

**GRAND HOTELS IN MAJOR CITIES OF TURKEY, 1950-1980:
AN EVALUATION OF MODERN ARCHITECTURE AND TOURISM**

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ABSTRACT

GRAND HOTELS IN MAJOR CITIES OF TURKEY, 1950-1980: AN EVALUATION OF MODERN ARCHITECTURE AND TOURISM

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This study aims to analyze the İstanbul Hilton, the İzmir Grand Efes and the Grand Ankara Hotels, which are owned by the Pension Fund, during the 1950-1980 period that witnessed the formation process of modern tourism and tourism architecture in Turkey.

As the first five-star hotels of their cities, these buildings provide the possibility of tracing the social transformation processes at the second half of the 20th century beyond their architectural properties that reflect and affect the zeitgeist of the period. In this manner, besides the architectural formation of the buildings, this thesis also aims to examine the participation of the hotels in social life and the relations of architecture with the changing city life and tourism. Moreover, this thesis offers historical perspectives about tourism architecture, about which adequate researches have not been provided yet.

Chronologically, the first chapter formulates a general introduction. The second chapter issues the 1950s' Turkey and the İstanbul Hilton Hotel. The third chapter issues the 1960s' Turkey and the İzmir Efes Hotel and the Grand Ankara Hotels. The fourth chapter examines the critique of tourism that developed in the 1970s' social and political medium, and the last chapter is a general conclusion

Keywords: 20th Century Turkish Architecture, Modern Architecture, Tourism Architecture, City Hotels, the Pension Fund

ÖZ

TÜRKİYE’NİN BÜYÜK ŞEHİRLERİNDEKİ BÜYÜK OTELLER, 1950-1980: MODERN MİMARLIK VE TURİZMİN BİR DEĞERLENDİRMESİ

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Bu çalışma, Türkiye’de modern turizm ve turizm mimarlığının oluşması sürecini yaşayan 1950-1980 arası dönemde Emekli Sandığı mülkiyetinde bulunan İstanbul Hilton, İzmir Büyük Efes ve Büyük Ankara Otellerini analiz etmeyi amaçlamaktadır.

Aynı zamanda bulundukları şehirlerin ilk beş yıldızlı otelleri olan bu yapılar, dönemin anlayışını yansıtan ve yön veren mimari özellikleri yanında yirminci yüzyılın ikinci yarısındaki toplumsal dönüşüm süreçlerinin izlenmesine de olanak vermektedir. Bu anlamda tez, yapıların mimari oluşumunun yanı sıra, toplumsal hayat içinde yer alışlarını ve mimarlığın değişen kent yaşamı ve turizm ile ilişkilerini de irdelemeyi amaç edinmiştir. Ayrıca bu tez, şu ana kadar yeterince çalışılmamış olan turizm mimarlığı ile ilgili tarihsel perspektifler sunmaktadır.

Kronolojik olarak, birinci bölüm genel bir giriş oluşturmaktadır. İkinci bölüm 1950’ler Türkiye’si ve İstanbul Hilton Oteli’ni konu edinmektedir. Üçüncü bölüm 1960’lar Türkiye’si ve İzmir Efes ve Büyük Ankara Otelleri’ni konu edinmektedir. Dördüncü bölüm, 1970’lerin sosyal ve siyasi ortamında gelişen turizm eleştirisini incelemekte ve son bölüm de genel bir sonuç bölümüdür.

Anahtar Kelimeler: Yirminci Yüzyıl Türkiye Mimarlığı, Modern Mimarlık, Turizm Mimarlığı, Kent Otelleri, Emekli Sandığı

To my parents and my fiancé, Yasemin

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CHAPTER 1

INTRODUCTION

The thesis studies three hotels of the Pension Fund in three major cities of Turkey, built during the post-1950 period when Turkish tourism and tourism architecture were newly developing. The Istanbul Hilton, the Grand Efes and the Grand Ankara hotels all were the first five stars hotels of their hosting cities, i.e. İstanbul, İzmir and Ankara respectively, and besides being the landmarks of the post-war architecture in Turkey, these hotels were also significant within their socio-cultural contexts. The content of this thesis is limited to the end of 1970s since the tourism policies and practices of the 1980s have different scope and characteristics in terms of changing political, sociological and economical contexts and this period requires further investigations on the period and it is out of the content of this thesis.

Organizations from various fields especially led by the Chamber of Architects criticized during the 1970s the erroneous policies, regulations and design decisions. While the development and diversification of tourism in Turkey was a general acceptance for the whole of the society, the policies and the practices of the governing and regulating bodies were questioned. Typical criticisms depended on the right of public use of the coasts against their privatization by public and private enterprises. The dominating concentration on “sea-sand-sun” tourism made the Aegean and Mediterranean coasts filled by hotels, holiday villages etc., although poor quality of service in many tourism establishments, inadequate tourism infrastructure in many regions and poor aesthetic quality of most of the tourism establishments were still the case. Recently, historicist and kitsch designs of “concept” hotels have been criticized by many sections of the intelligentsia. The lost identity of tourism nowadays has brought about the necessity of investigating the initial reasons of such problems starting from the dawn of Turkish tourism in the 1950s.

This thesis positions itself to answer such a problem. In this manner, as initiated by the inauguration of the Istanbul Hilton Hotel at the beginning of the 1950s, the thesis covers the following three decades in order to understand the emergence of modern tourism and tourism architecture in Turkey.

The thesis preparation process was composed of two parts. At the first phase, in order to build a sound basis of understanding on tourism policies and the practices of the 1950-1980 period, a literature survey was undertaken in the university libraries in Ankara and the National Library archives. Then, many materials were collected from the archives of the Pension Fund General Directorate, the Emek Construction Co., the Chamber of Architects Ankara Branch, the Prime Ministry Public Records General Directory and the Ministry of Culture and Tourism, and the main body of the thesis was defined by using the information gathered from these materials. In the next phase, on-site studies started first in Ankara and then study trips to İzmir and İstanbul were realized. Many useful materials were collected in these trips, especially from the Istanbul Hilton Hotel, that have not published before. Unfortunately, due to the renovation and demolition projects in the Grand Ankara and the Grand Efes hotels, the spatial experiments could not be realized and the on-site studies provided only the archival research in these cities.

The first chapter starts with a reference to one of the most important problems of the modernization process of Turkey, the capital accumulation problem, which resulted in the mixed and statist policies. This issue defined the major development process of Turkey until the 1980s and affected the socioeconomic and political life within this period. After the short reference on this argumentative basis, the emergence and development of tourism in Turkey until the 1950s are chronologically examined. In this manner, the positions of the three major cities in terms of tourism establishments at the mid-century is discussed by using the official sources and statistics in order to provide a contextual comparison with later developments after the opening of the hotels in these cities.

After the introduction to the 1950's tourism, the first chapter is mainly about the Istanbul Hilton Hotel. First of all, the background of the hotel project is stressed with reference to the establishment of the Pension Fund and the functional body of the Fund. The selection of the site, design and construction processes, functional and spatial organizations are analyzed in terms of the modernization paradigms and the praxis of creating "idea of orientalism" within the design agenda. Besides, the formal design properties of the hotel are also expressed. Thus, innovations in building technology and design decisions within the project concept are mentioned. The first chapter ends with a conclusion about the influences of the Hilton on Turkish tourism and modern Turkish architecture.

The second chapter mainly covers the 1960s. Starting chronogically from the foundation of Emek Construction Co. after the success gained in the Hilton experience, this chapter analyzes the Grand Ankara and the Grand Efes hotels, both in architectural outlook and in terms of their roles in daily life of the cities. In order to understand the periodical context, the socioeconomic and political changes occurred at the beginning of the decade are discussed, and the new planning approaches are analyzed. In this sense, planning in tourism sector is mentioned in terms of major planning characteristics of the period and the major planning decisions related to tourism establishments are elaborated. Contemporary development of tourism has brought up the necessities of new functions, new typologies and programs. This process is discussed under the title about the tourism architecture. The investigation of the period in architectural sense is done by using as sources the two major periodicals of the period, i.e. *Arkitekt* and *Mimarlık*, and the critique of the period is revealed from the articles published in these periodicals.

The projects of the two five-star hotels in İzmir and Ankara are examined in detail in this chapter. Beyond the formal analysis, the role of these hotels within the social identification process of social groups in the society is also discussed. This investigation is made by exploring the *Hayat* magazine - one of the most popular magazines of the 1960s and 1970s - in order to find how these hotels were referred there. The social activities and

meetings in these hotels are examined in terms of how these activities are presented, and by which section of the society these meetings were organized. These investigations are done in order to analyze the presence of these activities within the hotels and their publications in a popular magazine, which might affect the social and cultural transformation of the society. Besides, the propaganda publications of *Hayat* for tourism are also mentioned in order to understand the relation of the development of tourism and the acquisition of tourism customs and holiday habits within the society. In a general sense, all of these investigations, comments and interpretations are done in order to understand how the tourism concept was perceived within the society and how the professionals and academicians (of architecture) positioned themselves against the realities emerged after the modern tourism conception.

The last chapter is formulated as the analysis of the later critique of tourism establishments and tourism policies in the 1970s. The criticisms of the intelligentsia of universities, student and labor unions are investigated within the axis of tourism policies and the Pension Fund hotels. Apart from the architectural periodicals, the publications of labor unions are also examined, which presented intensive ideological criticism against the management and service systems of the hotels.

This chapter also examines the roles of the three major hotels of the Pension Fund within the daily life of their hosting cities through the *Hayat* magazine as continued from the 1960s onwards and studies in the previous chapter. In this manner, the perception of tourism within the heterogeneous structure of the society in the 1970s is aimed to be understood. While the study does not examine another hotel building from the 1970s, the examination of the 1970s is crucial in order to understand the roles of the three grand hotels within the daily life of the three major cities, and to understand the critiques upon their management and service policies. Besides, the expanding of regional tourism planning projects in the 1970s and the discussions on them are worth to be discussed in order to understand the function of the critical approaches during this period.

During the three decades that this study covers, the pension Fund owned many touristic establishments including some other city hotels in other cities, holiday villages, and beach managements. The main reason of selection of these three can be explained as follows: the scope and the objectives of this thesis can be met by these hotels, that means, the information about the other hotels may cause an unnecessary repetition. Secondly, these three hotels are the first five star hotels of their cities, for instance other Pension Fund Hotels in Ankara and İstanbul, like Stad Hotel, Tarabya Hotel and Maçka Hotel had been less prominent figures of social life in their hosting cities. Thirdly, as a result of a practical reason, the materials about excluded hotels are limited comparing to the hotels selected and with the information coming from these hotels, the volume of these thesis may become twice.

The idea of gathering the city hotels and the coastal tourism policies within the same text may reveal some problems at the first glance. As it will be observed through the thesis, it may be said that, the intention implicated here is to demonstrate how these city hotels may influence the transformation of the cities. Being a model for the majority of the society, the life that the hotels serve caused the emergence of minor reflections within the lives of the middle and low classes. By perceiving the life standarts in these landmark points, in time, these social layers had demanded similar standards in their life, and the popular magazines had became the platform there these new requirements were highlighted. In this manner, the position of the coastal tourism policies and the reading of the development of tourism from the popular magazines become meaningful. Like all other social facts, this process also caused the emergence of its antithesis and the existence of late criticisms may be considered as the reflection of this cultural transformation within the society.

In general, tourism architecture is studied in architectural academia as a problem of popular culture praxis, and as the reflection of postmodern ideology and cultural globalization problem in contemporary cases. A few researches were undertaken on history of tourism and on tourism architecture; however, the field still needs further studies. In this manner,

this thesis is one of the studies on the socio-cultural and architectural interactions of the issued of tourism with the society, aiming to contribute to the field of both cultural history and history of architecture. On the other hand, in a broad spectrum, this thesis is one of the initial studies on the Pension Fund hotels in the major cities. In a period while these hotels are rapidly being closed after privatization and mass renovation processes, and while there still exist intensive debates about these changes among the architectural circles, this study may provide original sources and various issues of discussion about these hotels.

Finally, on the other hand, with its attempt to understand the sociocultural transformation of the society in Turkey via these hotels, this thesis may also contribute to reveal some clues about the process of identity production during the period from the 1950s until the end of the 1970s.

CHAPTER 2

THE 1950s: THE EMERGENCE OF MODERN TURKISH TOURISM AND THE İSTANBUL HILTON HOTEL

2.1 Introduction:

This chapter deals with the 1950s social and economic medium of Turkey. 1950s has distinct characteristics comparing to the period before World War II, for both Turkey and rest of the world in terms of social and economic conditions.

This chapter starts with a reference to one of the most important problems of the modernization process of Turkey, the capital accumulation problem, which resulted in the mixed and statist policies. After the short reference on this argumentative basis, the emergence and development of tourism in Turkey until the 1950s are chronologically examined. In this manner, the positions of the three major cities in terms of tourism establishments at the mid-century is discussed by using the official sources and statistics in order to provide a contextual comparison with later developments after the opening of the hotels in these cities.

After the introduction to the 1950's tourism, this chapter is mainly about the Istanbul Hilton Hotel. First of all, the background of the hotel project is stressed with reference to the establishment of the Pension Fund and the functional body of the Fund. The selection of the site, design and construction processes, functional and spatial organizations are analyzed in terms of the modernization paradigms and the praxis of creating "idea of orientalism" within the design agenda. Besides, the formal design properties of the hotel are also expressed. Thus, innovations in building technology and design decisions within the project concept are mentioned. This chapter ends with a conclusion about the influences of the Hilton on Turkish tourism and modern Turkish architecture.

2.2. The Sociopolitical Context

Republican People's Party, ruling the government for 27 years, was defeated as the result of a general dissatisfaction among the society. The last elections were the initial free elections since the Mustafa Kemal revolutions. In this sense, the Democrat Party's rise to power does not mean that Turkey will shift to leftist policies... Democrats, instead of state capitalism and against its countless interventions and control mechanisms, aim to establish an economic regime which will prompt private enterprise. The case in Turkey is a real revolution, an unarmed revolution that society wishes to take place. The news coming from this country affirms this fact and expresses the pleasure of the society.¹

While the lines quoted above appeared after the Second World War, it might not be foreseen at the time that the so-called "*silent and democratic revolution*" of Turkey on May 14, 1950 would mean more than the joining of an adherent soldier to the liberal and capitalist West. Indeed, at the southern borders of the Soviets, born from the ruins of the old "sick man", the Turkish Republic had experienced great transformations within 27 years and it was the time for the pluralistic democracy and the multi-party system that was necessary for a democratic society. Although the date of 1950 meant the end of the consecutive 27 years of the government of the Republican People's Party (RPP), many reforms by the Democrat Party (DP) had already been initiated by the RPP in their last years of reign. During the time of the Cold War after the Second World War, Turkey's choice of standing close to the liberal West may not only be the result of daily conjecture, but also a part of the reforms that had taken place in the country since the Administrative Reforms of 1839 with the aim of reaching the level of modern civilizations.

For Turkey, the "Western World" connotes the values of the modern society. Moreover, historically, it expresses the search for an antidote of the social and economic underdevelopment of the country. This search for an

¹ Le Figaro, Paris: Comment on the Article dated 17.05.1950: "The Unarmed Revolution with the with of Society in Turkey carried the Democrat Party to the Government." in *Yabancı Gözü ile Demokrat Türkiye*. (1959). Ankara:Ege Matbaası, p:6.

antidote was also valid during the 1950s. As it will be exemplified in this thesis, Turkey's changing socioeconomic and political contexts were the different reflections of the same search for prosperity. The contemporary accumulation of capital, industrialization and the resultant increase in employment; defined new social layers and redefined the existing ones²

The İzmir Economy Congress of 1923 meant to be the initial testing for the potential of the private enterprise in Turkey for modernization and social transformation processes. The result was a disappointment in the context of the World Economic Crisis in 1929. Hence, it became unavoidable that the modernization process would be grounded on state power and control from then onwards. Consequently, more than the source of justice, control and security, the state became the biggest grain merchant that collected the villagers' grains; the biggest drapery manufacturer and the only monopoly of many goods from spirits to cigars and symbolized the "motherhood" of the state of the society. The satisfaction level of this system was referred by the state's economic power. Although Turkey was neutral during the Second World War, the emergency circumstances forced the state to make concessions from social state politics. A great portion of the country incomes was spent to strengthen defense forces and in order to increase incomes heavy land and wealth taxes were issued during the war period. This caused anxiety for the newly emerging private enterprise in the country.

Despite the economic crisis, Turkey weathered the Second World War without significant political loss. The triumph of the allied forces pioneered by the United States of America and the emergence of the Cold War afterwards caused the opening of a new political gate: "strategic importance".

During the Cold War period until the end of the 1980s, the strategic importance was positioned and defined according to the American influence

² Although there are many sources on the emergence of modern Turkey, written in English Bernard Lewis's *Emergence of Modern Turkey*, 1984; Henry Elisha Allen's *The Turkish Transformation: a study in social and religious development*, 1935; Eleanor Bisbee's *The New Turks: Pioneers of the Republic*, 1951; Feroz Ahmad's *Making of Modern Turkey*, 2000 and *Turkish Experiment in Democracy: 1950-1975*, 1977; Erik J. Zürcher's *Turkey: A Modern History*, 1994; Geoffrey Lewis's *Modern Turkey*, 1965 may be very useful to understand the context.

level on the areas close to Soviet territories. More specifically, as the Soviets' interest on Middle East oil and its expansion of influence in the Balkans continued, Turkey would carry a strategic importance for the USA and the NATO. That means; the role of Turkey in the region did not depend of Turkey's self performance, rather, it depended on the role that it was given to the play. In fact, it may be said that Turkey was not uneasy about this circumstance especially in the 1950s. Moreover, Turkey was ready for new tasks to get a place in the liberal core of the Western World. As it was mentioned above, the process was the reinterpretation of the modernization paradigms which had been surviving for more than 100 years in a political manner. While thinking about the diplomacy tradition lasting for centuries and its domestic reflections in the society, it might now be possible for Turkey to present liberal values to the society by sharing the same platforms with the USA in the international arena. Looking from this perspective, it may become meaningful for us to understand the acceptance of Turkey to NATO membership in 1952 after rushing Turkish soldiers to the Korean War although the official application had been rejected a few years ago. As Zürcker states, the NATO membership was celebrated as a great success in Turkey, both by the Democrats and the opposition alike. The reasons for the enthusiasm for NATO were both rational and emotional. Rationally, it was seen as a guarantee against the Soviet aggression and as guaranteeing the flow of Western aid and loans which would make modernization of Turkey possible. Emotionally, it was taken as a sign that Turkey was finally accepted by the Western nations on equal terms.³

Turkey's shrinking economy during the war period gained a new acceleration of growth with the Truman Doctrine and the Marshall Plan. As Feroz Ahmad states, in the first four years of Menderes era (1950-1953) Turkey experienced a phenomenal growth rate of 13 per cent a year.⁴ But when the content of this rapid growth is investigated there may seem an artificial structure. Turkey, on the one hand, owed this success to agricultural machinery brought from the USA and favorable climate

³ Zürcker, E.J. (1994). *Turkey: A Modern History*, p:246

⁴ Ahmad, F. (2000). *Making of Modern Turkey*, p:116

conditions; on the other hand, again as Ahmad claims, as a result of the post-war demand for food in Europe as well as the economic boom stimulated by the Korean War, Turkey experienced an “economic miracle” based on her export of food and raw materials.⁵

Having close relations with the USA meant at least to compensate economy with private enterprise within the dominant state capital economic system. In this context, the Democrat Party government may not be seen as a rupture from the RPP’s state economy politics, but as representing two different reactions of the same traditional governing body during the changing politic context. The RPP’s modernization had been conceptualized within the initial sources of the state and with state dominancy; the Democrats could not give up totally with this project. Besides, the Republicans had already inaugurated the process to attract foreign capital by removing controls and obstacles. The decree of 22 May 1947 was followed by the Law to Encourage Foreign Investment on March 1950 and, as Ahmad states, when these measures failed to achieve their goal, the Democrats followed up with more liberal laws in 1951 and 1954.⁶ Supporting this claim, Zürcker states that the crucial turning point was not DP’s coming to power in 1950, but the decisions taken by İnönü’s government in 1947. It is true, however, that the Democrats had been the most vocal supporters of free-market economics since 1946 and they implemented liberalization policies with vigor when they were in office.⁷

The difference between the periods before and after 1950s lies on making plans and programming investments. According to Ahmad the Democrats’ approach towards the economy was, generally speaking, haphazard. No thought was given to the overall plan because that was considered bureaucratic and communist, and the Democrats liked neither.⁸

⁵ Ibid, (2000). p:116

⁶ Ahmad, F. (2000). p:120

⁷ Zürcker E.J. (1994). p: 234

⁸ Ahmad, F. (2000). p:115

2.3. Development of Tourism

The perception of tourism concept in economy and social life was parallel to the expectances from foreign capital and seen as a life buoy rescuing the country from the economic bottleneck since foreign currency coming with the tourists would affect the balance of trade positively. Although this general assessment lasted until the 1980s, tourism policies, like other economic branches, were still not planned until the 1960s.

The initial legislation on tourism was “Regulations about Travelers’ Translators” (*Seyyahine Tercümanlık Edenler Hakkında Tatbik Edilecek Nizamname*) issued in 1890⁹ With this regulation, it was aimed to change the negative image created by some minority translators’ comments in Istanbul during foreign travelers’ visits. Until the proclamation of the Republic there was not any other official regulation.¹⁰ The date of the official regulation may not mean to date the beginning date of tourism activities in 1890s. As Gökhan Akçura states, the first group visit to Istanbul was made in 1863 even before the Orient Express reached Istanbul in 1883. According to the study of Prof. Rifat Önsoy, this journey was made in order to visit the Ottoman Grand Exhibition (*Sergi-i Umumi Osmanî*), which evoked a great interest in Europe.¹¹ Heading from Vienna, many groups including journalists, businessmen, and merchants from European cities came to Istanbul to see the exhibition. These were the first tourist groups visiting the Ottoman Empire.¹²

In 1923, the Touring Club (*Seyyahin Cemiyeti*) was founded in Istanbul. The founding basis of this Club was related to the organization of such grand journeys and stated as “presenting the historical monuments in

⁹ Çoruh, S. (1962). *Ekonomik Dayanağımız Turizm*, İstanbul: Halk Basımevi, p:28

¹⁰ According to Çoruh, bringing the history of tourism back to 1890s is a misconception. He believes that the birth of tourism was dated 1923 with the founding of “Seyyahin Cemiyeti” in Istanbul.

¹¹ Akçura, G. (2002). p:11

¹² This forerunner group including 142 people in April 1863 was followed by another one of about 450 people. Akçura G.,(2002). *Turizm Yıl Sıfır*, OM Publications, Istanbul, 2002, p: 11

our precious Istanbul, Bursa and other cities.”¹³ The first political interest, on the other hand, was seen in 1934. In this period, the issue of tourism was mentioned as the task of the Ministry of Economy but the concept was limited only with the official propaganda of the country abroad and reified as publication, propaganda and tourism works. These tasks were fulfilled by the Foreign Trade Office –Turkish Office- in the Ministry between 1934 and 1937.¹⁴

The Touring Club continued its propaganda and publication works simultaneously. The initial period works were publicized by the interview made with the head of the Club, Ali Şükrü Bey in 1937 in *Yedigün* Magazine: The Club forced the government to issue thirty eight decrees and instructions, joined five international associations, participated in seventeen international congresses and gave fifty four conferences between 1925 and 1936. The club coached around a hundred interpreters and guides, and accommodated about 2000 important foreign excursionists. Dealing with the propaganda works, 14 different posters were designed and about 28.000 copies were published. Besides 315.000 handouts and propaganda materials were published and sent all around the world. After these works, the number of tourists increased from 5.000 in 1922 to 80.000 in 1934.¹⁵

In 1938 the publication and propaganda service in the Turkish Office became a branch, and in 1939, during the foundation of the Ministry of Trade, it became the Tourism Directorship and its tasks were defined ambiguously as “to encourage tourism, to take the necessary precautions in order to develop tourism and to protect and convey related works for the private enterprises in related areas.”¹⁶

Especially during the Second World War, the emphasis of tourism as a medium of propaganda was dominant and in 1940, the Tourism Directorate was attached to the Publication General Directorate in the body

¹³ Akçura G. (2002). p:11

¹⁴ Çoruh, S. (1962). p 30

¹⁵ These information were gathered from Gökhan Akçura’s chapter on early Republican Period’s Touring and Propaganda Works in Gökhan Akçura’s *Turizm Yıl Sıfır*, OM Yayınevi, İstanbul, 2002

¹⁶ Çoruh, S. (1962). p:29

of the Prime Ministry. Then, in 1943, by the Press Publication General Directorate Act No 4475, the tourism office's tasks were listed as follows:

- 1- To make necessary researches in order to develop internal and external tourism facilities for national benefits;
- 2- To investigate the precautions which provide the opportunity of collaboration and sharing the same ideals among the official and private associations;
- 3- To prepare the necessary publications which express the importance of tourism facilities;
- 4- To convey the relations of the General Directorate with the international tourism associations.
- 5- To deal with the other works of the General Directorate especially related to tourism issues.

As it is seen the issues are formulated in a formative manner and expressed in an ambiguous language.

In 1948, with a bill submitted in the Grand National Assembly, the name of the directorate was changed as the Press, Publication and Tourism General Directorate and besides the first Tourism Consultation Committee (*Turizm Danışma Kurulu*) was gathered. Before the first meeting of the committee Charles J. White and later Prof Bade were invited from the European Economic Cooperation Organization (*Avrupa Ekonomik İşbirliği Teşkilatı*) and they prepared reports on the tourism potentials and projections of Turkey. The Committee first met in 1949.

The act No 5647, the Encouragement Act of Tourism Enterprises issued in 30.03.1950; although it was naïve and weak, still prepared an official regulative infrastructure around the concept of tourism.

In 1950, tourism statistics present the stagnation of development. According to the statistics, the number of foreign visitors in Turkey was around 30.000.¹⁷ The number of visitors may not show the actual number of

¹⁷ In this point, it is important to note that the statistical data gathered before 1960s may not be reliable. The information about the number of tourists, and the amount of tourism income are not the same in different sources. For instance, the official records of the Ministry of Information and Tourism claim different results for the same date. The main problem is the lack of information about

tourists since about one fourth of the number consisted of daily visitors coming for trade. In this year the income from tourism was 2,2 million \$.¹⁸ According to world tourism statistics in 1950, 25 million people participated in tourism activities and the total income from tourism was about 2,1 billion \$.¹⁹ It means that statistically in 1950, Turkey gained 1/1000 of the number of total visitors and income from tourism in the world.

On the other hand, in these years both the quality and the quantity of tourism establishments were not satisfactory. For 1950, there is not any detailed statistical record of the number of hotels in each city, their facilities, their bed capacity, official permit condition, and how many of them might accommodate tourists. On the other hand, the booklet published by the Press, Publication and Tourism General Directorate in 1950 titled as “Turkey Hotel Guide” gives some information about the number of hotels in each city, the availability of bathrooms and the price of room types separately.²⁰

While considering the fact that the results would be over Turkey’s average for the early 1950s, it may be helpful here to analyze the current situation in the three big cities of the country where the Pension Fund Hotels, the focus of analysis in this study, would be built afterwards. The outlook seemed as follows:

Istanbul’s cosmopolitan structure, the population density and its being the capital of the Empire for centuries made the city familiar with hotels from the beginning of the 19th century. The management of these hotels was generally undertaken by non-Muslim minorities. Akçura informs us about a guide book published in 1839 which mentions a few hotels in favorable districts of the city but there is not any more information about them. Çelik

the counting methods and objectives. In this manner, the statistical information here is only to give a general idea, and should be checked by a specific research on tourism statistics for further discussion.

¹⁸ Yüzgün, A., (1983). Türkiye’de Turizmin Boyutları, Turizm Article, in *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, p:2566-2570

¹⁹ Küce, S. (1973). *Türk Turizmi Hakkında Notlar*, Turizm ve Tanıtma Bakanlığı Planlama Dairesi Başkanlığı, pub. no:6, pp. 13-14

²⁰ (1950). *Türkiye Otel Rehberi*, Ankara: Basın Yayın ve Turizm Genel Müdürlüğü

Gülersoy cites the Hotel d'Anglaterre as the first hotel in Western standards opened in 1841.²¹

At the end of the 19th century, the favorable major hotels of the city included Pera Palas, Hotel d'Anglaterre, Grand Hotel Français, Hotel de Rome, Bristol, Koeker, Summer Palace, Londra and Tokatlıyan.²²

In 1950 in Istanbul, there were 30 registered hotels, and 10 of them with private bathrooms in the rooms. The rest of the hotels facilitated public baths for each floor. The hotels with the most number of rooms were Konak Hotel, Pera Palas and Park Hotel with 102, 100 and 75 rooms respectively.



