneklerin sayısı da arttırılabilir. Çağlar boyunca diğer görsel sanat alanlarında olduğu gibi mimarlıkta da böyle bir ahlak sorunu vardır...'

<sup>134</sup> Tanalı, 2000, p. 103.

'Sanat ürününde duyarlılık kadar, onu var etmede kullanılan tekniğin de çözümlü olması gerektiği, bir strüktür-duyarlılık-teknik bütünü olması düşünülür, arzulanır, aranır.'

Without wishing to deny the volumetric character of architectural form, this study seeks to mediate and enrich the priority given to space by a reconsideration of the constructional and structural modes by which, of necessity, it has to be achieved. Needless to say, I am not alluding to the mere revelation of constructional technique but to its expressive potential. In as much as the tectonic amounts to a poetics of construction it is art, but in this respect the artistic dimension is neither figurative nor abstract. It is my contention that the unavoidable earthbound nature of building is as tectonic and tactile in character as it is scenographic and visual, although none of these attributes deny its spatiality.<sup>135</sup>

As Frampton questions tectonics, he scrutinizes what affects the constructional techniques of architecture. While he evaluates it chronologically, he refers to architect's thoughts, to the architectural history and the social sciences. It is possible to select some statements that point out arguments on the 'creative act' and the architect in relation to his/her act. These arguments can be the matter of discussion referring Tanalı's determinations on structure, construction, technology, tradition and reality. It would be important to signify that Frampton utilizes the phenomena's common meanings; not specialized and specifically named as in Tanalı's discourse.

Frampton determines the relation between material, structure and construction in their corporeal presentations. Then he brings forth the very important aspect for the relation between the architect and reality, the very close in interpretation with Tanalı's attitude. Both authors have the same point of view when stating the architect's position in reality and consequently their evaluation regarding the process of the 'creative act'.

'The transformed, transforming real is thus constituted not only by the material circumstances obtaining at the moment of intervention but also by a critical intersubjective deliberation upon or about these conditions, both before and after the design and its realization. Material constraints aside, innovation is, in this sense, contingent upon a self-conscious rereading, remaking, and recollection of tradition (Andenken), including the tradition of the new, just as tradition can only be revitalized through innovation.'<sup>136</sup>

It can be interpreted that through the self-conscious and its affiliated activities, Frampton explicates that the architect evaluates the reality reiterate through the changed conditions, which is not different from what Tanalı mention when he

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<sup>135</sup> Frampton, Kenneth, 1995, *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, The MIT Press, Cambridge, p. 2.

<sup>136</sup> Frampton, Kenneth, 1995, p. 25.

explains the existence, the evaluation and the 'creative act' of the artist. What is convenient for Tanalı's attitude can be described from another point of view through the statement he makes: to explore the non-existing from what already exists.

In that manner, as Frampton *inextricably links knowing and making*<sup>137</sup>; the knowledge for Tanalı's argument in the process of creative act can be defined as sourcing from reality and not only comprising scientific but also the subjective knowledge.

Tanalı never ignores these changing conditions; on the contrary he asks for the unchanged things along with these changes. It is not explicit whether Frampton also has an intention to qualify these unchanging things coming from history but both authors locates the phenomenon of the 'new' on the representation of the method of the architect utilizes and develops. The method is the 'conscious choice of the architect' related with the way he/she evaluates the technique. Actually the quotation by Alvaro Siza that Frampton give place in his argument also declares the same thing as another man of architectural practice: '*architects do not invent anything, they transform reality*'. According to this argument, the 'new' will be explored more detailed in the next chapter as studying on Tanalı's practical works of architecture in relation with the specified patterns.

The discussion on the evaluation of reality also points out the architect's subjective position. This position also impresses itself in Tanalı's definition that *the process of construction is under the ultimate control of the artist*. The quotation below also puts forward the subjective relation between the architect and the process of construction.

This order, this arrangement as it gives evidence to how you conceive the thing you set forth, is also a mediator to communicate with others. Besides, they constitute the symbols that you put forward, will be interpreted. In other words, the images and the pictures stay at the place, where you designated and how you compose. The possibility to constitute a secret belongs to you comes out in

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<sup>137</sup> Frampton, Kenneth, 1995, p. 19.

this way. But for this, it is required for accumulation, intelligence and much more things.<sup>138</sup>

The statement by Louis I. Khan on a *great building* also defines the ingenious operation of the architect in the process of designing a building. It is found illuminating due to the intrinsic relation between architect's inner world and creative act that Tanalı evaluates.

A great building, in my opinion, must begin with the un-measurable, must go through measurable means when it is being designed, and in the end must be immeasurable. The only way you can build, the only way that you can get the building into being, is through the measurable. You must follow the laws of nature and use quantities of brick, methods of construction, and engineering. But in the end, when the building becomes part of living, it evokes immeasurable qualities, and the spirit of its existence takes over.<sup>139</sup>

However, this relation gives chance to the architect to express relevant thoughts and senses that rises from own inner world, Tanalı does not confirm to highlight the self as an architect barely<sup>140</sup>. This point of view is in relation with Tanalı's general attitude that never evaluates architecture as a tool for mediatic ends. Contrary, he suggests the constructing choices of the architect in subtle qualities.

I do not see a building as a possibility for the architect to impose and bring forward his/her self. On the contrary, I believe that an architect is successful as much as he/she makes his/herself forget, how much he/she makes the instruments that represent his/herself, lean on hidden and secret qualities. It is not being anonym.

Creating the simple, the thing that is closed to ordinary, the attitude of the building and the architect that puts forward his/her self at least, is a dangerous approach. It is a risk, if you cannot manage, you can even be accused as untalented.<sup>141</sup>

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<sup>138</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*

'...Bu düzen, bu diziliş, sizin anlattığınız şeyi nasıl algıladığınıza tanıklık ettiği gibi bir de anlatmada, başkasına ulaşmada kullanılan bir araçtır da. Ayrıca, sizin ortaya koyduğunuz simgeler, yorumlanacak şifreleri oluşturur. Bir başka deyişle, imgeler yani görüntüler sizin onları atadığınız yerde, sizin istediğiniz gibi dururlar. Kendinize özgü bir giz oluşturabilme olasılığı da böyle çıkar orta yere. Ama bunun için birikim, zeka ve daha pek çok şey gereklidir...'

<sup>139</sup> Lobell, John (Ed.), 1985, p. 48.

<sup>140</sup> Kahn also explains it in the statement: the way one does things is private, but what one does can belong to everybody. Your greatest worth is in the area where you claim no ownership, and the part that you do that does not belong to you is the most precious. It is the kind of thing you can offer because it is a better of you: it is a part of general commonality that belongs to everybody. p.50

<sup>141</sup> Tanalı, 2000, p. 79.

It would not be wrong to think that these subtle qualities are the answers of the questions, which Tanalı stresses as struggles through the nature of the medium. He suggests it as the ethical condition of the 'creative act'.

Do you know, why the same questions are asked again and again without finding a new answer, why is it called 'patience', because it is believed that the answers are hidden in the medium, in the nature of the medium and it is expected to exhibit its self. Accepting the nature of the medium you are working on, finding questions there and searching answers there is exactly being ethical. Because of this, it is essential to ask as doing, and searching for the answers as doing. The 'truth' can not be invented only utilizing the mind. the chance of identifying with technic and aesthetic can nourish only if you search as you do and do as you search.<sup>142</sup>

The entire evaluation motivates the architect to juxtapose the original features of the architecture in terms of the instruments of construction and the personal preferences of the architect in means of choices, senses and thoughts. These personal preferences of the architect evolves as the evaluation of the reality and Tanalı declares that the 'new' can be grasped through this three-partite relation.

Architecture has instruments as proportion, scale, structure, material, technology and light that can change hard. As using these instruments it is tried to say a thing that is not set forth before. Or a thing that is set forth before is tried to bring forward with a new language in a new era through its discourse. However, if there is an evidentiary reality that can create this new language, at that time... all of the forms are the instruments of the language. If there is nothing that will make to say 'new', it is done as the formers and it is waited for the quality to exist and come out, which will undertake the certain change. Here at these points, 'repetition' is not a shameful thing, it means waiting patiently and respectfully, preserving the ordinariness of the daily things is not dishonor and being pedestrian.<sup>143</sup>

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'...Ben yapıyı mimarın kendini göstermesi gereken bir olasılık, kendini öne sürme imkanı olarak görmem. Aksine mimarın kendini ne kadar unutturursa, kendini temsil eden unsurları ne kadar saklı ve gizli niteliklere dayandırır, subtil ayrıntıların ne kadar farkındaysa, o kadar başarılı olduğuna inanırım. Bu, anonim olmak da değildir.

Sade olanı, siradan olana yakın olanı yapmak, yapının ve onu yapan mimarın kendini daha az ortaya çıkarması tutumu tehlikeli bir yaklaşımdır. Bu bir risktir aslında, beceremezseniz, bir gün yeteneksizlikle bile suçlanabilirsiniz...'

<sup>142</sup> Tanalı, 2002, p. 203.

'...Niye yeni bir cevap bulmadan, yeniden, yeniden, boyuna yeniden sorulur aynı sorular, niye 'sabır' denir, biliyor musunuz, çünkü yanıtların, yapılan işin kendi içinde olduğuna, onun doğasında saklı olduğuna inanılır, kendini ele vermesi beklenir de ondan. Yaptığınız şeyin doğasını kabullenmek, soruları orada bulmak, cevapları orada aramak, ahlaklı olmanın da ta kendisidir. Bu yüzden 'yaparken' sormak, 'yaparken' yanıt aramak gerekir. 'Sahici' denen şey, sadece akıl kullanılarak bulunmaz, bulunamaz. Ancak, yaparken ararsanız, ararken yaparsanız, teknikle estetiği özdeşleştirebilme şansınız çıkar ortaya...'

<sup>143</sup> Tanalı, 2004, p. 137.

Consistent with his evaluation he points out: after the enlightenment art becomes a medium that is managed more intellectually. It is comprehensible as the whole argument, in Tanalı's discourse is followed, about how human became an individual after the enlightenment and evolved his/her own feature utilizing genuine intelligence. Then every thing becomes questionable.

The early modern buildings that are constructed as emphasizing some of the qualities of the object just as in the picture and the sculpture, will transform into instruments that the architect can question his/her self, believes and thoughts.<sup>144</sup>

A possibility comes out, if you cognate the design as a relation that you establish with you... that is the possibility of joining the 'unique news'...do not ask 'where is it designated', I am a bad example (!) there is nothing to do. The probability of the being unsuccessful is too high... but, this common quality presents in all of the 'unique news' as I observed. It does not occur without being in this way... I also attempt to try, fortunately I have done, I am not sorry. Trying to be like that is accepting the probability of being unsuccessful, at the same time.<sup>145</sup>

Ethics as one of the three aspects tried to be explore in Tanalı's discourse through the 'creative act', was examined before as the conscious that effects all the evaluations on the razor's edge between artist's inner world and outer world. Furthermore it is qualified as the conscious which evaluates the values that are effective in an artist's existence and thus thoroughly governs his/her acts.

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'Mimarlığın, oran, ölçek, strüktür, malzeme, teknoloji, ışık gibi zor değişecek araçları vardır. Bu araçları kullanarak, daha önce söylenememiş bir şey, söylenmeye çabalanır. Ya da daha önce söylenmiş bir şey, o söylem aracılığıyla, yeni bir çağda, yeni bir dille ortaya konmaya çalışılır. Ama, eğer o yeni dili yaratacak bir gerçeklik varsa ortada, o anda... Biçimlerin hepsi o dilin araçlarıdır. Yeni dedittecek bir şey yoksa, öncekiler gibi yapılır ve sahici değişimi gerçekleştirecek olan niteliğin ortaya çıkması, var olması beklenir. İşte ancak böyle yerlerde 'tekrar etmek' utanç verici değildir, sabırla ve saygıyla beklemek anlamına gelir, gündelik olanın siradanlığını sürdürmek sadece burada 'ayıp' ve alelade olmak değildir.'

<sup>144</sup> Tanalı, 2006, *Lecture notes: Creative act 03, 'soyutlama+nesnenin arkasındaki'*

'...Tıpkı resimde ve heykelde olduğu gibi nesnenin bazı özellikleri öne çıkartılarak kurgulanan erken modern yapılar, sonraları mimarın kendi kişiliğini, inançlarını ve düşüncelerini sorguladığı birer araç haline dönüşecektir...'

<sup>145</sup> Arkitera-forum (ulusal mimarlık ödülleri değerlendirme forumu) [www.arkitera.com](http://www.arkitera.com)

'...Tasarım isini kendinizle kurdugunuz bir ilişki olarak algılayınca, bir olasılık çıkıyor ortaya... o da 'benzersiz yeniler' arasına katılabilme olasılığı bu... 'nereden belli' diye sormayın, ben kötü örnektim(!) Ne yapalım. Başaramama olasılığı o kadar yüksek ki... ama gözlemlediğim, benzersiz yenilerin hepsinde bu ortak nitelik vardı. Böyle olmadan olmuyor... ben de denemeye kalkıştım, iyi ki de yapmışım, hiç pişman değilim. Başarısızlık olasılığını başında kabul etmek demektir böyle olmaya çalışmak aynı zamanda...'



Tanali emphasizes continuously that '*architecture is for human ends*'. This statement is also convenient with the one where he defines all of the qualities and interprets the features of architecture and art through being human. It is a two-sided with one result. He is concerned about the specification coming from 'being human' and believes in their universality if they were evaluated in a sincere manner. That means this sincerity claims the 'creative act' for people as much as it is for himself.

In that manner all of the things finds body under the autonomy of Tanali's creative act but also re-evaluates itself through human cognition. This affects all of the ingredients for the materialized part of the building through the un-materialized; 'space'. First it defines the question on human-scale and then it can be increased in means of texture, material, color all the visual things that defines the unvisual.

## **CHAPTER 5**

### **A READING OF ZIYA TANALI'S WORKS**

In this part of the study, three aspects that were explored through Tanalı's literal works will be examined in his architectural practice. Even it was hard to explore and re-organize them in a discursive mode, it is thought that questioning them in the practical works would be more challenging and promising, because they are connected to each other as organizers of the creative act process and it is hard to define the border between them to identify their belonging aspects. Consequently, the same form of the object can render valid clues for all of the three aspects simultaneously. It is thought that exploring them separately can cause an artificial classification which is not convenient for the nature of architectural object. In this sense, it is preferred not to study on these three aspects separately in this section.

Another difficulty occurred as translating experimental language of architecture into literal medium; is the compelling attempt to express experience that belong to the architectural object as verbal especially in a method that tries to be objective. However, this part of the study attempts to explain how the concepts in the discursive state of Tanalı find body in the practice of his architecture. Because, it is impressive to observe the things that are expressed in his discourse also in his practice.

#### **5.1. Tanalı's General Attitude in Architecture: Purification and Simplification**

As explored before, actually the corporeal existence of a building expresses the meaning (that it holds) behind its form through the perception of its totality. How does the meaning behind the totality become corporeal in the practice of architecture? How can they be explored through the buildings of Tanalı? It was emphasized that conveying the meaning and the concept of the totality is related with the abilities of human cognition. 'The content behind the form', 'the whole is different from the collection of its parts' is actually based on this relation; it is the

cognition through artwork. It can be claimed that all the items of the 'creative act' aim to constitute this totality, just as Aalto describes as a symphony. Tanalı determines this totality as an intrinsic and constitutive quality. It can be observed that, his conscious on the state of 'totality' actually so effective on how he organizes the components and corporeal forms. In this sense, the concept of 'construction' as the principal process of the 'creative act' aims to manage the totality. Referring Tanalı's determinations on the qualities and concepts related with 'construction', it will be tried to be explained how he has utilized them also in his practice.

Having such a view point, we find ourselves talking about the basic qualities that we encounter through the process of doing as we creating something that will ends with an object. Through this point of view, the structure and the construction that presents any work of art or the space, comes out as self of the technic. At this point, structure-construction-aesthetic can be conceived as a whole. Look at what we are attributed as 'great', you will conceive this kind of integration at them.<sup>146</sup>

Tanalı focuses on a constitutive quality for the 'construction' that is 'purifying'<sup>147</sup>. It can be interpreted as the method that he follows in the practice of architecture. It can be identified by referring Tanalı's discourse as omitting additional things, and holding the basic components that establish the real thing, the meaning. He quotes the statement by Antoine de Saint-Exupéry in his literal material to emphasize the '*excellence can be reached at after throwing away all the unnecessary things*'. This state of consciousness about creativity is related with what is claimed by Tanalı as the 'unity of structure-construction and aesthetic'. This preference of Tanalı's practical works<sup>148</sup> is related with the awareness of that the things he wants to present through a 'creative act' can be managed

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<sup>146</sup> Tanalı, 2006, *Lecture notes: Creative act 06, 'Anoloji+Strüktür ve Kurgu'*.

'...Böyle bakınca, nesneyle son bulan şeyleri üretirken, yapım sırasında karşımıza dikilen asal niteliklerden söz ederken buluruz kendimizi. Böyle bakınca, mekanı ya da her hangi bir sanat ürününü var eden strüktür ve kurgu, kullanılan tekniğin kendi olup çıkar. Böyle bakınca, strüktür-kurgu-estetik bir bütün olarak algılanabilir. Gidin bakın neye 'büyük' diyorsak' orada böyle bir bütünleşme algılayacaksınız...'

<sup>147</sup> The word 'purifying' is used to express the word 'arındırmak' in Turkish.