Figure 2.1: Park Hotel (currently Hyatt Park Hotel)

Being a coastal trade center at Western Anatolia, and having direct connection with many European cities, İzmir had been one step forward in terms of foreign interest and in the case of hospitality facilities. According to the İzmir Guide dated 1934, the number of hotels in the city was 42 and under the title of luxurious hotels İzmir Palas, Ankara Palas, Merkez Otel and Otel Modern were mentioned. The total numbers of rooms in these

²¹ Çelik Gülersoy 's study on Istanbul's old hotels can be collectively found in the book: *Beyoğlu'nun Yitip Gitmiş Üç Oteli* (İstanbul, 1999)

²² Akçura, G. (2002), pp.17-18

hotels were 64 and only two of them facilitated hot water. In the city guide dated 1940, the number of hotels increased to 49 and only two of them were categorized as first class hotels (Ankara Palas and İzmir Palas).²³ At the beginning of the 1950s there were 71 hotels recorded in the city, 38 of them with baths and only two of them with private bathrooms. The major hotels were still Ankara Palas and İzmir Palas

In Ankara, there were 27 hotels registered in 1950 and only 7 of them had rooms with bathrooms. The major three hotels were Cihan Palas, Ankara Palas and Belvü Palas with 102, 74 and 60 rooms respectively.²⁴

If we return to Istanbul, at the beginning of the 1950s, in the guidebooks of the city, only a few of the hotels were recommended to the tourists. For example in the *Tourist's Guide to Istanbul*²⁵ published in 1951, 8 hotels were classified as luxurious and 7 of them were classified as first class hotels. Although there is not a clear description of the standards and international validity of the classification, it may be observed that luxurious hotels had telephone, reception desk and elevator installation, neat and clean rooms and heating with central system.²⁶ On the other hand, it was stated that, although first class hotels were comfortable enough, they were less luxurious; they had telephone and public bathrooms in every floor, the facility of reception desk and restaurant.²⁷ The guide book *The Tourists' Istanbul* published in 1953 by the honorary member of Turkey Touring and Automobile Club, Ernst Mamboury, mentioned nine luxurious and first class hotels in the city center and noted that the biggest and the most modern one would be opened in 1953 and managed by Hilton Hotels.²⁸

²³ Akçura G. (2002). pp. 223-224

²⁴ (1950). *Türkiye Otel Rehberi*, Basın Yayın ve Turizm Genel Müdürlüğü, Ankara

²⁵ Ziyaoğlu R., Lokmanoğlu H., Erer, E.R. (1951). *Tourist's Guide to Istanbul*. (tran. by Malcolm Burr) İstanbul Halk Basımevi.

²⁶ Ibid. p:241

²⁷ Ibid. p:243

²⁸ Mamboury, E. (1953). *The Tourists' Istanbul* (tran by Malcolm Burr), İstanbul: Çituri Biraderler Publications



Figure-2.2 Pera Palas from the Beginning of 20th Century

As it is seen from the statistics above, at the beginning of the 1950s there was a weak regulative formation for tourism. Parallel to this, in the balance of supply and demand, the quality and the quantity of tourism establishments were limited. Moreover, the contribution of tourism to the economy was not adequate and there was not a planned tourism policy in the general perspective. In this point it is crucial to understand the answers to the following questions:

How can the mechanisms of the context be explained that forced Hilton -one of the forerunners of the world's tourism management giants- to invest in Istanbul? In other words, what were the possible meanings of an investment in Istanbul by one of the symbolic companies of Americanization on the world? Besides, what did the building of the Hilton Hotel in Istanbul mean for the future of Turkish tourism?

2.4 The İstanbul Hilton Hotel: Emergence of Modern Tourism in Turkey

2.4.1 Understanding Istanbul Hilton Hotel

The possible responses to these questions can be derived from the context of the cold war period via the image of the USA in Turkey and the geo-strategic importance of Turkey at the edge of the Curtain Wall.

On the first part of the analysis, Turkey's enthusiasm for Westernization and modernization and its search for the chances that might

serve to these ideals will base the investigation. The story about the choice of Istanbul to build a Hilton Hotel is recorded in the Turkish sources as follows:

In that period, Fatin Rüştü Zorlu, a young diplomat working in the Ministry of Foreign Affairs met by chance in New York with the son of Conrad Hilton who has 27 hotels worldwide. After this meeting, Zorlu succeeded to persuade Hiltons to open a new hotel in Istanbul and the lot at the edge of the road coming from Dolmabahçe to Nişantaşı and Maçka was selected as the hotel site. With the order of the Prime Minister (Adnan Menderes) a protocol was signed between the Turkish Prime Ministry and Hilton Corporation and a special Cabinet decision was issued for the hotel, and with reference to this building materials were imported; and in order to bring sea water from the Bosphorus, a special permit was issued by the Grand Assembly.²⁹

This story may demonstrate the persistent demand of Turkey for foreign capital and American interest. Besides, it also demonstrates the fact that the Turkish Government did not abstain from providing special regulations for unique cases for the sake of investment. Besides those mentioned in the quotation, there were some other precautions. The hotel site is labeled as “# 2 Park Area” in the municipality plans. The Cabinet Decision gave the right to the Municipality to make the necessary changes in the plans and convert the part area to the hotel site.³⁰

In fact these kinds of decisions were common in Istanbul in the 1950s. In a period when the Prime Minister was himself involved in the reconstruction of Istanbul by destroying many historical sites, the change in a lot might not attract a serious attention in. Moreover, it may be considered that the hotel would symbolize the reality of Turkey's integration with the liberal West. Finally, the investment may be considered as the catalyst of

²⁹(2001). *Başarının Tarihçesi: Emek İnşaat ve İşletme A.Ş.*, Ankara: Smyrna İletişim Hizm., pp. 16-17

³⁰ Cabinet Decision, date 26/11/1950 no: 3/I3330 in Prime Ministry, State Archives, Ankara

the tourism industry in Turkey that was expected to be the impulsive force of the Turkish economy. Esra Akcan agrees with this idea and claims that:

The building was celebrated both as an example of United States' role in the internationalization of architecture and Turkey's willingness for Westernization. Managed and largely funded by Turkish Republic's Pension Funds, assisted by American Economic Cooperation Administration (ECA) this "American-aided project in the east" was the fourth in the Hilton chain hotels outside the United States. It was the first major commission of the SOM in the Middle East and it symbolized a door to the West for Turkey. In other words, the hotel seemed to be a perfect investment for all sides.³¹

The choice of Istanbul as the site for a Hilton Hotel may be analyzed in terms of implicit and explicit aims. In fact the implicit and explicit aims are blurred and mixed into each other but in order to investigate the reasons in detail, I will separate these into two main sections: the first one is about the unique properties of the location and the desire of the government. These might be called as the explicit or rational reasons about the development of tourism.

³¹ Akcan, E. (2001). Americanization and Anxiety: Istanbul Hilton by SOM and Eldem in *International ACSA Conference Proceedings Book*, p:38

26/11/1950 tarihli ve 3/I2I07 sayılı karara aittir.

Turizmi teşvik maksadiyle İstanbul'da bir otel inşası ve işletilmesinin Amerikan Hilton Otelleri Şirketine devri konusu hakkındaki Milletlerarası İktisadî İşbirliği Teşkilâtı Genel Sekreterliğinin 19/4/1951 tarihli ve 602-Z/76-26/D-13981 sayılı ve Maliye Bakanlığının 27/6/1951 tarihli ve 56811/55-A/20 sayılı yazıları Bakanlar Kurulunca 5 /-7 /1951 tarihinde incelenerek:

1- Arsa bedeli hariç olmak üzere mefruşatıyla birlikte 13.5 milyon liraya çıkacağı tahmin olunan turistik otelin, İstanbul Belediyesi ile anlaşmak suretiyle temin olunacak arsa üzerine Türkiye Cumhuriyeti Emekli Sandığı tarafından inşa olunması,

2- Yıllık kira karşılığı olarak işletme hasılatından Sandığa her sene verilecek olan %67 kâr hissesi Sandıkça bu gayri menkule yatırılacak sermayeye en az %6 irat temin etmediği takdirde karşılık paralar hesabında bulunan meblâğlardan turizmi teşvik için libere edilmesi E.C.A.Türkiye Misyonunca kabul edildiği Dışişleri Bakanlığı tarafından bildirilen 4.5 milyon liranın noksan miktarın %6 ya iblağ edilmesinde kullanılması hususunun temin olunması,

Kaydiyle mezkûr otelin 20 yıl müddetle Hilton firmasına kiralanması ve mukavele akdi hususunda Emekli Sandığına imza salahiyeti verilmesi,

3- Otelin işletilmesinde her hangi bir sebeple değişiklik husule geldiği takdirde durumun ayrıca mütalâa edilmesi,

kararlaştırılmıştır.

CUMHURBAŞKANI

C. Bayar

13 01 #2 126 58 80

Başbakan	Devlet Bakanı Başbakan Yardımcısı	Devlet Bakanı	Adalat Bakanı
Millî Savunma Bakanı	İçişleri Bakanı	Dışişleri Bakanı	Maliye Bakanı
Millî Eğitim Bakanı	Bayındırlık Bakanı	Eko. ve Ticaret Bakanı	Sa. ve Şe. Y. Bakanı
G. ve Tekel Bakanı	Tarım Bakanı	Müstevza Bakanı	Çalışma Bakanı
			İşletmeler Bakanı

Figure 2.3 Cabinet Decision, date 26/11/1950 no: 3/I3330

and the location of the site should have attracted Hilton's attention on Istanbul. Akcan claims that

it was the charming site that helped the choice of Istanbul as the location of a Hilton. From "high above" a prestigious hill overlooking the Bosphorus, the silhouette of old Istanbul was turned into a picture to be contemplated by tourists from their rooms furnished with "American" comfort standards and popular culture products. In doing so, the hotel replaced part of the design of a public park for a private hotel and give its official support to the Hilton organization for the sake of international attention must have helped the choice of Istanbul.³²

In a parallel manner Wharton says that: "It seems that the principal criterion for the location was the view. Istanbul's exoticness was presented as contributing to its potential as a site of tourism."³³ The letter written to Conrad Hilton by John W. Houser, vice president of Hilton International explains clearly Hilton's benefits from the choice of Istanbul and the possible reactions from the government and the society. He says:

They have agreed to a 300 room hotel for \$5.000.000 which is a lot of money here. \$3.000.000 of local currency is to be provided by the Turkish Government and \$2.000.000 is to be used from ECA funds. ...The only worry on the part of the government is as to political repercussions, since there are so many things needed for the country. ...Also they agree to make any site we want available. The one Pan Am agreed to is a secondary location and we can do much better. There is one outstanding place that will command a beautiful view but we should have to tear down a bunch of houses- it can be done, I gather

The letter of the vice president depicts the current mood of Turkey. Besides everything went well even better than Houser's expectations. The social unrest may be one of the main factors that would interrupt the building process. The presentation of the project in Turkey, an economically "underdeveloped" country, may cause social reaction. The reality did not confirm this anxiety since

The Turkish government's desire for a Hilton was greater than its anxiety about potential protests against luxury hotel from an economically

³² Akcan, E. (2001). p:38

³³ Wharton, A.J. (2001). *Building the Cold War: Hilton International Hotels and Modern Architecture*, Chicago, London: University of Chicago Press. p:34

pressed populace. In other locations such concerns proved to be well founded. There were hostile responses to the Hilton in Berlin, Rome, Florence and London. Criticism in Turkey was muted in part because of the United States' relative popularity in the country in early 1950s."³⁴

Under these circumstances, as it would later be discussed, Hilton would become the "origin of modern tourism" in Turkey.³⁵

2.4.1.2 Hilton as a Tool for American Propaganda

Apart from being the origin of modern Turkish tourism Akcan and Wharton express confidently the role of Hilton Hotels for American propaganda in the cold war period. This thesis depends on Conrad Hilton's own expressions in his speeches and his autobiography.³⁶ According to Wharton Hilton explicitly represented his international hotels as ideological, in the popular sense of ideology as propaganda. He repeatedly reported that Hilton international Hotels were constructed not only to produce profit, but also make a political impact on host countries.³⁷ Moreover Hilton wrote more explicitly in his autobiography: "An integral part of my dream was to show the countries most exposed to communism the other side of the coin- the fruits of the free world"³⁸ and as again Wharton quotes:

...now, why Hilton International building hotels in all these key spots around the world?... Because there is a job to be done there. And I will tell you frankly, satellites and H- bombs will not get that job done. I do not disparage the West's armament program; we must keep our defense superior to the Communist world. I insist, however, that it is

³⁴ Wharton, A.J. (2001). p:33

³⁵ Zat, V. (2005). *Eski Istanbul Otelleri*. İstanbul: Bilge Karınca Publications, p:200 and speech of Prime Minister Suleyman Demirel at the 25th Anniversary of Istanbul Hilton's opening in 1970 uses the same expression for Istanbul Hilton in Hilton Archives

³⁶ Hilton C. (1957). *Be My Guest*, New York: Prentice Hall Pres.

³⁷ Wharton, A.J. (2001). p:8

³⁸ Hilton, C. (1957). p:237

a defense and will work as an offense to destroy Communism across the world.³⁹

Especially for the case of Istanbul, Hilton highlights the historical tension between Russia and Turkey and says: “Here, with the Iron Curtain veritably before our eyes, we found a person who had fought against the Russians for the past three hundred years and were entirely unafraid of them. They went right on doing exactly as they pleased in their own highly democratic way.”⁴⁰ Moreover he emphasizes the function of these hotels in the opening day ceremony as follows: “Each of these hotels is a “little America” not as a symbol of bristling power, but as a friendly center where men of many nations and of good will may speak the language of peace.”⁴¹

As a result of this discussion it may be claimed that Istanbul and other Hiltons close to the Iron Curtain conveyed the task of representing American ideals and values by serving the visitors all the necessary luxury and comfort of American life. In this way, it was aimed to demonstrate unrest in the Communist countries or the Communist groups in the host countries about the repressive government ideologies and to invite them to the “peace” of America in the “little Americas”. As indicating Turkey’s strategic importance in the postwar period, Istanbul Hilton was the second in Europe and fourth in outside of the USA opening after Castellina Hilton in Madrid in 1953.⁴² The strategic importance was also associated with the idea of opening Istanbul before the hotels in France, Italy and Greece, which, at that time and even today, had more advanced tourism background.

2.4.2 The Project and the Building Process

³⁹ Hiltonitems, “The President Corner” ,May 1958, p: 1

⁴⁰ Hilton, C. (1957). p:264

⁴¹ Hilton, C. (1957). p:265

⁴² (1955). *İstanbul Hilton’a Hoş Geldiniz. Welcome to İstanbul Hilton:Personel Handbook*. p:7

After the Cabinet decision dated 26/11/1950 which allowed the Pension Fund to sign an agreement with the Hilton International, in April 1951 the Hilton International and the Turkish government announced their agreement to conduct a new hotel in Istanbul. The announcement that Hilton would build a three-hundred-room hotel in Istanbul appeared in New York Times around five months after the Cabinet Decision in April 8, 1951, II 23:4.⁴³ For the project of the hotel Skidmore, Owings and Merrill (SOM) Architects were selected to consult. The SOM decision was not haphazard since both sides were familiar with SOM.



Figure 2.5 Hilton-Pension Fund Agreement Meeting

The Turkish government had already started to work with SOM by the invitation of the Ministry of Public Works. As Akcan informs, a year before the decision to build a Hilton in Istanbul, Bunschaft with Schmauder and David Hughes from the SOM office were invited to Turkey by the government to analyze housing problems in the country and recommend solutions. They examined the problems of not only housing but also town planning and building construction for two months in Ankara, Istanbul, Izmir and approximately 30 Anatolian towns, and they eventually submitted their 112-page report of recommendations to the Turkish government in December 1951.⁴⁴

⁴³ Quoted from Wharton, J.A. (2001). p:19 and p:208

⁴⁴ Akcan, E. (2001). p:40

The report reflects SOM's approach in architectural design, and accordingly they suggested new solutions for Turkey. SOM members recommended principles for the "improvement" of the design of public buildings in Turkey. According to Akcan they were criticizing the dominant "nationalist style" in the Turkish scene before their arrival that had been influenced by the German and Italian neo-classicism of the 1940s⁴⁵. SOM representatives wrote:

Economy and flexibility should be the keynotes. The impressiveness and dignity normally sought for in public building design can be obtained without elaborate and pretentious structures. Simple buildings of good proportion in keeping with the architectural tradition of the country do not necessarily require expensive structural techniques excessive cubage or many of the traditional trappings associated with public building design of the past century⁴⁶

Looking from the Hilton side, SOM is also an agreeable option. As Wharton states, SOM was a major player in the development of American modern architecture and had worked extensively at home and abroad for the US government.⁴⁷

For the guidance and collaboration, Sedad Hakkı Eldem, a leading architect of the 1940s was chosen and two parties started to work together. The choice of Eldem should be questioned since he was one of the fierce defenders of national architecture blended with modern inspiration. Moreover he was inspired by Anatolian Turkish houses that SOM report found strictly sub-standard and unhealthy.⁴⁸

The design and engineering plans of the Hilton Hotel, on the other hand, were done in New York in the SOM office led by Gordon Bunschaft where Eldem also spent many months. Working drawings were prepared in Istanbul in Eldem's office with the presence of SOM employees.⁴⁹ Again, according to Akcan, the design process was hardly a dialogue, despite the

⁴⁵ Akcan, E. (2001). p:41

⁴⁶ Skidmore, Owings & Merrill (1951) *Construction, Town Planning and Housing in Turkey*, p:107

⁴⁷ Wharton, A.J. (2001). p:36

⁴⁸ Akcan, E. (2001). p:40

⁴⁹ Akcan, E. (2001). pp.39-40

intentions on both sides. The aesthetic preferences of the two designers can hardly be considered similar.⁵⁰

During the process some remarkable instants occurred which documents the dissimilarity of two different architectural tastes. The cultural difference and the problem of communication were the other factors interrupting the dialogue. According to the memoirs of Carol Krinsky in the SOM group, Bunschaft described Eldem as “an elegant French prince (who) behaved with assurance successive of distinguished ancestry.”⁵¹ However, Bunschaft completely misunderstood Eldem’s polite “yes, yes” remarks as approvals, though they were meant to be “I see” hesitations over the design decisions. Eventually Eldem questioned why they still designed the building in the “Bunschaft way”. Bunshaft later said “that was unfortunate for (Eldem), but I am glad it ended up that way or we would still be designing the building”.⁵² On the other hand, Nathaniel Owings of SOM approaches the collaboration with an Orientalist approach which depicts the process as a blend of two discrete styles and says:

Like a meteor in the sky came an Arabian Nights’ job; the Istanbul Hilton Hotel on a promontory, overlooking the Dardanelles in the magic city of Istanbul. ...the result is a salubrious blend of strong Turkish architectural motifs and American plumbing and heating... Sedat Eldem is famous for having defeated Bunshaft on his own ground, maintaining the supremacy of rich, lush, romantic Turkish architecture over Bun’s more classic international predilections. The resulting building considered by both Sedad and Gordon as a satisfactory compromise between two worlds of culture.”⁵³

In this point, it worths to note that the descriptions by Owings and Krinsky build up an orientalist image for the design of Eldem. Yet, remembering that Eldem was one of the representatives of modern architecture in Turkey, the claims of these authors should be questioned by

⁵⁰ Akcan, E. (2001). p:40

⁵¹ Krinsky, C.H.(1988). Gordon *Bunschaft of Skidmore, Owings and Merrill*, the Architectural History Foundation, New York, Cambridge, London: MIT Press, p 53

⁵² Ibid, (1988). p:41

⁵³ Owings, N.A.(1973). *The Spaces in Between: An Architects Journey* ,Boston: Houghton Mifflin, ,p:104

further research in term of evaluating the role of Eldem in the Hilton Hotel design process.

Hilton, like many of the hotel administrators, rarely had the property of the hotel it facilitated. The common application is the financing of the building by a local enterpriser for about 20-25 years, and sharing the incomes of the hotel with the owner of the building. In the case of the İstanbul Hilton, it was a necessity to find an available financier and the Turkish Republic Pension Fund seemed to be the available institute as its legal authority allowed such an enterprise.

The Pension Fund was founded by an act abrogating some retirement funds of the Ottoman Empire (dated 08/06/1949, #5434). The Foundation Act's 7th chapter includes the Fund's properties and article no 22 explains the capital of the Fund as follows:

Article 22: the Capital of the Fund:

Without exceeding the 20% of the capital, with the decision of the executive board and the approval of the Ministry of Economy, may be invested in real estates excluding residents in the Municipality borders exceeding the population of 100.000 and with the proposal of the executive board and with the Cabinet decision the remaining portion may be invested as:

- a- State bills and bonds
- b- To the actions and obligations of the State Banks or the banks holding the state capital more than the half of the capital
- c- May be invested in the current bank accounts at National banks⁵⁴

With the guidance of this article, the Fund may invest in the real estates in big cities to gain profit. In this regard, it is an explicable situation for the Pension Fund to invest on a hotel project legally. During a capital and foreign currency shortage, this kind of a source may be the indispensable one to use.

Gülseren Ramazanoğlu adds more details to this story. According to her,

⁵⁴ (1949). *Emekli Sandığı Kanunu: Act of Turkish Republic Pension Fund*: Act No.:5434, Date: 08/06/1949. İstanbul: İnkılap Kitabevi.

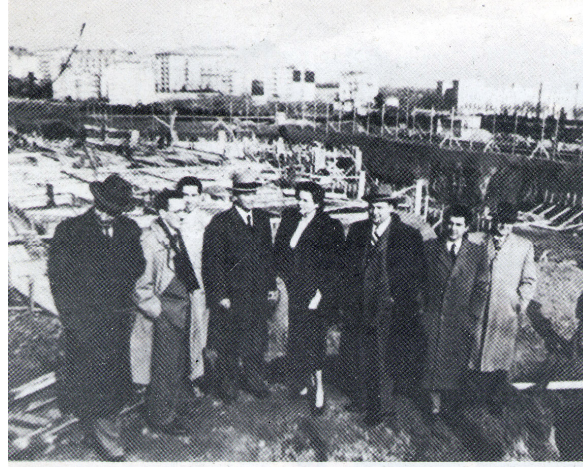
Ulvi Yenel was both the head of the Fund and the President of the Turkish Football Federation and he was looking for a nice and vacant hotel for the Swedish National Football team visiting Turkey. The major hotels were full and this created a great deal of problem with the Swedish party. Moreover, the Swedish Newspapers published the case and it became a source of a shame for the Federation. In these days, the Hilton staff visited him in order to find a local investor. The regulations of the Fund allowed the Fund to invest in tourism enterprises. The negotiations started immediately.

On the other hand the excitement of these officials were not enough to initiate the project since such a grand project had never been realized before and there was a risk of endangering the accumulations of pensionaries. Nevertheless, the authorization required would not be ready for a long time and agreement was signed in August 9, 1951.⁵⁵

The quotation above may explain the minor factors of the interference of the Pension Fund to the project of building a five-star hotel. Being both the head of Turkish Football Federation and the Pension Fund, Ulvi Yenel's enthusiasm for accommodating the guest football teams in a neat and comfortable hotel would have accelerated the decision process.

After agreeing on the management and the financier parties, it was now necessary to find a building contractor. In that period, there was not a local contractor which would undertake this project in the limited time period. Besides, the project included many technologic applications which Turkish contractors never dealt with. Hence, also as a continuity of the traditional administrative approach of bringing innovations by foreign professionals, a foreign contractor was preferred and the agreement was signed by the German *Dyckerhoff und Widmann* firm.

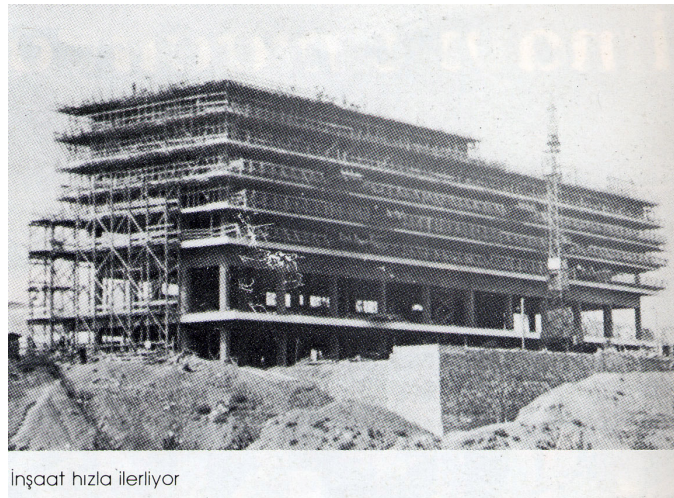
⁵⁵ Gülseren Ramazanoğlu, the Story of Istanbul Hilton, unpublished material in the special archives of Istanbul Hilton Hotel. I would like to express my gratitude to Esra Aydın, the chief of Public Relations Department of the Hotel for the related materials. On the other hand, the agreement date may be ambiguous, or the day indicated above could be a misinterpretation since the agreement day is cited as April 8, 1951. See page 18 and footnotes.



Otel inşaatı başlangıç halinde

Figure 2.6 The construction site in 1952 summer

The construction started on the summer of 1952. It is a fact that the Istanbul Hilton became an *école* for concrete works in Turkey. Each floor's concrete works were finished in 14 days and gained everybody's approval.⁵⁶ The hotel was constructed with speed and efficiency. Yavuz Erdem, the engineer who acted as controller for the project and who worked in the architectural office of the Pension Fund, insisted that no problems were encountered during construction. The German construction firm worked very well; the construction progressed without any delays or difficulties. Sedat Eldem took care of all on-site problems.⁵⁷



İnşaat hızla ilerliyor

Figure 2.7 the construction of the skeleton system

⁵⁶ (2001). *Başarının Tarihçesi: Emek İnşaat ve İşletme A.Ş.*, Ankara: Smyrna İletişim Hizm. p: 17

⁵⁷ Interview with Yavuz Erdem, in Wharton, A.J. (2001). p:37

2.4.3 Building Facilities

The description of the hotel rooms, service and technical rooms can be followed from the report which was published in 1952 both in Turkish and English⁵⁸:

The hotel has 278 rooms built in a large park in a beautiful district of Istanbul overlooking the Bosphorus. The building shall have advanced heating, ventilating and lighting systems; shall contain every comfort.

The building shall have two main sections:

1- The 8-storey section containing the guest rooms.

Seven of these eight storeys, each have a surface area of 2100m², shall be exactly alike. Each of these storeys shall contain 31 guest rooms, 4.24x5.00 m in size which shall also be alike. On the two ends of the building the rooms shall be larger and suites shall be formed by combining several rooms.

In addition to the private bathroom and balcony, each guest room shall be furnished comfortably and shall also contain all the necessary conveniences to meet the needs of all guests according to the most recent practice in hotel construction, some of the rooms shall be furnished to serve as a living room or study during the day and as a guest room at night.

2- Lounges, dining rooms, administration and service quarters are arranged in the first three floors.

The entrance floor with a total area of 3000m² is devoted to the administration offices, lounges and reception rooms. On the view side, a terrace shall extend the entire length of the building, separated from the lounges by sliding doors with large glass panels. This terrace will serve as a continuation of the lounges in favorable weathers.

Large social gatherings shall be held in this main dining room, and the adjoining terrace shall also be used on such occasions. The most outstanding feature of this 34 meter wide terrace shall be a pool, 38.80 by 12.20 meters in size. The water in the pool shall have special provisions for

⁵⁸ (1952). *İstanbul Turistik Oteli*, İstanbul: Klišecilik ve Matbaacılık T.A.Ş. 27 pages, Turkish and English texts.

night illumination; and shall be frozen when desired, serving both as an ornament and as an attractive for skating and ice shows.

The kitchen and the quarters for employees are placed on the same floor, which has a total area of 3775 m2.