<sup>148</sup> It is preferred to put it forward through a general discussion as the work of art not specifically architecture although this section of study focuses on the buildings that Tanalı designed. Because, through the point of view in relation with Tanalı's general attitude, it is thought that as the other kinds of creative act that are produced by Tanalı also in consistency with his buildings. Thus, they can also give clues and strengthen our evaluation on Tanalı's architecture. on the other hand it is thought that, the same personality who make them cerated should follow same principal that do not change without any logic although the medium change. So there should be a consistency between them even they brlong to different mediums.

through the method of 'purifying' thoroughly. It can cause to unify the structure-construction and the aesthetic, which gains a powerful expression through direct transmission.



Fig. 5. 01. A sketch (*cat-03*), a building and a photograph, Tanalı

Creating the simple, the thing that is closed to ordinary, the attitude of the building and the architect that puts forward his/her self at least, is a dangerous approach. It is a risk, if you cannot manage, you can even be accused as untalented. My choice, approach was in this way.<sup>149</sup>

One of the routes that Tanalı uses as he manages the quality of being 'purified' can be observed from the conscious choices of items, their places, materials, forms and sizes through the whole<sup>150</sup>. These choices settle in a 'balance' that can be signified between the observer and the object of the building. It nourishes a relation which never ceases. That means the corporeal existence of the building nourishes a state of mind between the sensual and intellectual capacities of mind. As observing the totality through sensual capacity of mind, the individual intends to solidify the experience that is been lived and produces its knowledge through the components and their relations intellectually.<sup>151</sup>

<sup>149</sup> Tanalı, 2000, p. 79.

'...Sade olani, siradan olana yakin olani yapmak, yapinin ve onu yapan mimarin kendini daha az ortaya cikarmasi tutumu tehlikeli bir yaklasmidir. Bu bir risktir aslinda, beceremezseniz, bir gun yeteneksizlikle bile suclanabilirsiniz. Benim secimim, yaklasimim bu yolda oldu...'

<sup>150</sup> It would be meaningful here to remind what Arnheim explains under the concept 'intuition' and the consciousness that is qualified here first of all can be elaborated as being aware of the process and the importance of the wholeness. Then 'consciousness' can be obliged with the capacities of mind to manage the whole in the process of creative act.

<sup>151</sup> This comment has intrinsic relation with what Arnheim's explanation on the concept of 'intuition' was located at the former section. Through intuition Arnheim designates such a state of mind that by the time the observer relates with the work of art, the sensuous cognition through the whole gains meaning through intellectual capacity of mind. In other words it can be interpreted as it turns into being 'knowledge' through intellect.

However, the buildings of Tanalı never let finishing this process. Their place in the mind can be cultivated through an endless re-production that is thoroughly related with sensuous cognition of the meaning that is been located behind the forms and cultivating its knowledge intellectually. For example by the time, the building of 'State Audit Offices' is experienced; the thing that is grasped is a feeling in a state of sensuous mode that includes lots of tastes. They can be labeled after thinking on through an 'illuminating intellect'. The construction of the building, the details, materials, human scale, all of the corporeal components of the building can engage with the intellect. However, there is a feeling more than these partial intellectual inferences that always navigates to explain what is there.

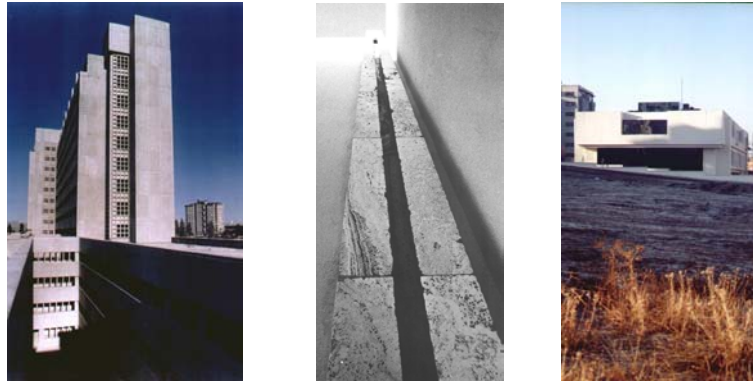


Fig. 5. 02. State Audit Offices, Ankara, 1999; Kızıldel House, Bodrum, Muğla, 1976-1977; Research, Diagnosis & Rehabilitation Center For Substance Abuse, Ankara, 1998-2001

This state of constructing buildings can also be explored related with the phenomenon of the 'abstract', which Tanalı explains very strongly. He defines the 'abstract' and its development through a chronological way but also identifies it as a method of construction. This method in the process of the 'creative act' can be matched with the method he utilizes in construction as 'purifying'. As he explains the development of the abstract, he gives clues about how he constructs his buildings. How he defines the process of construction. He states that abstraction starts from stressing one of the properties of the theme. He develops the argument in a path that; purification through other characteristics of the theme turns into a point in which the entire realistic features of object disappear completely. The only thing that is maintained is the relations between

components of the work of art. It can be accepted as the explanation of the approach that he utilizes in the works he produces.

As much as the tangible is a holdable reality, the abstract is that much cultural and a phenomenon that human consciousness puts forward. It is an approach that emphasizes one of the qualities of the object as isolating it through thoughts independently from the others...

... as we step one more leap further this line, we found our self as we extract the themes and the things that we are tried to picture toward the side; dealing with their colors, general forms and the relations between them. This is exactly what we call as the 'abstract'.<sup>152</sup>



Fig. 5. 03. Skecthes, hair (saçlar) 01, 02, 03, 04, Tanalı.

Like the painting he has done that expresses the hair of woman observed from behind, he gives priority to install a property with a dominant expression.



Fig. 5. 04. Photographs, Tanalı.

<sup>152</sup> Tanalı, 2006, *Lecture notes: Creative act 03, 'soyutlama+nesnenin arkasındaki'*  
'...Somut, ne kadar elle tutulur bir gerçekse, soyut da o kadar kültürel ve insan bilincinin ortaya koyduğu bir olgudur. Nesnenin ayırt edici özelliklerinden birini düşünce yoluyla yalıtarak, nesnenin diğer özelliklerinden bağımsız bir biçimde ortaya çıkartan bir yaklaşımdır.....Gelenen bu çizgiden sonra bir adım daha attığımızda, resmini yapmaya çalıştığımız şeyleri, konuları bir kenara çekmiş; onların renkleri, genel formları ve bunların arasındaki ilişkilerle uğraşırken buluyoruz kendimizi. Bu da soyut dediğimiz şeyin ta kendisi...'

As in the photographs he took, he dominates frame as the conceiver of the stating the less. They are the photographs that explain their content through their simple organizations.

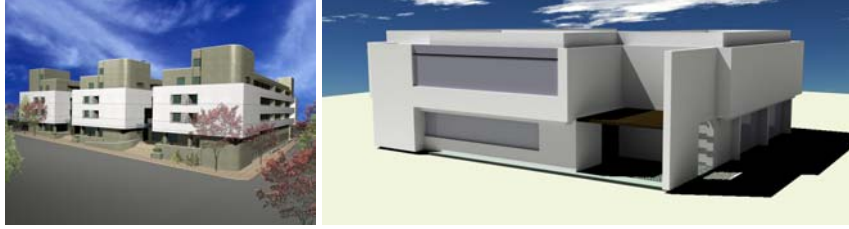


Fig. 5. 05. Shopping and Apart-Dorms Complex, Kırıkkale, 2000-2001; H.Bahar House, Finike, 2001.

The buildings he designed install same kind of attitude. It can be assumed that Tanalı constructs the building through the sense that he wants to evoke through the existence of building and never permits any unnecessary element.

It would not be wrong to interpret that this abstraction and purification settles on the 'concept' in architecture that architect starts to construct on. 'Concept' can be evaluated as the prior property that all the relations are organized around. It would be beneficial that from questioning the state of a building's existence which can be evaluated through illuminating intellect or *a new thought that is in mind for the construction of architecture*.

As an example; in the Abdi İpekçi, the design process revolves around the question of sheltering the grand mass. It is thought that this intellectual problem finds an answer in such a poetic thin line of light between the grand roof structure and the body holds the function. Through this abstract relation the whole building finds body and settles around this concept. Certainly for every piece of the construction, the conscious and sensuous state of mind purifies the process to manage the total consistency and natural responsibilities of architecture. However, this concept is the thing what makes this building unique as an architectural object.

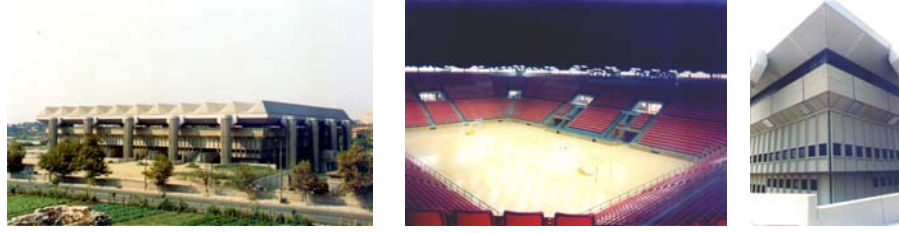


Fig. 5. 06. Sports Hall, Istanbul, Competition, 1<sup>st</sup> Prize, 1991.

Tanali continuously emphasizes ‘purifying’ around different qualities; less, sublime, subtle, stating closer to ordinary, etc. The method of construction in the aim of the quality ‘purifying’ designates the end products as ‘subtle’ pieces. It can be explored as purified and poetic forms that gain meaning through the wholeness, not declaring in a clumsy way.



Fig. 5. 07. State Audit Offices, Ankara, 1999

## 5.2. The Patterns: the Genuine and Consistent Forms

It is interesting to see some similar formalizations in Tanalı’s architecture that belong to different buildings, which were designed and built in different times. These similar forms that are utilized continuously by Tanalı will be labeled as the ‘patterns’ in his architectural practice. These patterns are the constructions and the forms that are composed through a personal attitude around similar relations.<sup>153</sup> They can be stated as the consistent forms that constitute to

<sup>153</sup> What is expressed as ‘similar relations’ can be any matter of architectural creative act that revolves the construction as an example it is stated as the relation of staircase and the façade by Tanalı for this pattern, shown in the Fig.08.



Tanalı's personal architectural language in practice. Thus, the mental faculties, personal intentions and conscious choices behind them will be tried to be scrutinized through this consistent forms. They will be employed in discovering some clues for the architecture of Tanalı.

Tanalı designates the concept of 'logic of change' in one of his 'Creative Act' lessons titled as 'logic of change'<sup>154</sup> and signifies some patterns as the examples that belong to his architectural practice<sup>155</sup>.



Fig. 5. 08. Research, Diagnosis & Rehabilitation Center for Substance Abuse, Ankara, 1998-2001; Sports Hall for Faculty of Letters And Education, Ankara University, 1971-1973.

The wording of the concept as the 'logic of change' in English, gently explains what he means in Turkish. He evaluates this quality as a clue for the consistency of an artist in duration of his/her 'creative act'. It can be claimed on his point of view that the change and the transfiguration at these forms put forward the improvement of the architect's personal style. Due to this determination, sudden and irrelevant forms in the work of architecture are being evaluated as inconsistent unless it is able to explain their transformation logically.

These similar forms should not be evaluated as repeating oneself or disability on creating different forms. They are the 'improved forms' taking shape through similar points of attention. Under the similar problem conditions they find body

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<sup>154</sup> He entitles the followable path of consistent forms in English as the 'logic of change' in reply to Turkish concept 'takipedilebilirlik'. This is information is not obtained from a published material, it is asks directly to Tanalı as 'what he calls for this concept in English'

<sup>155</sup> The patterns that are identified in this study are not corresponding with what Tanalı exemplifies as followable forms through his architecture except certain points that he explains constutive preferences in some of them. These determinations by Tanalı will be tried to signify in the following part of this chapter.

as pre-conceived relations. They are the 'preferred final decisions' of the certain constructions. They can be identified as 'conscious choices'. These patterns are consistent forms; their forms change but the logic or the sense of change can be followed. This state of creative act can be evaluated as utilizing the succeeded constructions of creativity until the better ones are designed, constructed. This is also graspable through the evolution of Tanalı's patterns; what is refined throughout his architectural practice.

Tanalı explores these patterns also through different artists in his literal works and puts forward that these patterns have intimate relations with the answers of the questions<sup>156</sup> that are so effective in the process of 'creative act'. He clearly claims that these questions are the ones that are being searching in the nature of medium. Consequently, it would not be wrong to interpret that the 'logic or sense of change' nourishes through the relation between the artist's inner world and the nature of work of art. It puts forward such an improvement in creative act that the artist executes through questioning and exploring the nature of the medium that he/she presents. In this sense, the questions that Tanalı examines in the construction of the buildings are the preferences of architecture. This means that patterns also show how Tanalı utilizes the natural features of architecture that constitutes his personal attitude and defines his personal style. These natural features of architecture will be tried to be explored in the patterns that are evaluated.<sup>157</sup>

Do you know, why the same questions are asked again and again without finding a new answer, why is it called 'patience', because it is believed that the answers are hidden in the medium, in the nature of the medium and it is expected to exhibit its self.<sup>158</sup>

Referring the quotation above, it can be interpreted that the utilization of the constitutional components of architecture can be evaluated as the concepts of

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<sup>156</sup> For this argument the critique that Tanalı put forward for the artist Alev Ebuziya Sysbye, in the second book *Sevgili Düşünceler*.

<sup>157</sup> Another potential available to explore is that these patterns are the answers, which Tanalı constructs for responsibilities through the consciousness about senses of Tanalı. These responsibilities also can be explored related with Tanalı's ethical point of view, related to concepts such as, human scale, material, new...

<sup>158</sup> Tanalı, 2002, p. 203.

'...Niye yeni bir cevap bulmadan, yeniden, yeniden, boyuna yeniden sorulur aynı sorular, niye 'sabır' denir, biliyor musunuz, çünkü yanıtların, yapılan işin kendi içinde olduğuna, onun doğasında saklı olduğuna inanılır, kendini ele vermesi beklenir de ondan...'

Tanalı's personal creative act. They can be discussed as arising from Tanalı's analysis of the construction of building. They can be evaluated as patterns that Tanalı's 'genuine' architecture settles on. He composes his own architectural language through these long experienced and preferred forms.

#### **5.2.1. Subtle linearity**

It would not be wrong to interpret that one of the features of architecture is the cognition of the extent<sup>159</sup> that Tanalı utilizes continuously. Extend is related to the volumetric preferences of the mass or the built object, but significantly it also designates its orientation and how it is formalized. Roughly it can be set forth that cognition of extent is the perception of principle lines that define space. It can also be added that the main formalization that is defined by the contours is also related to the cognition of the extent. Form of the overall object and the construction of its elements can deepen this perception. Within this scope it is important to state that the cognition of extent is related to the perception of the construction through a certain vista point. Thus it is related both to depth of field and perspective.

The preferences of the extential cognition that is experienced in Tanalı's buildings are related to the language that is constituted via structural dynamics of architecture. In other words it can be stated that the cognition of extent in Tanalı's buildings can be traced through linear planes and forms that he consistently and continuously utilizes, stresses and expresses in his architectural language. One of the principle components of architectural language can be attributed as "subtle linearity". Form of the overall object and the construction of its elements appear within a totality that stresses linearity.

The architectural language that Tanalı structures in his buildings and the 'refined linearity' that is signified as one of the preferences of it is a formalization that he deliberately prefers. Linearity, which is one of the significant characteristics of Tanalı's architectural language, is a consequence of the concretization process or in other words the 'creative act'.

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<sup>159</sup> "Cognition of the extent" is used for the phrase "uzamsal algı" in Turkish. It is emphasized as "uzamsal" as related with the formal preferences of the pattern that is extended through one direction.

The preference that is observed through forms and named as “refined linearity” is shaped with the properties of the architectural object. In fact it is a tool utilized through the creation of the ‘thing that transcends beyond objects’. Furthermore it can be stated that refined linearity unfolds the potential that is present within the nature of the architectural object. This is the characteristic that can be identified regarding Tanalı’s architectural language. When architectural relations are evaluated and concretized as architectural objects, the abstract language that is constituted through these objects conveys the ‘thing that transcends beyond objects’, or in other words sensitivities.



Fig. 5. 09. State Audit Offices, Ankara, 1999; ‘Crystal Plaza’, Baku, Azerbaijan, 1998.

Despite that there is the need for other mediums or formats in order to convey the sensitivities set forth by the linear structure; what can be transmitted are the experiences derived from the perception of these sensitivities. Actually this is exactly the process Arnheim was stating which had been mentioned within the third chapter. As a reminder; ‘synopsis’, the moment of perception of the whole through sensuous capacity, intuition and then the interpretation of the components of the whole without being able to keep the totality under control.

It is interesting to identify the correspondence between the organization of the linearity in Tanalı’s buildings and the assumptions in Arnheim’s theory. That is to say, lines that are traced throughout the building together with simplified and correlated expressions constitute a whole. A whole that disperses as it is tried to be expressed through speech. Furthermore this is also the perception of building as a whole; a visual perception that the size of its mass is constituted via related pieces that can be perceived and conceived.

For example in the State Audit Offices building, the organization of the luminous surfaces and the shaded surfaces in between them can be interpreted as dividing the building into sections of delicate structure whilst keeping the totality of its grandiose mass. The perspective perception of the ongoing strips gives the impression as if they will never end. Despite the formations of the flowing visual perception that prevent the focusing of the eye, the acknowledgement of the life that has been placed behind them, juxtaposes a two-way deepness. Thus beyond the perspective perception supported by the homogeneous usage of material, interior life is conceived as reflected shades on the exterior.