The basement which is completely underground on three sides, is devoted to heating and ventilating equipment, laundry, repair shops and storage spaces, has an area of 2550 m2. in addition to the above mentioned areas, the roof of the building shall be arranged as a terrace, which will have a cocktail lounge with open and enclosed partitions overlooking the unexcelled view of the Bosphorus, and will cater to night clientele. The use of roofs in Turkey had not been so popular until the İstanbul Hilton roof and it was the first of its kind where a flat roof had such an important function. According to Halit Kıvanç, who has been a veteran journalist, going to the roof of the Hilton was a source of proud for the high society. For the ordinary families, it was an extraordinary thing to drink even a cup of tea there.⁵⁹

⁵⁹ Kıvanç, H. (2005, 18th June). Hilton'un Roof'una Gitmek Övünme Vesilesiydi. *Milliyet*, internet issue. Accessed on 20.07.2007

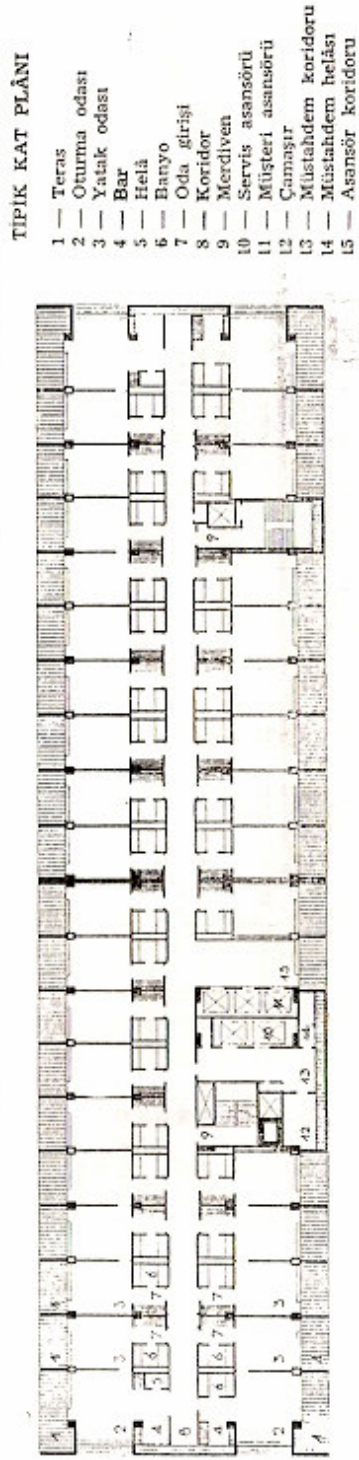
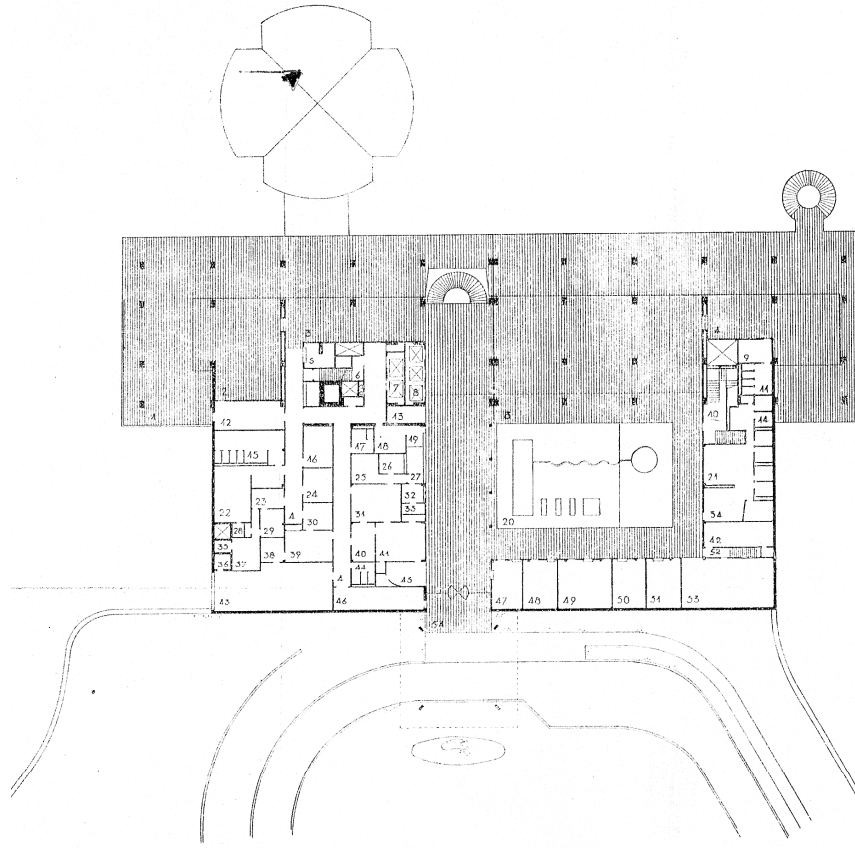


Figure 2.8: Hilton Hotel Typical Room Shaft Flor Plan



GİRİŞ KATI PLANI
ENTRANCE FLOOR PLAN

- | | |
|---|---|
| 1 — Teras - Terrace. | 29 — Doktor - Doctor. |
| 2 — Bar - Bar. | 30 — Sekreter - Secretary. |
| 3 — Sofa - Lobby. | 31 — Sekreterler - Secretaries. |
| 4 — Umumî koridor - Public corridor. | 32 — Veznedar - Cashier. |
| 5 — Vestiyer - Check room. | 33 — Müşteri kasaları - Guest vault. |
| 6 — Merdiven No. 1 - Stair No. 1. | 34 — Parfümeri - Beauty shop. |
| 7 — Servis asansörü - Service elevator. | 35 — Hela - Toilet. |
| 8 — Müşteri asansörü - Guest elevator. | 36 — Kasa - Vault. |
| 9 — Tuvalet odası - Powder room. | 37 — Muayenehane - Exam and treatment. |
| 10 — Merdiven No. 2 - Stair No. 2. | 38 — Baş muhasip - Chief Acct. G. |
| 11 — Kadın W. C. - Women. | 39 — Müdür - Manager. |
| 12 — Sandviç mutfak - Pantry. | 40 — Yardımcı müdür - Exec. Ass't Mgr. |
| 13 — Telefon - Telephone. | 41 — Yardımcı müdür ve protokol memuru
Ass't manager's And public relations. |
| 14 — Şampuan - Shampoo. | 42 — Gazeteci - Drug store. |
| 15 — Erkek W. C. - Men's room. | 43 — Muhasebe - Accounting. |
| 16 — Metr. Döner - Maître D'hôtel. | 44 — Kadın W. C. - Women. |
| 17 — Erkek W. C. - Men's room. | 45 — Turizm - Hospitality desk. |
| 18 — Vestiyer - Check room. | 46 — Bavullar - Baggage. |
| 19 — Baş kapıcı - Bell Captain. | 47 — Çiçekçi - Flowers. |
| 20 — Avlu - Patio. | 48 — Banka - Bank. |
| 21 — Kadın berberi - Beauty shop. | 49 — K. Tuhafiyeci - Women's shop. |
| 22 — Berber - Barber. | 50 — E. Tuhafiyeci - Men's shop. |
| 23 — Kabul - Reception. | 51 — Antikacı - Rug's art objects. |
| 24 — Daktilo - Public stenog. | 52 — Merdiven - Stair. |
| 25 — Telefon tablosu - Telephone switchboard. | 53 — Pastacı - Soda fountain. |
| 26 — Operatör tesisi - Sound control. | 54 — Esas giriş - Main entrance. |
| 27 — Kabul masası - Desk. | |
| 28 — Dolap - Closet. | |

Figure 2.9 The Istanbul Hilton Hotel Entrance Floor Plan

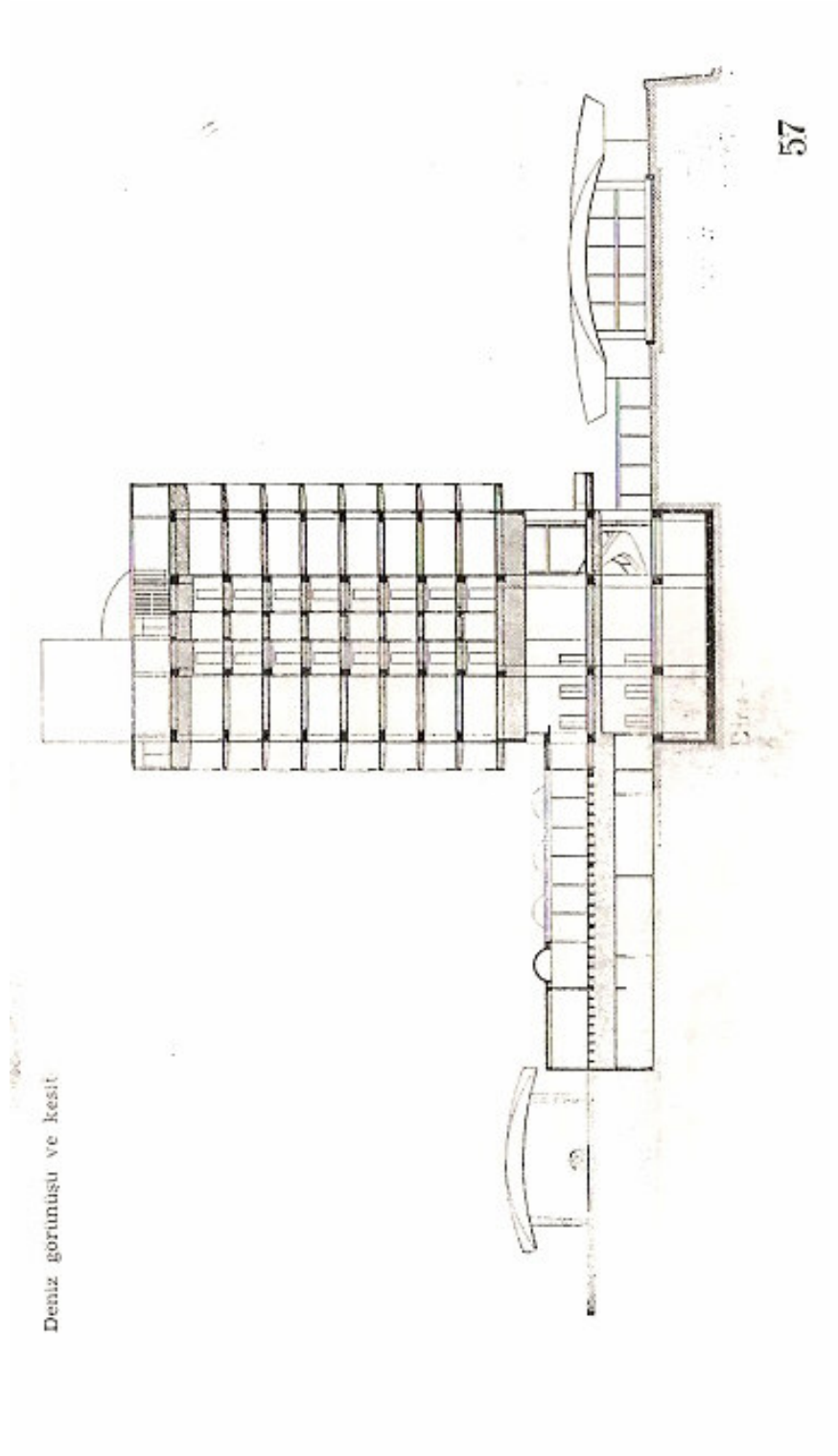


Figure 2.10 The Istanbul Hilton Hotel, Section Drawing

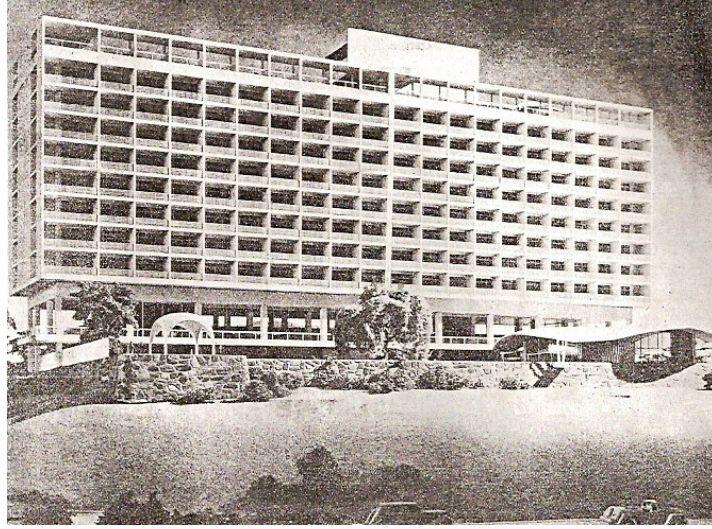


Figure 2.11 Model facade view from sea side

At the entrance to the grounds and as a convenience for the tourists, shops, travel agencies and a bank shall be constructed near entrance.

The roof of the main building shall be used as an open terrace. The roof of the cocktail lounge on the roof terrace and the roof of the dining and entrance pavilions shall be covered with lead.⁶⁰



Figure 2.12 view from the entrance

⁶⁰ Excerpts from the report: (1952). *İstanbul Turistik Oteli*. İstanbul: Klişecilik ve Matbaacılık T.A.Ş., 27 pages, Turkish-English texts with drawings. Note that the English copy of this full text would be read within the appendix B section of the thesis

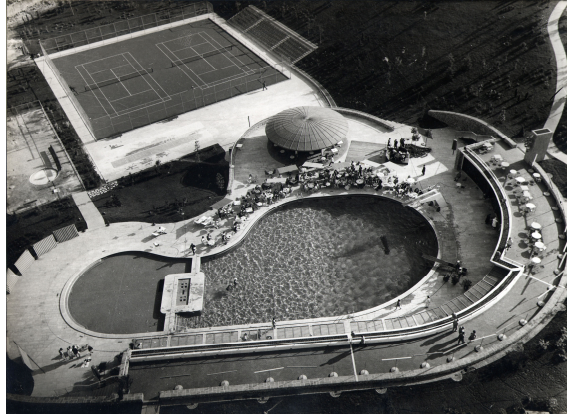


Figure 2.13 view from the swimming pool

As it is seen above, Hilton Istanbul expressed the technology and innovation that had never been realized before in Turkey. At the same time, it symbolizes a conscious rupture from the architecture of the earlier period. It is a rupture from the architecture of 1940s based on a nationalist revival expressed mainly on public buildings with the guiding leadership of German, Austrian and Italian originated architects. Sibel Bozdoğan summarizes the change in the architectural platform as follows:

starting from 1950s, the flow of financial aids to Turkey, the coming of foreign specialists as consultants from various international organizations and Turkey's dream of being a little America, accelerated the expansion of international style principles in Turkey, and finding a common acceptance in the professions dealing with building. It is enough to imply the collaboration of Sedad Hakkı Eldem who defends a state aided national architecture in 1930s and 1940s, within the design of Istanbul Hilton with Skidmore Owings and Merrill firm as consultant-designer architect.⁶¹

The emphasis on American technology and innovations are engaged with the realities of Turkey. At the beginning of 1950s, many of the construction and finishing materials were still being imported from foreign countries. The SOM was aware of this fact. Akcan emphasizes this fact and says that:

⁶¹ Bozdoğan S. (1997). *Rethinking Modernity and Identity in Turkey*, p: 126

Reinterpreting principles of the International Style in relation to the climate control and tectonic expression of locally available material became another guiding concern. For instance, while SOM used steel frames and curtain walls in the United States, the Hilton Hotel was constructed from reinforced concrete due to the unavailability of steel in Turkey. This was more than a minor difference in material however. In their report for Turkish government in 1951, SOM members had already underlined the necessary principles for the improvement of construction industry in Turkey for many times. According to them, reinforced concrete was the “greatest innovation in Turkish building methods”⁶² and Istanbul Hilton was thus a missionary attempt to actualize the firm’s own recommendations a year before, in developing reinforced concrete construction industries and supplementary materials, in improving worker’s skills and reducing costs. The reinforced concrete beams of the building were oversize due to economizing on steel and earthquake conditioning.⁶³ Size of these beams was reduced at the last bay probably for more elegant tectonic expression of the grid frame on façade. The cantilevered balconies that made this diminution possible also protect the interior from southeastern and northwestern sun, rising the performance of the building in relation to climatic control.⁶⁴

The building is accepted as the first example of the international architecture in Turkey providing all the necessities of the new approach. Akcan summarizes the formal properties of the Istanbul Hilton that followed almost all the principles of the International Style as formulated by Hitchcock and Johnson such as the “conception of architecture as volume rather than mass,”⁶⁵ providing “regularity rather than axial symmetry,”⁶⁶ and expandable structures made possible by regularity, flat roofs, large windows and pilotis

⁶² “They recommended that “a through and continuing study of technical advances in this field and a program to increase the scope and variety of reinforced concrete techniques” was essential. Skidmore, Owings & Merrill, (1951). *Construction, Town Planning and Housing in Turkey*, p:22,24

⁶³ (1953).Hotel in Istanbul, Architectural Record. Issue: January. p:107

⁶⁴ Akcan, E. (2001). p:41

⁶⁵ Hitchcock and Johnson, *the International Style*, p:56

⁶⁶ Hitchcock and Johnson, *the International Style*, p:36

were elements of “aesthetical significance” for the new conception. As an interpretation of pilotis, for instance, the designers reserved the entrance floor for the lobby, allowing visual, though not physical, continuity through the site overlooking the Bosphorus (just as the Lever House where SOM voided the first floors to reserve room for an urban space).⁶⁷

The hotel construction continued for 21 months and the hotel was finished with a noteworthy speed. In this period more than 20 staff workers were sent to the USA for training. The experimental service and management started in May 20, 1955 and during June 10-14, 1955, with five day-five night entertainment the hotel opened for the guests. Conrad Hilton arrived at Turkey with two airplanes full of famous American tourists and journalists. Among the first guests coming with Hilton were Terry Moore, Irene Dunne, Sonja Heine, Ann Miller, Diana Lynn, and Merle Oberon.



Figure 2.14 Milliyet Front Page dated 11.06.1955 issuing the opening ceremony of the Hilton

Figure 2.15 the greeting ceremony at airport for the guest coming from US for the opening

On June 10, 1955 the hotel was inaugurated with a great ceremony that Istanbul had never witnessed before.⁶⁸

2.4.4 The implicit discourse of architecture or the “idea of orientalism” created

The architectural form of the Istanbul Hilton Hotel provides for the visitors whatever they had expected before coming to the hotel. In other

⁶⁷ Akcan, E. (2001). p:41

⁶⁸ Ramazanoğlu, G., Hilton'un Öyküsü, p:2 and Hilton, C. (1957). p:265

words, all the possible meanings of an orientalist approach were formally presented in the public outlook of the hotel. However, in the private realm, comfort and simplicity take place contrary to public areas' exaggerated magnificence of pastiche images. In this manner, it would be useful to analyze these realms separately and try to observe the paradigms created in them.

2.4.4.1 The Public Outlook of the Hotel

The İstanbul Hilton public areas were designed spatially to make the foreign guests feel the oriental values attached Turkish culture. In this way, the foreign guest might have the opportunity to feel the cultural “other” and all these presentations were done by blending the cultural differences with myths, fables and legends.

The magical attraction of the tourists starts at the beginning: the “flying carpet” canopy at the entrance welcomes the guests who are ready for the spirits of the “Orient”. Possibly a design of Eldem, the canopy seems to be excerpted from Arabian fables and the architects did not hesitate to attach it to the most innovative building of the country. On the other hand, it may be considered innovative in the sense of shell structures with thin, reinforced concrete, long span structure form. Nevertheless, it seems to give the message that “the magic starts” at the entrance, as recalling Owings, “like a meteor in an Arabian Night”

The pastiche Orient is not limited with the entrance. The six domed ceiling slab at the waiting area in front of the reception desk provides the tourist to be familiar with the city of domes, i.e. İstanbul. Although domed structures are also used in Europe, the dome is a significant form in the Western mind associated with the image of the Orient. Even today, the image of İstanbul is pictured with the shadows of domes and minarets of its major mosques, at the mist of the Bosphorus during sun sets. In fact, these small domes at the waiting area are not structural; they are just formally continuing the images that started at the entrance.



Figure 2.16 Entrance Canopy



Figure 2.17 Reception Counter

The patio in front of the reception area surrounded with a small shopping mall attracts the guests for shopping. The items sold here may be the souvenirs, best quality Turkish carpets or fabrics that are accepted as Oriental icons. Therefore, the mall becomes a platform where the Westerner's fetishism of owning and controlling the Oriental values could be played out. On the other hand, the mall itself was designed like a *bedesten* or a bazaar as a vaulted and domed structure reviving the forms of past centuries. The functional similarity reflected its formal codes to the design, and the architects consciously used them to create a mysterious environment. "The Hilton mini mall afforded travelers access to those cultural artifacts which would later, after their return home, furnish the proof of their alien encounter."⁶⁹



Figure 2.18 the Patio from above



Figure 2.19 Mini Shopping Mall

⁶⁹ Wharton, A.J. (2001). p:27

As seen in the figure 2.18 and 2.19, repetitive domes and their relation with the covered space seems to be a formal design decision, inspired from the East rather than the West.

The main lobby is located at the continuity of the reception, looking at the Bosphorus with a marvelous view. The walls of the lobby at the entrance floor are covered with ceramic tiles depicting the abstract forms of Ottoman tile-making art. At the beginning of the 1950s, tile making was nearly disappeared and it was not possible to find artisans. Conrad Hilton mentions the production process of the tiles for the hotel in his memoirs:

Generations ago, the Turks had been famous tile-makers but the art had largely died out. Evidence of their handiwork, however, abounded in the old Sultan's Palace. When we decided we wanted to use similar tiles, a local architect searched out a few old men who could teach the younger ones and today, long after the competition of the hotel, tile making is again quite a thriving business."⁷⁰

Sedad Hakkı abstracted classical tile motifs in his studies. This attitude was parallel to his approach in the 1930s and 1940s. The furniture in the lobby were designed in the Hilton design office and produced in Teacher's Technical College in Ankara.⁷¹ The motifs of the carpets were inspired from the Konya region. During that period there was not a fabricated carpet making technology; so a large group of workers worked to complete them in a short time.

The tiles, furniture, finishing works create the ambience of the moderate elegance of old Turkish palaces and provide the guests to experience the privilege of experiencing them in the hotel.

⁷⁰ Hilton, C.(1957). pp:264-265

⁷¹ Ramazanoğlu G. p:2 and Wharton J.A. (2001). pp. 28-29



Figure 2.20 View from the Lobby

Another space of “oriental image” was the *Lalezar*, or the Tulip Room. Vefa Zat, a barmen of the Hilton who worked there from the opening for several years, describes the room with details as follows:

The right side wall of the entrance of *Lalezar* was covered with Kütahya tiles. At the entrance there was a small make up room. At the left side of the entrance, there were three desks looking over the Bosphorus view which was used to write letters or do office tasks by the guests.

There were moveable separators at the ceiling level in the middle of the entrance. Between these separators there were resting units called *Şark Köşesi* (Oriental Seats) at the corners of the *Lalezar* room; there were Oriental sofas (*sedir*) and in front of them there were large poufs in square shapes. These poufs and the Oriental sofas were upholstered by light green satin cloths. At the middle of the saloon there was a grand brass brazier.

At the early years, there was a water fountain at the middle of the salon enlarging from top to bottom. There were six sofas around the fountain and there were tables covered with copper in front of the sofas.

The saloon was illuminated with bass lanterns hung from the ceiling and at the evenings, copper chandeliers and candles were

placed on the tables. Besides, a tent ambience was created within the space by the authentic cloths at the ceiling.⁷²



Figure 2.21 Lalezar (the Tulip Room)

Lalezar was the major place the authors dealt with to illustrate the orientalist approach in the Hotel.⁷³ Contrary to the modernist design of the hotel, this space seems to be the climax of the orientalist emphasis. Within the space depicted above, the guests' anxiety for the "idea of orientalism" arises and the excitement to experience it becomes an obsession. The furnishing and accessories fulfilled the mood of mystery. Moreover, ladies serving welcome coffees with traditional Turkish attires provide a sense of reality. Wharton resembles this space to the "*harem*" of Ottoman palaces. The similarity with a *harem* room may be polemical but she especially emphasizes the mystery of the East as follows:

The site of greatest orientalist display was a section of the public space reserved for women. The "tulip room" off the main lobby has all the rich trappings of an Arabian Nights Harem. Used as a ladies sitting room, it can be screened off for private parties. The curtains of this room were lavishly draped to refer to a sultanic tent; bedlike divans with great cushions and large tasseled pillow stools, and

⁷² Zat, V. (2005). pp.238-239

⁷³ See Wharton, A.J.(2001), p:27 and Akcan, E. (2001), p:42

locally produced hand painted furniture inform the peculiarity eroticized Otherness of the space.⁷⁴

Also to be mentioned in this connection is a structure at the garden level accessed by the stairs from the *Lalezar* room that is called the chat corner (*muhabbet köşesi*). It is a four colonnaded and domed structure, and there were sitting units made of timber at four corners at the beginning and the four sides are open.



Figure 2.22 Chat Corner

Another similar space of the hotel was the *Karagöz* Bar. *Karagöz* play is one of the traditional entertainments of Turkish culture. The characters are from all the layers of the society and reflect the struggles of daily life. In the entertainment area of the hotel named as the *Karagöz* Bar and especially during special parties, even some of the staff wore costumes of the *Karagöz* figures to create fun for the guests.

Karagöz Bar does not exist today, but it was the major bar of the hotel. As it could be guessed from its name, the space was also a reflection of the mood created in public areas. *Karagöz* Bar was located at the left side of the lobby. The space was illuminated with pointed light sources from the ceiling covered with golden foils. On the walls, there were five panels representing the *Karagöz* play. The panels looked like the curtain of the play but the characters were stylized in a modern manner. The panels were illuminated with backlight and the play figures were attached between two

⁷⁴ Wharton, A.J. (2001). p:27

glasses. There were about 15 small round tables at the wall side and in the middle of the bar, and about 50 bar stools.⁷⁵



Figure 2.23 Karagöz Bar

Located in the garden level, *Şadırvan* Restaurant is attached to the building by a corridor. The architectural form of this small building was inspired from the *şadırvans* (water fountain) of Ottoman cities. The space is illuminated with pointed light sources attached to the vaults. The space has an elegant view of the Bosphorus, and invites the guests for a memorable dinner. In the early years, due to the lack of a Ball Room in the Hotel, *Şadırvan* is also used for grand parties.⁷⁶

In a general manner, these spaces in the entrance and garden floors provide the guests (especially the foreign tourists) with what they had in mind about the “East”. The cultural codes are engaged with the spaces of the public outlook and help reshape the prejudices in minds of the observers and strengthen them.

Even today, more deliberately, the issue of the cultural trade within tourism industry is seriously discussed. It is interesting that, during the 1950s when Turkish economy and lifestyle were changing, the initial attempts started within the Istanbul Hilton Hotel as a part of Americanization

⁷⁵ Zat, V. (2005). p:220

⁷⁶ Zat, V. (2005). p:220

propaganda. The cultural trade mentioned in this context is presenting the prejudices and preconceptions about Turkey and “Eastern” life style by mixing the realities of daily life in Turkey. In this manner, the life in the hotel becomes an illusion which aims to satisfy the foreign guests’ anxiety.



Figure 2.24 the Şadırvan Restaurant

2.4.4.2 The Private Life in the Guest Rooms

While the public outlook exposes the commercial images of the “Orient”, on the contrary, private rooms were far away from all these pastiches. The rooms provide all means of technological and sanitary innovations and comforts; they also serve them in a pure, simple and rational way. As Wharton indicates, in older European hotels, luxury was coded only by lavish furnishings and artworks in the guest rooms. A deluxe suit, for example, might have a balcony, but individual rooms often had neither a private balcony nor a private bath. In the Hilton, however, each guest room had both. Except for the corner suites, the guest rooms of the Hilton were identical, representing a new American aesthetics of space. Differentiation was only in location and room rate. Guest rooms were large, approximately five by six meters, and provided the guests with all current amenities including excellent mattresses, efficient bathrooms with a bidet as well as a toilet, and endless supply of hot water. In addition, rooms had specifically American features, such as a telephone, radio and, most

particularly, ice water on tap.⁷⁷ Such innovations in the Hilton also affected Turkish daily life habits. In time, for example, the bathroom concept of the Hilton popularly expanded throughout the country and the phrase of “Hilton lavabo” has become a kind of a symbol for hygienic and efficient bathrooms.



Figure 2.25 and 2.26 furnishings of the rooms

Furniture in the guest rooms was English made Danish-American modern: simple lines rendered in teakwood with a dark varnish and upholstered in high quality, abstractly patterned fabric. The Hilton Hotel had as much of the furniture as possible made locally. A substantial part of all upholstered furniture was produced under the direction of the design office of the Teacher's Technical College in Ankara (*Ankara Teknik Öğretmen Okulu*)

All other furnishings, including textiles and lamps, were imported from fourteen different countries.⁷⁸

⁷⁷ Wharton, A.J. (2001). p:27

⁷⁸ Wharton, A.J. (2001). pp.28-29



Figure 2.27 and 2.28 Sanitary Appliances in the bathrooms

At this point, one may ask the reasons of the contradiction between the public outlook and the private experience:

When the whole body of the composition perceived, one may consider that, by exposing the pastiches in public areas, the feeling of “orientalism” is created. The “oriental” is dissimilar and unusual. The “other” is a good medium for the Western guest to experience anxiety and excitement but what the guest expects in private is what he/she is familiar with in daily life. For a guest, in this case, the expectation is tasting the authentic tastes as much as he/she controls it, and it may continue as much as he/she wants. As Wharton interprets, the Istanbul Hilton reproduced the experience of the alien within the controlled environment of the modern.⁷⁹ In this context, even in the level of pastiches and representations, the invasion of the “other” in intimate space can not be considered.

The hotel represents both a public and a private mask. It is a kind of double identity, a sharp distinction between the two worlds under the roof of the commercial institution. Esra Akcan also discusses the bipolar yet intertwined relation and says:

“Western” comfort standards and technology as prestigious cards, such as “the slick efficiency of the hotel room shaft”, the existence of a private bath in each room, New-York designed kitchen, English furniture, aluminum framed glass doors, refrigerated garbage and

⁷⁹ Wharton, A.J. (2001). p:27

hygienic service areas. On the other hand, “the oriental atmosphere” introduced to interior with the Karagöz Bar, Turkish motifs, Kütahya tiles and Konya carpets- supervised by the interior designer Devis Allen- also seduced the writers: the “Tulip Room” with all rich trappings of an Arabian Night Harem” the patio with Skidmore’s idea of “lead-roofed domes reminiscent of older Turkish courtyards” or “cupolas crowned with pinnacles”. The entrance canopy attached the main block as a pretty metonymic image of flying carpet, supposedly “inspired by a gate of old Seraglio” which was designed by Eldem and characterized by Bonatz as an “extremely cheerful innovation”; the dining hall attached to the rear side of the main block, reminiscent of a Sadirvan

In the İstanbul Hilton Hotel, the intertwined relation of the American construction and technology with Turkish tastes reflects the polarity of tectonics to pastiche form, entertainment to functional task, and development against frozen tradition: it is a platform where the “Eastern” is struggling with the “Western”.

2.5 Architecture in Turkey after the İstanbul Hilton Hotel

With the rupture from the Second National Style in architecture at the end of the 1940s, and with the increasingly effective liberalizing policies, it is generally considered that architecture in Turkey became independent from political influences. On the other hand, the new approaches stand on an alternative position that criticizes the canonical interpretations, engaging the political and architectural positions to each other. In this regard, according to Uğur Tanyeli, the date 1950, at the first sight, emphasized the disappearance of political/ideological manipulations on architecture. Indeed, the national emphasis lasting for a long time was rapidly disappearing. However, this elimination was not valid for all the aspects of the architectural field. Only in the newly designed buildings, “the nationalist image” was given up. Yet, the continued value of national symbols, that is, the nationalist interpretation of the architectural past, would continue to be valid for a long time. In fact, rather than elimination, political manipulation of the past existed. With the use of a national style was given up because of the impossibility in this phase of modernization; but the reproduction of the

nationalist ideology by using ideological tools would be carried on even with an intense effort.⁸⁰

In fact, interpretations of the post-1950 architecture in Turkey are considerably a new task. Even within the limited number of studies, the academic researches engage architectural production with political influences or they sometimes reduce the project into the vocabulary of formal approach. Besides, the studies on twentieth century modernism in Turkey generally do not focus on the period or examine it partially. Nevertheless, there are recent studies with a sound basis interpreting the post-1950 period and its architectural products with a critical manner away from formalist approaches.⁸¹

For the period from the foundation of the Republic until 1950, there is a general acceptance about periodical divisions according to a stylistic differentiation, i.e. the “First National Architectural Style” until the end of the 1920s, the period of “Modern Architecture” in the 1930s and the Second National Architectural Style until the end of the 1940s.⁸² The basic distinction in conventional historiography (or disregard) depends on how the post 1950 period is perceived. In order to understand, we can ask how the new architecture of Turkey may be interpreted accurately in this period while the open market policies and multi-party system transformed the daily life. There are three possible reasons that made the answer difficult:

First, although it is a fact that the twentieth century architecture has not been an extensive field of study in Turkey, the post-1950 period seems to have been ignored more. This fact may be bound to different issues beyond the content of this study.

Second, it is still a discussion point to specify the place (even whether it is in or out) of the twentieth century in the architectural heritage of Turkey. The post-1950 period buildings were investigated limitedly and

⁸⁰ Tanyeli, U. (1998). p: 235

⁸¹ Ibid, p: 235

⁸² Especially Metin Sözen’s Cumhuriyet Dönemi Türkiye Mimarlığı (1923-1983), Afife Batur’s A Concise History: Architecture in Turkey in 20th Century, and İnci Aslanoğlu’s Erken Cumhuriyet Dönemi Mimarlığı emphasize this idea.

mostly just catalogued. There are still many buildings waiting to be classified. In this manner, there should be more studies on the last 50 years' architectural production.

Third, although it is basically a problem of stylistic-formalist historiography, there has not been any basis that may allow stylistic generalization. Metin Sözen exemplifies the deadlock of these approaches as follows:

The border of the First National Architecture Style, the Functionalist-Rationalist Period, and the Second National Architecture Style were defined with certain limits. Nevertheless, there existed a multi-style period in post-1950 period. Post 1950 period has the property of a less self-confidence and dynamism less than the former periods. Due to these properties, apart from a general frame to cover, there may be mentioned various generalized attempts for the post-1950 architecture.⁸³

Nevertheless Sözen's expressions would not hinder the attempts of periodic divisions and stylistic descriptions.

Metin Sözen himself divides the period into two parts as 1950-1960 and post 1960 period.⁸⁴ While Sözen selects a political starting point, his formal analysis starts with the Istanbul Justice Palace dated 1949.⁸⁵ Sözen states that in the first part there were four dominant approaches⁸⁶ and explains this diversity to the integration attempts with the West.⁸⁷ He claims that the postmodern attitude had a chance only after the 1970s period.⁸⁸

Afife Batur, like Metin Sözen, constitutes a schema based on a political axis .The periods are: 1950-1960, 1960-1980, and 1980-2000. Batur also stresses the importance of the engagement with the Western world whereas she points out the limited character of interaction until this period.

⁸³ Sözen, M. (1984). p.276

⁸⁴ As mentioned before the Whole Period is titled "Developments in Post-1950 period.

⁸⁵ Sözen, M. (1984). p:273

⁸⁶ Sözen, M.. (1984). p:273

⁸⁷ Sözen, M. (1984). p:276: those approaches are: Rationalist-Purist, Brutalist, Organic and the revival of the values of traditional Architecture

⁸⁸ Sözen, M. (1984). p:276

She claims that the private sector began to change the superiority of the state after 1950. According to her, the initial example of this period is the Istanbul Hilton Hotel⁸⁹. Besides, she believes that, by the contribution of foreign influences, a multicultural structure appeared then. But, the lack of industrial sub-structure caused problems in the application while being exposed to international influences.⁹⁰

Another problem at the basis of difficulties encountered during the formation of approaches towards the architectural production of the post-1950 period is forming the criteria for its conservation.⁹¹ Even if a building is registered, this can not prevent intensive reconstruction, which is also relevant for the hotels examined in this thesis. This issue will be discussed in the next chapters.

When we turn back to the problem of understanding the 1950s' architecture, we see that there emerged new typologies and new patrons in the field. Beyond the private patronage, state patronage continued but also varied. For example, new public establishments like the State Water Works and the State Highways General Directorates form the public side of the state patronage, and the service directorate buildings of these establishments illustrate the *zeitgeist* of the period. They mostly have main cubical volumes juxtaposed with smaller volumes, and a grid composition of glass and aluminum formed their façades. The climate control and air conditioning system, and brutal concrete treatments are the main formal indicators of the 1950s and the 1960s. These key concepts are the expression of the taste expected in competitions as well as direct contracts. In other words, these were the fashionable applications, mostly imported from abroad and criticized because they did not pay attention to regional characteristics.

Tanyeli draws our attention to the consequent paradoxical process:

⁸⁹ Batur, A.(2005). p:46

⁹⁰ Batur, A. (2005). p:49

⁹¹ Nimet Elmas's recent thesis on the conservation of 20th Century architecture is a valuable source in this issue. For more information see, Elmas, N. (2005). *An Analysis of The Conservation of the 20th Century Architectural Heritage in Turkey: The Case of Ankara*, unpublished M.A Thesis submitted to METU Institute of Social Sciences.

...in a country where the building industry is at the phase of crawling, and the miniature scale labor force is not adequate for a progressive building activity, for example the designers of the Sakarya Governor Residence (*Sakarya Hükümet Konağı* by E. Kortan, H. Vapurciyan, N. Yaubyan, A. Andoniadis, 1956-1959) were trying to provide steel profiles by welding them. When the country can not produce elevators, Enver Tokay and İlhan Tayman started to build a skyscraper in Ankara (1959-1965), getting inspired from the Lever House. The things done by industrial methods in developed countries, were tried to be conducted by handworks [here].⁹²

The lacking characteristics in building technology in Turkey were qualified specialists and workers, and building technology. In this context, the selection of a foreign construction contractor for the Istanbul Hilton Hotel fits in the realities of the country. Besides, after the success of the decision, the ways to nationalize technology and innovation were searched for by the foundation of the Emek Construction Company in the body of the Pension Fund, which will be discussed in the next chapter. At that time, while many of the building materials and finishes were imported without tax, the national building industry was also trying to follow the international production with its limited possibilities. Thus it was an ironic situation: Turkey was importing goods by using foreign exchange without taxation in order to develop tourism potential of the country and hence gain foreign exchange.

In fact, it could be said that, in that period, the architectural realm was in a state of development: The Chamber of Turkish Architects could be founded in 1954. Besides, the first regulations for project competitions were issued in 1951. As Tanyeli points out, there was not a real private architectural office before the 1950s. In this context, the emergence of AHE, the United Architects, Baysal-Birsel and Tekeli-Sisa partnerships in this period could not be considered haphazard.⁹³ Yet, the owners of these offices were still the designers, and during a period when the major patron

⁹² Tanyeli, U. (1998). p.238

⁹³ Ibid, (1998). p: 238

was the state, they did not concern with accumulating capital and organization.⁹⁴

During the institutionalization phase of the architectural field in Turkey, one of the indicators of the absence of the critical approach was the limited number of periodicals. In that period, the only periodical was the *Arkitekt* that had been published since 1931. In the limited pages of the journal, the projects from both Turkey and abroad were published and sometimes the official approach was emphasized with the comments of head columnists.

As indicated before, one of the new typologies becoming widespread in this context was tourism architecture; specifically, hotels, holiday villages, mobcamps, and second homes in rural areas. Although the history of second house settlements went far back in time, it became popular only from the late 1950s onwards after the increase in the population of the high income layer of the society within the changing economic conditions. With the introduction of tourism concepts and touristic alternatives, tourism architecture's formation process started in Turkey. As it is concluded from the projects in *Arkitekt*, for 1950s Istanbul, tourism meant to go to close excursion places like Florya, Şile, Kilyos and Yalova, and even owning second houses there.⁹⁵ The projects published in this period presented a variety: On the one hand, many second houses were depicted like Sadıkoğlu House in Büyükdada⁹⁶; on the other hand, many small hotel projects in Istanbul and other city centers were also presented. The contemporary situation and developments for the 1950s seem to be haphazard, but it should be noted that there was not any possibility of planned tourism policies in 1950 since there was even not a specialized tourism ministry to regulate the investments then.⁹⁷

⁹⁴ Ibid, (1998). p:238

⁹⁵ Tozoğlu, A.E. (2005). Mimarlık Yazını ve Turizm: 1950'lerden 1980'lere Sektörün Doğuş Sürecinde Mimari Tavrı, in *Turizm ve Mimarlık Symposium Proceedings Book*, pp. 320-321

⁹⁶ (1956). Büyükdada'da Sadıkoğlu Villası. *Arkitekt*. 285, p:94

⁹⁷ The Tourism Ministry founded in 21/07/1963 with the article no:265

The alternative plan schemes for the new typologies of tourism architecture were partially supplied by the government. The Press, Publication and Tourism General Directorate published a preliminary study called *Touristic Project Illustrations* in 1954.⁹⁸ In this study, a wide range of projects from city and coastal hotels to holiday villages and restaurants addressing various requirements were compiled

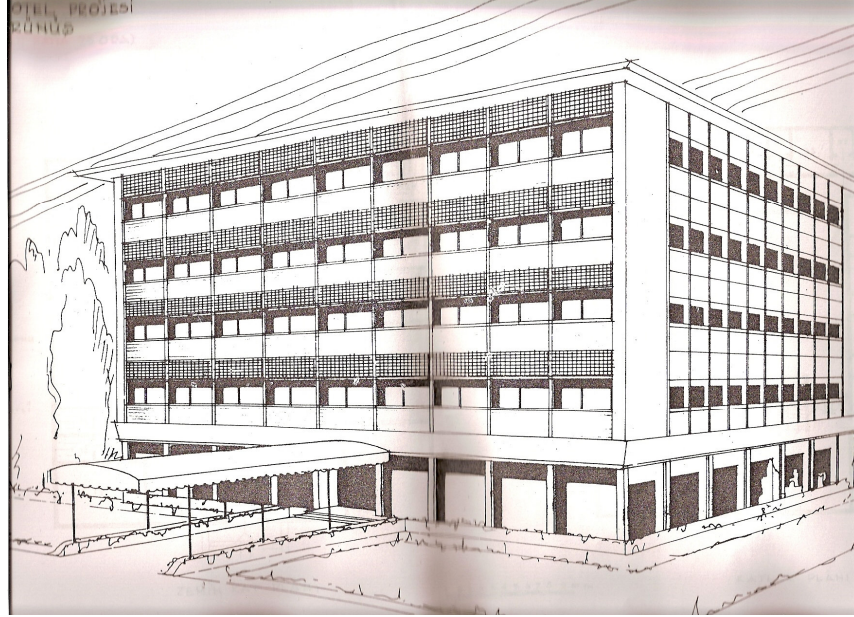


Figure 2.29 Touristic Hotel project Illustrations

⁹⁸ (1954). *Turistik Tesisler Plan Numuneleri*. Ankara: Basın Yayın ve Turizm Genel Müdürlüğü.

Beyond all the attempts and projects realized in the 1950s, the Istanbul Hilton Hotel stands as a distinguishing example with its unique properties. In this period, any other project could not be drawn near to the grand scale of the Hilton Hotel. On the other hand, some projects by Turkish architects were also realized, inspiring from it. As Mete Tapan mentions, Rana Zıpçı, Ahmet Akın and Emin Artan's Çınar Hotel (1959), for example, demonstrates the same volumetric diversity of Hilton at the end of 1950s (see figure 2.31).¹⁰⁰

The Hilton Hotel was also a profitable investment for both for the Pension Fund and the Hilton International Company. For example, in the first year of operation, it realized a gross profit of \$1,629,000 and played an important role in the 60 per cent increase in tourism in Turkey for the year.¹⁰¹



Figure 2.31 The Çınar Hotel (1959) İstanbul

Besides, it is one of the canonical buildings of the “international” style of architecture, and it is considered as its first example according to Afife

¹⁰⁰ Tapan, M., (1998). p: 110

¹⁰¹ Hilton, C. (1957). p:265

Batur.¹⁰² Also, according to Tapan, the Hilton Hotel is the most successful and the overwhelming example of the “international style”, and the forerunner of the multi-storey hotel business in Turkey.¹⁰³ On the other hand, approximately 20 years later, this time Eldem would criticize the impact of the Hilton Hotel on Turkish architecture in derogatory terms himself. According to him, the popularity of the “international style a la Hilton” in Turkey produced buildings that

Resembled boxes, drawers or radios... Anatolian towns with no defense power were now colonized by these glasses or tin cans, after the cubic buildings... After ten years, it became apparent that these buildings aged ugly... This architecture that alienated itself from regional (neighborhood) scale, climate and material, that dared to enter the nature and the rots of the street as a shiny equipment or machine would sooner or later loose this freshness and brightness. And indeed this was what happened.¹⁰⁴

The impacts of the “international style” in the coming decades will be discussed in the next chapters, but before concluding the scene of the Istanbul Hilton Hotel, it may be useful to mention also about the ideas of the collaborative architect about the impact of a single building.

After the detailed examination of the “post-Hilton” period’s architecture of the 1950s, it is beneficial to examine the tourism facts of Turkey in this period.

2.6 Tourism in Turkey after the İstanbul Hilton Hotel

As it is stated before, during the 1950s there was not a specialized official institution regulating the tourism affairs with structural regulations and detailed programs. Moreover, tourism was considered as the “factory without chimney” as it would supply foreign exchanges that the country was in need of. Yet, the programmed tourism policies did not exist then. To make an accurate comparison that highlights Turkey’s position in the Mediterranean region’s tourism potential, it is a noteworthy example to

¹⁰² Batur, A. (2005). p: 46

¹⁰³ Tapan, M. 81957). p: 110

¹⁰⁴ Eldem, S.H. (1974). 50 Yıllık Cumhuriyet Mimarlığı, *Akademi*, 8 , p:11

compare with the development of Italy. For the 1950s, Italy raised her tourism income from \$190 million in 1955 to \$410 million in 1958. On the other hand, Turkey's tourism income and the number of foreign visitors during the 1950s can be followed at the tables below:

Table 1: The number foreign visitors in 1950-1959 period

YEARS	# OF FOREIGN VISITORS
1950	28.625
1951	31.377
1952	38.837
1953	70.055
1954	71.331
1955	79.369
1956	79.414
1957	159.148
1958	153.476
1959	165.803

SOURCE: 1950-1956 period İİTİA, Turizm Hakkında Rapor and 1957-1959 DİE İstatistik Yıllıkları

Table 2: Tourism income and expenditures during 1950-1959 period

YILLAR	TOURISM INCOME (000 \$)	TOURISM EXP. (000 \$)	THE RATIO OF TOURISM IN GNP
1950	2.200	8.200	0.06
1951	5.500	5.800	0.14
1952	2.600	10.100	0.05
1953	2.900	12.200	0.05
1954	2.600	13.100	0.04
1955	2.500	9.700	0.03
1956	2.800	11.000	0.03
1957	2.600	11.700	0.02
1958	2.600	10.400	0.06
1959	5.400	11.300	0.11

SOURCE: Turizm Hakkında Rapor. T.İş Bankası Yayını, Ankara 1965

The contemporary economy in the country was not different in general from the tourism expectation/realization processes. Zürcker explained the general outlook of the economic system and claimed three fallacies of the politics as follows:

the effectiveness of the massive investments of these years was lessened in three ways. First, because the Democrats aimed to jump-start the economy and wanted quick and tangible results (their professed aim being to reach the level of Western Europe within 50 years), the use of their subsidies, cheap credit facilities

and investments was often short-sighted, aimed at a high level of growth rather than at long-term improvements in the productive capacity of the country. It has sometimes been said that they confused development with growth, but to a large extent their policies were dictated by the unsophisticated views of the villagers who supplied the DP vote. Second, the DP leadership, Prime Minister Menderes in particular, was allergic to anything resembling economic planning, which they associated with the evils of statism. Menderes even denounced planning as synonymous with communism. The investments, at least until 1958, were therefore uncoordinated. Third, investment decisions, were often politically inspired, which resulted in factories being put up in economically unpromising locations and in the wrong sectors, leading, for instance, to a disastrous overproduction of sugar, which had to be dumped on the world market at a loss.¹⁰⁵

The dilemma for the Menderes government could be the enthusiasm of completing many tasks in a limited time during the absence of capital accumulation. Even their contexts were different: Could 1950s' Turkey achieve the success of 1920s and 30s? In this issue Zürcker claims that the Democrats' basic problem, pointed out by many foreign observers at the time, was that they tried to do too much too quickly and with insufficient means at their disposal. Modernization program meant importing huge quantities of materials and machinery then, and Turkey suffered a trade deficit from 1947 onwards as a result.¹⁰⁶

The problem of capital accumulation, like in Zürcker's assessment, was the major factor curbing the Democrats' uncontrolled enthusiasm. Moreover, the unplanned growing economy repressed the goals expected to be achieved. It is a reality that the Democrats' liberal openings provided new horizons for the economy. However, for the healthy progression of the free market economy, the liberal market mechanisms should be founded initially. Yet, as it is seen at the time, the Democrats could not wait the completion of the development of these mechanisms. Zürcker, in this sense, questions the liberalism of democrats and says that

¹⁰⁵ Zürcker, E.J. (1994). p:236

¹⁰⁶ Zürcker, E.J. (1994). p:239

The Democrats' economic ideas were rather unsophisticated. They trusted implicitly in the workings of the market, once it was allowed a free rein. Under strong American influence, in 1951 the government introduces a law to encourage foreign investment in Turkey. It expected the Turkish bourgeoisie to start investing the profits it had accumulated in the 1940s and foreign capitalists to queue up to invest in the Turkish economy. The contribution from these sectors was disappointing, however. With few exceptions, the Turkish industrialists of this period were still people who ran relatively uncomplicated family business which they could fully control, and they hesitated to invest on the scale desired by the Democrats.¹⁰⁷

In these circumstances, the limited encouragements did not achieve their aims. Thus, the problem of capital accumulation became a chronic problem and Turkey's development process decelerated. According to Zürcker, in spite of all encouragement, foreign investment also remained extremely limited. During the "democrat" decade, no more than 30 firms invested in Turkey and their share never exceeded 1 per cent of total private investment. As a result, between 40% and 50% of investment had to come from the state, all the liberal rhetoric notwithstanding.¹⁰⁸

Being at an inadequate level of foreign and domestic investment, unavoidably forced the necessity of state support at the birth of tourism industry and tourism architecture in Turkey. As stated before, while there had been many private hotels in city centers, they were commonly family enterprises, and besides, most of them were far away from the international standards that specified the hospitality qualities. In this context, the guiding role of the state in socioeconomic life would be a determining pattern in tourism architecture at the middle of the 1950s and until the beginning of the 1970s as it will be discussed in the next chapters. In this sense, the Pension Fund could not be the only but only just one of the tools for investment.

In this regard, it is time to deal with another investor state enterprise. The Tourism Bank was established in 1955 to provide financial support both

¹⁰⁷ Zürcker, E.J. (1994). p:235

¹⁰⁸ Zürcker, E.J. (1994). p:235

for private and state investments in tourism sector.¹⁰⁹ The aim of the bank was explained as follows:

to propagate in order to develop domestic and foreign tourism; to establish tourism agents and offices; to organize trips; to conduct with all the institutions and agents dealing with tourism; to make tourism investments; to encourage the investors; and to finance the existing projects in accordance with the Cabinet decisions.¹¹⁰

Like the Pension Fund, with the availability of financial sources and regulations, the Tourism Bank financed some projects, and starting with the Kilyos Beach Administration (1956), Yeniköy Business (1960), Edirne Kervan Hotel (1959), and the Küçüksu Beach Administration (1960), the Bank owned and managed many investments. The Bank was restructured in 1960 and functioned until 1988. According to the decision numbered 88/9 and dated 27.09.1988 of the State Higher Planning Organization, all the activities of the Bank besides banking were turned over to Turban Tourism Administration Co.

Legal regulations required for the rapid organization of tourism industry were not realized during the 1950s, despite the Hilton Hotel's positive effect on tourism. According to Selahattin Çoruh,¹¹¹ who was a prominent figure of 1960s tourism policies, a few inadequate studies were made at that time. For example, for the 1952-1953 period, current tourism information about the tourism potential and facts were collected from municipalities and governors, and with the public surveys, the general outlook of current tourism facts in terms of hotels and restaurants were recorded, and the responses were classified.¹¹² Çoruh states that the Act of Tourism Industry Encouragement dated 22/05/1953 necessitated the opening of new hotel business schools and short-term courses for the existing staff's training as an important deal. Studies were completed about

¹⁰⁹ Tourism Bank was established in 23.06.1955 with the Cabinet Decision no: 4/5413

¹¹⁰ (1990). *Turban İşletmelerinin Tarihçesi*, Ministry of Culture and Tourism Achieves, p:40

¹¹¹ Çoruh, S. (1962). p: 51

¹¹² According to the responses there were 2258 hotels, 23676 rooms, 55061 beds and 5284 staff member. The study does not contain about the classification of these hospitality places and even assessed the old pensions with international hotels.

the existing examples in the world, and attempts were made by the Ministry of Education but schools could not be founded until 1962. Some courses were programmed to train the existing staff but the expected result could not be achieved.¹¹³

The unplanned, and uncoordinated economy and investments in the 1950s were transformed into a new era with the coming of the 1960s. It should be noted that, starting with the Istanbul Hilton Hotel, the Pension Fund continued its real estate investments, especially with the courage that investing in tourism provided; and during the 1960s the new investment on various typologies, i.e. from parking areas to business blocks, were made. Moreover, the Fund attempted to establish construction and administration companies to control the whole process of the investments and the Emek Construction Company was hence founded in 1958. It is interesting that the contractor firm in the construction of Hilton would be the other major shareholder of the new company. The details would be assessed in the next chapter.

¹¹³ Çoruh, S. (1962). p:52 note: with the Technical aid of ICA, a Tourism School could be opened in 1962 in Ankara

CHAPTER 3

TOWARDS NEW FORMULATIONS IN TURKISH TOURISM AND ARCHITECTURE: THE GRAND EFES AND THE GRAND ANKARA HOTELS IN THE 1960S'

3.1. Introduction

In the previous chapter, the emergence in Turkey of a modern understanding and practice of tourism with the opening of the Istanbul Hilton Hotel is analyzed in terms of the westernization and modernization attempts, capital accumulation problem and mixed economic policies of Turkey. Furthermore, the Istanbul Hilton Hotel's formal properties and the implicit and explicit agendas are discussed with reference to the experience of the guests and the aims of the designer.

In this chapter, two new five-star hotels of the Pension Fund, the Grand Efes and the Grand Ankara hotels, will be investigated in two other major cities of Turkey, İzmir and Ankara respectively. These hotels were built upon the experience of the Istanbul Hilton but also produced new formulations within their own contexts at the end of the 1950s and in the 1960s. In the analysis of these hotels, the sociopolitical and cultural transformation starting in the 1960s and, on the other hand, the developments in the field of architecture in the same period will be investigated. The issues of this multi-faced analysis will not be discrete and disconnected from each other; rather, they will often be constituted by giving references to each other. Yet, in this chapter, different from the previous one, in order to provide coherency, the analysis will get use of contemporary periodicals, representing the architectural and socio-cultural transformations in the 1960s.

The cultural transformation starting from the 1960s will be elaborated upon *Hayat Mecmuası*, first published in April 1956. *Hayat*, with its printing

and paper quality, and long term life span, and with its innovations in popular journalism, was the initial example of popular magazines in Turkey. Directed for a long period by Şevket Rado, one of the forerunners of Turkish literature and journalism at that time, it was competing with the western magazines with its technical qualities. *Hayat* magazine became a phenomenon in the 1960s, and at the beginning of the 1970s, with its weekly circulation that exceeded hundred thousands. It was a publication of modernization with its western style colored advertisements and Hollywood news. It was molded into a modern family magazine, which exemplifies the early examples of popular journalism. On the one hand, it published sensational news, issuing the daily lives of famous people; on the other hand, special topics dealing with good behaviors in society also took place in its pages. Reflecting the diversity of the society's multicultural life, posters of models or actresses and posters of religious characters or places could take place in the same body. With all these properties as a popular magazine, and with its transformative functions in the society, *Hayat* magazine will be traced as a medium, reflecting the social characteristics of the context in the 1960s.

Within the magazine, there were special series about tourism activities. Furthermore, in some of the issues, there were news about the public activities taking place in the Istanbul Hilton, Grand Efes and Grand Ankara Hotels. All of these will be evaluated in terms of understanding the function of these hotels in the daily life of the hosting cities during the 1960s.¹¹⁴

The architectural projects, agendas, debates and discussions of the post 1960 period will be analyzed from the prominent two publications of the period, *Arkitekt* and *Mimarlık*. Starting in 1931, *Arkitekt* was the major architectural periodical in Turkey for a long time. *Mimarlık*, as the official publication of the Chamber of Architects of Turkey, started to be published in 1963. While these periodicals document the development of Turkish

¹¹⁴ During the thesis study *Hayat*'s issues in the 1950s were also examined, but, because of the short term closure of the magazine in a period because of paper shortage in Turkey and the limited content of the early issues, despite the fact that all of the issues were examined during the research, due to the lack of material, the publications before the 1960s were excluded within this study

architecture in general through the 1960s and afterwards, they also reflect the regional expansion and typological diversity of tourism architecture in particular throughout the two decades until 1980.

Although this chapter starts chronologically with the foundation of the Emek Construction Co. in 1958, it mainly discusses the transformations in the 1960s in the context of the grand hotels of İzmir and Ankara. On the other hand, while the projects of these hotels are prepared at the end of the 1950s, their construction periods and their openings are in the 1960s, so that they could witness the social life of the decade. This chapter will be completed with the International Side Tourism Planning Competition in 1971. As it will be widely discussed in the next chapter, Side Tourism Planning Project was the initial study for a planned tourism policy and the source of the early criticisms on the relation of tourism planning and political influences

3.2 The Military Coup, the New Constitution and New Institutions:

The changing political and economic atmosphere at the end of the 1950s effected the DP government negatively. The deceleration of growth rates, the uncoordinated, unproductive investments and depressions in economy were associated with the suppressive policies of the government, and the legitimization of the DP rule began to be questioned especially by the army and universities.