Zeynep Onur's interpretation of these strips in the monograph that she edited on Ziya Tanalı puts forward different verbal expressions of the sensitivities that can be acquired from this linearity. It is interesting to realize the similarity of thought between the figure-ground relation in the text and Arnheim's establishment of his discourse on Gestalt principles.

Through these linear planes, figure and ground continuously transform into each other. A surface of lines starts as an anterior and transforms into an exterior. The frame and the framed are inverted. One can easily mix the planes as which was created and which has been appeared. While tracing real planes, you feel perceived ones. Some preferences of the planes are underlined and some are left aside. Planes that appear throughout the building as lines, are constituted of fragmented pieces and deformations formed by lines. What constitute the total are the parallel realities which you can perceive by those parallel planes. The transformation of the relation between the figure and ground at the borders and corners constitutes an ambiguity. These create extreme perspective delusions. When observed from an opposite angle these architectural components have a diverse effect.<sup>160</sup>

These assumptions can be increased when the expressive totality or the preferences of details in Tanalı's buildings are conceived. However, apart from this, clarifying these claims recalls a previously mentioned quality of the architect: the 'poetic reason'. This assumption is fortified when it is realized that

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<sup>160</sup> Onur, Zeynep, (ed.) (unpublished) '*Ziya Tanalı*', Chapter 1; Ziya Tanalı.

'...Bu çizgisel düzlemler aracılığı ile zemin ile şekil sürekli olarak birbirine dönüşür. Bir çizgi düzlemi birşeyin önü olarak başlar ve bir şeyin arkası olmaya dönüşür. Çerçevelenen ve çerçevesiyen ters döner Hangi düzlemin konulan hangisinin varedilen olduğu birbirine karışır. Gerçek düzlemleri izlerken gerçek olmayan, sezilen düzlemleri hissedersiniz. Çizgiler boyunca bazı niteliklerin altı çizilir bazıları açık bırakılır. Yapının tümünün algısında çizgiler olarak beliren düzlemler aslında bölük börtük parçalar, ve bu çizgilerden oluşan bozulmalardan oluşmaktadır Bütünü oluşturan paralel düzlemler ile sezilen paralel gerçeklerdir...Sınırlar ve köşelerde çizginin sonlanışında şekil zemin ilişkisindeki bu dönüşüm bir belirsizliği oluşturur. Bunlar aşırı perspektif yanılsamaları yaratır. Zıt yönden bakıldığında aynı mimari elemanların karşıt etkisi vardır...'

the qualified forms of the buildings comprises ordinary programs. These forms simultaneously comprise social life that is structured upon the program. Furthermore they also include the human and functional relationships of the social life. Regarding these mentioned data it can be stated that, Tanalı's buildings try to unite all architectural preferences under the frame of a 'poetic reason'

The organization of linear expressions in Tanalı's buildings fulfills the demands of the interior space other than providing qualitative values. Within this scope, the facade can be interpreted as an interface, in between the inside and outside, structured both for the interior and exterior space. Linearity is a method of formalization that Tanalı affirms as a consequence of personal evaluations through this interface. This point of view can be signified as a personal attitude in Tanalı's 'creative act'.<sup>161</sup> This aspect transforms into a new expression within his personal approach in the Research, Diagnosis and Rehabilitation Center for Substance Abuse and Finike House.

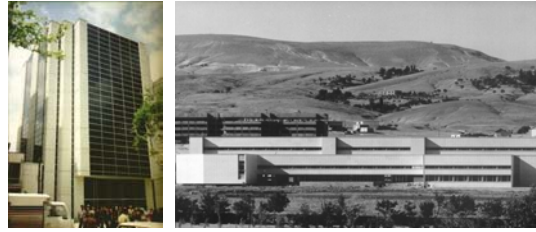


Fig. 5. 10. Shell Foundation, Kızılay, Ankara, 1986-1994; Elazığ University, Faculty of Veterinary, Elazığ, 1972-1977.

Within this frame work it can be stated that the organization of linear expressions is not solely for the exterior perceptions of the buildings; they in fact permit the organization of the interior space. This can be stated as another consistency in Tanalı's buildings. One of the most significant technical possibilities that provide the freedom of the organization is varying depth of facade elements. The facade is not organized within a single layer or surface; on the contrary it is set up considering the structural axis and the cantilevers extended in front of it. The depth between the structural axis and the cantilevers

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<sup>161</sup> It can be put aside as an consistent point in Tanalı's literal works and his buildings. It was tried to designate in the former parts of this study that Tanalı designates the work of art under the condition of re-presenting the totality.

enables Tanalı to constitute the structural language as such. In other words there exists a facade system that is located neither on the axis nor the cantilever, and the distance in between can be utilized as a positive input.<sup>162</sup> In addition to this it can also be set that this system becomes a mediator to create a controllable and qualifiable architectural language.



Fig. 5. 11. Shopping and Apart-Dorms Complex, Kırıkkale, 2000-2001;  
Research, Diagnosis & Rehabilitation Center for Substance Abuse,  
Ankara, 1998-2001.

The three dimensional formation of the facade undertakes various roles other than basic points as light, air, heat and appearance. For instance the shaded strip in between the horizontal linear surfaces in the university in Elazığ and the State Audit Offices building, on the one hand enables the slimming of the grandiose mass and on the other hand diminished light diminishes the luminosity. Similarly via the linear strips in the housing and commercial complex in Kırıkkale, Tanalı both expresses diverse functions but simultaneously sets a solution for combining the balconies of the housing units with the overall architectural language. This can be accepted as a response that Tanalı gave for a design problem regarding his personal preferences. Furthermore it puts forward how Tanalı examines the given data throughout ‘creative act’ under a unity. This recalls the unity of “structure, construction and aesthetics” that he mentions within his discourse.

Another surplus that Tanalı manages through linearity is the fortification of the relationship between the massive property of the building and human scale.

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<sup>162</sup> it can be explained related with the modern movement and the 5 points of Le Corbusier, but the way that is constructed hold different qualities. It is thought that the empathic expression of these stripes and the unity of the form and functional put forward a ‘genuine’ point of Tanalı’s architecture. The ‘free space’ labeled through the construction of Tanalı’s building reaches its own maximum point at the facade of ‘treatment centre for the people addicted’. (madde bağımlıları tedavi ve rehabilitasyon merkezi) that will be tried to be explored in the patterns ‘new’.

This relationship points out another situation that is organized concerning the human perception. These are the organizations and arrangements regarding the human scale and aiming the comfort of a man\woman standing beside or inside the building and while moving around in the building. It can both be concerned as the aspect that forms several elements and that it stresses the lines that are close to the human scale. The human factor constitutes a basic attitude for Tanalı, in fact 'architecture is for the human being'. This had been mentioned in the previous chapter within the scope of Tanalı's ethical attitude.<sup>163</sup> It can also be claimed that the modesty<sup>164</sup> in Tanalı's buildings is related to this state of reason. In this sense linearity becomes a tool to concretize thoughts and sensitivities that have importance for Tanalı.



Fig. 5. 12. Faculty of Pharmacy, Ankara, 1967-1973; Elazığ University, Faculty of Veterinary, Elazığ, 1972-1977.

It can be asserted that, objectifies these lines in a similar manner how he defines his perception of the space, but at the same time in relation with the preferences of the gaps in between. The vertical linearity becomes apparent through conceptual references. The continuity between the interior and exterior is not withdrawn. However a different kind of – direct and continuous – relationship is established within the horizontal: the interaction of the surfaces structures by life and the horizontal strips. The horizontally organized living

<sup>163</sup> This argument can be found at the end of the fourth chapter. However, it would be useful to underline again the intellectual point of view that Tanalı evaluates his creative act through settling it on the notion of 'being human'. He unites personal humanistic necessities with the notion of the 'universal preferences of human'. What is meant by the 'universal preferences of human' is the features coming from 'being human' that were tried to explain related with the content and the senses behind forms. Actually, all the argument rises from the question of 'being human' and consequently through the relation between 'existence and being finitude'.

<sup>164</sup> This phrase is used as how Tanalı emphasizes in his literal work. It can be explained thorough sober and profound existence of the architect, which do not supports the state of adorning, exegrating the architect's own self.



spaces overlap with Tanalı's strips. In this context Tanalı's linear elements project a planar stress on to the surface of the facade.



Fig. 5. 13. Datcha/Office for Russian Prime Minister, Tver, Konakov, Russia, 1994; Kızıldel House, Bodrum, Muğla, 1976-1977; Elazığ University, Faculty of Veterinary, Elazığ, 1972-1977.

### 5.2.2. Cantilever as a Constitutive Component of the Facade

Another 'pattern' that can be identified in Tanalı's buildings is the formalization of the cantilevers. Tanalı utilizes cantilevers especially in the facades of the buildings that directly relate with the public spaces<sup>165</sup>. These facades that are constructed through the potential of the cantilevers are the parts of the buildings, which are effective on the human perception in the public spaces. Because, they provide reference lines for the people, which work as guides to compare with their body as conceiving the whole volumetric quantity of the building. In other words, it can be said that Tanalı regrets and provides the human-scale in public-space with the cantilevers. He also signifies the entrances of the buildings which constitute the main approaching axes regarding the urban context. This can be interpreted as the answer for one of the principal notions of architecture; 'human scale' that Tanalı composes by constructing the buildings volumetric pieces.

Actually, the main attitude is the same, which makes Tanalı designate similar formalizations as the cantilevers and the 'subtle linearity' by utilizing constructional capacities of the buildings. This means; both of these patterns are the formalizations of the potential in terms of the constructing the qualities and the quantities together in a consistent and relevant relation.

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<sup>165</sup> Kent mekanı Tanalı'nın kendi kullandığı bir ifadedir.



Fig. 5. 14. Constitutional Court, Ankara, Competition, 1. Prize, 1980-1982; Shell Foundation, Kızılay, Ankara, 1986-1994; Datcha/Office for Russian Prime Minister, Tver, Konakov, Russia, 1994.

They gain their forms related with human perception and correspondent with the basic cognition, which is human scale. Both are constructed together in most of Tanalı's buildings. sometimes cantilevers are the pieces of the total linear construction, sometimes linearity constructs constitutes the architectural language of the cantilevers. This changeable relation points out an integrated design approach in Tanalı's architectural language. What designates this multilayered formalization in Tanalı's buildings is the balance that Tanalı concretizes, between the massive size of the building and the human scale. Consequently, it can be thought that evaluating more than one component makes Tanalı's architectural language integrated. This integrated language is convenient with the nature of architecture. It also supports the integrated quality of the human perception. In this sense it can be claimed that Tanalı organizes sizes of the volumes that the architectural program demands through the unchanging capacities of the human perception and cognition.



Fig. 5. 15. Shopping and Apart-Dorms Complex, Kırıkkale, 2000-2001; Research, Diagnosis & Rehabilitation Center for Substance Abuse, Ankara, 1998-2001.

The relation between the figure-ground is an efficient design acknowledgement in Tanalı's architectural language that also designates a method or an approach

for settling the cantilevers into the total construction. The surface that remains at the background under the cantilever on the ground level reappears on the upper part of the building. Tanalı realizes this with an element of construction such as the top level or the parapet. This traceable line on the rear surface enables the perception of the cantilever as a distinguishable entity. This kind of construction is another profit of the 'deepness of the facade' which also supports the 'subtle linearity'. Utilizing this volume between the structural axis and the cantilevers enables to establish a relation through the perceptions of the two main mass. This constitutes a design method in Tanalı's architecture by evaluating a quality of the construction. In other words, he realizes his choices as utilizing the quality that arise from the nature of architecture. This construction method can be designated as one of the personal and original formalization of his architectural language.

Actually it points out another interesting and consistent state. The development that is followed through the deepness of the façade related with the 'subtle linearity' is realized as it evolves throughout the practice of Tanalı. It finds a 'new' way of representation in the building of 'Research, Diagnosis and Rehabilitation Center for Substance Abuse'. Just as this quality, the dual relation of the distinguishable entities leaps to a plural relation. There are more than two entities that can be identified through the architectural language of the grand mass. Through a rough expression for verbalizing this construction; Tanalı transforms the dual relation between figure-ground into a plural relation. This plurality again occurs in a pure expression not complex. Cognition of the relation between these geometric entities and tracing them evokes another sense through the poetic architectural language of the whole construction. This can be defined through the experiencing the plural relation in the pure form.

At the same building the cantilevers that are coming forth on the black glazy surfaces, are perceived as the entities, which float in the air without any support. This preference continuously appears in Tanalı's buildings that evokes the sense of 'lightness'. This can be interpreted as it is the construction of an emphatic entity that distinguishes as designating the human scale. The same construction also emphasizes the continuity of the ground level. The way the

cantilever is designated in relation with the human scale also signifies the spaces that are constructed and can be easily identified at the ground level.

### 5.2.3. Order of the repetition / totality of the repeated forms

Another feature that Tanalı utilizes and emphasizes in his constructions is the 'repetition', which can be defined specifically for Tanalı's architecture as multiplying a piece of unit consciously. This kind of a construction in terms of 'conscious repetition of a unit' can be interpreted as utilizing another property of the architecture which again rises from the nature of the medium. Emphasizing the 'repetition' presents an efficacious method for constructing the space for evoking such a sensuous cognition beyond the forms.



Fig. 5. 16. Soil Sciences Department, Faculty of Agriculture, Ankara University, Ankara, 1972-1976; Kızıldel House, Bodrum, Muğla, 1976-1977, Elazığ University, Faculty of Veterinary, Elazığ, 1972-1977.

The repetition of the constructed units echoes through the spaces of Tanalı's buildings. That evokes an excitement through sensuous cognition. When the units are repeated, it sharpens the fluency of the perspective cognition. This emphasizes the cognition of extent. It is related with the recognition of the order coming into existence from basic geometric forms. The repeated same forms constitutes a mathematical relation through the perceiving all of them together. However beyond these qualities, what is found affirmative in this formalization is the total image of the construction. The repetition presents a direct and simple example of the notion that is continuously mentioned in Tanalı's discourse as one of the principals of the 'creative act'; the whole is different from the collection of its parts'. The sensuous perception of this repetition can be defined as the cognition of the transcendental thing which occurs beyond the multiplied abstraction.

The repetition of the units expresses such a taste of deepness consistent with the perspective cognition. It is observed that the way Tanalı utilizes the light transfigures with this feeling of deepness. The repetition of the forms and the light together affects the cognition of the space in a poetic sense. The entire components settle in this totality as the materials that are utilized in the construction of the units. The units of functions that are evaluated as the themes of the space, also becomes as a quality of this repetition. The cognition of all these objective and positive properties designates images, senses which transforms into an experience. What is labeled as 'deep' or 'divine' is the verbal expression of this experience, which is solidified with the intellectual capacity of the mind. That is related with the quality of the architectural construction. Elaborating the qualitative preference of the space, underlines one more time the notion of 'balance'. None of the components and their corporeal existences highlights itself; reciprocally they are all moderated under a sober expression. They serve as pure objects. It can be identified as the abstraction of the expression and the content of the space. This state of the construction is valid for the general architectural attitude of Tanalı and also operative for the two previously distinguished patterns.

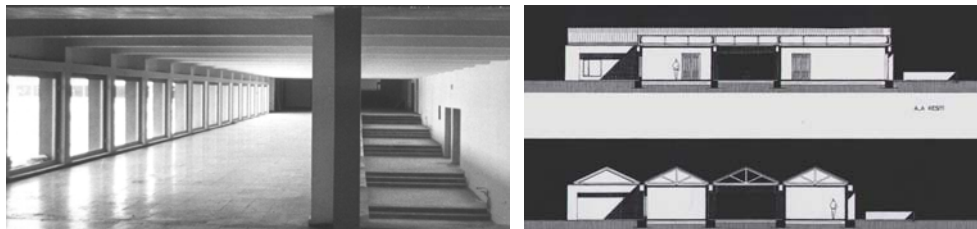


Fig. 5. 17. Elazığ University, Faculty of Veterinary, Elazığ, 1972-1977;  
Neighborhood Center Model Study, Ankara, 1987.

Repetition has a tectonic relation with the mode of production in the modern era. It can be identified as a natural feature rising from the construction techniques and even as their rational consequence. Some of the units that are evaluated above are the elements of building's construction techniques. This can be interpreted as Tanalı utilizes a preference, which is rising from the nature of the object of architecture; as a principal component of his special construction. This is the meaning transfigured beyond the pure existence of the object but also with utilizing it. In that manner Tanalı never requires anything that contributes from out of the medium.

It can be followed most clearly in the utilization of the prefabricated blocks. It would not be wrong to say that as Tanalı utilizes these prefabricated elements in terms of building components, his designs never hesitates to express the meaning of the totality through the obligations of the material. In other words, none of his buildings seems like clumsy construction of materials. They are the conceptual forms that solidify related with his conscious about the architecture and his well established knowledge on the construction systems, materials and conditions of the building process. He utilizes the building systems and the material for realizing the designed forms.



Fig. 5. 18. State Audit Offices, Ankara, 1999; Sports Hall, Istanbul, Competition, 1<sup>st</sup> Prize, 1991; Shopping and Apart-Dorms Complex, Kırıkkale, 2000-2001; Shell Foundation, Kızılay, Ankara, 1986-1994.

This faculty, dominating the material through the contextual appearance also emphasizes another quality. That is related with his profound architectural knowledge on the potential of the prefabricated systems as designating the various types of the same prefabricated element. He puts forward this quality of the material and the system in some of his speeches. It can be related with his 'mastery' on architecture that is regenerating the potential in the nature of the material and the technique. This tectonic attitude is a quality that can be followed in his buildings throughout his practice. His two major buildings; Abdi İpekçi Sport Hall and the State Audit Offices are the works through which his attitude can be followed.



Fig. 5. 19. Sports Hall, Istanbul, Competition, 1<sup>st</sup> Prize, 1991; State Audit Offices, Ankara, 1999.



Although the prefabricated materials and the systems have more limiting nature than other techniques; they are the conscious choices of Tanalı. He explains his choice referring the quality of the prefabrication especially in Turkey, where the workmanship is not that much good. It can be identified related with Tanalı's personality and his ethical point of view. The responsibility he undertakes and continues throughout his architectural practice is the inference of the logic, which also activates and canalizes his attention on different fields of contribution to architecture.

#### 5.2.4. Fundamental Geometry as A priori results

It would not be wrong to say that; Tanalı utilizes the fundamental geometric forms in his architectural creative act. That can be interpreted that he puts forward clear shapes and constructions as the result of the research for the 'purified' architectural language. Related with the cyclic relation between experiments of the 'creative act' and the artist's accumulation, the geometric forms that are constructed by Tanalı continuously, can be attributed as 'a priori' results.

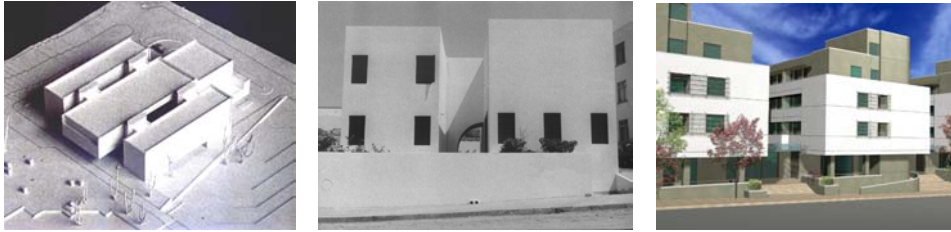


Fig. 5. 20. Constitutional Court, Ankara, Competition, 1. Prize, 1980-1982;  
Kızıldel House, Bodrum, Muğla, 1976-1977; Shopping and Apart-  
Dorms Complex, Kırıkkale, 2000-2001.

Referring the aspect that is previously constituted above, one of the interesting point is the aprioristic preferences of the fundamental geometric forms. In other words these are the forms that are accepted and defined as a kind of social acknowledgement that hold no doubt through their existences. Utilizing these kinds of forms in his designs as conscious choices emphasizes another original argument of Tanalı. It is one of the limits that he distinguishes in his literal works

in the delicate relation between the trumpery and the ordinary<sup>166</sup>. The construction that is constituted through the elements that are accepted or are ordinary for every body, actually keeps a risk in its existence. However, Tanalı's personal attitude and talent manages this risk. His constructions convey a quality, a sense in other words a possibility of living beyond these objective, ordinary and aprioristic form. What is realized in Tanalı's buildings is the knowledge, which does not have any objective expression but arises through the totality of the ordinary forms of the objects. The explanation of this subjective quality can be claimed as the evaluation of the difference between the 'ordinary' and the 'unique'.

The construction of the thing in the space that does not have any objective expression also enforces through the method that Tanalı utilizes as the abstract. 'Conscious repetition of a unit', participating different items into construction of the space at least and the utilization the geometric forms can be read for an attempt to emphasize the meaning of the space. Because every difference presents its meaning and transfigures the unity. It can be interpreted as an abstract state of the 'creative act' by constructing the less, which activates the both capacities of the mind to achieve the meaning of space.

### **5.3. The Interpretation**

These poetic expressions can be increased throughout the cognition of the total image and the detailed properties of Tanalı's buildings. Furthermore, signifying these expressions awakens the thought on the ability of the architect's 'poetic wisdom'. That is enforced, if it is thought that these forms are the holders of the usual programs of the buildings. They are also the ending forms of the social life that is established through the organization of the human and functional relations.<sup>167</sup> Through these identified and unidentified inputs, it is thought that

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<sup>166</sup> These are the verbal expressions of subjective properties in Turkish; 'alelade' (trumpery) and 'sıradan' ordinary. The 'ordinary' holds genuine qualities of the living possibilities but the 'trumpery' comes into being through unhumanistic conditions just to point out the places for surviving. In that manner, it can be claimed that the 'ordinary' is not conservative but also a potential aura, which generally not decreases the living standards of the people. It can be also interpreted that the quality of the 'ordinary' is related with what Tanalı defines as homogeneity of the society.

<sup>167</sup> Additionally these buildings undertake several obligations in means of technical installation. Further, they are the end products of the hard building conditions: The



these buildings attempt to unify these scrutinized inputs under a 'poetic wisdom'. It can be interpreted that nothing appears in Tanalı's buildings non-contextually. As referring his inscriptive expression<sup>168</sup>; these extended bands and their continuity enforces the ability of controlling the visual perception of the total volume. The cantilevers designates the reference line for the human scale, furthermore contributes to total architectural language as a component. Repetition undertakes several necessities; first of all the repeated units all together constitutes a harmonious way of combining the material's corporeal existence as emphasizing the expression of the space. Fundamental geometry can be interpreted to refine the expression of the building. Tanalı avoids from the exaggerated formalization which is not convenient with his aim of executing architectural creative act.

Tanalı's choices solidify the corporeal existence of these constructions. They are the qualities that are distinguished the cognition of the whole expression<sup>169</sup>. It is not possible to strictly identify the reason behind them consequent with the functions they serve. As an example, the differentiation in the formalization of the buildings' facades<sup>170</sup> sometimes overlaps with the function that is hold behind the façades, sometimes not. This state points out the aim of Tanalı's creative act that can be identified as achieving an abstract architectural language through the relations of all the inputs.<sup>171</sup> Tanalı qualifies the abstraction in the artwork that provides to increase the meaning although it seems like reducing. This argument can be elaborated in a convenient manner through the relation between the sensuous and intellectual capacities of the mind and the argument that is solidified as referring Arnheim's theory on the synopsis, intuition and cognition.

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limiting effect of the technical capacity of the building sector in Turkey; The relations that the financiers of the project demands. Etc.

<sup>168</sup> This argument can be followed from Tanalı's lesson titled 'Creative act' from the notes in the section 'the logic of change'.

<sup>169</sup> It can be put aside as an consistent point in Tanalı's literal works and his buildings. It was tried to designate in the former parts of this study that Tanalı designates the work of art under the condition of re-presenting the totality.

<sup>170</sup> Onur, Zeynep, (ed.) (unpublished) '*Ziya Tanalı*', Chapter 4.

This is as evaluation that is concreted consequent with the critique of İlhan Kesmez on the building of 'Research, Diagnosis and Rehabilitation Centre for Substance Abuse'. He identifies how Tanalı evolved his architectural language and the method of organizing the façade, which can be interpreted as 'new'.

<sup>171</sup> Tanalı, 2006, *Lecture notes: Creative act 03, 'soyutlama+nesnenin arkasındaki'*

## CHAPTER 6

### CONCLUSION

Throughout this study the relation of the 'creative act' and its own subject was scrutinized. It was intended to determine the preferences of the subject that effected his\her 'creative act'. As a general frame work of the study, both architectural work by Ziya Tanalı and his literary work that had been nourished from this architectural production. In other words, principles that were molded through practical experience were re-questioned and re-analyzed within the domain of his professional practice.

While practicing a profession of architecture for a quite long duration and comprising numerous designs and products, Tanalı continuously examined, questioned and evaluated the cognitive bulk he produced. He utilized the ones that were valid according to him, thus managed to improve them. This formed an accumulation that comprises a bulk of thought and knowledge that can not be neglected. He has expressed his attitude within several milieus throughout his professional life, and has intensified these aspects in his lectures and books through the last ten years. As he is an individual in direct contact with 'creative act', this circumstance constituted a theoretical discourse that has its source directly in experiences. Regarding this extent, Tanalı's literary work and verbal expressions are structured through an intricate evaluation and reconsidering process of his professional experience as an architect.

Tanalı does not solely question architecture in his literary works which are established on basic aspects and solidified realities. Because regarding the fundamental qualities it comprises within its own nature and essence, architecture is art. In other words Tanalı's discourse is the assertion of architecture to be seen as art, and the sensitivities it comprises as a domain or art; he questions both creative thought and 'creative act'. This proposal is exhibited through a consistent, long lasting process of evaluating and structuring. Furthermore it can be said that this is the evaluation, an intricate structuring and a process of gaining genuinity of the concepts of an

accumulated domain. It can be expressed as Tanalı often stresses: ‘placing a stone over another’.

He questions architectural qualities and concepts within a detailed and rational attitude and scrutinizes these under the scope of culture and art. He answers questions that are related to architecture, considering and incorporating other branches of art. Tanalı puts forward preferences in a pluralistic manner that can form a base for several questions and their answers related to art and architecture.

The study on Tanalı’s literary works mainly focuses on the ‘creative act’ and subjective preferences that source from the subject regarding this act. As an outcome of this inquiry a tripartite projection can be set forth regarding the general discourse:

- Unity of the Intellectual and Sensual Capacities of the Mind
- Capacity of the Personality: Construction of the Self
- Ethics as a Consciousness over Existence and Creative Act: Evaluation of Values

Although these three aspects has been mentioned and evaluated throughout the thesis in detail. However in order to project an aftermath, it can be stated that these are the individual’s subjective interpretations of individual preferences that are utilized through ‘creative act’. The first aspect underlines the importance of an interactive utilization of the intellect and sensitivities. Since these two intellectual capacities are dominant over different domains within the holistic structure of ‘creative act’. Their unity clarifies a balanced and moderate situation of the mind that is also effective throughout ‘creative act’. It designates a well-balanced notion that is not drifted solely after a dull reason, but at the same time that is not taken with volatile approaches which seize control. In this case both reason and imagination can not be abandoned. In other words it asserts a rational formation that will simultaneously permit the expression of the circumstances and realities of being human, and provides the material of the substance that sets the continuity of sensitivities. This process will rationalize the indispensable preferences of the architectural profession. It can be claimed that analysis of these intellectual capacities that are quoted numerous times

from several sources are expressed in a mature and constructive manner throughout Tanalı's discourse.

The second aspect is specified in order to interpret personality which is the indispensable genuine property of the subject through 'creative act'. As it is mentioned similarly by several philosophers and artists, also Tanalı sets forth personality within a comprehensive definition. He underlines the possibility of discovering personality throughout time and that the existential format can be structured in relation with the former. In fact 'creative act' is a tool for cross-questioning existence and personality. The re-evaluation of the experienced realities within the inner world and transmit these evaluations back into the 'creative act' designates a continuously evolving and self-enhancing internalization process. Furthermore this long-lasting process brings forth the evaluation of the individual's existential situation and new living possibilities.

The third aspect, when considered in the scope 'creative act', comprises a characteristic approach regarding Tanalı's case. As numerous philosophers and psychologists have scrutinized the former two aspects separately and together while discussing the 'creative act', they have not questioned ethics within a holistic view point that comprises reason and personality as Tanalı configures<sup>172</sup>. This totality can be explained as: architecture and other branches of art attain their most relevant expressions when the subject interprets the 'creative act' for his\her own self. However this is not a withdrawal from the exterior, on the contrary it can be interpreted as the relationship of the individual with the exterior, as he\she conceives and structures the most acquaintant aspects. In this context it is the individual's constitution of the 'creative act' through consciousness of the human essence. It is the discovery of the unchanged aspects within the 'universal'. The condition of stability comprises a completely opposite meaning when located within the scope of the 'universal', because Tanalı relates universal realities with circumstances that result from the existential quality of man. This is the questioning of values that related with the

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<sup>172</sup> This general evaluation has been made regarding the sources that have been dealt with throughout this study and prior it. Amongst these numerous sources only Antoniadis questions 'ethics' in relation with these concepts, however he questions the responsibilities of the architect to others; which can be set as the general argument regarding the 'creative act' and ethics.

notion of being human and the designation of the realities concerning the consequences of being human.

These three main aspects that are settled into conclusion through their most specific properties; signifies several constitutive and illuminating notions as they are elaborated separately. However, they set forth a main proposal related with the subject as they are evaluated in Tanalı's argument in an integrated manner. This proposal signifies a state of consciousness that the individual can utilize in his/her life and his/her 'creative act'. As the subject who executes the process of the 'creative act', recognizes these three aspects and tries to evaluate them; it can be interpreted as gaining consciousness. Actually this kind of a consciousness that Tanalı brings forward in his literal works, presents such a basic approach, which can be interpreted as a constructive theory on individual's genuine existence. As mentioned in certain parts of this study, this state of consciousness provides a questioning of notions and realities that are efficient in constructing the individual's personal life style. As Tanalı realizes in his own experiences, this questioning enables the expressing of these efficacious notions and realities, and examining them through other mediums of act.

What is found positive and constructive through this main approach is Tanalı's analysis on the indistinct relations of this argument. The way he explains these relations converts the main points into questions. In this manner it is thought that the state of evaluating and answering these questions sincerely supports the individual to explore and construct 'new living possibilities'<sup>173</sup> convenient with his/her own personality. This main approach is not evaluated in this manner, which can be evolved as a potential study on the existence of the artist and can give fruitful aspects regarding the 'creative act'.

This holistic point of view that is established over these three aspects (about mind, personality and ethics) can also be traced in Tanalı's buildings. In other words the holistic point of view in Tanalı's discourse is connected with the totality in his buildings. The notions and the realities that Tanalı distinguishes and designates in his literal works through the 'creative act', art and architecture

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<sup>173</sup> The phrase of 'the new living possibilities' is mentioned consequent with the section 3.3. on ethics as referring Kuçuradi's explanation on the individual's ethical relations.

appear in his architectural language as expressions that cannot be distinguished with ease. These realities that are solidified through the verbal expression can be generated regarding characteristic and unique language of the architecture. The genuine languages of the different mediums have different tools of expressions and formalizations that also constitute their original existence. Consequently, the representation of the same reality in different mediums finds body in different formalizations and through different relations. Regarding these circumstances the way of analyzing this tripartite argument about the 'creative act' in Tanalı's literal works is not constructed in the same way as evaluating his architectural projects. Another method of approach is tried to be designated, which provides to distinguish the sensitiveness, thoughts and the choices behind the architectural expressions in a convenient manner with nature of architecture. In other words, the subjective realities and the notions (mind, personality and ethics) that are tried to be explained through Tanalı's literal works are tried to be discovered through Tanalı's architectural projects.

In that manner, it has been searched for a method, which can suite for examining the constructed architectural works through thoughts as the 'concept' undertakes transforming thoughts into architectural constructions. Regarding one of the main aspects of this study that is related with the unchanged subjective qualities of the 'creative act', the subjective and the unchanged states has been tried to be identified in Tanalı's architectural language. In other words, it is thought that the basic and the similar formalizations that he utilizes continuously and all over again in the constructions of his architectural projects, are connected with how he evaluates the unchanged notions of the 'creative act' in his literal works. These similar formalizations are labeled as 'patterns'.

The notion 'logic of change', which Tanalı utilizes as he evaluates the works of other artists and sometimes his own works, has nourished the concept of 'pattern'. This notion brings forward the evaluation of the transformation of similar formalizations. Concerned with this approach, the similar formalizations can be described as sub-constructions of the architectural language and can be labeled as 'patterns'. In fact the key concept 'pattern' has been defined as subjective and partial construction blocks that fulfills notions, conditions and questions of the 'creative act'. They have been set forth as the chosen forms of

putting things together unless better ones are not designed. These patterns have been signified as small pieces that constitute the whole and include the components of the 'creative act'. The patterns in Tanalı's architectural projects have been distinguished as:

- Subtle Linearity
- Cantilevers as a Constitutive Component of Facade
- Order of the Repetition
- Fundamental Geometry as an Aprioristic Result

As following and questioning the similar formalizations that Tanalı continuously utilizes, his personal and genuine architectural language has been scrutinized. The qualities and the notions that are utilized in evaluating the 'patterns' have overlapped with the notions while examining the subjective properties of the 'creative act' through the three basic notions (mind, personality and ethics). The 'thing' that is settled through all the patterns can be identified as the realization of the sensitivities beyond the rational and objective explanations. These sensitivities and the entire components in the 'creative act' are the personal choices of Tanalı, which can be qualified as characteristic regarding his own architectural language. Similar with his literal works, these patterns do not change their essence but their formalizations become matured throughout time. The essence of these patterns does not change because it is related with how Tanalı evaluates architecture and defines its relations. Being human is the most effective node of designs and thoughts.

In that manner, what Tanalı does, can be examined as developing a meta-language on architecture with his personal and original attitude. I concrete this statement by the explanation of Nusret Hızır on philosophy and meta-language in an interview with Alev Akatlı.

Philosophy is a language. It criticizes what it deals with. It is a language which criticizes the language that it solidifies itself in the most effective way. It is seen at the end of the criticism that several ideas are shown as qualities accepted carelessly, are actually qualities accepted without thinking and elaborating. I explain this to clarify what philosophy can provide people who will be philosophers and will grow up in philosophy and also for the people who have

another job or have another, or people dealing with science and art. Philosophy provides consciousness, a consciousness about the manner of people's own jobs. This shows how philosophy is closely related with every kind of intellectual event. Let us say it again: philosophy makes people aware of what kind of activity is her/his own personal activity. It separates an individual out from the herd. This is a significant problem of culture and civilization.

Can it not be without philosophy? Yes, it can. Everybody can carry out his/her own job in an unfinished way without philosophy. But philosophy is useful and necessary to determine the meaning and function of activity, for the ability of managing activity in a clear and sublime way.<sup>174</sup>

This long quotation comprises the most of the notions that have been tried to be evaluated in this study. The way it identifies the mind and the approach is presents a relevant point of view for evaluating Tanalı's theory nourishing through his pragmatic evaluations. In that manner, it would not be wrong to claim that Tanalı's theory is a *meta-narrative* that he states on his architectural practice and its realities.