At the end, the military forces led by 38 officers made a coup on the 27th of May in 1960.¹¹⁵

The union of the military group was named as National Union Committee (NUC) and the officers that formed it did not even agree on all terms. Some of them did not trust in the political system and insisted on the continuation of current circumstances, on the other hand, some others believed in the constitutional system with some structural changes. In this circumstance, it was decided to prepare a new constitution. The NUC, unable to propose its own solutions, invited a group of academicians to form

¹¹⁵ Many books on this event exist, in English, for detailed information, see Feroz Ahmad's *Making of Modern Turkey* and Eric J. Zürcher's *Turkey: A Modern History*.

a commission and prepare a new constitution. Such a commission was formed under the chairmanship of Professor Sıddık Sami Onar, the rector of the Istanbul University. The decision to involve the intellectuals in the process totally altered the character of the May 27 movement, transforming it from a mere coup to an institutional revolution.¹¹⁶

According to Ahmad, the Onar commission recommended to create a new state and social institutions before restoring political authority and legal government. That would require preparing a new constitution, new laws and institutions, and a new election law.¹¹⁷

When the resultant 1961 constitution is examined, it may be said that it was a radical departure from its predecessor, and some of the main issues in the constitution can be summarized as¹¹⁸ the provision of a bicameral parliament with a lower chamber, and making the 450 members of the National Assembly to be elected every four years by the system of proportional representation. The senate, on the other hand, consisted of 150 members elected for a term of six years by a straight majority vote, one third of whom retiring every two years. All the members of the NUC were declared as senators until the end of their lives, and 15 members were nominated to the Senate by the President. Perhaps as important as the new institutions are the explicit guarantees of freedom of thought, expression, association and publication, as well as other civil liberties, that were contained in the new document. In addition it promised social and economic rights, providing the right of the State to plan economic development so as to achieve social justice, the right of the individual to ownership and inheritance of property, and the freedom of work and enterprise.¹¹⁹

¹¹⁶ Ahmad,F. (2000). p:127

¹¹⁷ Ibid, (2000). p:127

¹¹⁸ Ibid,.(2000). p:129

¹¹⁹ Ahmad,F. (2000). p:129

Zürcker claims that¹²⁰ the main aim of the authors of the new constitution was to prevent a power monopoly such as that of the DP government (and the RPP before it), by counterbalancing the National Assembly with other institutions. The new constitution was more liberal than the old one in the sense that it tolerated a wider spectrum of political activities than before, both to the left and to the right.

It can be claimed that the most evident difference from the former constitution was the emphasis on the planning concept in economy and social life. In the previous chapter, DP's unwillingness on planning was mentioned. According to Ahmad, apart from resolving the political questions inherited from the "first republic", the May 27 regime gave priority to finding solutions for the bankrupt economic legacy of the Democrat years. The most important decision in this regard was the creation of the State Planning Organization (*Devlet Planlama Teşkilatı, DPT*) whose principal function was to supervise the workings of the economy in a rational manner within the context of a plan. The SPO was created by law no 91 on September 30, 1960 and was included in the new constitution under the article 129. It would act as an advisory body with the prime minister as its chairman. The economic plan was to be prepared by the High Planning Council with due regard to political and technical problems. But the final plan had to have the approval of the Cabinet and the Assembly before it could be implemented by the relevant organs of the SPO.¹²¹ On the other hand, Zürcker states that the wish for a planned and coordinated development found expression in the creation of the State Planning Office, which was given extensive powers in the fields of economic, social and cultural planning. Together with foreign consultants, the SPO started to formulate five year development plans.¹²²

The main character of the period is then the necessity of planning in all the areas by the establishment of the SPO. Boratav emphasizes this fact and states that the economy policies were settled on the planning basis in the post-1962 period. Starting from 1963, the three five-year plans were

¹²⁰ Zürcker, E.J. (1994). p:257

¹²¹ Ahmad, F. (2000). p:132

¹²² Zürcker, E.J. (1994). p:278

determining factors on the investment policies despite all the sound critiques on planning methods and applications. In this way, the long term source assignments defined by the investment policies were determined mostly by these planning aims.¹²³

The plans were also valid for the tourism sector. Especially the comments that had started at the end of the 1950s about the fact that the tourism activity would be the crucial factor and impulsive power for the rapid development of the country, made tourism one of the major issues of the planning concept.

3.3 Development of Tourism and the Pension Fund Investments in 1960s

3.3.1 Planning in the Tourism Sector

The initial attempt for a planned tourism policy is the establishment of the Ministry of Tourism and Information in 1963. As it is stated in the previous chapter, before this date, tourism management was regulated by the Press, Publication and Tourism General Directorate. Within the institutional establishment process, the tourism sector was considered as the most important sector that would create the financial sources with foreign exchange required for rapid industrialization.¹²⁴ In this manner, as a general consideration, the tourism infrastructure would be prepared by the public sector and the superstructure would be prepared by the private enterprise. Moreover, the public sector had the function of encouraging and leading the private enterprise, and realizing exemplary investments.¹²⁵

The first five-year plan belongs to 1963-1967, the second to 1968-1972 and the third to 1973-1978 periods respectively. If these plans are examined, it is seen that in the first plan the 1,4 % of all investments was allocated to tourism, 2,3 % in the second and 1,65 % in the third plans

¹²³ Boratav, K., (2006). p. 118

¹²⁴Küce, S. (1973). *Türk Turizmi Hakkında Notlar*. Turizm ve Tanıtma Bakanlığı, Planlama Dairesi Başkanlığı, pub. no:6, p.2

¹²⁵ Ibid, (1973). p.2

respectively.¹²⁶ The main principle in this investment policy was the aim to realize the infrastructure by the public sector and the superstructure by the private sector by applying mixed economic policies. Moreover, the mass tourism policies were planned to be encouraged to increase the construction and opening of new accommodation facilities for high profit expectations in high potential tourism areas.¹²⁷ It may be claimed that in the first and second five year plans the sector achieved the investment plans' objectives in tourism. In the first and second plans, the realization of tourism investments' rates were 98,8 % and 110,6 % respectively,¹²⁸ presenting a gradual increase in the tourism income and the number of tourists:

Table 3.1 the number of tourists and foreign exchange income during the first two planning periods.

YEARS	NUMBER OF TOURISTS	(%)INCREASE	FOREIGN EXCHANGE INCOME(million \$)	(%)INCREASE
1963	198.841	--	7.7	--
1964	229.942	15,3	8.3	7.8
1965	361.758	57.7	13.8	66.3
1966	440.534	21.8	12.1	-12.3
1967	574.055	30.3	13.2	9.1
1968	602.996	5.0	24.1	82.6
1969	694.229	15.1	36.6	51.9
1970	724.784	4.4	51.6	41.0
1971	926.019	27.8	62.9	21.9
1972	1034955	11.8	103.7	64.9

Source: Tarhan, C., *Turizm Olayı İçinde Yatırım Sorunu*, Hizmete Özel, Turizm Bakanlığı, pp.6-7

Another issue to consider is the distribution of tourism investments according to parties. Referred in the table below, it is seen that the public sector investments were multiplying the private sector investments in the early years. This fact may be related to the relative weakness of private enterprises in the early years. The private sector investments reached and

¹²⁶ Ibid, (1973). p:3

¹²⁷ Ibid, (1973). p 14

¹²⁸ Ibid, (1973). p:25

exceeded those of the public sector within a decade. The table below illustrates this fact clearly in terms of the projected and realized investments in public and private sectors in two periods.

Table 3.2: Projections and realizations in Turkish tourism on sector base in 1963-70 period

YEARS	PROJECTIONS		REALIZATIONS	
	PUBLIC SECTOR (million TL)	PRIVATE SECTOR (million TL)	PUBLIC SECTOR (million TL)	PRIVATE SECTOR (million TL)
1963	106.5	50.5	107.0	40.0
1964	138.0	70.0	111.0	80.0
1965	160.9	150.0	120.5	120.0
1966	121.3	200.0	138.0	180.0
1967	143.0	200.0	130.0	190.0
1968	172.0	350.0	167.0	311.0
1969	180.9	400.0	160.0	315.0
1970	195.5	460.0		

Source: Akoğlu T.(1970). *Turizm Sektöründe Uzun Vadeli Gelişme Perspektifleri*, Ankara, p.7

As seen in the table above, until 1965, the private sector investments were less than the public ones. After that date, the private sector investments increased and dominated over the public sector in the following years. This result was an expected development for the growing private sector. Parallel to the general economy, the private sector in tourism developed with the collaboration of foreign enterprise in Turkey during the 1960s.

The 1960s witnessed the rapid expansion of tourism areas in the Aegean and Mediterranean coasts. The development of this process was accelerated by a cabinet decision. The cabinet decision dated 15.07.1969 and numbered 6/12209 states that, from the border of Balıkesir and Çanakkale at the coast line to the Antalya-İçel sea border at the coast line, all coastal areas (3 km from the shoreline) are defined as tourism development zones.¹²⁹

¹²⁹ Küce, S. (1973). p:5

As a general rule, it may be claimed that the legislation of the 1960s defined some basic characteristics in terms of the management of tourism. The first is that the functions in tourism management were then distributed among a wide range of bodies which were different in many aspects. Four roles were identified here, which roughly corresponded to the degree of power placed in a certain unit in terms of a certain function. (Obviously, the picture here may be very different from what happened in practice). In general, the executive role was more clearly set and was usually related to the central body of the Ministry of Tourism and Information. The other three roles, namely coordination, encouragement and control, appeared rather vague but mainly covered responsibilities outside the executive role.¹³⁰

During the 1960s, within the economic and social transformation process of Turkey, tourism was one of the major income sources, although not at the expected level, and it was one of the tools used to compensate the foreign trade deficit. Yet, the regulatory insufficiencies, disoriented encouragements, the inadequate professional staff at the facilities and the struggles within the experience periods were the main problems existed within the rapid growth of tourism and would continue until the mid-1980s period. Şükrü Aslanyürek summarizes the contemporary problems of the sector mainly as follows:

- a- The standards act prepared by the MTI reflects confusion with its global approach to lodging, catering and recreation and lack of specific emphasis on tourism;
- b- There is not a national system of classification and registration which imposes standards of all leisure and tourism services in the country as a whole;
- c- There are not professional associations covering the whole of Turkey in the tourism industry. Therefore, no standards exist on qualifications for jobs, except for the control in the travel trade;
- d- To these must be added the unknown capacity of establishments in the whole field of leisure provision, which are lacking in adequate organization and standards of services etc.¹³¹

¹³⁰Aslanyürek, Ş. (1982). *Organization and Management of Tourism in Turkey:1963-1981*,University of Birmingham Publications, p:17

¹³¹ Ibid, (1982). p:10

Although some attempts were made to solve these problems within this period, it is clear that the solutions required a maturing period during the development process of tourism in the country. It is usual to come across with such problems while the structure of the tourism is being established in terms of infra and superstructure, education, training, management, institutionalization processes.

As a general rule, it may be claimed that the legislation of the 1960s defined some basic characteristics in terms of the management of tourism. The first is that the functions in tourism management were then distributed among a wide range of bodies which were different in many aspects. Four roles were identified here, which roughly corresponded to the degree of power placed in a certain unit in terms of a certain function. (Obviously, the picture here may be very different from what happened in practice). In general, the executive role was more clearly set and was usually related to the central body of the Ministry of Tourism and Information. The other three roles, namely coordination, encouragement and control, appeared rather vague but mainly covered responsibilities outside the executive role.¹³²

3.3.2 After the İstanbul Hilton Hotel: the Foundation of the Emek Construction Co.

The relative success gained in the İstanbul Hilton encourages the Pension Fund to make new investments in tourism sector. After the opening of Hilton in 1955, it was decided to build a hotel in İzmir at the site of the General Registry Office, close to the Cumhuriyet Square, one of the main urban centers of the city.

¹³² Ibid, 1982, p:17



Figure 3.1 the city map of Izmir showing the relations of landmarks

Before the process of design and construction started, for the management of the proposed hotel, the Pension Fund made an agreement with Max Billig, who was managing the Intercontinental Hotel in Munich. The design was commissioned to Prof. Paul Bonatz, who had been in Turkey since 1946. Bonatz started his career in Turkey with architectural consultancy duty for Ministry of Education and has projected some buildings in Ankara, then started to give courses in İstanbul Technical University and in the period for about more than a decade in Turkey, he was very influential at the education and orientation of new architects. Bonatz worked with T. Belling and G. Özkök and prepared the initial projects.¹³³

¹³³ Sayar, Z. (1965). Büyük Efes Otelı, İzmir, *Arkitekt*, 318, p:5



Figure 3.2 Cumhuriyet Square, aerial view before the Grand Efes Hotel

The Turkish pension fund was planning initially to build a hotel of about 135 rooms for approximately 180 beds to be located on a very well selected site of 14000 m² overlooking the sea from the Cumhuriyet Square. According to Bonatz's project, the total construction area was 17196 m² comprised mainly of four blocks:

- 1- the entrance block: two floors including a gallery.
- 2- the main building block made up of eight floors as follows:
 - a. service sections on the ground floor
 - b. public rooms on the first floor
 - c. five floors for typical guest rooms
 - d. the terrace floor
- 3- the block containing the night club and the ceremony hall
- 4- the block for the personnel section, garage and repair shops.¹³⁴

¹³⁴ (1957). *TC Emekli Sandığı İzmir Oteli*, Kışecilik ve Matbaacılık T.A.Ş. Turkish-English text, p:13

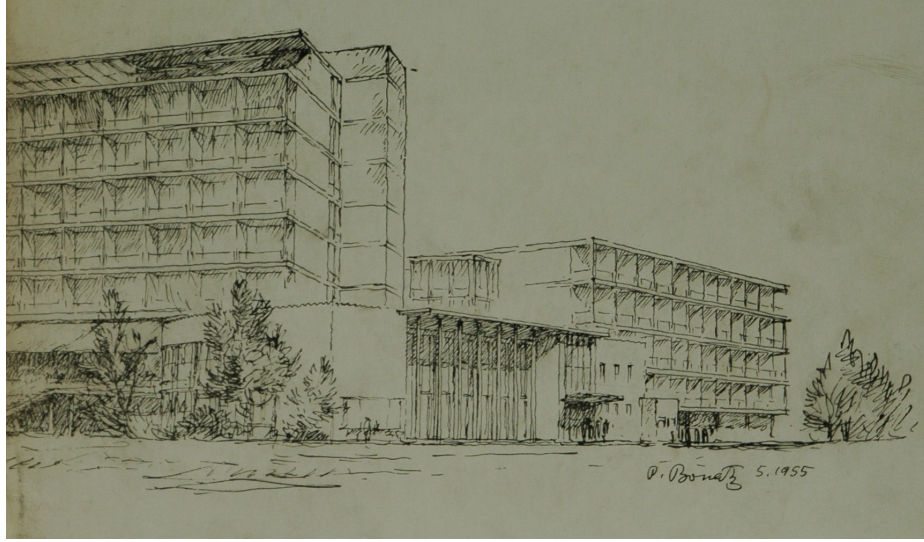


Figure 3.3 : Bonatz's initial project, perspective view

Paul Bonatz was not in Turkey during the design process. After his death in 1957, Fatin Uran was assigned for the projects.¹³⁵ Closely following Bonatz's approach, Uran made some changes in the project due to the demands of the patronage by adding two more storeys to the guest rooms' block, and an annex block, and making the necessary connections between blocks, the swimming pool facilities and their connection with the hotel. Because of a foreign exchange shortage in 1957, a loan around 200 million Francs was granted from Belgium. Under this circumstance, it was decided to use local opportunities for the building process, but since the building construction had already been commissioned to Dyckerhoff und Widmann before starting the project, the agreement was not cancelled.¹³⁶

¹³⁵ For the detailed description of the Bonatz's proposal Project, see Appendix A section; the full English text of the Project description

¹³⁶ (2001). *Başarının Tarihçesi, Emek İnşaat ve İşletme A.Ş.* pp.17-18

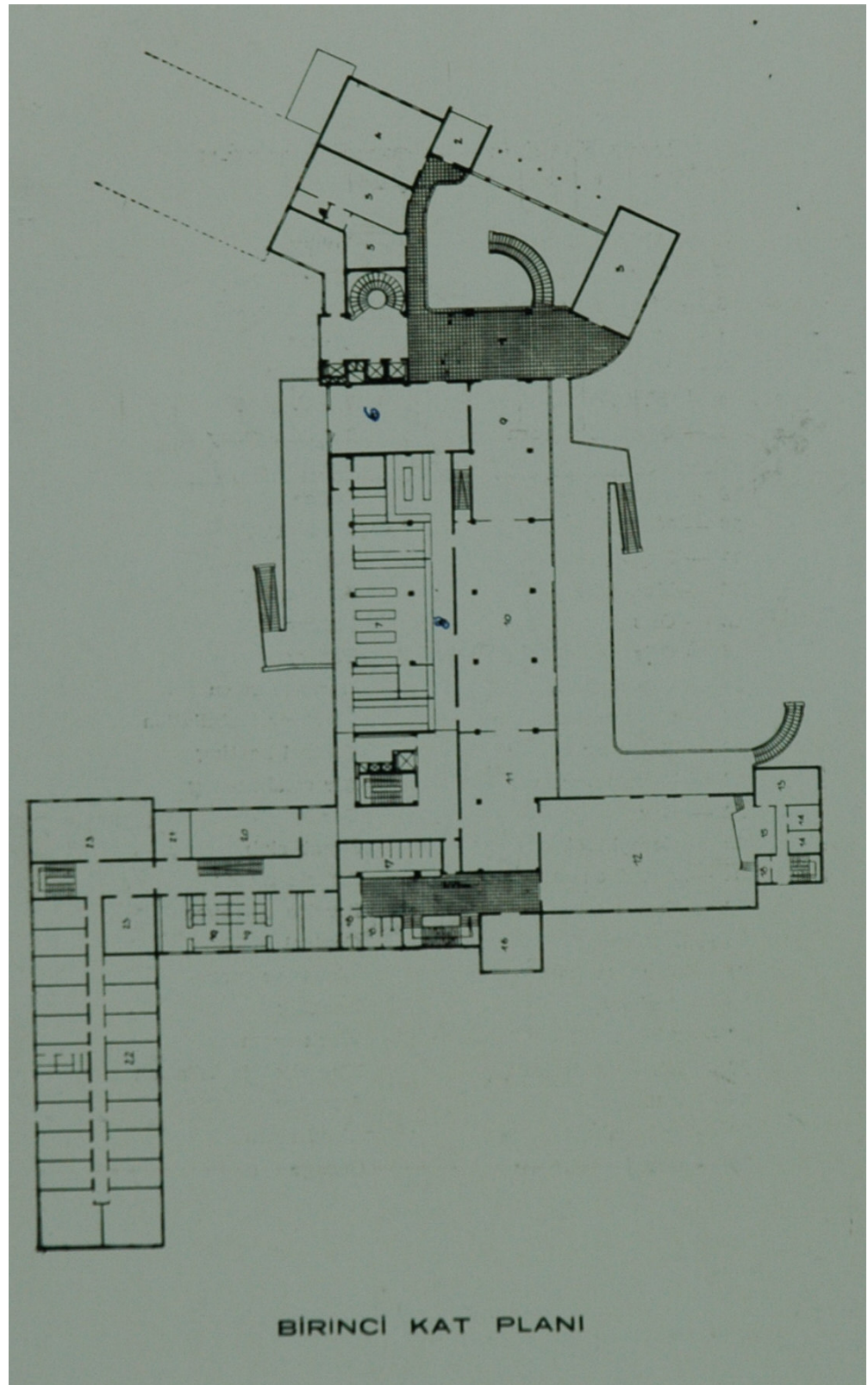


Figure 3.4: Bonatz's initial project, First Floor Plan

In this context, the necessity of establishing or owning a trade firm for the Pension Fund emerged. This firm was supposed to deal with the real estate projects of the Fund in terms of investing, projecting and building. After examinations, due to the lack of a satisfactory construction firm in the country using the new technologies at that time, the Fund offered Dyckerhoff und Widmann to establish a corporation in order to meet the necessity of a contractor firm. After the negotiations on 26.09.1958, and with the shares of the Turkish Republic Pension Fund, Dyckerhoff und Widmann Co., Ankara Real Estate Management Co, the Tutum Bank, and Dr. Raif Gür n, the Emek Construction Co. was founded.¹³⁷

The Emek İn aat Co. was founded with 500.000 TL capital for ten years in Ankara. The Corporation's establishment was announced on 26.09.1957 in Trade Registry Newspaper no 472 and the initial shareholders were listed as below:¹³⁸

GROUP A

The Pension Fund	: 49 %
Ankara Real Estate Management. Co.	: 0,7 %
The Tutum(Savings) Bank	: 0,3 %

GROUP B

Dyckerhoff und Widmann	: 49 %
Dr. Raif G�r�n	: 1 %

The Emek Construction Co. immediately took over the construction of the Efes Hotel in 1958, then the construction of the Istanbul Tarabya Hotel in 1959, and started the construction of the annex block of the Istanbul

¹³⁷ (2001) *Başarının Tarih esi*, p. 23

¹³⁸ (2001). *Başarının Tarih esi*, p.23

Hilton and the foundation works of the Grand Ankara Hotel in 1959 respectively.

In collaboration with the Emek Construction Co., Dyckerhoff und Widmann was expected to provide the know-how support and technical system, on the other hand, mainly local engineers, architects and staff were employed in the company. This system is one of the forerunners of the collaborative partnerships with foreign investors, which became widespread especially within the import substituting economic system of the 1960s. After starting the hotel projects, the corporation dealt with many other real estate projects of the 1960s, and was also commissioned many other state institutions' construction works.

At the establishment, the chief executive chairman was Fikri Tansuğ and, the general manager was Erich Lippert. At the beginning, the designated activity areas were specified as follows:¹³⁹

- The construction of hotels, office blocks, terminals, apartments, depots and other buildings and dealing with design, production, assemblage, and consultation works; giving bids and commissioning activities in related buildings;
- The production, acquiring, and import of construction materials and dealing with the trade of these activities;
- In order to achieve the success in these activities, making agreements with local or foreign real persons or companies;
- Buying or building real estates for the firm's areas of work. For the other works not mentioned here, the approval of the executive board is required.

After the shareholders' meeting on 10.09.1964, renting, and management were also included among the firm's fields of activity so that the Emek Construction Co. might rent and manage hotels, and then it started to manage some of the hotels owned by the Fund. The firm conveyed its trade with cost+profit system. In this system, the employer institution specifically defines the whole construction work clearly, and then the technical staffs of the employer and construction firm investigate the free

¹³⁹ (2001). *Başarının Tarihçesi*, p.37

market and produce the item specified in the initial agreement. In this process, a specified rate of profit is given to the contractor firm. Thus, the construction becomes economical when the building provides all the requirements and becomes long lived. In order to interrupt any kind of corruption in such a system, it is required to work with a reliable contractor and control organization, and so did the Emek Construction Co. chose to do.¹⁴⁰

3.3.3 The Outlook of the 1960s' Tourism Planning and Architecture from the Eye of Architects

Similar problems were also valid for tourism architecture and architectural criticism about the related issues of tourism. As in all other social fields, the 1960s witnessed the acquaintance of the architectural realm with new typologies, programs, planning decisions, agendas, and design requirements, and besides all of these, with a critical discourse towards tourism. In sum, the 1960s was a transitional period with the social and economic transformation in the society. As a reflection of the political and social changes, the new planning policies also affected architecture. In this period, *Mimarlık*, the monthly official periodical of the Chamber of Architects, started its publication in 1963. Even from the start, *Mimarlık* dealt with tourism and covered a section called “*İç Turizm*” (domestic tourism), presenting the natural and historical heritage of Turkey within the first eight issues of the periodical. On the other hand, projects of tourism facilities took place in the periodical at a limited level, but more importantly, *Mimarlık* stressed the importance of an approach aiming the production of large scale plans for a growing tourism. From 1964 on, while the second five-year plan started to be implemented, the Chamber of Architects also took place in the tourism specialization commission. In those days, the vice chairman of the Chamber of Architects, Nejat Ersin, mentions the pride of the Chamber after receiving a letter of thanks from the State Planning Organization, and expresses the success of the representatives in the commission for

¹⁴⁰ (2001). *Başarının Tarihçesi*, p:85

exposing their thesis during the commission meetings.¹⁴¹ In the same article, Ersin criticizes the realizations of the first five year plan and introduces the necessary decisions to achieve success. In the same period, the importance of planning and different approaches in planning in tourism issues were expressed in eight articles in *Mimarlık*. In these, it was referred to the necessity of planning, and stated that the criticisms of multi-pieced tourism investment were far away from exposing the tourism potential in Turkey.¹⁴² Again in the same articles, there are statements about the facility and bed conditions of Turkey, and they emphasized the disequilibrium between the planning projections and the existing quality and quantities of establishments. They also stressed the reality of planning in tourism in different dimensions and levels.¹⁴³

Apart from such critical articles, projects like hotels, holiday villages, camping sites, or secondary houses rarely took place in the periodical. Moreover, except during the contemplation period of the second five year plan, there are very few articles about the tourism concept. In one of such rare issues, *Mimarlık* quoted the comments of the famous architect George Candilis, who came to Turkey after the invitation of the Ministry of Tourism and Information, to present the Languedoc-Roussillon Coastal Planning Project in France. He concluded his words by revealing his optimism and expressed his hope for a peaceful future in Turkish coasts that would gather all of the ally or enemy nations.¹⁴⁴ This article by Vedat Dalokay is also important for documenting the initial attempt of the Ministry for coastal planning.

In the same period, the periodical *Arkitekt* has a larger scope of projects in its issues in terms of their quantity and diversity. The importance given to tourism can be traced from the very transformation of the *Arkitekt*'s title in a short period. In 1963, the full title of the periodical was "*Mimarlık*,

¹⁴¹ Ersin, N. (1966). Turizm Sektörü ile İlgili Mimarlar Odası Çalışmaları. *Mimarlık*, 8, p:15

¹⁴² Akoğlu, T. (1966). Türkiye turizminde Fiziki Planlama Zorluğu. *Mimarlık*, 8, p:9

¹⁴³ Güran, A.(1966). Türkiye’de Turistik Tesislerin Durumu ve Gelecekteki İhtiyaç. *Mimarlık*,8, p:12

¹⁴⁴ Dalokay, V. (1968). Turizm Üzerine ve Languedoc-Roussillon Kıyı Geçidi Projesi, *Mimarlık*, 5, p:9

Şehircilik, Belediyecilik Dergisi” (the Journal of Architecture, Urbanism and Municipal Works). After the issue no: 320 in 1965, it turns into “Mimarlık, Şehircilik ve Turizm Dergisi” (the Journal of Architecture, Urbanism and Tourism).(figure 3.5 and 3.6)



Figure 3.5: cover of issue no:312, Arkitekt



Figure 3.6 :cover of issue no:320, Arkitekt

In *Arkitekt*, while the critical approach may be observed within some of the articles of the head columnist Zeki Sayar about tourism, the reflection of this position can not be traced within the presented project comments and interpretations. Zeki Sayar analyzed tourism in many of the issues. Even in the year of 1960, he complains about the years passing without contemplating about the benefits of tourism, and expresses the necessity of an institutional framework for the development of tourism.¹⁴⁵ It is worth to note that, in the period when these expressions were published, there was not yet a specialized ministry for tourism or any planning and coordination policy for the sake of tourism, and the tourism activity was undertaken only by a general directorate, as mentioned before. In the same article, Sayar criticizes the existing practices, and claims that the Tourism Bank founded in order to develop tourism turned into an incommodious establishment by

¹⁴⁵ Sayar, Z. (1960). Hakiki Turizme Doğru!, *Arkitekt*, 298, p:3

incapable managers.¹⁴⁶ Besides, in the following issues, Sayar exemplifies the successes of the neighbor countries in tourism and emphasizes the importance of an overall approach for a coherent solution.¹⁴⁷ Another topic Sayar brought up is the concentration only on the increase at the number of beds and rooms in tourism establishments. Alternatively, he focuses on the quality of these establishments. For him, it is crucial to make a positive impression in tourists' mind and in this regard, it is required to train the staff in these establishments and the people living around.¹⁴⁸

In the 1960s, the critical articles dealing with tourism topic are not limited to those by Zeki Sayar. For instance, Ercan Evren who writes articles in a serial titled "*Turizm ve Mimar*" (Tourism and Architecture) in 1967, expresses the same concerns, and illustrating the Antalya region which was recently opened to tourism investments, he presents his claims about the tourism planning in Turkey in terms of the expectations and the realizations.¹⁴⁹ Evren stresses the point that tourism is an issue of the private sector and complains about the low qualities of some of the public investments. Besides, he exemplifies the better quality of private sector investments by exemplifying some hotels to be built in Antalya. To understand the current situation, it is worth to read his depiction of Antalya:

Antalya is very infertile in terms of tourism establishments. Apart from a few hotels away from the sea, it is hard to find any establishment. Kemer coasts (at the west of Antalya), as a natural wonder, could not be utilized by tourism establishments due to the lack of infrastructure (road, electricity, PTT ect.).¹⁵⁰

In the same article, Evren mentions about a problem that will affect all the coastal regions in the future.