...philosophy... is effective for all systematic human activities. It settles where language exists and it generates its activity over that language. As this language could be a system of any sciences, it can also be a system of art, ethics or law.

Sciences are subject-languages, dealing directly with reality and making statements over it. Philosophy is a meta-narrative, whose matters are these subject-languages that analyzes, criticizes and constructs itself over them.<sup>175</sup>

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<sup>174</sup> Hızır, Nusret, 1985, Bilimin Işığında Felsefe, Adam Yayınevi, From the interview of Bilge Karasu-Alev Akaltı, pp.17,18.

Bir dildir felsefe. Eline aldığı eleştirir. Üstüne oturduğu dili eleştiren, en etkin biçimde eleştiren bir dildir. Eleştirinin sonunda görülür ki, farkında olmaksızın kabul ediliverilen birtakım ilkeler, hakikat diye bellenen bir çok önermeler, düşünülmeden, irdelenmeden kabul edilmiştir. Ben bunları felsefede yetiştirecek, felsefeci olacak kişilere, hem de başka meslekler edinecek ya da edinmiş kişilere, bilimle uğraşanlara, sanatla uğraşanlara felsefenin ne katacağını, ne sağlayacağını kendimce anlatabilmek üzere söylüyorum. Felsefe bir bilinçlenme sağlar. Herkesin kendi yaptığı işin ne olduğu konusunda bir bilinçlenme. Bu da felsefenin, insanın her türlü entelektüel etkinliğiyle ne kadar sıkı sıkıya ilişkili olduğunu gösterir. Yenileyelim istersen: felsefe her insanın kendi kişisel etkinliğinin ne biçim bir etkinlik olduğunun bilincine varmasına yarar. İnsanı sürünün bir bireyi olmaktan çıkarır. Bu da büyük bir kültür ve uygarlık sorunudur...

...Felsefesiz olunmaz mı? Olunur. Herkes felsefesiz, işini tam olmamak üzere yapabilir. Ama felsefe bir işin anlamının, işlevinin bilinçli bir biçimde belirlenmesine, işin temiz, arık yapılabilmesine yardım etmesi bakımından yararlı ve gereklidir...

<sup>175</sup> Hızır, Nusret, 1985, pp. 14,19

...felsefe... bütün dizgeli insan etkinlikleri için geçerlidir. Nerede bir dil varsa, felsefe oraya gelir ve o dil üzerinde etkinliğini sürdürür. Bu dil, şu d, l ya da bu bilim (sözelimi fizik ya da psikoloji) olabildiği gibi, bir sanat, bir ahlak, bir hukuk dizgesi de olabilir.

...Bilimler doğrudan doğruya gerçeklikleri ele alan, onlar üzerine söz söyleyen birer konu dilidirler. Felsefe ise konusu bu diller olan, bu konu dilleri üzerine kurulan, bunları çözümleyen, eleştiren bir üst-dildir.



This study marks the importance of theoretical wordings of the 'realities', concepts, which lies behind architectural design, as well as how the methodology of theoretical discussions can be searched in architecture's original expression. It can be interpreted as the determination of the "realities" to express and to research the ways for solidification. At this point, we may consider that one of the important thing what Tanalı does to convey the 'realities' of architecture and other art mediums to understandable verbal expressions with the experiments of his own practical profession. We may also regard that he has his own consistency of his speeches and designs. At this point, the argument Antoniadis has mentioned in his book " *the study on biographies of important architects can be a positive departure path for architectural creativity*" can also be seen from a different way as to work on an architect's verbal expressions may open a path for clues to discover about creative act and its architectural expressions.

The argument which Tanalı stresses on 'placing a stone over another' asserts an accumulation process. There are two main appeals in this process which Tanalı relies on. One is the 'confidence' that nourishes from his genuineness; the other is the 'unchanged' things which he traces through history, in different cultures, and in different ways of life. These inquest points cover his understanding of the world and encompass all his manners. They can be defined as a priori concepts as classicism, immortality and universality. Those are the realities which are man's 'inevitable's and 'fundamental's, make an individual as it is. This state of existence can attain its truthfulness as it gets apart from daily social unanimities and experiments. In other words, Tanalı is suspicious enough to desolate himself from daily currents, and has confidence enough to put forward the truths that he captures from life and to constitute his own manner. These preferences have been evaluated and examined from those universal 'realities', which Tanalı is after. This general attitude also embodies the essence of the general structure which Tanalı locates in his designs and speeches. In general, the evaluation of capacities of mind, personality and ethics together by means of a meta consciousness, embodies Tanalı's personal and unique being.

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## APPENDIX A

### CURRICULUM VITAE OF ARCHITECT MEHMET ZIYA TANALI<sup>176</sup>

zt

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<sup>176</sup> This Curriculum Vitae is prepared by Tanalı's own self.

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**M.ZİYA TANALI, ARCHITECT (TMMOB, MMMB/FIDIC, SMD)**

BIOGRAPHY

PROFESSIONAL BACKGROUND  
PROFESSIONAL SOCIETY MEMBERSHIPS  
DESIGN INSTRUCTION  
COMPETITIONS  
COMPETITION JURIES  
PROFESSIONAL PRIZES  
INTERNATIONAL EXPERIENCE  
PROJECTS, COMPLETED BLDGS, PLANNING,  
CONSULTING, ALL ARCHITECTURAL WORKS

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INFRASTRUCTURE, TRANSPORTATION,  
MEETING / CONGRESS, MULTI FUNCTIONAL /  
URBAN DESIGN & PLANNING, CONSULTING /  
ADVISING, GRAPHIC DESIGN

BOOKS & SELECTED LECTURES, REPORTS, PAPERS,  
ARTICLES  
(PUBLISHED / UNPUBLISHED)  
PARTICIPATIONS  
FORUM, SEMINARS, PANEL DISCUSSIONS, SYMPOSIA,  
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2. Coordinating the various inputs and data

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3. Defining the functions and needs in terms of qualities and quantities
4. Advisory services

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1. Urban design
2. Architectural and interior design
3. Civil engineering design
4. Infrastructure design
5. Mechanical engineering design
6. Electrical engineering design
7. Landscape design

##### **ESTIMATING AND SPECIFICATION WRITING**

1. Cost estimating
2. Preparation of contractual documents
3. Manipulating various codes of standards into various construction trends
4. Preparation of technical specifications
5. Material selection



### **TENDERING**

1. Preparation of contracts, general and special conditions
2. Conducting pre-bid and pre-construction conferences
3. Assisting the client in the selection of contractors
4. Coordinating the efforts of various teams

### **TECHNICAL SUPERVISION**

1. Professional supervision during realisation
2. Performance and quality control inspection
3. Coordination of the claims
4. Review of shop drawing submittals

### **OTHER ADVISORY SERVICES**

1. Assisting and monitoring design to assure its compliance with budget, time and cost
2. Recommending construction methods
3. Review of construction plans and specifications for bidding
4. Evaluation of alternate designs
5. Coordination of the reports presented by the contractor during the project realisation
6. Administrating preliminary and final acceptances

**M.ZİYA TANALI, ARCHITECT METU (TMMOB, MMMB/FIDIC, SMD)**

**BIOGRAPHY**



Born in Ankara, 1943. Graduated from the Faculty of Architecture of Middle East Technical University (METU) in 1965. Between 1965 and 1966 he worked as a designer at Prof. Hans Asplund's Design Office in Stockholm, Sweden. Between 1967-1973, he worked for the Construction and Design Department of Ankara University. In 1973, he established his private practice that still continues.

He worked as student assistant in Middle East Technical University (1966-1967), taught design at Ankara State Academy of Engineering and Architecture (1971-1973), at Gazi University (1997-1998). He was a design critic of 'Virtual Studio' (2000-2001) and since 2002; he works as part-time tutor and design critic at the 'Basic Design Studio' of Çankaya University and teaches the course, 'Ethics and Elements of Creative Act'.

In 1967 he became a member of the Chamber of Turkish Architects. In 1981, he became the member of the Association of Turkish Consulting Engineers and Architects (ATCEA), which he acted as a member of the board of directors between 1987-1992 and 1996-2000. He elected as the deputy president between 1996-2000. In 2000, he was elected to the honour committee. In 2005 assigned as Honorary Member of Turkish Professional Architects Association.

During his education he was awarded with 'Godfrey Prize' in 1964, and with the 'Graduation Prize' of METU, Faculty of Architecture in 1965. He won the annual prize of the Turkish Prefabricated Concrete Association in 1991 and the Distinguished Service Award ATCEA in 1994. Between 1974-1999 he won three first prizes; one second, one third and one unclassified prize, two mentions and one citation on nine architectural competitions he has participated. He has several jury memberships. In 2004 he was elected to the grand jury to assign the National Prizes of Turkish Chamber of Architects.

He participated in numerous seminars, symposia, conference, panel discussions; permanent, temporary, honour and advisory committees.

He has three published books, 'Sadeleştirimler' (Simplifications, 2000, Alp Press); 'Sevgili Düşünceler' (Dear Thoughts, 2002, Architectural Society Publications) and 'Modern Sonrası Mimarlık Üzerine Notlar' (Notes on the Architecture of Post Modern Period, 2004, Publications of Chamber of Architects). His published work includes various speeches, papers, essays and articles on the profession of architecture as well as culture and art. A monograph study is completed and shall be published under the name, 'M.Ziya Tanalı', edited by Z.Onur; that includes his major design works, lectures, essays and two comprehensive interviews.

Since 1973 he continues with his design and consulting activities in his private practice and designed more than 230 projects of which most are realized in Turkey and abroad (Russia, Azerbaijan, Kazakhstan, Turkmenistan, Sierra Leone, Nigeria).

## PROFESSIONAL BACKGROUND

1995-	M.ZİYA TANALI ARCHITECTS, ENGINEERS, CONSULTANTS CO. LTD.
1985-1995	M.ZİYA TANALI ARCHITECTS, ENGINEERS, CONSULTANTS
1973-1984	ATÖLYE A, DESIGNERS AND CONSULTANTS, FORMER PARTNERSHIP WITH E.YENER AND R.BULUÇ
1973-	PRIVATE PRACTICE
1970-1973	CONSTRUCTION DEPARTMENT OF ANKARA UNIVERSITY
1968-1970	MILITARY SERVICE, CONSTRUCTION DEPARTMENT OF ARMED FORCES GELİBOLU
1967-1968	CONSTRUCTION DEPARTMENT OF ANKARA UNIVERSITY
1965-1966	HANS ASPLUND ARCHITECTURAL DESIGN OFFICE, STOCKHOLM, SWEDEN
1961 – 1965	MIDDLE EAST TECHNICAL UNIVERSITY, FACULTY OF ARCHITECTURE, ANKARA

## PROFESSIONAL SOCIETY MEMBERSHIPS

2005	HONORARY MEMBER OF TURKISH PROFESSIONAL ARCHITECTS' ASSOCIATION
2002-2004	AA ASSOCIATION OF ARCHITECTS, HONOUR BOARD
2000-2002	MMMB (ATCEA), TURKISH CONSULTING ENGINEERS AND ARCHITECTS ASSOCIATION, HONOUR BOARD
1996-2000	MMMB (ATCEA), TURKISH CONSULTING ENGINEERS AND ARCHITECTS ASSOCIATION, VICE PRESIDENT
1993	MEMBER OF AA, MEMBER OF ASSOCIATION OF ARCHITECTS (FOUNDED 1927)
1990-1991	SAME, THE SOCIETY OF AMERICAN MILITARY ENGINEERS, MEMBER OF BOARD OF DIRECTORS 'ANATOLIAN POST'
1988	MEMBER OF SAME, MEMBER OF THE SOCIETY OF AMERICAN MILITARY ENGINEERS
1988	MEMBER OF SMD, MEMBER OF PROFESSIONAL ARCHITECTS' ASSOCIATION (FOUNDED 1987)
1988-1990	MMMB, TURKISH CONSULTING ENGINEERS AND ARCHITECTS ASSOCIATION, SECRETARY DIRECTOR
1987-1992	MMMB, TURKISH CONSULTING ENGINEERS AND ARCHITECTS ASSOCIATION MEMBER OF BOARD OF DIRECTORS
1981	MEMBER OF MMMB (ATCEA), TURKISH CONSULTING ENGINEERS AND ARCHITECTS ASSOCIATION, (FOUNDED 1980)
1967	MEMBER OF TMMOB, MEMBER OF TURKISH ARCHITECTS AND ENGINEERS ASSOCIATION, CHAMBER OF ARCHITECTS

## DESIGN INSTRUCTION

2005-	GİRNE AMERICAN UNIVERSITY, DEPARTMENT OF ARCHITECTURE	BASIC DESIGN
2002-	ÇANKAYA UNIVERSITY, DEPARTMENT OF INTERIOR DESIGN	BASIC DESIGN
2001	GAZİ UNIVERSITY, FACULTY OF ARCHITECTURE, VIRTUAL STUDIO	DESIGN CRITICISM
1997-1998	GAZİ UNIVERSITY, FACULTY OF ARCHITECTURE, BASIC DESIGN STUDIO	BASIC DESIGN
1971-1973	ANKARA STATE ACADEMY OF ENGINEERING AND ARCHITECTURE	DESIGN CRITIC
1966-1967	MIDDLE EAST TECHNICAL UNIVERSITY, SCHOOL OF ARCHITECTURE	STUDENT ASST.

## COMPETITIONS

- |     |      |  |
|-----|------|--|
| 09. | 1999 | DEFENCE INDUSTRY HEADQUARTERS, ANKARA, INVITED COMPETITION, 1ST PRIZE (WITH SAİT KOZACIOĞLU) |
| 08. | 1985 | GENERAL DIRECTORATE OF WATER WORKS, ANKARA, INVITED, UNCLASSIFIED PRIZE                      |
| 07. | 1983 | MINISTERS HOUSING AND SOCIAL CENTER ANKARA, INVITED, 2 <sup>ND</sup> MENTION                 |
| 06. | 1983 | CENTRAL BANK, İZMİT, INVITED, 3 <sup>RD</sup> PRIZE  |
| 05. | 1980 | SUPREME COURT OF TURKEY ANKARA, 1 <sup>ST</sup> PRIZE  |
| 04. | 1979 | MİT SOCIAL CENTER AND HOUSING, ANKARA, INVITED, 2 <sup>ND</sup> PRIZE                        |
| 03. | 1978 | MINISTRY OF PUBLIC WORKS, ANKARA, 2ND MENTION  |
| 02. | 1975 | ABDİ İPEKÇİ SPORTS HALL FOR 12500 SPECTATORS, İSTANBUL 1 <sup>ST</sup> PRIZE                 |
| 01. | 1974 | ACADEMIC CENTER FOR AEGEAN UNIVERSITY, İZMİR, CITATION                                       |

## COMPETITION JURIES

- |     |           |   |
|-----|-----------|---|
| 24. | 2004      | CONSTITUTIONAL COURT OF TURKEY (3 <sup>RD</sup> COMPETITION), ANKARA  |
| 23. | 2003-2004 | TURKISH CEMENT ASSOCIATION – EUROPEAN CEMENT INDUSTRY, INTERNATIONAL CONCRETE DESIGN COMP. FOR STUDENTS: 'ROBUSTNESS' - NATIONAL JURY |
| 22. | 2003      | GRAND JURY FOR 9 <sup>th</sup> NATIONAL AWARD OF ARCHITECTURE   |
| 21. | 2002      | EARTHQUAKE COMPATIBLE SETTLEMENTS, İSTANBUL, TMMOB CHAMBER OF ARCHITECTS  |
| 20. | 2001      | 'ARCHIPRIX' TURKEY 2001   |
| 19. | 1999      | '2000 PLUS, UPGRADING ARCHITECTURAL UNDERSTANDING', COMP. FOR NEW HORIZONS IN ARCH.   |
| 18. | 1998      | TED ANKARA COLLEGE CAMPUS, ANKARA   |
| 17. | 1997-1998 | GELİBOLU PEACE PARK INTERNATIONAL IDEAS & DESIGN COMPETITION  |
| 16. | 1996      | SOCIAL & CULTURAL CENTER FOR TURKISH CHAMBER OF PHARMACY, ANKARA  |
| 15. | 1995      | HARRAN UNIVERSITY CAMPUS, URFA  |
| 14. | 1995      | 200 BED HOSPITAL FOR ENDOCRINOLOGICAL PATENTS, KASTAMONU  |
| 13. | 1993      | KOSGEB HEADQUARTERS, ANKARA   |
| 12. | 1991-1992 | CITY ENTRIES OF ANKARA İZMİR APPROACH   |
| 11. | 1991      | 'EGO' AREA DEVELOPMENT, ANKARA  |
| 10. | 1990-1991 | ZAFER PARK, ANKARA (EVALUATION COMMITTEE)   |
| 09. | 1990      | RESIDENCE FOR CITY MANOR OF ANKARA  |
| 08. | 1990      | CITY ENTRIES OF ANKARA, İSTANBUL APPROACH   |
| 07. | 1985-1986 | SCHOOL OF POLICE, ANKARA  |
| 06. | 1984      | CONSTITUTIONAL COURT OF TURKEY (2 <sup>ND</sup> COMPETITION), ANKARA  |
| 05. | 1983      | KABATEPE MEMORIAL, GELİBOLU   |
| 04. | 1980      | PLANNING AND DESIGN COMPETITION FOR ALTINPARK, ANKARA   |
| 03. | 1980      | TRABZON TOWN HALL, TRABZON  |
| 02. | 1975      | CHILDREN'S CARE AND UPBRINGING COMPLEX, SARAYKÖY  |
| 01. | 1969-1970 | MONUMENT AND LANDSCAPE PLANNING COMPETITION, CONKBAYIRI   |