¹⁴⁶ Ibid, (1960). p:3

¹⁴⁷ Sayar, Z. (1960). Turizm Anlayışımız. *Arkitekt*, 301, pp.147-148

¹⁴⁸ Sayar, Z. (1964). Turizm ve İnsan. *Arkitekt*, 315, pp.51-52

¹⁴⁹ Evren, E. (1967). Turizm ve Mimari II. *Arkitekt*, 326, pp.67-68

¹⁵⁰ Ibid, (1967). p:68

By the way, some speculator domestic and foreign firms were racing on parceling lands. When a foreign firm, proposing to build a new hotel near Sığan Adası, was arrested with illegal porcelain trade even after having been assigned a parcel from the Forest and the ordinary person becomes pessimistic by hearing this news. Away from the real proposals, with the aim of owning land, many of the public or private enterprises were launched to buy parcels or expropriation process. This ideology will definitely affect the future investments.¹⁵¹

After carrying the title of a tourism periodical, *Arkitekt* started to publish tourism pages, covering the tourism values of the country in its issues. At that time when the tourism concept was expanding from the excursion points near Istanbul and major cities to the Aegean and Mediterranean coasts, *Arkitekt* issued different regions' tourism potentials. Again, the technical information about tourism planning was also given place in the tourism pages. For instance, an article referring to the tourism planning projections in the first five-year plan was published.¹⁵² Moreover, the "Regulations for the Quality of Tourism Establishments" were published and criticized in different dimensions. In one of the issues, architect Tali Köprülü presented "the breakdowns in tourism because of haphazard practices without scientific background" and argued about the "necessary regulations which might fit into our body".¹⁵³ Besides, in 1969, "the innovations in large scale hotel managements and their effects to infrastructures" were also presented by Köprülü in the tourism pages.¹⁵⁴

Contrary to the critical position of *Mimarlık*, many projects presented in *Arkitekt* were away from such a critical approach. If there could be a critical approach about these projects, which were sometimes the designs of famous architects like Sedad Hakkı, Orhan Çakmakçioğlu, Fatin Uran or Paul Bonatz, those would make a positive contribution for the growing tourism architecture. Contrary to this, however, the buildings commissioned by both private and public sectors, were depicted in a neutral and objective

¹⁵¹ İbid, (1967). p:33

¹⁵² (1963). I. Beş yıllık Kalkınma Planında Turizm Sektörü. *Arkitekt*, 311, pp. 89-91

¹⁵³ Köprülü, T. (1968). Turizm Müesseselerine Ait Vasıflar Yönetmeliği. *Arkitekt*, 332, p.167

¹⁵⁴ Köprülü, T. (1969). Büyük Otel İşletmelerindeki yenilikler ve Bunların Alt Yapılara Etkileri. *Arkitekt*, 363, p:19

manner, and the information was generally limited with the design requirements, building technologies, used materials and site information. After these presentations of the projects, there were not any appraisals or assessments of the buildings in the issues of *Arkitekt*.¹⁵⁵

In this context, we should not disregard the fact that, in the 1960s, Turkey could not complete its tourism infrastructure, the number of tourists could not exceed hundred thousands, and the income exchange could not be more than \$20 millions, although the Ministry of Tourism and Information could be founded in 1963, and architectural periodicals were calling for a planned development and attempted to create a critical approach in the society towards the issues of tourism.

3.4 Architectural Developments in 1960s' Turkey

In his book on 1960s architecture in Turkey, Enis Kortan mentions four main approaches challenging in architectural form making. For him, the initial approach is the rational-international architecture starting in 1950s Turkey. The projects in this approach are mainly inspired by the works of Le Corbusier, Walter Gropius and others. Hilton Hotel in Istanbul is the prominent project in this framework, as indicated in the first chapter. Again, according to Kortan, after arriving of Prof. Rolf Gutbord to Istanbul Technical University, some changes in the architectural attitude is started and Kortan believes that Gutbord brings Turkey unique, surprising design principles, different from the rational international attitude¹⁵⁶

Kortan states that the main bias of this approach depends on the failures of international-rational style. He believes that, the single, prismatic mass volumes in this style could not associate with the environmental information and as a reaction to this reality, the huge mass volumes are cut

¹⁵⁵ For instance, see Florya ve Kilyos Tesisleri, Yıl:1961, issue:304; Büyük Efes Oteli, Year:1965, issue:318; and Foça Tatil Köyü, year:1967, issue:328

¹⁵⁶ Kortan, E. (1973). p:68

into pieces and these pieces were oriented and allocated due to the functional requirements of each activity in them.¹⁵⁷

On the other hand, Kortan claims that this reaction to the universalism turns into a compositional generalization in time and becomes away from its basis of existence. İzmir Efes Hotel is a prominent example to this attitude in our case.

For Kortan, the third attitude is a regionalist attitude which was limited to a few examples and the last one is the mannerist attitude and he believes that this attitude is exemplified in three écoles. These were Schauron école, Aalto école and Wright école. He states that Grand Ankara Hotel is an influential example of Wright école in Turkey.¹⁵⁸

Different from the previous periods, architectural mediums are exposed to an era in which different styles and attitudes existing at the same time. Moreover, new materials, technologies, typologies and innovations are coming to the architectural agenda. Yet, in these circumstances, according to Uğur Tanyeli, architectural mediums are to at the phase of intellectual demand, and especially at the level of recognizing a controverter style.¹⁵⁹ Again, according to Tanyeli, the date of 1960 does not affect the reel architecture's design concept at the beginning. Yet, it is hopeful because of its critical outlook for the architecture. He states that at the beginning of 1960s, there is an attitude of understanding architecture in its own episteme by a group of architect but it was a short-term attempt and at the end of the decade it disappears. In this manner, Turkey is very late to form the architectural epistemology and requires time to internalize the concept of modern architecture and according to Tanyeli, 1960s and 70s provided this time requirement.

The architecture of 1960s is not distinguished from the architecture of 1950s due to not only the new styles and applications. The political agenda of the architecture is also differentiated. The architecture-political discourse relations have been issued nearly from the beginning of 20th century and

¹⁵⁷ Kortan, E. (1973). p:70

¹⁵⁸ Kortan, E. (1973). p.43

¹⁵⁹ Tanyeli, U. (1998). p.241

political expressions have generally been associated with architectural production. In this manner, 1950s provides a partial rupture from the ideological deliberations. Yet, according to Tanyeli, the architecture detached from the political discourses (not from political realities) in 1950s, is forced to return to the conditioning effects of political discourse at the 1960-1980 period. Tanyeli believes that the edge of 1960 changes the current state fundamentally. To quote him, this reality depends on some factors:

First of all, technocracy of engineers and architects reach to a large group enclosing thousands of members. Secondly, the policies of public works in 1950s show this young technocracy that how they play a crucial role within the modernization process. The “to build modernization” phrase is not a metaphor but turns into a formulation describing the duties of architects/and engineers. In this intellectual medium architects (and of course engineers) intensive politicization should not be abnormal.¹⁶⁰

The politicized architectural medium is also in search for new inspiration sources different from the previous external sources. According to Sibel Bozdoğan, architectural medium is oriented to third world modernization models and inspired from public architecture and squatters instead of western one and started to deal with the politics of architecture instead of the aesthetical dimension.¹⁶¹ In the critical approach of 1960s, there are some points not to be avoided: according to Bozdoğan, the critiques had not expressed with the anti-modernist or postmodernist vocabulary and with the phrase of “postmodernism”, which is made famous by Charles Jenks at the end of 1970s, is not used widely among the architectural intelligentsia.¹⁶²

3.5 The Izmir Grand Efes Hotel: Formulation of local values within the modern architecture

3.5.1 Formal Properties

¹⁶⁰ Tanyeli, U., (1998). p:242

¹⁶¹ Bozdoğan, S. (1997). p:129

¹⁶² Ibid, (1997). p:127

After the analysis of social and architectural context and the story of founding *Emek Construction Co. (Emek İnşaat A.Ş)*, it is necessary to focus on the Izmir Efes Hotel. At the beginning of this chapter, I already mentioned that there exist an initial and a final project for the hotel, which I will examine below. In the formal analysis of the building, the architectural attitude of the project and the agenda of the architects will be referred to. In doing so, references would be given to the Hilton project in order to provide a sound comparison basis to understand the contextual change.

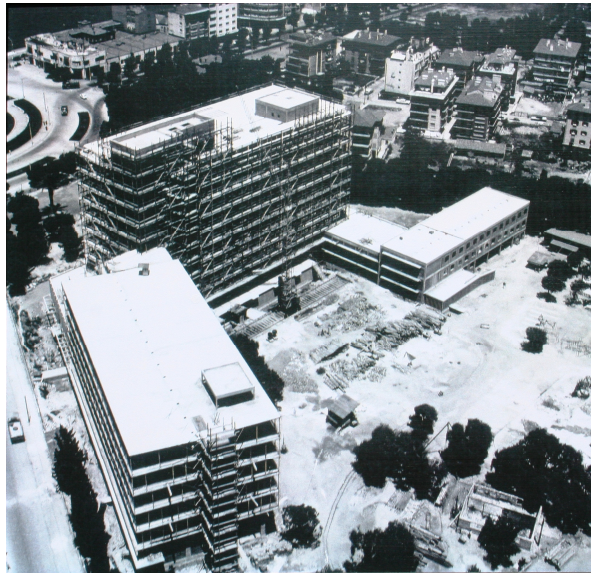


Figure 3.7 Aerial view of the construction



Figure 3.8 General view after opening

Formally, the hotel exemplifies the “irrational” attitude of the 1960s, in Enis Kortan’s words, with the modular façade articulation, angular position of the masses in different heights and application of new

technologies and materials. Again, according to Kortan¹⁶³, the differentiation from the “rational-international” attitude depends on a highly contextual and regionalist manner. Huge geometrical masses of “rational” architecture could not harmonize with the existing environment harmoniously. On the other hand, the principle of designing in human scale was reevaluated so that compositions were made by using small multi-pieced masses. Beside the formal transformations in the 1960s, the Efes Hotel also presents a pure modern appearance with the expression of building materials and structure honestly.

In the hotel, there were 326 guestrooms. Until the opening of the annex block of the Istanbul Hilton in 1965, it was the largest in capacity in Turkey for a short time and it was the largest hotel of Aegean Region until the opening of İzmir Hilton Hotel in 1990s. In the entire guest rooms and public spaces there were air-conditioning devices. İzmir’s climate conditions affected the architecture of the hotel. Eaves, blinds, vertical panels, terraces, and large balconies in the rooms provided comfortable living conditions in the humid and warm Aegean climate conditions.

In Fatin Uran’s projects, the hotel is designed in seven blocks. When the project examined, it is clearly seen that different activities are grouped as separate identities and built within different blocks. In this manner different requirements of distinct spaces could be solved easily. Also there is a massive differentiation between the blocks. For example, main and secondary guest rooms blocks are the highest blocks, on the other hand the entrance hall block and ball room blocks are only at two storey height. Besides, due to the functional requirements, the ball room also has a separate entrance from the northern side of the hotel.

¹⁶³ Kortan, E. (1973). p70

In the final project by Fatin Uran, the hotel was designed in seven blocks. When the project is examined, it is clearly seen that different activities are grouped as separate identities and built within different blocks. In this manner different requirements of distinct spaces could be solved easily. Also there is a massive differentiation between the blocks. For example, the main and the secondary guest room blocks are the highest; on the other hand, the entrance hall block and the ball room block are only two storey high. Due to the functional requirements, the ball room also has a separate entrance from the northern side of the hotel.

The main access to the building is provided from the Entrance Hall block. Looking to the main street (*Gazi Osman Paşa Boulevard*) towards the Cumhuriyet Square, it can be easily perceived from the street level. Besides, the three dimensional characteristic difference with the guestroom blocks annexed to the main hall block by an obtuse angle, reveals its distinction in the overall appearance of the hotel. The rectangular canopy above the entrance doors associates the building theme and reinforces the entrance block's characteristics. After entering the building, the guests come across with a spacious large hall of two storeys. Immediately after entering the building, the reception counter, covered with copper artworks, attracts the attention. At the left side, there is a grandiose spiral staircase reaching to the first floor gallery. At the right side, there is a small shopping mall of flower and souvenir shops. The access to the guest room blocks is provided either by the elevators behind the reception counter or by the staircase at the opposite side of the elevators. The entrance hall hosts many artworks which were specifically designed for the building by the famous artists of the 1960s. For instance, M. Fuat İzler designed the artistic copper works at the reception counter. M. Sadi Çalık designed the grand scaled artistic gypsum relief panel and the gypsum frameworks in the hall. Besides, the Artemis sculpture, which has become the symbol of the hotel in time, was made by Cevat Şakir Kabaağaç (known as *Halikarnas Balıkcısı*) and Mustafa Tömekçi produced the column shaped table bases. Although these artworks have references and implications about the cultural heritage of the Western Anatolia, the taste is away from historicism and can be considered as the

reflection of the artistic and architectural appreciation of that period. In this sense, they aimed to present the historical and cultural heritage of the region to the tourists with an artistic quality that can not be compared with the today's hotels' pastiche decorative elements and replica artworks.



Figure 3.10 reception



Figure 3.11: entrance hall

The Guest Room Blocks were composed of Block I-II and VII. To avoid misconceptions, it is necessary to note that the expression of Block I-II exists only as project information; these are not separate blocks indeed.¹⁶⁴ On the other hand, Block VII had not been in Bonatz's initial project, but it was annexed by Fatin Uran. As stated above, one can access to the first

¹⁶⁴ Yet, due to the required construction techniques, the blocks were built separately and connected by expansion bands.

floor gallery from the spiral staircase at the main hall. This gallery was furnished like a small scaled lobby. With seats and coffee tables different meeting arrangements were designed. While accessing to the Block I-II from the gallery, at first, the main restaurant can be reached. This restaurant initially had the capacity of 200 people. The artistic glass works at the restaurant hall was designed by Bedri Rahmi Eyüboğlu, the gypsum panels by Yavuz Görey, and tile works by Erdoğan Ersen. The main bar is located next to the main restaurant. On the other side, one can access to the first floor of the Block VII from the gallery. In this level, there are administrative offices.

7 floors are reserved for the guestrooms in Block I-II, and 5 floors in Block VII. After accessing these floors by vertical circulation elements at the intersection of these blocks, one can follow two main corridors to reach guest rooms in two blocks. In the Block I and II there are 28 separate rooms for one, two or more guests in each, and 26 rooms in the Block VII. Apart from the guestrooms, there are secondary staircases and staff service rooms in each floor. The guest rooms reflect the required climatic comfort for the guests. Moreover, the provision of hot and cold water in all rooms, newest sanitary appliances, chrome coated taps and accessories enhance the guests' experience in a neat and hygienic environment. The balconies are one of the main spaces for Izmir's daily life, especially in hot summer days. The feeling of breezes coming from the sea can be perceived best in balconies looking to the Izmir Gulf. The designers considered this custom in design and provided large balconies for every room.

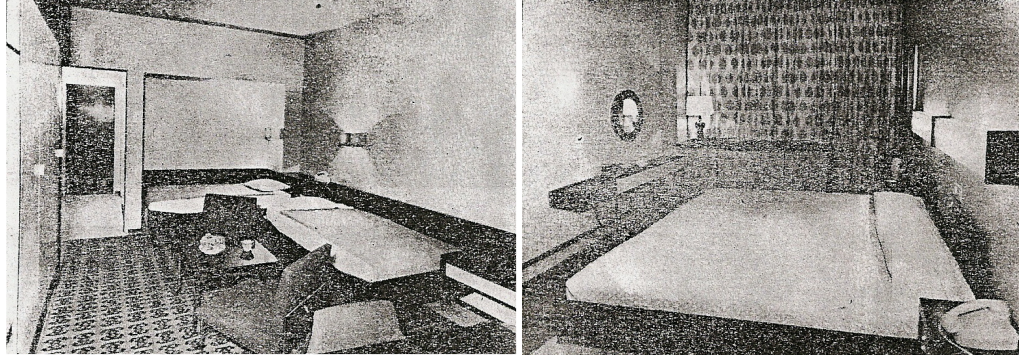


Figure 3.12 and 3.13: views from guest rooms

Every balcony in different facades has a unique invaluable vista. While balconies in northeastern façade are looking to the harbor, northwestern balconies are viewing the Cumhuriyet Square and Karşıyaka, and the balconies at south façade are viewing Kadifekale. The roof floor at the Block I-II encloses a roof restaurant, a roof bar, a winter garden, a kitchen and related service spaces. The large oil painting panel here was painted by Eren Eyüboğlu, and Güngör Kabakçioğlu painted the artistic oil canvas panels. On the other hand, Nasip İyem designed the tile works at the elevator hall. The roof restaurant has a capacity of 300 people and has a large terrace providing a perfect view of the Izmir Gulf and Karşıyaka. There are also three conference halls at the roof floor for meetings in different scales.

There are two main access ways reaching to the Block IV that houses the Ball Room and the Night Club. The entrance to this block is away from the main entrance, with an independent door from the northern façade of the hotel at Şehit Nevres Street approaching to the Cumhuriyet Square. This secondary entrance is small, simple and modestly designed. It is defined by an overhanging room functioning as a canopy. The ball room has a capacity of 200 people and it is connected with the Oriental Room (*Şark Odası*) and Efe Bar. This block is two storey high and annexed to the Block I vertically. In three dimensions, it seems to be a union of a rectangular prism and a cylinder. The spiral stair following the counter of the cylinder part and accessing from the garden level to the veranda of the main restaurant reinforces the three dimensional effect of this prismatic form. The

Night Club and Ball Room functioned as distinguished spaces in the daily life of İzmir. Many important social occasions took place in these places, and as such, these public spaces have a unique place in the public memory of İzmir.

The Blocks V and VI house service and staff areas. Being two storey high, these blocks are connected to the main building by passing through the Block I in the opposite direction of the Block IV. These two blocks are in v shape and they are also connected functionally. In the Block V, there are general offices, storage rooms, personal showers, and staff refectories; and the Block VI is reserved for the staff dormitories at 100 person capacity. At the basement floor level of these blocks there is a closed car parking area for the guests.

These blocks are reserved for the requirements of staff and the general service works. Being at a two storey height, these blocks are connected to the main building by articulating to the Block I in the opposite direction of the Block IV. These two blocks are in v shape and they are also connected functionally and represent the continuity of each other. In block V, there are general offices, storage rooms, personal showers, staff refectories; block VI is reserved for the staff dormitories at 100 person capacity. At the basement floor level of these blocks there is a close car parking area serving to the guests.

Besides the building blocks of the hotel, the site also includes two gardens. The one at the Cumhuriyet Square side is covered with flower beds, grass and trees. This garden provides a magnificent view for many of the public areas in the hotel, including the main restaurant, the main bar, the ball room, the roof restaurant and the roof bar. The other garden at the rear side facilitates many activities. What divides the two gardens is the bar & the swimming pool composition which was a special design decision providing unique experiences in different activities.



Figure 3.14Grand Efes Hotel, Swimming Pool



Figure 3.15: Grand Efes Hotel, Swimming Pool Bar

Unlike commonly applied, the swimming pool is not at the garden level; besides, it is placed on a raised platform which bears to a small hill at one side and is carried by columns at the other side. The platform is about one storey high and one can access the swimming pool, cabanas and cabins by using the two spiral staircases at two sides of the platform. The open side of the pool was covered with a special glass so that it provides a visual connection between the pool and the bar below. In this situation, one can watch the swimming people from the bar below while having a drink and sitting on the bar stool. Around the pool, on the raised platform, there are 8 cabanas for 2 people in each and 22 cabins for 2 people in each. The swimming pool bar has a capacity of 60 guests. Moreover, the swimming pool and the bar composition hosts many artworks like the interiors. For

instance, Ferruh Başıağ designed the glass tile works on the small island in the swimming pool and on the walls of the cabins. Atilla Galatalı made the artistic ceramic works of the swimming pool bar counter and Erdoğan Değer made the artistic glassworks of the glass wall at the swimming pool bar.

Near the main swimming pool, there is also a children's pool and it is connected with a large children playground. Finally, there is an open car parking field at the Şehit Nevres Street side with a capacity of 150 cars.

3.5.2 A General Assessment of the Agendas in the İstanbul Hilton and the İzmir Efes Hotels

After examining the story of the two hotel projects, it may be claimed that Grand Efes Hotel stands on a different track than that is followed in the İstanbul Hilton Hotel. First of all, the hotel does not have an implicit concern in the agenda. The project was initially a design of an architect who knew Turkey very well, and completed by a local architect. This background did not allow the existence of an *orientalist* mood as created in Hilton

When the projects completed, different from the previous Hilton experience, there existed a construction contractor firm in the late 1950s, so that the project, requiring innovations and new technologies, could be finished in a short time. It is significant that the contractor firm, the Emek Construction Co., was also an investment of the Pension Fund together with the German firm Dyckerhoff und Widmann which was also the contractor of the Hilton Hotel and the designer of the Efes Hotel's structural projects. This is a reflection of the social and economic transformation of Turkey which experienced many innovations in all aspects of daily life and economy, starting with the liberalization policies after World War II. The planned years starting in the 1960s provided the opportunity of producing many building materials in Turkey with the collaboration of local capital and foreign know-how. In this respect, many building and furnishing materials which had been imported during the construction of Hilton, could be supplied locally even only a decade later.

According to Emel Kayın, the building of the Grand Efes, starting in 1958, means to be a milestone for the history of İzmir hotels, so it has a

symbolic meaning for the city. The Grand Efes Hotel brought the modern hotel architecture to İzmir with its capacity, the opportunities provided to guests, and with its services.¹⁶⁵ With the shops, the shopping mall, displays, coiffeurs, bars, the night club and swimming pools, The Hotel provides opportunities not only for the guests but also for the general population in the city. The opening of the hotel influenced the rising of hotel standards in the city and the establishment of new hotels.¹⁶⁶

The İzmir Grand Efes Hotel was closed in 2003. With the privatization process, it was bought by the “Swissotel” Chain and will be inaugurated in the autumn of 2007. With the change of the owners, a rapid and intensive renovation process started, and many parts of the hotels were demolished, the facades were completely changed and the spaces were exposed to a significant renovation. Besides, many of the original hotel furniture and accessories were sold by auctions. In this sense, there is not any chance of having the original experience of the hotel now and in the future. The only evidences of the original hotel may be the booklets, photographs, postcards, projects and drawings in special collections. In this manner, the comments about the spatial properties and experiences of the hotel in the architectural media could be very limited as compared to the Hilton Hotel.

Using the current documents and clues, it can be said that the Efes Hotel did not have a definition of “otherness” in its entire processes. Of course, there existed a representation platform, but the play in this hotel is different from the one in Hilton. The theme of the play is exposing the cultural and historical values of Anatolia as a part of the popular mass consumption in tourism. Yet, this presentation is far away from the current imitations in hotels since they were designed in a creative way by some of the most important artists of the time.

After the Hilton experience in tourism, the new formulations in the İzmir Grand Efes Hotel, the design intelligentsia referred to new conceptions in the perception of tourism and architectural design for tourism. The anxieties for regionalist themes were much more dominant in the Efes

¹⁶⁵ Kayın, E. (2000). p: 84

¹⁶⁶ Kayın, E. (2000). p: 85

Hotel. As stated before, this assessment would be meaningful while considering the differences in design and management of the hotels. The Hilton Hotel, as the design of an American firm and managed by a passionate American Hotel chain, allows the existence of implicit and explicit issues created within the anxieties of different cultures: the West and the Orient; or the liberal and the communist. On the other hand, designed by local architects (both Bonatz and Uran), and managed by the Pension Fund itself after a time, the Efes Hotel is away from these anxieties and exemplifies the initial efforts of Turkey's representation and enthusiasm for a developing tourism industry.

As a result of this general assessment, it may be claimed that the Istanbul Hilton and İzmir Efes Hotels were the initial attempts of a regionalist approach in their unique concepts in tourism architecture at the dawn of the tourism industry in Turkey. The differences in their agendas caused discrete regionalist connotations in these hotels. In this sense, while the Istanbul Hilton was a prominent actor of international architecture in Turkey, considering the pressure of the main function, its regionalism could not pass beyond the two or three dimensional pastiches and created myths. On the other hand, the Efes Hotel was designed regarding to the local contexts and managed in that manner (at least, at the beginning) that escaped from the touristic cultural consumption concepts by modern references in furnishing and artworks. With reference to the critical regionalism concepts, the regionalism should not be limited to historicism with all aspects, local material, form or technique¹⁶⁷. Besides, regionalism does not reject machinery or technology. In this context, as a reflection of Hilton's agenda, the choice in the furnishing and finishing works, and the spatial design of public areas creating anxiety and entertainment, defected the regionalist concerns. Yet, the Efes Hotel, beyond Hilton, which is in line with contextual conceptions with its modern spaces designed upon elegant, naïve and simple forms, original artworks, furniture in the same taste and climate-sensitive design, resulted as a successful example.

¹⁶⁷ Mumford L. (1951). p:48

3.6 The Grand Ankara Hotel: A Hotel for a Modern Capital

With the proclamation of the Republic, Ankara had been exposed to an intensive construction program during the first decades, and the revolutionary development and modernization principles inspired this program as discussed in many architectural publications and researches. As defined by the Jansen plan, the main axis of the city was the Atatürk Boulevard, and the prestigious buildings had started to line up along it during the 1920s and the 1930s. In this way, the Boulevard has become a prestigious axis also in the daily life of the city. The construction of many buildings shifted the city's intensity from the historical center, Ulus, via the new trade center Kızılay towards the Çankaya skirts in the south.



Figure 3.16 Ankara City Map, Ulus Historical Center

Built in the First National Style, the Ankara Palas Hotel had a symbolical importance and a crucial function during the early decades of the

Republic when the Assembly met in its first and second buildings in Ulus. It was the most appropriate alternative for accommodating the official guests visiting Ankara. With the expansion of the city, the Ankara Palas had lost its function in time and the other hotel alternatives in Ankara were not in the international qualifications as stated in the first chapter. Especially after the inauguration of the new Parliament Building in 1960, the necessity of a new hotel, close to the new building, the Ministries, and Embassies, emerged. A new hotel was necessary to perform the role of the Ankara Palas in the previous years.

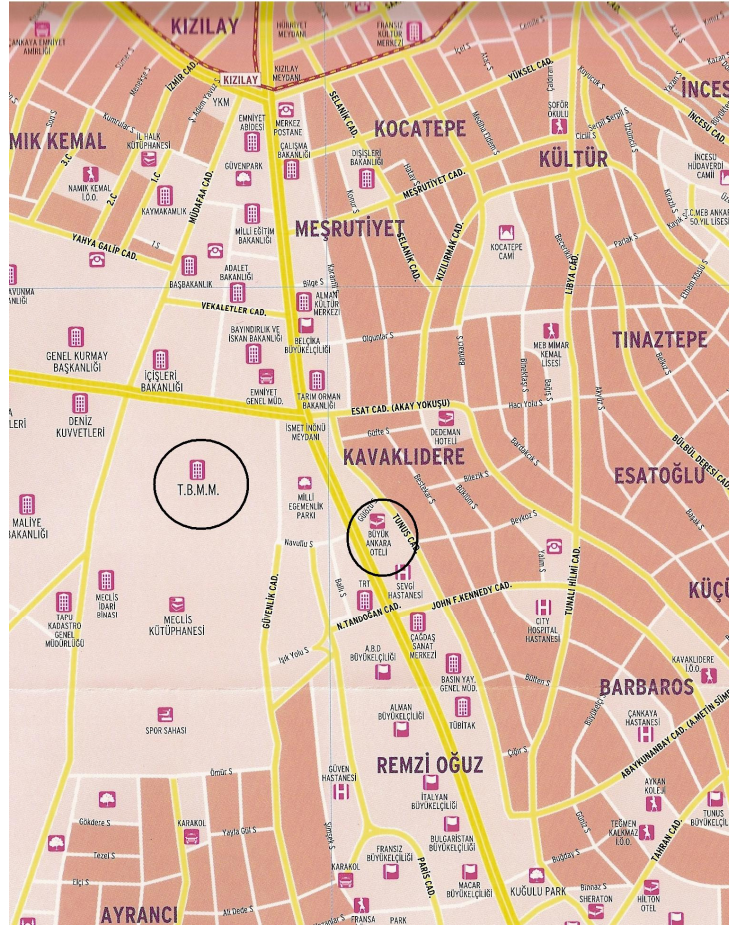


Figure 3.17 Ankara city map, Bakanlıklar District

In this context, the Pension Fund also seemed to be in a search for a permanent solution. A concrete expression of this search can be traced from the official correspondences between the Fund and Alaettin Mizanoğlu, who was a deputy of the National Assembly and one of the prominent

figures of daily life in Ankara at that time. In a letter about the construction of a new hotel in the center of Kızılay, Mizanoğlu says that:

In the center of the city, there is a great necessity for a building superseding the Ankara Palas and accommodating the balls and other meetings. If a hotel covering these facilities may be built, it would also be economically efficient if we consider the incomes of the hotel.¹⁶⁸

The letter was about the recommendation by Mizanoğlu of a function for the corner site in the Kızılay Square, on which the Emek Office Block is located today. It is interesting that, in those days, there was a problem of an expensive expropriation in order to build a hotel, and according to the letter if this situation would occur, the possibility of building an office block instead was revealed. At the end, it was decided to build an office block in that site, just at the center of trade in the city, and the project would be the first skyscraper of Ankara.

In parallel to building an office block here, it was also proposed to build a hotel across to the new Parliament Building, at the other side of the Boulevard, between the Tunus Street and the Boulevard. According to the memoirs of M.Raif Gürün, who is one of the initial shareholders of the Emek Construction Co., before starting the project process, the Fund directors negotiated with the Switzerland Hotels Association. During these meetings, they recommended a Swiss project company, *Société Générale Pour L'Industrie*, and the Fund confirmed it. Gürün claims that there was a wide criticism about commissioning the project to a foreign firm at that time, and especially the criticism of Falih Rifkî Atay was noteworthy.¹⁶⁹

The projects of the new hotel were designed by Marc J. Saugey in Geneva. In the biography of Saugey, his architectural attitude is depicted as avant-garde, and outstanding. The recognition of the exceptional value of

¹⁶⁸ Letter of Alaettin Mizanoğlu to Emekli Sandığı, dated 20.12.1954, METU Department of Architecture Archives, AH 544 Aslı Canbal Term Project about Grand Ankara Hotel, p.3

¹⁶⁹ Raif Gürün's memoirs in (2001). *Başarının Tarihçesi*, p:44

his work began to find an echo in the professional environments.¹⁷⁰ Again according to his biography, in 1941, he opened his own architectural firm which quickly became effective in the Genovese context. After 1954, his activity became international. He was one of the influential members of the Commission of Town Planning of Geneva. He was also a member of the UIA, where he played an important part in various commissions. Saugey worked on the project of the Grand Ankara Hotel between 1956 and 1958.

3.6.1 Formal Properties

The Grand Ankara Hotel had been closed since 2001 and sold like all other Pension hotels during the privatization process in 2005. After the selling of the hotel, the investors started an intensive renovation process and decided to add extra facilities to the hotel within the site. The constructions go on and now, there is not any reference to the original appearance of the building. Because of the reconstruction works that do not provide any possibility of examining the spaces, the information about the original form of the building depends on the limited private and public archives and the original projects. The depictions below depend on the excerpts of information from those sources and the examination of the projects.

Referring to Kortan, in general terms, the Grand Ankara Hotel could be defined as in the “Wrightian style” of modernism with its plastic values and general design decisions. According to him, the inspirations from Wright’s Price Tower are apparent in this project.¹⁷¹

Like the Grand Efes Hotel Project, different functions are solved in different volumetric masses in the Ankara Hotel. The project was designed on five organic masses. These masses are titled as Block A, B, C, D, and E in the project. The block A is the dominant volume of 16 storeys, and mainly accommodates the guestrooms. The other blocks house the public spaces

¹⁷⁰ For his biography, see <http://www.unige.ch/ia/archives/saugey.html> web address

¹⁷¹ Kortan, E. (1973). p.144

of entertainment and service in the hotel. The Block B is reserved for a ball room and the Block C is for other public spaces. The administrative units and the main kitchens are in the Block D and other service areas are located in the Block E, which is looking to the Tunus Street at the back side of the hotel. In the Efes Hotel, while the volumes are in recognizable forms, mainly prisms, in the Grand Ankara Hotel organic geometrical forms with acute angles are dominant. Yet, like Efes, the prominent mass is reserved for the main function, for the guest rooms.



Figure 3.18: Grand Ankara Hotel, Key Plan showing the Geometric Relations

When dealing with the main public spaces in the ground floor, it is seen that the ground floor is actually in three distinct levels. It houses the main restaurant, a night club, a tea room, open terraces, the ball rooms, 3 private meeting rooms, the lobby with its lounging area and the front desk, the swimming pool, the main kitchen, the management and staff offices and the sub-rental shops. In this entire space with all the levels, which is a block long and a half block deep, even a single step is not used, but all spaces are connected by sweeping ramps that allow an unbroken flow of both guest and employee traffic. The entrance is ramped in such a way that the arriving guests can go directly to any one of the restaurants or the banquet area, without having to cross another location.

The ramped connection provides also a visual connection between the spaces for different functions and, spatially, it reinforces the three dimensional expression of the spaces and gives references to the façade organizations and the geometrical orders of the building. Aydan Balamir expresses this attitude as space-mass-surface and space-structure-detail integration.¹⁷²

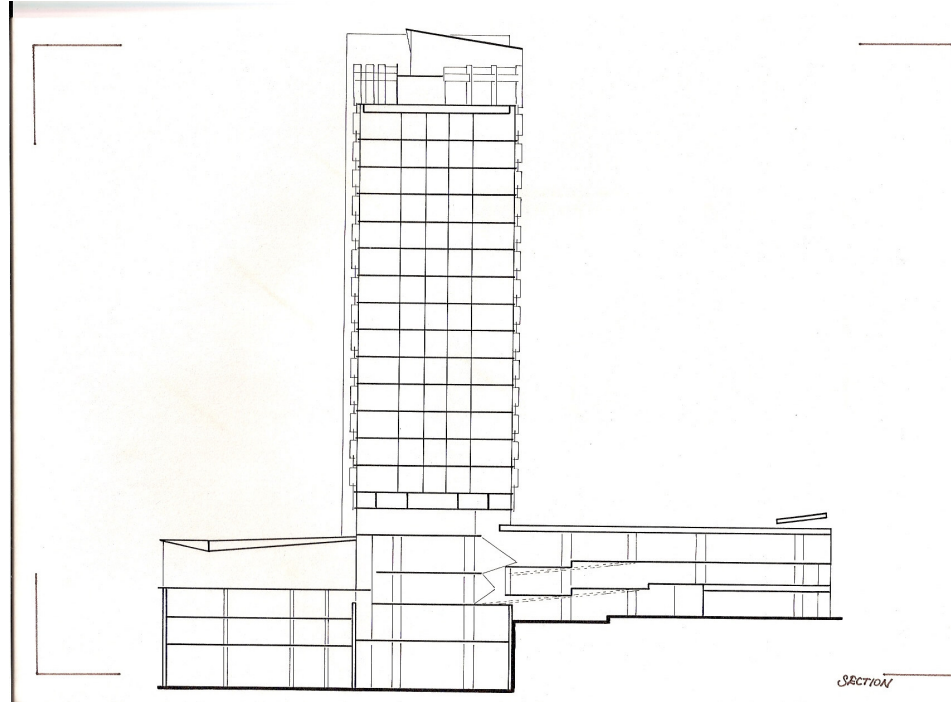


Figure 3.19: Grand Ankara Hotel, section drawing

¹⁷² Balamir, A. (2006). p.4



Figure 3.20 Grand Ankara Hotel, facade organization

The organic exterior contours of the building can be perceived spatially in the interior. The tectonic elements constituting these spaces gather by free angled forms in a harmony without interrupting the functional requirements. Especially the large openings at the Boulevard façade provide the pedestrians to perceive the inside-outside integration from the outside. According to Balamir, the angled positioned timber suspended ceilings in public spaces, the colored stone panels relieved in angular forms, and the sun shades intercepting the sunrays without blocking the visual connection are the tectonic elements supporting the articulation of free flowing space. Despite the fact that there are not any ornamental details in these spaces, the mentioned elements are the examples of modern abstract embellishing details. In this point, Balamir quotes the phrase of Turgut Cansever “embellishment of tectonics” (*tektuniklerin tezyinliğı*) to clarify her conceptions. For her account, while this attitude exemplifies the modern craftsmanship concept in the interior, on the other hand, it was conveyed by the application of advanced construction techniques, and new materials.¹⁷³

The exterior characteristics of the building reflect the vocabulary of the hotel. The triangular shaped canopy at the entrance is a symbolic

¹⁷³ Balamir, A. (2006). p.4

expression of this attitude. Being an avant-garde expression with a highly innovative structural solution, it stands as a greeting sculpture at the entrance.

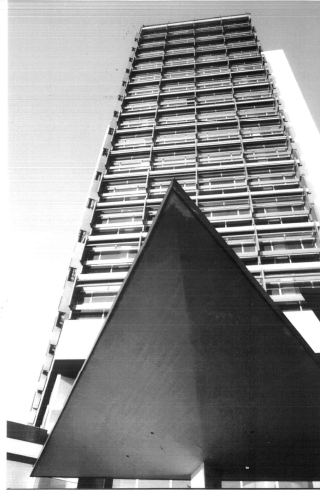


Figure 3.21: entrance canopy

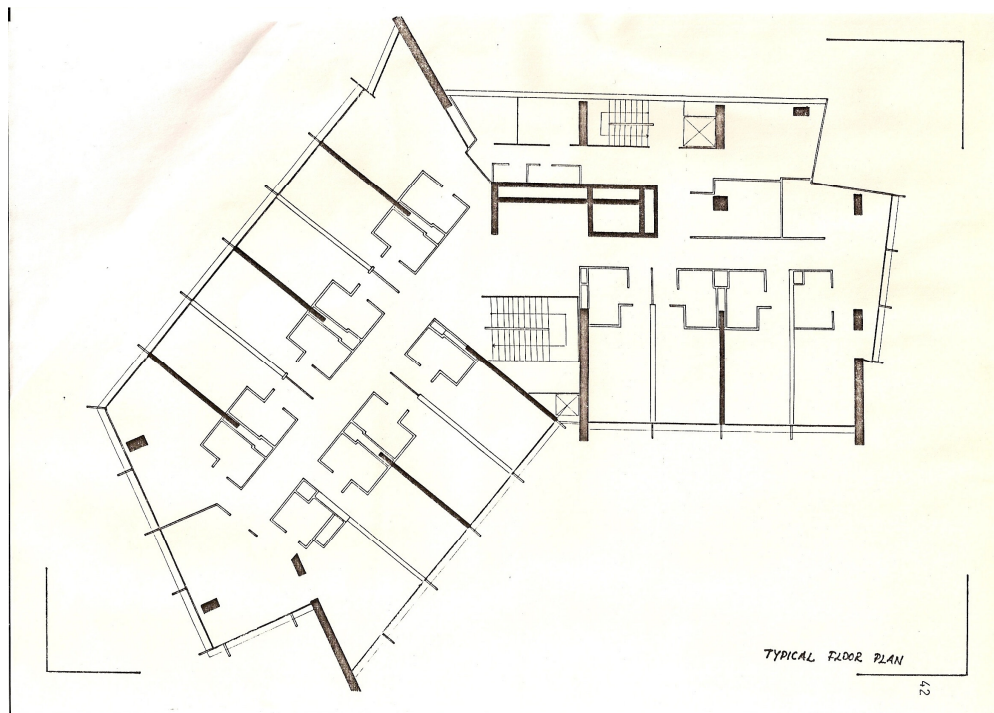


Figure 3.22: Grand Ankara Hotel, guestroom block typical plan

The guestrooms block is in V shape consisting of two asymmetrical arms. The access to these floors are provided by three automatic elevators at the intersecting hall of these arms, and the access to the rooms are

provided using the two main corridors that open to these arms from the main halls at each floor. Apart from the guest rooms, there are emergency staircases, staff elevator, staff and service rooms in each floor.

The report mentioned above states that, above the guest room floors, there are two more floors in Block A in the 18th and 19th storeys and they provide a magnificent view of the city. The top floor is reserved for the roof lounge or bar with 60 seats and an open terrace enclosing a capacity of 80 people. The floor below is reserved for an open hearth kitchen for grills and kebabs and again an open terrace for 100 guests. The entrance to the roof restaurant is only by using one of the three elevators going directly to the bar floor. Then the guests have to use the stairs to descent one floor.

3.6.2 The General Assessment of the Hotel

The Grand Ankara Hotel demonstrates a different agenda from the architecture that had developed since the beginning of 20th century: Any building erected before the hotel makes the observers feel the public patronage in some ways. In fact, even these buildings are different in formal architectural expression; the façade articulations, symmetrical designs, grand scales, use of geometric forms are the main elements of their design serving the public's exposition of a unique atmosphere. The Grand Ankara Hotel unconsciously expresses a rupture from this attitude. Not only because of its unique architectural formation, but also the function of the building reflects a different agenda. In the official mood of the capital city, among many bureaucratic and political institutions, a building for leisure and entertainment appears different. Such an argument seems to be true at the first glance, but in practice, the political atmosphere can also be felt here easily from the opening of the hotel in 1966.



Figure 3.23: The Grand Ankara Hotel opening ceremony in 1966

While the hotel is designed for leisure, away from political aims, functionally, it mainly serves to politicians and the political agenda. The hotel is famous for the secret political meetings and negotiations during the political crisis periods. Apart from the political ambience, the hotel was naturally also serving to the public in general. Many important ceremonies, and events took place here, and as such, the hotel has a unique place in the public memory of Ankara.

In this point, it is worth to note that, the Grand Ankara Hotel has different implications than of the other two hotels. Apart from the physical and functional similarities of the other two hotels, the Grand Ankara Hotel had been differentiated by the design decisions at the beginning and the political engagements as it is expressed throughout this heading.

3.7 The Outlook of 1960s' Tourism and the Expression of Public Life within the Pension Fund Hotels

In this part, the analysis will focus on the contemporary issues of the popular *Hayat* magazine, which reflects the tourism topic and the public life in the Pension Fund's hotels in different dimensions. Starting from the early years of the decade, while the pages titled "*cemiyet haberleri*" (Public news) announce the public events such as balls, parties, annual celebrations, wedding ceremonies and receptions, these hotels took place in those news with many of such activities that they housed. In this manner, *Hayat*

illustrates the place and role of the Fund's hotels in daily life at least as valid for the upper and middle layers of the society.

Another aspect of the *Hayat* magazine within the cultural transformation of the society is the tourism guide fascicles and tourism pages issued generally during summers. In these fascicles, *Hayat* did not only aim to present these destinations, but also offered a new living culture coded by the western values. With the photos and expressions, *Hayat* served to the building of a holiday and tourism culture in Turkey. Besides, *Hayat* went one step further, and with holiday campaigns, provided for thousands of its readers make free holidays in distinguishing destinations and hotels. In this way, *Hayat* demonstrated the reader groups from middle classes that they might have a chance of making a holiday.

Finally, *Hayat* published about the current developments in tourism, recently opened tourism establishments and the problem of tourism and foreign tourists in various issues.

Dealing the case of each of the Fund's hotels, the prominent actor in *Hayat* magazine was the Istanbul Hilton Hotel. The public activities in the hotel were published from the early issues onwards. Especially at the beginning of the 1960s, being the first and the only five-star hotel of the city, many official and private institutions and elites of the society arranged their meetings in the hotel and the Hilton became a unique meeting point for the society. New Year parties, annual ceremonies and meetings of embassies and foreign missions, and private firms' meetings mainly took place in Hilton's public places such as *Şadırvan* or roof restaurants and conference rooms. For instance, the 3rd *Hayat* issue of 1960 published the New Year celebrations in the Hilton; in the same year the 8th issue published the artists' ball, the 10th issue the engineers' ball; in 1962 the 27th issue published the Rotary Club meeting; in 1964, the 8th issue published the Austrian Consulate annual ball etc.



Figure 3.24: New Year celebrations in Hilton, 1960



Figure 3.25: Austrian Consulate Annual Meeting, 1964

Another activity that frequently took place in the Hilton Hotel was the fashion displays. For instance, in 1960, the 19th issue published the Man Tailoring Schools' display; in 1961, the 13th issue published İstanbul's famous tailors' display in the Roof Restaurant; in 1962, the 15th issue published Vakko's display; and in 1964, the 44th issue published a famous textile firm's fashion display, etc. With the publication of these displays, it was aimed to encourage the designers and publicize their designs to the whole country.



Figure 3.26: Vakko's fashion display, 1962



Figure 3.27: Another fashion display, 1969

On the other hand Hilton also hosted many wedding and engagement ceremonies in that time. Generally, these are for the famous industrialists, politicians and high bureaucrats, but it is worth to note that people in general talked about those ceremonies because of these publications. Moreover, these ceremonies provided not only to share an important event with friends, but also turn it into a platform where their wealth, richness and elegance were publicly presented.



Figure 3.28: wedding ceremony in the Hilton



Figure 3.29: another wedding ceremony in the Hilton

Chronologically, the Grand Efes Hotel was issued immediately after its opening. In an article in 1965, no 13, the İzmir Efes Hotel was presented to the readers as the biggest hotel of the Aegean region with its many innovations and comfort concepts. It was stated that, although the hotel cost 98 million liras to the Pension Fund, the hotel changed the facet of historical İzmir. In the same article, marvelous views from the balconies and terraces and list of the famous figures that reserved rooms in the hotel were also issued with other popular news about the hotel.



Figure 3.30: the opening of Grand Efes Hotel, 1965

Yet, activities in the İzmir Efes Hotel were not as frequently issued in *Hayat*. It may depend on some reasons. First of all, *Hayat* was published in Istanbul and social life in Istanbul was more of concern for the magazine. Secondly, the ability of receiving information from other cities may not be so easy like in the contemporary case. And finally, the largest portion of the high society was in Istanbul and the Istanbul hotels were luckier for publication, in this sense. Still, some of the events in İzmir were issued in *Hayat*. For example, “*Paris Gecesi*” (Paris Night) organization arranged by the French colony in İzmir and Air France was published in 1965. Another example is the first general meeting of the Rotary Clubs of Turkey in the Efes Hotel and the news is published in 1968, no 20.



Figure 3.31: General meeting of Rotarians in Efes, 1968

Like the İzmir Efes hotel, the Grand Ankara Hotel was not frequently published in *Hayat* because of the same reasons. After the opening of the hotel, the importance of the hotel in Ankara's daily life was expressed in 1968¹⁷⁴. Next to a half page photo of the guestroom block of the hotel, the hotel problem of Ankara since the early 1920s was mentioned by referring to the importance of the Ankara Palas in the 1920s and the 1930s. The current situation was proudly expressed as follows: "Ankara has grown rapidly as the capital city and gained modern buildings. These pleasing developments are also conveyed in hotel management and in the recent past, skyscrapers like the Ankara Hotel have taken the place of old inn like hotels."

In 1967, *Hayat* published the tea meeting of Turkish-American Woman Association¹⁷⁵; in 1968, a fashion display of a famous firm¹⁷⁶. In 1968, *Hayat* issued a traditional village wedding ceremony in the hotel¹⁷⁷ and the wedding ceremony of the Ministry of Health's daughter with the participation of the Prime Minister Demirel. Political occasions are also

¹⁷⁴ (1968) *Hayat Mecmuası*, 38 pp. 6-7.

¹⁷⁵ (1967). *Hayat Mecmuası*, 45 p:14

¹⁷⁶ (1967). *Hayat Mecmuası*, 45 p:14

¹⁷⁷ (1968). *Hayat Mecmuası*, 11, pp. 6-7

frequently took place here: In 1968, a dinner was arranged in the hotel for the honor of the German Prime Minister Kiessinger.¹⁷⁸



Figure 3.32: wedding ceremony of a minister's daughter in Grand Ankara, 1968



Figure 3.33: dinner for the honor of German Prime Minister, 1968

Hayat Magazine contributed to the internalization of tourism and holiday concepts within the society by its tourism pages and tourism fascicles. Even in 1961, with the heading called “*Tatilinizi Nerede*

¹⁷⁸ (1968). *Hayat Mecmuası*, 39, pp.12-13

Geçirebilirsiniz?” (Where could you spend your holiday?) the magazine started to present close holiday destinations to Istanbul and far destinations like Foça and Bodrum.



Figure 3.34 Holiday ideas

In the years 1962 and 63, there were articles about sea and sun themed holidays. From the issue 21 in 1964, *Hayat* started to publish tourism fascicles in nine consecutive issues. A year later, in 1965, Hayat started another campaign by financing the holiday expenditures of 200 families by budgeting 200.000 liras.¹⁷⁹ In the same year, an interesting full page advertisement attracts attention about BP's (*British Petroleum*) “*mokamp*” (mobile camping) facilities with a political slogan: “Serving to tourism, serving to Turkish economy and emphasized their enthusiasm for making contribution to the Turkish tourism and economy as a foreign trade company.”¹⁸⁰

¹⁷⁹ (1965). *Hayat Mecmuası*, 20, p:5

¹⁸⁰ (1965). *Hayat Mecmuası*, 31, p:47

[illegible]

In 1967, *Hayat* issued a detailed tourism guide lasting for 20 weeks. In these publications, tourism destinations in southern and northern coasts were also considered. In each destination, not only their natural and historical heritage was presented, but also popular information such as, where to stay, where to shop, where to eat etc were given in details. The same series of publication continued at the summer of 1968 by expanding and developing the content.

To conclude, the 1960s expressed a rapid social and cultural transformation when compared to the 1950s. In that sense, by the increase in tourism alternatives and destinations, tourism and holiday concepts became widespread within the society. In the next chapter, the continuity of this enthusiasm and campaign will be followed during the early years of the 1970s, and at the same time, especially at the second part of the decade, the ideological discussions over tourism policies and right of public use of the coasts will be discussed. Yet, the discussion will start with the Side International Planning Competition and its results, since the ideological debates may not be clear without understanding the formulation of the planning of the coastal areas.

CHAPTER 4

CRITICISMS ON THE COASTAL PLANNING POLICIES AND THE PENSION FUND HOTELS IN THE 1970S

4.1 Introduction:

This chapter starts with the Side International Tourism Planning Competition, which was initiated in 1968 and finalized in 1971. The chapter generally aims to explore the critiques on the coastal planning, the right of public use, and the Pension Fund's hotels by the universities, labor unions and non-governmental organizations.

Different from the 1960s, the 1970s had an intensive agenda on the ideological basis and this fact oriented the direction of the critiques. In this context, the general critiques were made by the leftist opposition to the rightist governments in terms of tourism and planning policies. On the other hand, some radical right groups were also criticizing tourism activities by expressing the negative effects of tourism on moral and traditional values.¹⁸¹ In this chapter, the same tools will be used in this chapter for the analysis. These are *Hayat* magazine, which helps decode the daily life in cities as a popular magazine at least for a portion of the society; and *Arkitekt* and *Mimarlık* periodicals which reflect the critical position in architecture. On the other hand, the publications of labor unions will also be used. Apart from the presentation and the evaluation of these critiques, the developments in tourism architecture will also be briefly mentioned. Yet, it is worth to note that, in order to trace a sequence, the main body of this chapter will deal with the critiques. *Hayat* keeps the same agenda from the 1960s onwards. In this manner, it will be used to show “other” Turkey in the general sense. The otherness emphasized here is based on the basic

¹⁸¹ These concerns were especially raised by right conservatives close to the religious political groups such as the *Milli Selamet Partisi* led by Necmettin Erbakan in the 1970s.

social and economic distinctions between the social layers within the society. Presented as a model for the lower layers, lives of the higher classes and their spaces and their habits have become a model to follow for them.

The difference of the analysis here from the previous chapter can be explained as follows: First of all, the 1970s provided enough time to question the political and economic changes of the 1960s, and in that sense, it would be an incomplete case to conclude the 1960s without talking about the critiques of the 1970s. Secondly, the aspects of planning policies of the 1960s can be observed in the 1970s, after the initial planning attempts at the end of the 1960s. Finally, the management of the Pension Fund Hotels during the 1970s should be mentioned in order to understand their place at the dawn of tourism architecture. The regional planning issue initiated by the international competition about Side, aroused protests against the political choices, acts and attitudes on planned regions, and alarmed the critical leftist circles. It should be noted here that this critical approach had already started by university students and the activities of non-governmental organizations with the opportunity of liberalization provided by the 1961 constitution.

4.2 The Critique of Tourism and Planning Policies in Architectural Periodicals and Labor Unions' Publications

The problems of the 1960s remained prevalent within the agenda of the 1970s, together with the fact that geopolitical relations, economic, political instability and chaos in social life caused the dysfunction of control and regulation mechanisms in the country. During the 1970s, there were publications about the current condition of Turkey based on wide-angled interpretations, which used analytical tools for aiming to explore the ranges of social life in a critical sense. Despite these were the years of a planned economy, the unplanned, uncoordinated attempts were also seen during the 1970s, and in different mediums they were criticized. For instance, in 1971, Güven Birkan and Seyhun Örs questioned in *Mimarlık* the reasons of being too late in tourism planning. According to them, the reason was the

necessity of the Ministry of Tourism's defining the other sectors' relations with tourism and their place in economy, before the initial planning actions in the Ministry's functional area.¹⁸² Again, in their articles on planning, Aydın Gürkan and İlhan Tekeli claimed that increasing the efficiency of investments in tourism sector might be possible by considering them with other investments. The planning of tourism should be considered as the integration of investments of the service sector, infrastructure investments, and producers' investments¹⁸³ and in this way, they emphasized the general methodology of planning.

During the frequent criticism on unplanned condition in tourism, the topic defining the agenda at the beginning of the decade was the International Tourism Planning Competition for Side, a small town in the southern region of Turkey.

Zeki Sayar, the editor of *Arkitekt*, in his article "*Side turizm Planlaması Münasebetiyle*" (By means of Side Tourism Planning), gave importance to the competition and its results; and claimed that the participation of 171 projects from all around the world documented its importance. According to him, the winning of the first degree by Turkish architects, Nihat Güner, Mehmet Çubuk, Ersin Gürsel, was a pleasing result.¹⁸⁴ In the same issue, the awarded projects were described in detail.¹⁸⁵

On the other hand, the problematic issues revealed during the planning process of the Side Tourism Planning were highlighted by Güven Birkan and Seyhun Örs a year after the competition. They claimed that:

The selection of the place and the determination of the size of the complex did not depend on a feasibility study. The necessary expropriations were not completed before the public announcement. Thus, because of the rapid increase of land values, the

¹⁸² Birkan, G. & Örs, S. (1971). Turizm Politikaları. *Mimarlık*, 6-7, p:45

¹⁸³ Tekeli, İ. ve Gürkan, Ö. (1971) Turizm politikası Üzerine. *Mimarlık*, 6-7, p:44

¹⁸⁴ Sayar, Z. (1970). Side Turizm Planlaması Münasebetiyle. *Arkitekt.*, 337, p:3

¹⁸⁵ (1970). Side Turizm Planlaması Projeleri ve Side Turizm Planlaması Jüri Raporu, *Arkitekt*, 337, pp.5-27

expropriations have not been completed yet. The realization of infrastructure projects has not been completed due to the uncoordinated relations and some other reasons. Besides, the required financing alternative for the infrastructure could not be specified. The selection of two first prizes by the jury delayed the signing of the agreement and the signed agreement has not been confirmed by the Court of Accounts.¹⁸⁶

Planned or unplanned, in any way, in 1970s' Turkey, the problems of corruption and misuse of natural sources and the coasts started to be discussed. Although the problem of efficient use of these sources is another issue of discussion, the problem here is the materialization of historical and natural heritages for the sake of tourism. In 1971, Gürkan and Tekeli attracted attention to the consideration of tourism only as a foreign trade opportunity, and stated that the provision of tourism encouragements to every kind of private enterprise caused the destruction of natural and historical sources for the sake of bringing foreign exchange.¹⁸⁷

One of the important issues in this period was the intensive reaction to the grabbing of coastal areas by creating monopolies to serve these lands to the use of the people in the high-income group of the society by big capitalists. This issue is especially in the consideration of the fraction in the Chamber of Architects from the beginning of the 1970s. Gürkan and Tekeli, in their articles in *Mimarlık*, argued that tourism's structure was based on middle and high classes' requirements and expectations, and this should be restructured by the establishment of new institutions to serve also to lower income groups' vacation requirements.¹⁸⁸ In this manner, Hayat's approach of tourism becomes meaningful, since with their conscious effort, Hayat aims to expand the content of tourism and holiday culture to the whole society on the contrary to the entertainment culture of the higher society within the five star hotels of the major cities. They also stressed on the speculations in rapid urbanization of coastal areas, and claimed that a planning policy might not be successful under these

¹⁸⁶ Birkan, G. & Örs, S. (1971). Turizm Politikaları. *Mimarlık*, 6-7, p:45

¹⁸⁷ Tekeli, İ. & Gürkan, Ö. (1971) Turizm politikası Üzerine. *Mimarlık*, 6-7, p:44

¹⁸⁸ Tekeli, İ. & Gürkan, Ö. (1971) Turizm politikası Üzerine. *Mimarlık*, 6-7, p:44

circumstances. According to them, the most appropriate solution was the expropriation of these lands by the public. One of their concern was the attitude that excluded the general public from the public institutions by establishing recreation areas.