## PROFESSIONAL PRIZES

1994 DISTINGUISHED SERVICE AWARD	1994	ASSOC. OF TURKISH CONSULTING ENGINEERS AND ARCHITECTS
1990 ANNUAL DESIGN AWARD	1991	TURKISH PREFABRICATED CONCRETE ASSOCIATION
GRADUATION AWARD	1965	MIDDLE EAST TECHNICAL UNIVERSITY, FACULTY OF ARCHITECTURE
GODFREY PRIZE	1964	MIDDLE EAST TECHNICAL UNIVERSITY, FACULTY OF ARCHITECTURE

## INTERNATIONAL EXPERIENCE

### WORKS IN TURKEY FOR FOREIGN CLIENTS

(Location of central office of the client)

GERMANY, HOLLAND, BELGIUM, USA, RUSSIA, AUSTRIA

### WORKS ABROAD FOR LOCAL CLIENTS

(Location of work)

LIBYA, DENMARK, RUSSIA, TURKMENISTAN, AZERBAIJAN, KAZAKHSTAN

### WORKS ABROAD FOR FOREIGN CLIENTS

(Location of work)

RUSSIA, SIERRA LEONE, NIGERIA

## PROJECTS, COMPLETED BLDGS, PLANNING, CONSULTING, ALL ARCHITECTURAL WORKS

(WORKS ON SHADED AREAS ARE PROJECTS THAT ARE NOT REALISED)

## WORKS

HOUSING SOCIAL, EDUCATIONAL, HEALTH, CULTURAL, COMMERCIAL, INDUSTRIAL, SPORTS, RECREATION, ADMINISTRATION, TOURISTIC, RECEPTION, RELIGIOUS, INFRASTRUCTURE, TRANSPORTATION, MEETING/CONGRESS, MULTI FUNCTIONAL / URBAN DESIGN & PLANNING, CONSULTING / ADVISING, GRAPHIC DESIGN

### **zt ARCHITECTS, ENGINEERS, CONSULTANTS LTD (CONTINUES)**

215	MULTY PURPOSE CENTER FOR 19 UNIT SETTLEMENT, BODRUM, MUĞLA	2005-2006
214	5* 250 BED CASINO HOTEL, GIRNE, CYPRUS (WITH GDG)	2005
213	MARE MONTE RESORT SETTLEMENT PLANNING, GIRNE, CYPRUS	2005
212	ANDY HOUSE, GIRNE, CYPRUS (WITH GDG)	2005
211	FACULTY OF MEDICINE OFFICE PLANNING AND RENOVATION, ANKARA	2004
210	HOTEL IBADAN, NIGERIA	2003
209	CONSULTANCE AND ADVISORY SERVICES FOR A COMMERCIAL CENTER	2003
208	SOCIAL CENTER FOR THE TURKISH CHAMBER OF PHARMACISTS, İSTANBUL	2002

207	İSTANBUL UNIVERSITY, FACULTY OF PHARMACY RENOVATION, İSTANBUL	2002
206	CENTRAL OFFICE FOR TURKISH CHAMBER OF PHARMACISTS	2002
205	HOUSE, ANKARA	2002
204	HOUSE, BODRUM	2002
203	H.BAHAR HOUSE, FİNİKE	2001
202	VILLAGE, FETHİYE	2002
201	VILLA, YAPRACIK, ANKARA	2000
200	VINEYARD HOUSE, ÇANAKKALE	2000
199	HOTEL, FETHİYE, MUĞLA (CONSULTANCE AND ADVISORY SERVICES)	1999-2000
198	TEMPORARY OFFICE BUILDING FOR UNDERSECRETARIES OF DEFENCE INDUSTRY, ANKARA	2000
197	SHOPPING AND APART-DORMS COMPLEX, KIRIKKALE	2000-2001
196	STATE AUDIT OFFICES, ANKARA	1999
195	DEFENCE IND. HEADQUARTERS, ANKARA, INVITED COMP., 1 <sup>ST</sup> PRIZE (WITH S.KOZACIOĞLU)	1999
194	ZT OFFICE, ÇUKURCA (INTERIOR DESIGN)	1999
193	STATE AUDIT OFFICES, ANKARA (INTERIOR DESIGN)	1999-2000
192	RESEARCH, DIAGNOSIS & REHABILITATION CENTER FOR SUBSTANCE ABUSE, ANKARA	1998-2001
191	'CRISTAL PLAZA', BAKU, AZERBAIJAN	1998
190	TRADE & AMUSEMENT COMPLEX, CHIMKENT, KAZAKHSTAN (PROPOSAL)	1998
189	T.ÇAĞATAY APARTMENT, ANKARA (ADVISORY SERVICES)	1998
188	HIGH-RISE MASS (THEORETICAL STUDY)	1998
187	ATTILA DOĞAN CONSTRUCTION CO. İSTANBUL CENTER (ADVISORY SERVICES)	1998
186	MARKET PLACE, KAZAKHSTAN	1998
185A	MOSQUE & CHAPEL COMPLEX (THEORETICAL DESIGN)	1997-98
184	ALİ BEY HOUSE, ANKARA	1997-98
183	K. BENLİ HOUSE, ANKARA	1997-98
182	SOCIAL CENTER FOR THE TURKISH CHAMBER OF PHARMACISTS (CONSULTANCE SERVICES)	1997
181	VILLA DÖLCEL, ANKARA	1997
180	HOUSING, OFFICES AND COMMERCIAL COMPLEX, ÖVEÇLER, ANKARA	1992- 97
179	K. DOĞAN APARTMENTS, ANKARA (INTERIOR DESIGN)	1997
178	HOTEL, SOCHI, RUSSIA	1993
177	BİLKENT HOUSING COMPLEX, ANKARA (PROPOSAL)	1992
176	CONCERT HALL, ANKARA (CONSULTANCE FOR PRELIMINARY STUDIES)	1992
175	CITY CLUB, ANKARA (PROPOSAL)	1992
174	STATE GUEST HOUSE (PROPOSAL)	1992
173	APARTMENTS, ANKARA	1996
172	AIR TERMINAL, TURKMENISTAN (PROPOSAL)	1996
171	HOSPITAL FOR SUBSTANCE ABUSE, ANKARA (FIRST PROJECT)	1996
170	MEETING HALLS, SOCHI, RUSSIA (PROPOSAL)	1996
169	SPORTS HALL AND SWIMMING POOL, SOCHI, RUSSIA (PROPOSAL)	1996
168	LAZURNAYA PRESIDENTIAL SUITS, SOCHI, RUSSIA (PROPOSAL)	1996
167	VILLA COMPLEX, KARAOĞLAN, ANKARA	1996
166	560 UNIT HOUSING COMPLEX (PROPOSAL)	1996
165	AGALAROV VILLA COMPLEX (PROPOSAL)	1996

164	BUSINESS CENTER, MOSCOW, RUSSIA (PROPOSAL)	1996
163	MVA CITY CLUB AND HOTEL, MOSCOW, RUSSIA (PROPOSAL)	1996
162	GÜNEL APARTMENTS, ÖVEÇLER, ANKARA	1996
161	ZT HOUSE, GÖLBAŞI, ANKARA	1995
160	KLAMASHKINA APARTMENTS, MOSCOW, RUSSIA	1995-2000
159	HOUSING COMPLEX, ANKARA	1995
158	VILLA COMPLEX II, ÇEHOV, RUSSIA (PROPOSAL)	1995
157	VILLA COMPLEX I, ÇEHOV, RUSSIA (PROPOSAL)	1995
156	E. JELEZNOW HOUSE, SOCHI, RUSSIA	1995-96
155	CONCEPT DESIGN FOR SOCHI TRAIN STATION RESTORATION AND RENOVATION (PROPOSAL)	1995
154	CONCEPT DESIGN FOR SOCHI CENTRUM PLANNING, RUSSIA (PROPOSAL)	1995
153	O. SAĞCI HOUSE, DRAGOS, İSTANBUL	1995
152	KUBANGASPROM FAKEL COMPLEX, LAUNDRY FACILITY, SOCHI, RUSSIA	1995
151	K.GASPROM FAKEL COMPL., OPEN POOL AND AQUA ACTIVITIES FACILITY, SOCHI, RUSSIA	1995- (?)
150	K.GASPROM FAKEL COMPL., CLOSED SWIMMING POOL, SAUNA & TURKISH BATH, SOCHI RUSSIA	1995- (?)
149	FINANCE CENTER, MOSCOW, RUSSIA	1995
148A	KUBANGASPROM FAKEL COMPLEX, RESTAURANT, SOCHI, RUSSIA	1995- (?)
148B	KUBANGASPROM FAKEL COMPLEX, 200 BED HOTEL, SOCHI, RUSSIA	1995
147	HOUSING 120 UNITS, MALOYAROSLAVETZ, RUSSIA (PROPOSAL)	1994
146	TWIN VILLA, ANKARA	1994
145	DİKMEN VALLEY HOUSING DEVELOPMENT, STAGE 2, 820 UNITS, ANKARA	1994-99
144	ERYAMAN, STAGE 4, 960 UNIT HOUSING, ANKARA	1994-96
143	SANATORIUM, LAZEREVSKOYA, SOCHI, RUSSIA (PROPOSAL)	1994
142	BİLKENT HOUSING II, ANKARA	1994
141	WEEKEND TOURISTIC FACILITIES, BALA, ANKARA	1994
140	DATCHA/OFFICE FOR RUSSIAN PRIME MINISTER, TVER, KONAKOV, RUSSIA	1994
139	AUDITORIUM, MALOYAROSLAVETS, RUSSIA	1994
138	ÖZHEN CO. HEADQUARTERS, ANKARA	1993
137	HOUSING AND SHOPPING COMPLEX, ANKARA (PROPOSAL)	1993
136	BAKERY, SOCHI, RUSSIA	1993-94
135	SURGUTNEFTEGAS BUSINESS CENTER, SIBERIA, RUSSIA (PROPOSAL)	1993
134	RENOVATION OF AUSTRIAN EMBASSY, ANKARA (CONSULTANCE SERVICES)	1993
133	BUSINESS CENTER, İZMİR	1993-94
132	F. AKÇAKANAT VILLA, ANKARA	1992
131	C. ECE APARTMENTS, ANKARA	1992-93
130	M. ARSLAN HOUSE	1992-93
129	M.BORA HOUSE (DETAILING)	1993
128	HOUSING 13000 UNITS, MALOYAROSLAVETZ, RUSSIA	1992-95
127	STATE AUDIT OFFICES, ANKARA	1992-97
126	HOUSING COMPLEX, ÖVEÇLER, ANKARA	1992- 93
125	E. KALAFATOĞLU APARTMENTS, ANKARA	1992
124	OFFICE BUILDING, SİNOP	1991-92

123	BİLKENT HOUSING I, ANKARA, (ADVISORY SERVICES)	1991-92
122	ADANA GALLERIA (ADVISORY SERVICES)	1990-91
121	EDUC. AND RECRE. FACIL. FOR TURKISH NATIONAL BANK, ANKARA, (ADVISORY SERVICES)	1990-92
120	BOWLING ALLEY	1990-92
119	STANDARD PREFABRICATED HIGH SCHOOL	1990
118	CHAPEL RENOVATION, İZMİR	1990-91
117	STATE AUDIT OFFICES, ANKARA (1ST. PROPOSAL – ASST ARCHITECT ORHAN GENÇ))	1990-92
116	CHECKPOINT FACILITIES OF ROAD SYSTEM, SIERRA LEONE	1989
115	37 UNITS VILLA COMPLEX, ANKARA	1988-94
114	SOCIAL CENTER FOR ANKARA COLLEGE GRADUATES, İSTANBUL	1988-89
113	SEISMIC RESEARCH CENTER, ANKARA	1988
112	DORMITORIES, BELBAŞI, ANKARA	1988
111	ÖZKAŞIKÇI HOUSE, ORAN, ANKARA (CONSULTANCE SERVICES)	1988-90
110	ERE CONSTRUCTION CO HEADQUARTERS	1988
109	BASE ENGINEERING FACILITY, PİRİNÇLİK, DİYARBAKIR	1987
108	THK CENTER, PİRİNÇLİK, DİYARBAKIR	1987
107	DORMITORIES, PİRİNÇLİK, DİYARBAKIR	1987-89
106	RADAR INSTALLATION FACILITY, İNCİRLİK, ADANA	1987
105	NEIGHBOURHOOD CENTER MODEL STUDY, ANKARA	1987
104	RECREATION FACILITY AND EXTENSION & INTERIOR DESIGN, ESKİŞEHİR	1987
103	SPORTS COMPLEX, ESKİŞEHİR	1987-89
102	WEAPON SYSTEM MANAGEMENT FACILITY, İNCİRLİK, ADANA	1987
101	SHELL FOUNDATION, KIZILAY, ANKARA (DESIGN AND CONSULTANCE SERVICES)	1986-94
100	Z. PAMİR APARTMENTS, ANKARA	1986-87
099	DORMITORIES, ŞAHİNTEPE	1986-87
098	COMMUNICATIONS ADMINISTRATION FACILITY, ERHAC, MALATYA	1986-88
097	TELECOMMUNICATIONS CENTER, KÜRECİK, MALATYA	1986-89
096	MOSQUE FOR HEALTH TRAINING INSTITUTE, MISURATA, LIBYA	1985-89
095	ASSEMBLY HALL FOR HEALTH TRAINING INSTITUTE, MISURATA, LIBYA	1985-89
094	LOCATION OF SOUTH FENCE, BALGAT, ANKARA (CONSULTANCE SERVICES)	1985
093	GN. DIRECT. OF WATER WORKS, ANKARA, INVITED COMPETITION, UNCLASSIFIED PRIZE	1985
092	ELEMENTARY AND HIGH SCHOOL ADDITION, BALGAT, ANKARA	1985-87

**ATÖLYE A, ZİYA TANALI 1974-1984 (ERCAN YENER VE A.RAGİP BULUÇ AS PARTNERS)**

091	RESIDENCES FOR US COUNSELLOR'S PERSONNEL, İSTANBUL	1984-86
090	RESIDENCE OF US COUNSELLOR, İSTANBUL	1984-86
089	REHABILITATION CENTER, MISURATA, LIBYA	1984-89
088	CENTER FOR THE ELDERLY, MISURATA, LIBYA	1984-89
087	SUMMER HOUSE, MARMARİS	1984-89



086	ETİBANK GENERAL DIRECTORATE, ANKARA (INTERIOR DESIGN)	1984
085	SUMMER HOUSE, BODRUM, MUĞLA	1984
084	ARITUR TOURISTIC VILLAGE, KALKAN	1983-85
083	HOTEL AND MOTEL COMPLEX, ÜRGÜP	1983-85
082	200 UNIT MINISTERS' HOUSING AND SOCIAL CENTER, ANKARA, COMPETITION, 2 <sup>ND</sup> MENTION	1983
081	CENTRAL BANK, İZMİT, COMPETITION, 3. PRIZE	1983
080	SPORTS HALL, ANKARA	1983-84
079	AAFES STORE RENOVATION, İZMİR	1983-84
078	FAST FOOD CAFETERIA, İNCİRLİK, ADANA	1983-85
077	FURNITURE AND SERVICES STORE, İNCİRLİK, ADANA	1983-84
076	ICE CREAM/PIZZA STORE, İNCİRLİK, ADANA	1983-84
075	PRESIDENTIAL RECEPTION HALL (PROPOSAL)	1983
074	HOUSING SETTLEMENT, LIBYA (PROPOSAL)	1983
073	STORE RENOVATION, ÇAKMAKLI, İSTANBUL	1983-84
072	DEPARTMENT STORE RENOVATION, BALGAT, ANKARA	1982-84
071	HOTEL, ERZİNCAN	1982-83
070	RESTAURANT AND CAMPING, KORİKOS, MERSİN	1982-89
069	VILLA, MERSİN	1982
068	MARKET HOUSE FOR MUNICIPALITY, ANKARA	1982
067	'PLANTERS' PISTACHIO PROCESSING FACTORY, MERSİN	1982-84
066	DORMITORIES, ANKARA	1982-83
065	KIZILDEL HOUSE, ANKARA (BUILDING RENOVATION AND INTERIOR ARCHITECTURE)	1981-83
064	'CARBON BLACK' FACTORY, BURSA	1981-83
063	AAFES STORE RENOVATION, İSTANBUL	1980-81
062	AAFES STORE RENOVATION, DİYARBAKIR	1980-81
061	AAFES STORE RENOVATION, ANKARA	1980-81
060	AAFES STORE RENOVATION, İZMİR	1980-81
059	AAFES STORE RENOVATION, ADANA	1980-81
058	UPGRADING UTILITY SYSTEMS, ERHAC, MALATYA	1980-83
057	MULTIPURPOSE SPORTS HALL, ESKİŞEHİR	1980-84
056	MULTIPURPOSE SPORTS HALL, ANKARA	1980-84
055	MULTIPURPOSE SPORTS HALL, BALIKESİR	1980-84
054	MULTIPURPOSE SPORTS HALL, MALATYA	1980-84
053	CONSTITUTIONAL COURT, ANKARA, COMPETITION, 1. PRIZE	1980-82
052	MURAT I, RESORT VILLAGE, ANAMUR, MERSİN	1980-84
051	MİT SOCIAL CENTER AND HOUSING, ANKARA, COMPETITION, 2. PRIZE	1979
050	DEPARTMENT STORE, İNCİRLİK, ADANA	1979-81
049	STATISTICS CENTER FOR ISLAMIC COUNTRIES, ANKARA	1979
048	MINISTRY OF PUBLIC WORKS, ANKARA, COMPETITION, 2. MENTION	1978
047	DOĞAN II, RESORT VILLAGE, ANAMUR, MERSİN	1979-82
046	DOĞAN I, RESORT VILLAGE, ANAMUR, MERSİN	1979
045	TWIN VILLA, ORAN, ANKARA	1979
044	TWIN SUMMER HOUSE, BODRUM, MUĞLA	1979-80
043	SOCIAL CENTER FOR WOLFRAM MINE, ULUDAĞ, BURSA	1978-82
042	COMMERCIAL CENTER AND OFFICES, EREĞLİ, ZONGULDAK	1978-87
041	F. ARDA HOUSE, BODRUM, MUĞLA	1978
040	ÖZKAŞIKÇI CO. HEADQUARTERS, ANKARA	1978
039	APARTMENTS 105 UNITS, ANKARA	1978-85
038	SOCIAL AND COMMERCIAL CENTER FOR SUGAR PLANT, SAMSUN	1978
037	HOUSE RENOVATION, ÇEŞME, İZMİR	1978

035	VILLA COMPLEX, ORAN, ANKARA	1977-78
034	BANK OF AGRICULTURE, İZMİT	1977-89
033	T. EROL HOUSE AND STUDIO, BODRUM, MUĞLA	1977
032	ÖZ APARTMENTS, ANKARA	1977-78
031	MIDDLE EAST TECHNICAL UNIVERSITY, FACULTY OF OCEANOGRAPHY, LAMAS, MERSİN	1976-77
030	352 UNIT HOUSING FOR WORKERS, DİVRİĞİ, SİVAS	1976-77
029	HVAC CENTER, DİVRİĞİ, SİVAS	1976
028	KIZILDEL HOUSE, BODRUM, MUĞLA	1976-77
027	GÜRİŞ CONSTRUCTION CO. HEADQUARTERS, ANKARA	1975-76
025	MEDITUR RESORT VILLAGE, KORİKOS, MERSİN (250 BEDS)	1975
024	GN. DIRECTORATE OF AGRICULTURAL MACHINE PRODUCTS, ANKARA	1975-76
023	HOTEL, BODRUM, MUĞLA	1975
022	MOTEL RENOVATION, BODRUM, MUĞLA	1975
021	ÖZKAŞIKÇI SUMMER HOUSE, BODRUM, MUĞLA	1974
020	SPORTS HALL, İSTANBUL, COMPETITION, 1 <sup>ST</sup> PRIZE, 1991 PRIZE TURKISH PREFAB. CONC. ASS.	1975-89
019	POLMAK DRILLING ACCESSORIES PLANT, ANKARA	1975-76
018	BİLGİN APARTMENTS, ANKARA	1974-76
017	ÖZKAŞIKÇI SUMMER HOUSE, GÖLKÖY, MUĞLA	1974
016	SHOP, ANKARA	1974
015	PRESS AND INFORMATION CENTER OF EUROPEAN COMMUNITY, ANKARA	1974
014	ACADEMIC CENTER FOR AEGEAN UNIVERSITY, İZMİR, COMPETITION, CITATION	1974

**ATÖLYE A, ZİYA TANALI 1973-1974 (A.RAGİP BULUÇ AS PARTNER)**

007-	7 PAVILIONS FOR 1 <sup>ST</sup> FOOD PRODUCT PRODUCERS' FAIR,	1974
013	ANKARA	
006	1 <sup>ST</sup> FOOD PRODUCT PRODUCERS' FAIR, ANKARA	1974
005	HANDICRAFTS GALLERY, BODRUM, MUĞLA	1973
004	ART GALLERY, ANKARA	1973
003	HOUSE, EREĞLİ, ZONGULDAK	1973

**ATÖLYE A, ZİYA TANALI 1972-1973**

002	SOIL SCIENCES DEPT., FACULTY. OF AGRICULTURE, ANKARA UNIVERSITY, ANKARA	1972-76
001	ELAZIĞ UNIVERSITY, FACULTY OF VETERINARY, ELAZIĞ	1972-77

**DESIGN AND CONSTRUCTION DEPARTMENT OF ANKARA UNIVERSITY**

Z12	CAMPUS PLANNING OF ELAZIĞ UNIVERSITY, 1 <sup>ST</sup> STAGE	1972
Z11	SPORTS HALL FOR FACULTY OF LETTERS AND EDUCATION, ANKARA UNIVERSITY	1971-73
Z10	FACULTY OF AGRICULTURE, ADANA	1970-72
Z09	CAMPUS PLANNING OF ADANA UNIVERSITY, 2ND STAGE STUDIES	1970

**MILITARY SERVICE, CONSTRUCTION AND DESIGN DEPARTMENT OF  
MINISTRY OF DEFENCE, GELİBOLU**

	MONUMENT AND LANDSCAPE PLANNING COMPETITION, CONKBAYIRI	1969-70
Z08	200 BED MILITARY HOSPITAL, GELİBOLU	1969-70

**DESIGN AND CONSTRUCTION DEPARTMENT OF ANKARA UNIVERSITY**

Z06	VILLA BAYRAMOĞLU, İSTANBUL	1968
Z05	GREEN HOUSES FOR FACULTY OF PHARMACY, ANKARA	1968
Z04	ANKARA UNIVERSITY FACULTY OF AGRICULTURE, HORTICULTURE DEPARTMENT, ANKARA	1967-72
Z03	FACULTY OF PHARMACY, ANKARA	1967-73

**PROF. HANS ASPLUND ARCHITECTURAL DESIGN OFFICE, STOCKHOLM,  
SWEDEN**

Z02	'CARBON BLACK' FACTORY, STOCKHOLM, SWEDEN	1966-67
Z01	'OSTERLEDEN' ROAD SYSTEM AND BRIDGE DESIGN, STOCKHOLM, SWEDEN	1965-66

**GRAPHIC DESIGN**

COVER PAGES OF ATCEA BULLETIN NOS.: 1/1989 - 6/1992

**BOOKS & SELECTED LECTURES, REPORTS, PAPERS, ARTICLES  
(PUBLISHED / UNPUBLISHED)**

047	2005	THREE LECTURES a) FROM CONCRETE TO ABSTRACT b) FROM 'POP' TO 'POST' c) A TRIP IN THE SAME SHIP	GİRNE AMERICAN UNIVERSITY, CYPRUS ART FESTIVAL MAY 2005
046	2004	VIEW 'ANAYASA MAHK. İÇİN YENİ YAPI (A NEW BUILDING FOR THE TURKISH SUPREME COURT)'	'YENİ MİMAR', NO: 5, PG: 5
045	2004	LECTURE NOTES ELECTIVE COURSE: 'ETHICS & ELEMENTS OF CREATIVE ACT', ÇANKAYA UNIVERSITY	
044	2004	ARTICLE 'KENTİN RUHU (GENIOUS LOCI)'	'YAPI-YAŞAM SANATI' MAG., AUG., NO: 1, PG: 6-9
043	2004	ESSAYS FROM 'LETTERS TO...' 'SEVGİLİ GIUSEPPE (DEAR GIUSEPPE)' AND 'UZUN ZAMANDIR (FOR A LONG TIME SINCE)'	'PAN' ART MAGAZINE FEB-MAR, NO: 1, PG: 31-36, 60-63

042	2004	ARTICLE	'KUORTANE'Lİ AALTO (AALTO OF KUORTANE) (1988-1976)'	'BULLETIN', CHAMB. OF ARCH, ANK., APRIL, NO: 20, PG: 4-5
041	2004	BOOK (WITH Z.ONUR)	'MODERN SONRASI MİMARLIK ÜZERİNE NOTLAR (NOTES ON POST-MODERN ARCHITECTURE)' (2001-2002)	CHAMBER. OF ARCH, ANK., PUBL.
040	2004	COLLAGE	FOR THE 'OTHER ANKARA'	'BULLETIN', CHAMB. OF ARCH, ANK., FEB, NO: 18, PG: 19
039	2004	LECTURE	'A TRIP TO UNDERSTAND THE POPULAR CULTURE OF OUR DAY', ARCHITECTS' ASSOC. 1927	ARCHITECTS' ASSOC. 1927 2002-04 ACTIVITIES PUBL.
038	2002	LECTURE	'LOCAL / UNIVERSAL-SUBJECT / CONTENT' CHAMBER OF ARCH, ANK, SECTIONS FROM LIBRARY CHATS	CHAMBER OF ARCH, ANK LIBRARY BULLETIN, 2003
037	2002	PRESENTATION SPEECH,	ON 'SEVGİLİ DÜŞÜNCELER' (DEAR THOUGHTS) BOOK PROMOTION	
036	2002	BOOK	'SEVGİLİ DÜŞÜNCELER (DEAR THOUGHTS)' (MEMOIRS, ESSAYS, SHORT STORIES, CHATS AND TALES) 1998-2000	ARCHITECTS ASSOC. 1927 PUBLICATIONS
035	2002	ARTICLE	'WHAT WAS IT, NOT BAD NOW, SHALL BE PERFECT'	'TEKNİK MÜŞAVİR', MARCH, NO:2, PG: 3
034	2002	ESSAY	INTRODUCTION TO 'HEY SEN, DUDAĞINDA ISLIKLA GEZEN' POETRY BOOK, AUTHOR: G. ÜNAL	
033	2001	ARTICLE	'ON COMPETITIONS II'	'MİMARLIK', NO 298 OCTOBER, PG: 9-10
032	2001	LECTURE	'CULTURAL CHAOS AND ETHICS OF DESIGN', ARCHITECTS ASSOCIATION 1927	
031	2000	BOOK	'SADELEŞTİRMELER (SIMPLIFICATIONS)', SELECTED LECTURES AND SPEECHES BETWEEN 1982-1999,	ALP YAYINEVİ

030	2000	CRITICISM	2000+ UPGRADING THE CULTURE OF ARCHITECTURE, COMPETITION FOR NEW HORIZONS IN ARCHITECTURE	'XXI' MAGAZINE, NO 1 MARCH-APR, PP: 115-116 & EXHIB. CAT. PP: 105-106
029	2000	LECTURE	'RELIGION, GOD AND LAICISM'	
028	1999	LECTURE	'ACCULTURATION'	
027	1998	PAPER FIDE '98 (TANALI, ONUR, SAĞLAM, KESMEZ)	'THE FIRST STEPS IN ARCHITECTURAL EDUCATION', INTERNATIONAL CONFERENCE ON FIRST YEAR ARCHITECTURAL EDUCATION, OCTOBER 14-16, İST. TECHNICAL UNIVERSITY	
026	1998	LECTURE	'100 <sup>TH</sup> BIRTHDAY OF AALTO OF KUORTANE', ARCHITECTS ASSOCIATION 1927	
025	1998	ARTICLE AND PROJECTS	ON SAYIŞTAY	'YAPI DÜNYASI', FEB., NO: 23, PG: 12-18
024	1997	ARTICLE	'ON COMPETITIONS '	'MİMARLIK', NO: 277 SEPT, PG: 30-31
023	1997	ARTICLE	'THE PROCESS OF ATTAINING A PROJECT'	'MMMB BULLETIN', NO: 3, PG: 3-7
022	1996	LECTURE	'WHAT IS SPACE'	
021	1996	LECTURE	'CULTURE'	
020	1994	EXPLANATORY NOTES	ON GÖLKÖY, KIZILDEL HOUSE, T.EROL AND F.ARDA HOUSES,	METU, FAC. OF ARCH. PUBL., 1992-93, PG:2-12
019	1992	LECTURE	'POST-MODERN: A MORAL ISSUE'	
018	1992	LECTURE	'A LIFE STYLE, FROM ALATURKA TO ARABESQUE'	
017	1991	LECTURE	'THE VOID WITHIN THE GLASS'	
016	1991	LECTURE	'FROM MYTHOS TO SCIENCE'	
015	1990	ARTICLE	'TO WHOM WE SHALL ASSIGN THE PROJECT'	'MMMB BULLETIN', NO : 4, PG: 11-12
014	1990	ARTICLE	'A RESEARCH ON THE CONDITIONS OF MEMBERSHIP TO ATCEA'	'MMMB BULLETIN', NO: 3, PG:6-9
013	1990	LECTURE	'ART OF SPACE AND CULTURE'	

012	1989	ARTICLE AND LECTURE (AT SMD)	'DIFFERENCES BETWEEN THE WESTERN TRADITION AND TURKISH PRODUCTION' OF PROJECT'	'MMMB BULLETIN', NO 3, PG: 6-8
011	1989	ARTICLE	'CONSULTING ENGINEERING/ARCHITECTURE SERVICES AND FIDIC'	'MMMB BULLETIN', NO 1, PG: 6-7
010	1989	LECTURE	'ART OF SPACE II - OLD AND NEW'	
009	1989	LECTURE	'WHAT IS ARCHITECTURE'	
008	1988	LECTURE	'LESS KNOWN FACTS OF THE WELL KNOWN PROFESSION OF ARCHITECTURE'	MINIST. OF PUBL. WORKS PUBL.
007	1988	LECTURE	'ART OF SPACE I - WHAT IS SPACE'	
006	1985	BOOK	'SEYİR DEFTERİ' (SAILING LOG) 1969-1985	NOT PUBLISHED
005	1983	REPLY TO INVITATION	VIEW ON THE AGAHAN AWARDS	
004	1982	EXPLANATO RY NOTES AND PROJECT PRESENTAT ION	ON KIZILDEL HOUSE, A.İPEKÇİ SPORTS HALL AND BANK OF AGRICULTURE	'MİMAR', NO 7, PG: 10-11, 24- 37, 68-71
003	1982	LECTURE	'MYTHOS AND KOLLARI BAĞLI ODYSSEUS' (ON THE POETRY OF MELİH CEVDET ANDAY)	
002	1976	ARTICLE (WITH B. SEREN)	'CAMPUS PLANNING OF ELEZİĞ UNIVERSITY AND THE BLDGS OF THE FAC. OF VETERINARY'	'MİMARLIK', JANUARY, PG: 59-64
001	1971	STUDY	Mathematical Interpretation of 'The Structure and Function of Organization, Philosophical Review Vol.54 1945, PP 19-44 , J.Feibleman and J.W.Friend' and A STUDY ON ARCHITECTURAL JARGON	NOT PUBLISHED

**PARTICIPATIONS  
FORUM, SEMINARS, PANEL DISCUSSIONS, SYMPOSIA,  
COMMETTEE WORKS AND OTHERS**

029	2005	TV PROGRAM (WITH Z.ONUR & K.ARIKOĞLU İLE)	CYPRUS, GİRNE	
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028	2004	VIRTUAL FORUM DISCUSSIONS (WITH A.BALAMİR VE A. GÜZER)	'ARKİTERA' ORGANIZATION, ON THE RESULTS OF 9 <sup>TH</sup> NATIONAL ARCHITECTURAL AWARDS	
027	2003	RADIO PROGRAM (WITH T. GÜRSU AND Ş. VANLI)		'BULLETIN', CHAMB. OF ARCH, ANK., NO 16, PP: 62-66
026	2003	MEMBER OF THE ADVISORY COMMITTEE	MUNICIPALITY OF YENİMAHALLE, ANKARA	
025	2003	DISCUSSION	TALKS WITH ŞEVKİ VANLI	'BULLETIN', CHAMB. OF ARCH, ANK., NO 15, PP: 45-47
024	2003	CONGRESS CHAIRMAN OF 2 <sup>ND</sup> SESSION	ATCEA, FIRST TECHNICAL CONSULT. CONGRESS	
023	2000	COMMITTEE FOR CONSULTING SERVICES SECTOR	UNION OF TURKISH CHAMBERS AND STOCK EXCHANGES ASSEMBLY	
022	1998	ATCEA PANEL CHAIRMAN OF 1 <sup>ST</sup> SESSION	'CONSTRUCTION MANAGEMENT AND PROFESSIONAL LIABILITY'	
021	1998 2000	COMMITTEE FOR CONSULT. SERV. SECTOR (VICE PRESIDENT)	UNION OF TURKISH CHAMBERS AND STOCK EXCHANGES ASSEMBLY	
020	1997	10 TURKISH ARCHITECTS REPRESENTING TURKEY WITH 3 BUILDINGS	THE FIFTH BELGRADE TRIENNIAL OF WORLD ARCHITECTURE, 1997	TRIENNIAL CATALOGUE, PG: 12
019	1996	PANEL DISCUSSION	'ARCHITECTURE TODAY IN TURKEY' ARCHITECTS ASSOCIATION 1927	
018	1995	PANEL DISCUSSION REPORTER	FIDIC ANNUAL CONF. WORKSHOP 7, 'CORRUPTION, A WORLD-WIDE DISEASE'	
017	1995	PANEL DISCUSSION	'IMPRESSIONS OF ANKARA IN 21 <sup>ST</sup> CENTURY: SAYIŞTAY', TURCO-BRITISH ASSOCIATION PANEL	

016	1995	SYMPOSIUM SPEECH	'WHY PREFABRICATED CONCRETE'	T. PREFAB. ASSOC. PUBL., NOV., PP: III 1-4
015	1995	PANEL DISCUSSION	'TURKISH ARCHITECTURE IN THE EX-CCCP MARKET', ARCHITECTS ASSOCIATION 1927	
014	1993	MEMBER OF THE COMMITTEE FOR SERVICE STANDARDS	TURKISH PROFESSIONAL ARCHITECTS ASSOC.	
013	1993	FORUM SPEECH	'AUTHORITY AND RESPONSIBILITY OF THE PARTIES TAKING PLACE IN THE PROCESS OF CONSTRUCTION', PROFESSIONAL ARCH.S' ASSOC.	
012	1992	SEMINAR SPEECH	MIDDLE EAST TECHNICAL UNIVERSITY, ARCH 625 SEMINAR	
011	1992 1993	MEMBER OF THE COMMITTEE FOR CONSULTANCE SERVICES	ASSOCIATION OF TURKISH CONSULTING ENGINEERS AND ARCHITECTS	
010	1991	PANEL DISCUSSION	'TURKISH ARCHITECTURE AFTER 1980'S' ARCHITECTS ASSOCIATION 1927	
009	1991	PANEL DISCUSSION	'THE SOCIO-ECONOMIC EFFECTS OF LARGE SHOPPING CENTERS ON METROPOL. AREAS'	
008	1991 1993	MEMBER OF ADVISORY COUNCIL	TURKISH PREFABRICATED CONCRETE ASSOC.	
007	1990	THIRD SESSION CHAIRMAN	'ROLE OF INDEPENDENT CONSULT. ENG.'S IN DEVELOPMENT OF TURKEY', INTERN. SEMINAR	
006	1990 1994	MEMBER OF ADVISORY COUNCIL FOR PLANNING ENVIRONMENT	MUNICIPALITY OF ANKARA	
005	1989	PANEL DISCUSSION	'WHAT IS MISSING' MMMB-PREFAB. CONC. PRODUCERS ASSOC. PANEL,	T. PREFAB. CONC. ASSOC. MAGAZINE, NO 10, PG: 15



004	1989 1991	MEMBER OF PERMANENT LIAISON COMMITTEE	COOPERATION BETWEEN ATCEA AND TURKISH PREFABRICATED CONCRETE ASSOCIATION	
003	1987	SYMPOSIUM (TANALI, AKAT, UZEL, YOLAÇ)	'DATA BANK', PAPER SUBMITTED BY ASSOC. OF TURKISH CONS. ENG. & ARCH.	
002	1984	PANEL DISCUSSION	'WHY CANT WE HAVE PROPER BUILDINGS'	METU FAC. OF ARCH. PUBL. PG: 18-21
001	1972	COMMITTEE OF SPECIALIZATIO N & COMMITTEE REPORT	CHAMBER OF ARCHITECTS, ANKARA 'PROBLEMS OF SPECIALIZATION IN TURKISH ARCHITECTURE'	NOT PUBLISHED

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052	2005	REFERENCE, ARTICLE BY A. ŞENTEK, ARCH	ON 'SADELEŞTİRMELER' 'KİTAPSIZ MESLEK (A PROFESSION WITHOUT A BOOK TO LEARN FROM)',.	'BULLETIN', CHAMB. OF ARCH, ANK., MARCH, NO: 30, PG: 55
051	2005	REFERENCE, ARTICLE BY Ö. TAŞKIN, ARCH.	'MELİKE ABASIYANIK KURTIÇ'IN YARATISI' (CREATIVITY OF M.A. KURTIÇ),	ADAM SANAT, MARCH, 2005, NO 230, PG: 76
050	2004	COMPETITION DOCUMENTS	INDEX OF COMPETITIONS 1930- 2004	CHAMB. OF ARCH, OCT. PG: 124, 137, 149, 154, 155, 156, 158, 164, 172, 173, 181, 204, 227, 229, 238, 247, 254, 260, 264, 273
049	2004	PHOTO OF BLDG.	'SUBSTANCE ABUSE CLINIC' '50 YILLIK TÜRK MİMARLIĞI (50 YEARS OF TURKISH ARCHITECTURE'	'BULLETIN', CHAMB. OF ARCH, ANK., DEC., NO: 27, PG: 38
048	2004	BOOK, EDITED BY: Z. ONUR, ASSOC. PROF.PhD.	'ZİYA TANALI', MONOGRAPH STUDY	SHALL BE PUBLISHED

047	2004	PRESENTATION OF WORKS BY Z. ONUR, ASSOC. PROF. PhD.	'MODERNİZM & ZİYA TANALI' 'LOCAL EXAMPLES OF MODERNISM IN TURKEY', DOCOMOMO TURKISH STUDY GROUP, POSTER PRESENTATIONS : METU, ANKARA	
046	2004	CRITICISM BY Z. ONUR, ASSOC. PROF. PhD.	ON 'SEVGİLİ DÜŞÜNCELER' (DEAR THOUGHTS)	ARCHITECTS' ASSOC. 1927, 2002-04 ACTIVITIES.
045	2004	CRITICISM BY ŞEVKİ VANLI, ARCH	ON 'MODERN SONRASI MİMARLIK ÜZERİNE NOTLAR' 'MODERN NEDİR, NE DEĞİLDİR (WHAT IS POST-MODERN AND WHAT IS NOT)' .	'YENİ MİMAR', SEPT
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042	2004	REFERENCE ARTICLE BY ASLI ÖZBAY, ARCH	'9 <sup>TH</sup> NATIONAL AWARDS COLLOQUIUM'	'BULLETIN', CHAMB. OF ARCH, ANK., JUNE, NO: 22, PG: 45
041	2004	EVALUATION REPORTS	ON THE RESULTS OF 9TH. NATIONAL ARCHITECTURAL AWARDS	'BULLETIN', CHAMB. OF ARCH, ANK., MAY, NO: 21, PG: 34-37
040	2004	BOOK CRITICISM	ON 'MODERN SONRASI MİMARLIK ÜZERİNE NOTLAR'.	'BULLETIN', CHAMB. OF ARCH, ANK., MARCH, NO: 19, PG: 64
039	2004	PRESENTATION OF 'SUBSTANCE ABUSE CLINIC'	ARCHITECTURAL YEARBOOK 2, ARCHITECTURE IN TURKEY 2004	'KOLEKSİYON' PUBLICATIONS
038	2003	REFERENCE, ARTICLE BY Z. ONUR, ASSOC. PROF. PhD	ON THE SPEECH: 'LOCAL / UNIVERSAL – SUBJECT / CONTENT', THOUGHTS ON ORIGINAL AND CONTEMPORARY	'BULLETIN', CHAMB. OF ARCH, ANK., SEPT, NO: 14, PG: 6-9
037	2003	ARTICLE BY ŞENGÜL Ö. GÜR, PROF. PhD.	'ZİYA TANALI: A GOOD EXAMPLE FOR TURKISH RATIONALISM'	FOR 'ZİYA TANALI', EDITED BY: Z. ONUR,

036	2003	ARTICLE BY İ. KESMEZ, ARCH	'RESEARCH, DIAG. & REHAB. CENT. FOR SUBSTANCE ABUSE OF M. ZİYA TANALI	FOR 'ZİYA TANALI', EDITED BY: Z. ONUR,
035	2002	BOOK CRITICISM BY İ. KESMEZ, ARCH	ON 'SEVGİLİ DÜŞÜNCELER' (DEAR THOUGHTS)	'BULLETIN', CHAMB. OF ARCH, ANK., OCT., NO: 6, PG: 24
034	2002	BOOK CRITICISM BY Z. ONUR, ASSOC. PROF. PhD	ON 'SEVGİLİ DÜŞÜNCELER' (DEAR THOUGHTS)	'MİMARLIK', OCT, NO: 307, PG: 9
033	2002	BOOK PROMOTION	ON 'SEVGİLİ DÜŞÜNCELER'	'TEKNİK MÜŞAVİR', JULY-SEPT., NO: 4, PG: 31
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031	2002	AGENDA, JUNE, 24-30 PAGES	RESEARCH, DIAGNOSIS & REHABILITATION CENTER FOR SUBSTANCE ABUSE	ARCHITECTS ASSOC. 1927 PUBL.
030	2001	REFERENCE	ON SAYIŞTAY	'CEMENT AND CONCRETE WORLD', MAY-JUNE, NO: 31, COVER AND NEWS
029	2001	REFERENCE, ARTICLE BY M. WILSING, ARCH., ASST. PROF. PhD.	ON 'SADELEŞTİRMELER'- KAPİTEL: LANDERBE- RİCHT TURKEI, BUCH: ARCHITEKTENAUBILDUN G IM ENTWERFEN IN EUROPA – VON VITRUV BIS ZUM BAUHUS UND DANACH, EDIT: R. JOHANNES	
028	2001	BOOK CRITICISM	ON 'SADELEŞTİRMELER' 'YENİ YAYINLAR'	'ANKARA' MAGAZINE, OCTOBER, NO 1, PG. 85
027	2001	BOOK PROMOTION	ON 'SADELEŞTİRMELER' 'VİTRİNDEKİLER'	'CUMHURİYET KİTAP' EKİ, NO 590, PG. 22
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023	2000	PRESENTATION	MSB DEFENCE INDUSTRY HEADQUARTERS BLDG., 8TH NATIONAL ARCITECTURE AWARDS OF 2000 AND EXHIBITION CATALOG	CHAMB. OF ARCH. PUBL., PG: 103
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017	1996	ARTICLE BY H. ERGİN, STR. ENG.	ON SHELL PLAZA, 'GOOD EXAMPLE OF PREFAB. CONC. EXTERIOR PANELLING IN ANKARA, SHELL PLAZA BLDG.'	'PREFAB. CONC'. JAN, NO: 37, PG: 15-17 AND COVER
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013	1994	ARTICLE BY KEMAL ARAN, ARCH	'DÜZEN VE OLAYSAL', ON GÖLKÖY, KIZILDEL HOUSE, EROL VE ARDA HOUSES	METU, FAC. OF ARCH. PUBL., 1992-93, PG:2-12
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## APPENDIX B

### A STUDY ON ARCHITECT FOR QUESTIONING THE RELATION BETWEEN PERSONLITY AND CREATIVITY

It could be enthusiastic to interpret the quotation together with MacKinnon's detailed survey on architects titled as 'personality inventory correlates of creativity among architects'.

'Another method whereby we recorded our impressions was the 100-item Q\_sort developed by Block (1961), consisting of psychodynamic descriptions of personal functioning which were sorted for each architect into nine piles ranging from those most descriptive to those least descriptive of him. Compositing the sortings made by each staff member yields the satff's composite image of the personality structure of the creative architect. Listed in Table 3 in rank order are the fifteen statements (out of 100) which we consider most descriptive of the creative architects.'

<i>Rank</i>	<i>Item</i>
1.	Enjoys esthetic impressions; is esthetically reactive.
2.	Has high aspiration level for self.
3.	Values own independence and autonomy.
4.	Is productive; gets things done.
5.	Appears to have a high degree of intellectual capacity.
6.	Genuinely values intellectual and cognitive matters.
7.	Concerned with own adequacy as a person, either at conscious or unconscious levels.
8.	Is a genuinely dependable and responsible person.
9.	Has a wide range of interests.
10.	Behaves in an ethically consistent manner; is consistent with own personal standards.
11.	Has social poise and presence; appears socially at ease.
12.	Enjoys sensuous experiences (including touch, taste, smell, physical contact.)
13.	Is critical, skeptical, not easily impressed.
14.	Appears straightforward, forthright and candid in dealings with others.
15.	Is a talkative individual.
With the possible exception of the item in the seventh rank, the image of the creative architect we have formed is a highly favorable one.	

It is so encouraging to see that Architect's descriptive items in means of self evaluation can be condensed around same aspects of creative act, that is tried to put forward.

**After this survey it can be seen that Eysenck's critic on Mackinnon's survey in the book personality and intelligence. P.233**

## APPENDIX C

### ESSAY BY TANALI ON HIS ARGUMENT ABOUT THE RELATION OF 'STRUCTURE' AND 'CONSTRUCTION'

(TR. BY TANALI, AS PART OF THE LECTURE 06 )

*Structure* is the demand of what you are going to create and *construction* is the answer you have given to that demand.

As architects, when we talk about structure, we usually mean a concrete phenomenon that upholds the building in its place and perceived through its formal existence. Most of the time we do not want to remember that this quality is not only utilised in our field (architecture) but in other creative acts also. The 'limited responsibility' of this insufficient understanding and use, causes us to forget that this phenomenon (structure) happens to be an internal and inherent quality that becomes formal and physical when the process of creation is complete.

This forgetfulness usually prevents us to attribute a further meaning to *structure* than the shallowness of its everyday use and usually we find ourselves saying, 'if structure does not exist, building can not stand'. However, this phenomenon (structure) has a wider coverage that includes pieces of literature, compositions in music or paintings, sculptures and many more, to mean if they do not have a proper structure they will not be able to stand up properly either... Structure is an existence that is already there and independent than the artists, until the artist takes the task of creative act to bring it to life.

Almost nothing is as fundamental as *structure* in every field of art. For example form, for example theme is not fundamental as much as structure, sounds, words, colour, episodes, are not as fundamental... None of the several that we consider important is that fundamental. Of course any artist himself decides to '*what shall be considered*' as *important* but this decision turns out to be valid only if the artist considers structure as a prerequisite.

The created 'thing' is not even a 'thing' unless it has this quality. It may not be wrong to say that structure is also the order, the finished phenomenon should have. It is an abstract configuration, relative disposition or arrangement of a thing, that awaits to be given shape and put forward by genie through *construction*.

After a formal configuration, it can be accepted as the common understanding and knowledge relevant to everybody, if pursued with enough sensual and intellectual content.

It is not deemed proper to accept it as something related by the person who engages himself with the creative act. It is in the nature of the thing to be done or the material that shall be utilised and patiently waiting to be discovered as if to check the quality of the artist.

So if one is ready to look at *structure* as such, it is no more the quantity that upholds a building or a poem any more, it starts to bear a wider liability and meaning. Gradually,

we may say that it is the total substantial quantities and qualities what the created 'thing' must shelter.

Looking through this framework gives us a path to think and walk on to discover what *construction* is. If we intend to write a poem for example, we go and search the structure of the poem in literature and try to understand what a poem is. It helps us to comprehend if there is something that stayed unchanged within ever-changing quantities and forms of poetry to discover *substance*... If we meet something worthy to speculate on, most probably we caught something to change the destiny of poetry and our mortal fate... To be able to succeed is another matter; it needs the *construction* of genie, but at least one would have a hope in his hands...

As *structure* is a reality of the *thing*, *construction* is what shapes the work of art through the process of transforming *structure* into subjective forms. As structure is inherent in what shall be done, and in the material to be utilised, *construction* is the process of externalisation of this internal phenomenon, under the ultimate control of the artist.

During the process of putting two things together, parts must depend on each other through what we call *construction*. If *construction* does not propose, how the *total* must carry the bits and pieces, the result shall fall apart to form an anomalism. This *proposal* (construction) is the speculation of the artist that he thinks (without being sure) that shall bind the elements together through a utilised technique. Not to be known that if it shall work until the last moment of the externalisation process.

If we roughly pile what we said, process of externalisation may seem to depend on a happy wedding of *structure* and *construction*. Lack of one seems a fatal error.



## APPENDIX D

### LIST OF THE NOTIONS IN THE CONCEPT MAP 1

Abstract; Sublime – subtle; Less-pure-simple; Try to see what the work of art contains after all of the unnecessary things throw away; Ordinary-common-genuine; Less, more-decision; Emptiness-clearness; Choices; Exploring limits; Layers; Variety; Differences of the same thing; Not limiting one self; Changing the medium for the thing that will be presented; Analyzing the medium; Organization of forms in a language – the things that constitute language behind forms; Construction – structure; Forms change throughout time but their structure does not change; Dependence to form means unawareness of own self and own struggle; Creating arises from human nature; Genuine; “Being as one is” cannot be grasped only by using the ratio; Searching by the time creating, creating by the time doing; The way artist perceives and evaluates the world and the essence, forms the object; Questioning to embody; Being sensual toward own personality; Being as one is; Construction of the personality; Right to use the genuine answer; Repetition (for improving self and the work); Personality; Inner world of creator; Traceability; Sameness of different things; Logic of change; Spontaneity of development; Patience and trust; Totality of material-technique and aesthetic; Passing own self and passing through own self, risk of forcing talents to go further; Consistency between discourse and creative act; Borrowing an approved approach-searching for the things to approve; Suspicion ; Mythos-philosophy-science; As one/it should be and as one/it is; Dogmatic universe-pragmatic universe; The unity of sensual and intellectual capacity of mind; Total is different from the sum of the pieces; Occult; Exploring the non-existed from the existent; Content is different from the theme; Content as the unchanged qualities of human; The content behind the form; The unchanged things are the senses that human lives; The beauty cannot be explored only as a positive sensation and it changes; The “new” ; Aesthetic and beauty; Essence-substance (permanent-temporary); The genuine relation between essence and form; Classic-avant garde; Being timeless; The fear of absence brings forward a symbolic existence in art; Why do you struggle if there is no beginning before beginning and after behind the end?; Mortal feature; Immortality; The possibility to encounter of a person; Even you are not-existing; Maxima-try to exist with the pragmatic conscious on the absence of the former and further; Maxima; Ethical values; Universal values; If the theme, in other words local is the tool; The content, what we means universality is the aim; The unchanged things in the changed things; Human nature; Looking at what is done beforehand; Using the things from lived environment; Not basing on temporal preferences; Values; Truth; Ethics; Not expressing one self barely; Accepting the nature of work; Creating for own self; Learning to put personal preferences near by the preferences of owner; The thoughts and critiques can be utilized in daily life; The thing that affects society, at last affects all fields of creativity; Hegemonic stratum and popularity; Homogeneity and heterogeneity in culture; Relation between creative act and social structure; Obligations of art (function, allegory, representation)

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