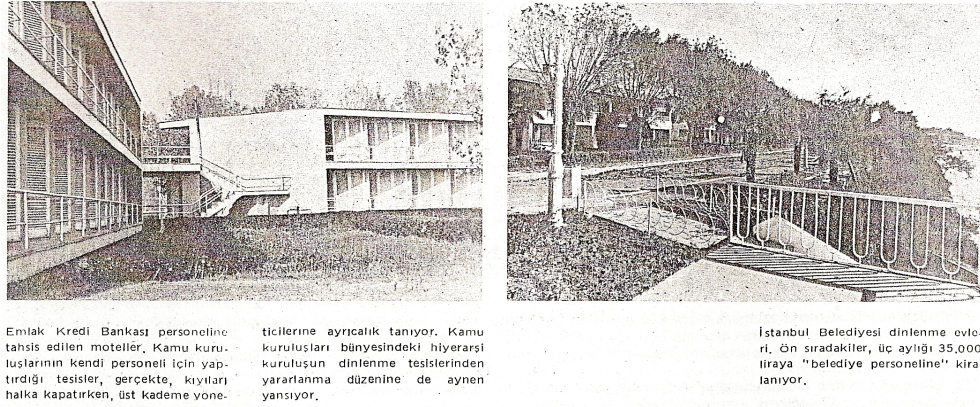


Figure 4.1 and 4.2: the practices of Emlak Bank and Istanbul Municipality were criticized by the illustrations in Mimarlık

In 1976, the same problem was issued in a seminar workshop in Antalya and *Mimarlık* devoted the second issue of 1976 to the theme of "the use of coasts for public benefit", that was composed of the articles presented in this seminar. In the anonymous article titled "*the Coasts must be used for Public Benefit*", the public struggle on the right to use coastal areas was related to the conflict between classes, and in this situation, it was stressed that a solution appropriate to the benefit of one class might be to the disadvantage of the other. Moreover, it was stated that, by starting with the current approach, the coastal areas were used for interrupting the middle and low classes' right of using the coasts.¹⁸⁹ In his article issuing the same problem, İlhan Tekeli stated that, by examining the coasts, one might understand the power of some social fractions and in what way they could realize their aspirations; more specifically, the coastal areas were the mirror of the society reflecting its social structure and the choices of political authority.¹⁹⁰ Within this thematic study the investments of big businessmen was discredited. Again, according to Tekeli, the common feature of all big

¹⁸⁹ (1976) Kıyıları Halk Yararına Kullanılmalıdır. *Mimarlık*, 2, p:39

¹⁹⁰ Tekeli, İ. (1976). Kıyı Planlamasının Değişik Boyutları. *Mimarlık*, 2, p:41

businessmen was the concern for maximum profit. Thus, big businesses would deal with grand scale projects. Therefore, they required large, untouched lands and protected coasts for their investments. According to Tekeli, the protection of the coastal sources would run parallel with protecting the benefits of big investors in a way, but this parallelism would serve to acquiring the control of these sources.¹⁹¹

On the other hand, Güven Bilsel questioned the relations set between the development of tourism and the growth of the country and said that:

Improving the tourism is presented as the target for the solution of the problem of development of the country. Even, by using the prestige of the word 'industry', it is expressed as tourism industry. While the rapid development becomes the national aim, and tourism is considered as a crucial tool to achieve this aim, and the Turkish tourism becomes associated with only the use of coastal opportunities, the planners do not need a reference of "public benefit" under these conditions. The encouragement of foreign tourism becomes a one-dimensional aim and planning objectives are oriented towards realizing these aims.¹⁹²

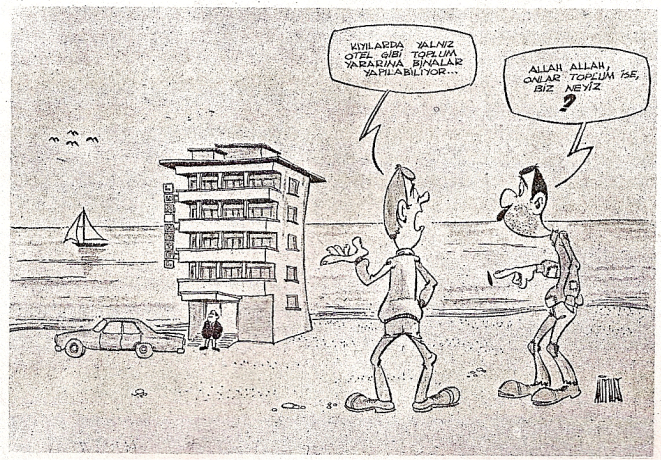
In some of the articles published in *Mimarlık*, there are political implications, but these are away from unfertile debates and fulfilled with ideological outlooks. For instance, in his analysis, Cevat Geray claimed that the reason of the government' abstain from regulations against the plunder of coasts and unwillingness for regulations to provide the equal use of the coasts by the public were clear: The current government had come to power by the help of ruling powers could not be expected to serve the benefit of the society in general¹⁹³, and it would naturally display the ideological synergy of the ruling powers.

While these thematic articles are presented, the realities of Turkey are illustrated by photographs and caricatures with expressive subtitles to accompany the articles.

¹⁹¹ Tekeli, İ. (1976). Kıyı Planlamasının Değişik Boyutları. *Mimarlık*, 2,p:43

¹⁹² Bilsel, S. G. (1976). Kıyı Planlamasının Değişik Boyutları Ya da Planlama Ölçütleri Üzerine. *Mimarlık*. Year:1976, issue:2, p.49

¹⁹³ Geray, C. (1976). Kıyıların Toplum Yararına Kullanılmasına İlişkin Sorunlara genel Bakış. *Mimarlık*. Yıl:1976, issue:2, p: 67



Subtitle:-only public buildings are allowed to build to the coasts.
-Allah, Allah, if they are public, so who are we?

Figure 4.3: a caricature accompanying the articles

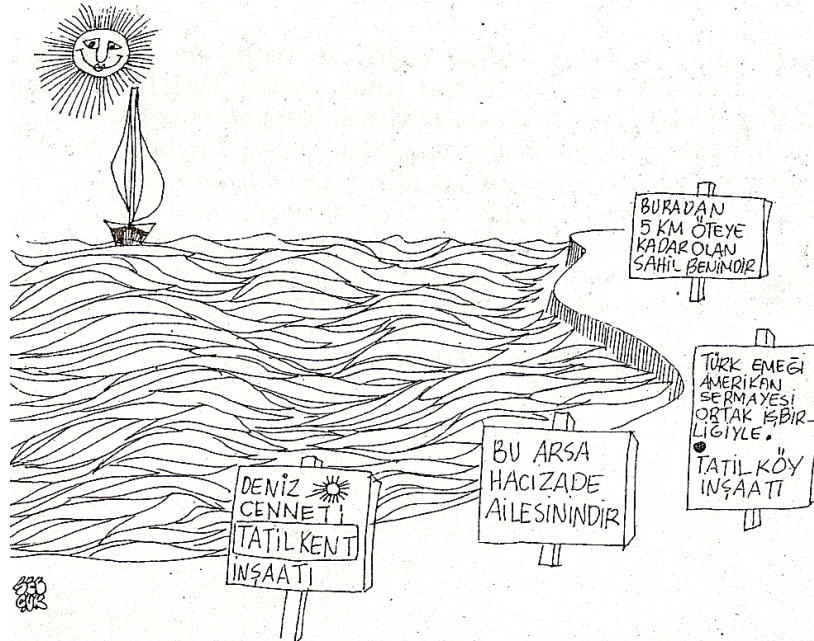


Figure 4.4: a caricature accompanying the articles

One of the highlighting publications of *Mimarlık* then was the *Selected Tourism Bibliography* issued in 1974¹⁹⁴. Prepared by Aydan Bulca, it covers nearly 300 sources published after 1950, focusing on the tourism issue. Even today, it is an inspirational source to find initial sources written on tourism.

¹⁹⁴ Bulca, A. (1974). Seçmeli Turizm Bibliyografyası. *Mimarlık*, 9-10, p. 34-40

The Chamber of Architects announced their criticisms for the political and social issues by using the official publication, *Mimarlık*. In this manner, *Mimarlık* became the discursive platform of the architectural domain. On the other, hand, the critical issues on current topics did not take place in the other architectural periodical, *Arkitekt*.

During the 1970s, many projects on tourism architecture were published in *Arkitekt*. The objective attitude mentioned before still existed and there was not any sign of criticism for these projects. One of the distinguishing differences is the increase in the number and variety of projects when compared to those in the 1960s. Beyond the hotels, holiday villages, secondary houses, vocational establishments of public institutions, marines and others were published in *Arkitekt*. At that time, the borders of tourism areas rapidly expanded and covered nearly the whole Mediterranean and Aegean coasts. Parallel to this reality, different typologies were required to provide appropriate functions to the tourists. In this context, while *Arkitekt* followed the developing tourism from various projects, it stood on a different point than *Mimarlık* and could not propose a satisfactory critical positioning.

In the 1970s, there was a general public opinion among the labor unions that, although the Pension Fund Hotels had been built by the savings of the officers, they were used according the wishes of foreign monopolies and for the use of a small section of the society in Turkey. The emphasized points of this opinion can be summarized in three points.

1-First of all, there were criticisms about the logic of system in general. The use of the hotels for the enjoyment of a specific group of people was criticized. For instance, labor unions like Oleyis and DISK published materials protesting the situation. In one of them, establishment reasons, current situations, and regulations of these hotels were examined, and the aim of the publication was stated as announcing the concrete examples of corruption, plunder, and extravagancy in the Pension Fund's hotels which had been built by the savings of the middle class officials but

they could not enter them anytime in their lives.¹⁹⁵ Another publication emphasized the same critique as follows:

Holiday villages, tourism hotels, office blocks, and car parks were built by the deductions from the salaries of the officials; these places are not the places that an official may enter and rest at any moment of his life. On the contrary, these are reserved for the joy and rest of the managers of production and capital and for the parasite, reactionary, usurers of the society that detached their bounds from the remaining part of the society.¹⁹⁶



Figure 4.5: a poster of labor unions' criticizing the investment policies in 1970s

2-The second part of the criticisms was about the management of the hotels by foreign enterprise. They believed that, under the name of encouragement, these establishments were served to the advantages of foreign capital. According to them, initially, foreign capital was brought to Turkey by the social security union of the officials, by the Pension Fund. This process was started by the protocol with the American Hilton International firm in 1950. At that time, the government of DP was very active for the acceleration of this process. After the construction of Hilton,

¹⁹⁵ (1978) Disk-Oleyis, *Emekli Sandığı'nda Talan*, İstanbul: Özakın Matbaası, pp. 3-4

¹⁹⁶ (1976). *Sosyal Güvenlik Kurumları Soygunu*, Töb-Der İstanbul Şubesi p.22

with the support of foreign investors, the Pension Fund became a monopoly in the tourism sector.¹⁹⁷ The claim the Fund was a monopoly was reinforced by the analysis of some facts and figures in these publications. For instance, according to Oleyis and DISK, at that time, there were 26 tourist hotels in Turkey, 9 of them were luxurious and the others were first class. The total bed capacity of these hotels was 8057, and the capacity of the hotels related with the Pension Fund covered 60 % of this capacity. There were 8 holiday villages in A and B classes and their total capacity was 5560. The Pension Fund covered 30 % of this capacity by having three of them.¹⁹⁸ According to these critical publications, these problems were inspired by the conscious choices of the political power, and mainly the rightist governments. The political attitudes of these governments were exemplified by the Hilton protocol. According to the protocol signed between the Fund and Hilton, 66 % of the net profit of every year would be given to the Pension Fund, and 34 % would remain for the Hilton firm. The duration of the protocol ended in 1975. Despite the fact that there were some other firms that offered more profit, with a new protocol, the duration of the agreement with Hilton was extended for ten years. With the new agreement, the 75 % of net profit would be given to the Pension Fund.¹⁹⁹ Thus, the DP government in 1951 and the MC (*Nationalist Front*) government in 1975 were both criticized and accused of signing such irrational agreements.²⁰⁰

In this point, it is important to note that the management of the İstanbul Hilton has been different from the other Pension Fund hotels since the from the beginning of this enterprise process, the Hilton Hotel Chain have been in the process and have rented the building for more than 50 years. But in other hotels, the renters had changed in many times, the

¹⁹⁷ (1978). *Emekli Sandığı'nda Talan*, İstanbul: Disk-Oleyis,Özakın Matbaası, p.16

¹⁹⁸ (1978) *Emekli Sandığı'nda Talan*, Disk-Oleyis,Özakın Matbaası,İstanbul, p.14

¹⁹⁹ (1978) “*Türkiye Turizmine Hizmet*” adı altında Hilton ve Sheraton'da Talan, Disk-Oleyis Yayınları, Ercivan Matbaası, İstanbul, pp.8-9

²⁰⁰ (1978) “*Türkiye Turizmine Hizmet*” adı altında Hilton ve Sheraton'da Talan, Disk-Oleyis Yayınları, Ercivan Matbaası, İstanbul, p.9

stagnation periods had passed in different occasions and at the end, they had been rented by the Emek Construction Co. until the privatization of them. In this manner, Hilton had a different development track than other pension Fund Hotels. Hence, the problems occurred as a result of the differentiation in management can be analyzed by the reflections of the third argument below.

3- Thirdly, one of the main criticisms oriented towards the Pension Fund Hotels is about the political effects at the management, corruption and plunder in hotel expenditures. According to these claims, a free service and discount regulation was prepared in April 11, 1975²⁰¹, thus, with the changes made, the discount and free service right was given to the ministers, deputies and high bureaucrats.²⁰² With this regulation, the amount of discount started from 25 % and reached 100 %.²⁰³ Apart from these plundering applications, one of the major problems was the large number of managers in the hotels with the assignment of the politicians. It was stated that there were 20 managers in each hotel, and with the staff titled as chief, the number reached to 50 persons.²⁰⁴ Moreover, all these administrative staff had the right of using free service check. As a result of this poor management, the hotels were consciously forced to lose money. Oleyis claimed that, according to standard hotel management rules, and the counting of the State Planning Organization, a hotel using a yearly capacity of 60 % should not make a profit of less than 8.57 %. Yet, the Pension Fund hotels were all under the international occupancy limit of 60 %; besides, all of them were over the international expectations. Despite this reality, all of these hotels were losing money or at most only compensating for their expenditures without making large profits each year.²⁰⁵

²⁰¹ (1978) *Emekli Sandığı'nda Talan*, İstanbul: Disk-Oleyis,Özakın Matbaası, p:26

²⁰² Ibid, (1978). p:27

²⁰³ Ibid, (1978). p: 28

²⁰⁴ Ibid (1978). p: 28

²⁰⁵ Ibid, (1978). p:38

It may be said that, according to the labor unions, the financial loss of these hotels were compensated by the savings of the officials all around the country and by making reductions at the social rights of the workers of these hotels. The labor unions asked everybody to protest the situation. In this manner, they were challenging not only to defend the rights of the workers, but also to announce the misuses and the malfunctions at these hotels with a critical approach. They presented their opposition to the system of abuse and corruption that would continue during the 1980s and the 1990s, from the early days.

4.3 The Others: Social Life in Pension Fund Hotels and Tourism Concept in *Hayat* Popular Magazine

Despite the criticisms about the Pension Fund hotels and the actions of tourism planning, *Hayat*'s publications continued to encourage the society for holiday making and for a new life. The distinguishing aspect of the period was the increase at the number of articles dealing with the problems of tourism and tourists.

At first, it may be considered unrelated the main issue of city hotels in major cities and the development of tourism in coastal areas constituted within the *Hayat* Magazine. This ambiguity can be explained with some of the social mechanisms occurred in 1960s Turkey.

With the development of communication technologies and the intensive migration to the major cities from the rural areas, the range of the middle and lower classes had expanded. Different social layers had created their unique spaces and practices. The five star hotels and the customs in them had become a platform where the life of the higher social layers have been presented. Being a landmark in their cities, these city hotels have been observed by the whole society and in time, for the lower classes, the anxiety of observing the life of the higher layers has converted to the excitement to follow them within their limited opportunities. In this manner, *Hayat*'s tourism propaganda and the holiday opportunities it had offered becomes the catalyst accelerating this process.

Hayat did not change its concept and style in the 1970s, but the problems issued were now arranged in a manner of expressing the problems of an economical activity by means of a popular publication without any political and ideological agenda. In that sense the criticism of the publications above did not exist in *Hayat* and it may be an error to expect such concerns from such a magazine.

Like the 1960s, in this period *Hayat* continued to publish the social activities in the Pension Fund hotels. Entertainments, ceremonies, annual meetings, receptions, and balls in these hotels were announced to the readers. Like the previous decade, Hilton had still a prominent place in these publications. On the other hand, it is worth to note that several other hotels opened in Istanbul during the 1970s; for instance, Sheraton in 1973 and Intercontinental in 1976. Although the increase in the number of hotels provided alternatives for public events, Hilton still seems to be a phenomenon for the 1970s and for most of the period it was an indispensable place for selection.



Figure 4.6: public event in the Hilton



Figure 4.7: public event at Hilton

The Grand Ankara was also still the favorite place for the politicians in Ankara during the 1970s. For most of the prestigious social events, people continued to choose the Grand Ankara. Besides, during the political instability periods of the 1970s, the Grand Ankara witnessed political bargains and negotiations.²⁰⁶



Figure 4.8: public event at Grand Ankara

²⁰⁶ On 10.04.2007, <http://www.milliyet.com.tr/2005/11/11/ekonomi/eko01.html>



Figure 4.9: public event at Grand Ankara

In this period, the Izmir Grand Efes Hotel took less place in *Hayat's* pages. The major reason of this fact could be the increasing number of hotel alternatives that might provide enough materials for the limited pages of the section.

Like in the 1960s, *Hayat* continued to publish tourism fascicles and tourism guide pages in the 1970s. Holiday preferences varied then and *Hayat* immediately reflected these in its pages. For instance, it started another serial in 1971 and published foreign tourism destinations in Europe. Countries such as England, Holland, Spain and Italy were continuously published with their historical and cultural values.²⁰⁷



Figure 4.10: Foreign Destinations

²⁰⁷ Published between Hayat Magazine, Year:1971bound 32, issues 17-25



Figure 4.11: Foreign Destinations

Like in the series of the 1960s, in 1972, *Hayat* published about the beaches of Turkey in a detailed way starting from Hatay, to Mediterranean, Aegean, Marmara and the Black Sea coasts in 9 issues.²⁰⁸ The striking point here is the expansion of the tourism areas and the increase in the number of destinations from specific locations to the whole coastal line. Yet, this situation did not mean that these destinations were ready for tourism and would provide requires qualities; rather there were very limited number of places for accommodation in many of these locations, and the 1980s would witness their urbanization. In 1973, *Hayat* selected a thematic topic and issued holiday villages in the tourism guide pages.²⁰⁹ The holiday villages in Foça, Çeşme, Marmaris and other places, most of them managed by foreigners, were presented with an intensive admiration for their standards. *Hayat* repeated these tourism pages in 1975 and 1977.

²⁰⁸ Published between Hayat Magazine, Year:1972 bound 34, issues 21-29

²⁰⁹ Published between Hayat Magazine, Year:1973 bound 37, issues 21-29



Figure 4.12: tourism guide



Figure 4.13: tourism guide

Apart from the annual tourism presentations, the magazine also dealt with the problems in the tourism sector. For instance, while the expectations of tourists in Turkey were depicted in 1974²¹⁰, in the same year, the annoyances of the tourists visiting Istanbul were also expressed and some solutions were suggested for the whole public consideration.²¹¹ The editor of

²¹⁰Turist Türkiye'de ne bulmak istiyor?(1974) Hayat Dergisi, issue 10, p.30

²¹¹Turistin Çilesi (1974), Hayat Dergisi, issue 27, pp.8-9

the magazine, Şevket Rado expressed the problems of living in Istanbul during the tourism season.²¹² Furthermore, the proficiency of the guides serving to foreign tourists were questioned,²¹³ and in 1976, there was an article dealing with the shopping of tourists in the bazaars, mentioning about the unwillingness of tourists' for shopping and reminding the duty of tradesmen.²¹⁴ These articles covered the whole extend of the issues published within a decade dealing with the problems of tourism. Yet, such issues were limited when compared to the tourism guide pages in the magazine.



Figure 4.14: problems of tourism

To conclude, having examined the periodicals, it may be claimed that Turkey had a heterogeneous structure composed of different social groups in different life conditions, expectations and realities during the period under consideration. The examination of these periodicals gives a brief information about the layers of the society but may not really concern all of the society and cross readings may only provide a basis for sound interpretations. This chapter tried to explain the later criticisms of the 1960s during the 1970s.

²¹² Rado, Ş. (1975). Turizm Mevsimi Başlarken İstanbul'un Durumu, *Hayat Mecmuası*, 16, p:5

²¹³ (1976). Rehberler Turizmi Baltalıyor, *Hayat Mecmuası*, 28, p:15

²¹⁴ (1976) Turist Para Bırakmıyor ama İstemeyi Biliyor muyuz?, *Hayat Mecmuası*, 39, pp.48-49

Many of the problems in the field of tourism had already emerged in the 1970s and this period provides clues about the discourses and practice on the 2000s challenges in tourism architecture without avoiding the contextual thinking. Thus, the positioning of architectural criticism in the 1970s has a significant value not only for understanding the contemporary case but also the later developments.

CHAPTER 5

GENERAL CONCLUSION

According to the analyses and investigations undertaken in this thesis, the following general assessments can be made:

Starting to develop in the 1950s, Turkish modern tourism could not carry on a regular development basis because of regulatory problems, lack of infrastructure, misused encouragements, erroneous orientations and intensive political engagements. When an arguable solution approach was brought up by politicians, these were widely criticized by the non-governmental organizations, universities and unions since they had characterized by the speculative coast and source sharing practices and aim to provide with the necessities of a small portion of the society. In these circumstances, these hotels seem to be distinct examples that show the important characteristics of the development of tourism in Turkey in the immediate post-war period.

As it is observed within the thesis sequence, for the case of the 1950s Turkey, the Istanbul Hilton Hotel was one of the strategically important projects of American propaganda, and on the other hand, it was also a symbol of westernization in the American way. Being unique for a long time in Turkey, the five-star city hotel Hilton was an inspiration for the followers in tourism not only with its scale and function, but also with building technology, construction system, designs principles, finishing and furnishing works applied. Beyond all of these aspects, The Hilton Hotel was the most canonical building of “rational-international” architectural style of the 1950s in Turkey. As stated in the third and fourth chapters, Hilton was also one of the prominent and leading centers of social events in the 1960s and 1970s Istanbul, and it was an indispensable choice for upper-income groups of the society, hence could help understand the daily life of at least of a group in Istanbul.

Despite the fact that the Grand Efes and the Grand Ankara hotels were not mentioned in architectural and popular media as much of Hilton, they had a similar invaluable function for the formation of the contextual culture and relations within their cities.

The chronological investigation within this thesis does not mean to be a linear development in history, or at least, the aim was not to specify such a relation. Rather, these hotels were examined within their unique contexts to understand the significant changes in touristic and architectural fields in the periods of their construction and management. As a reflection of the dominant interest upon the Istanbul Hilton in the media, various materials were used to demonstrate the arguments about this hotel. Although information in the media about the other two hotels in Ankara and Izmir cases are limited, I could still find many of the original documents, some of which are used for academic purposes for the first time in this study.

This study may be a useful source for the further studies on the tourism architecture and tourism policies of the post-war period. During this study, it has been realized that there is an intensive necessity for further studies on the tourism architecture of the pre-1980 period. I hope that recent studies on contemporary tourism architecture will also encourage studies about the history of the field.

Especially after the debates that emerged during the recent renovation of the Grand Ankara and the Grand Efes hotel on the issues of conservation and registration of modern architecture heritage in Turkey, the documentation of these hotels seems to function significantly as a source for further studies on them either about their formal properties or cultural roles in the society. In contemporary case, these hotels have been widely converted for reutilization from their original projects. More than the buildings, the investors, management systems, tourism policies, practices and most importantly the sociopolitical and economic context of Turkey have changed since their construction. In this manner, this kind of documentary studies may serve as a base of information for further research and discussions.

I believe that the periodicals that were used as a source for better understanding the hotels require a general assessment within this conclusion. Starting from 1963, *Mimarlık*, the journal of the Chamber of Architects, has been the official voice of the Chamber and reflected the attitude of the medium close to the Chamber. Within the roughly two decades of the 1960s and the 1970s, *Mimarlık* dealt with tourism issue in terms of macro plans, concepts, concerns, attitudes, criticisms of policies and practices, rather than dealing with single hotel buildings. In this regard, especially in the 1970s, *Mimarlık* was an influential platform where the criticisms of the architectural intelligentsia were revealed. The basic concerns and criticisms can be concluded as follows:

- The tourism conception should not be reduced to building investments; on the contrary, it should be planned with the related sectors simultaneously.
- Tourism investments should be regulated according to the proposed macro plans. During the development of these plans, there should be a constant attention to the use of natural sources so that the existence of unfair profit, speculative gains and intensive use of the lots could be interrupted.
- Tourism encouragements should not be limited to a specific type of establishments, a specific region and tourism concept; instead, they should give chance to the existence of variations in tourism concepts and expansion of tourism areas to the whole country.
- Tourism investments and encouragements should be given in an equal right and opportunity basis and should prevent the existence of monopolies.
- Tourism investments at the coastal areas should not intensify the tourist population over a critical limit, and besides, they should not interrupt the right of free use of the coastal areas by the whole of the society.

- The governments should not engage their benefits with tourism investments.

It is seen that, while these concerns signal the problems that occurred in the 1970s, they seem to be a pioneering and orienting attitude especially for similar problems in the post-1980 period. In this manner, they expressed long term solutions for the chronic problems of tourism policies, and they even proposed alternatives for the cases of that time. As a result, *Mimarlık* led the critical approach for tourism architecture in the pre-1980 period.

On the contrary, *Arkitekt*, dealt with micro-scale building projects rather than presenting a critical attitude as in *Mimarlık*. It might be because of the general position of the periodical that chose to stand away from ideological criticism. Nonetheless, this may not mean that *Arkitekt* had excluded itself from the current problems. In different issues, the editor Zeki Sayar discussed the problems of tourism and tourism architecture, but these were not the general and only expression of the periodical in tourism issues as seen in *Mimarlık*. On the other hand, the documentation of *Arkitekt*'s many touristic buildings provided an invaluable asset for the research on tourism architecture and this fact should be taken into consideration while assessing the position of *Arkitekt*.

Hayat, published during the post-war period, was the archetype of popular magazines in Turkey. Its qualitative and material properties such as printing and paper quality, as well as high popularity with its articles, cartoons, and news about high society and Hollywood people, all reflect the continuous transformation from the traditional to a more liberal life style within three decades from 1950 onwards, and hence the magazine could be used as a tool to demonstrate a life system intertwined with western life customs. In this manner, it was used in the thesis as a document revealing the social classifications and stratifications of the 1960s and 1970s. In its unique track, *Hayat* perceived and expressed tourism as a matter of serving the natural and historical resources to the order of tourism investment policies, and considered tourism as an indispensable value for the cultural

and economic development of Turkey. As such, it is used as a mirror reflecting the transformation of daily life especially in Turkish big cities during the period under consideration. Although *Hayat* mostly published about the life style of higher-income people, it also carried on an explicit publication agenda that aimed to make vacation, tourism and holiday concepts acceptable by the ordinary people of middle and lower income groups. As a result of this attitude, it might be claimed that *Hayat* had a positive influence on the development of domestic tourism. Being a popular magazine, the critical approach of architectural periods may not be expected from *Hayat*, but in the 1970s the magazine also discussed about some of the problems of Turkish tourism although as limited to a few articles.

In general, the hotels of the period from the 1950s until the end of the 1970s investigated in this thesis present a modern attitude with their design concepts from micro to macro scales, unexaggerated ornaments and their tectonic designs to certain extent with the use of recent materials and technology. They present an alternative approach against the post-1980 historicist, and kitsch examples of tourism architecture. From this perspective, at the first sense, it may seem hard to understand how their modernist paradigms and practices could serve to their role in the touristic culture of mass consumption; yet, these hotels exemplify successful proposals in their contexts. However, in post-1980 postmodern era when many hotels of kitsch spaces and facades have been erected, the era of the splendid modernist hotels at the dawn of tourism architecture seems to have reached their end.

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APPENDICES

APPENDIX A

TOURISM INVESTMENTS OF PENSION FUND

NO	BUILDING	CITY	STARTED	FINISHED	ARCHITECT
1	HILTON HOTEL	İSTANBUL	1952	1955	SOM ARCHITECTS S.HAKKI ELDEM
2	GRAND EFES HOTEL	İZMİR	1957	1963	PAUL BONATZ FATİN URAN
3	GRAND TARABYA HOTEL	İSTANBUL	1957	1964	KADRI ERDOĞAN
4	GRAND ANKARA HOTEL	ANKARA	1959	1966	MARC J. SAUGEY
5	AFYON HOTEL	AFYON	1959	1966	
6	TERMINAL & HOTEL	ESKİŞEHİR	1959	1963	K. AHMET ARU
7	TARABYA BEACH	İSTANBUL	1964	1965	
8	STAD HOTEL	ANKARA	1965	1969	SİTE MİMARLIK
9	BAYRAMOĞLU HOLIDAY VILLAGE	İZMİR	1965	1969	
10	FOÇA HOLIDAY VILLAGE	İZMİR	1966	1967	
11	KUŞADASI HOLIDAY VILLAGE	AYDIN	1966	1967	
12	MAÇKA HOTEL	İSTANBUL	1967	1972	YILMAZ SANLI

APPENDIX B

Detailed description of the initial project of the Grand Efes Hotel in 1955

HOTEL TO BE BUILT IN İZMİR

The Turkish Pension Fund contemplates to build in İzmir a Hotel of about 135 rooms for approximately 180 beds, to be located on a very well selected site: of 14,000 square meters, overlooking the sea from the Cumhuriyet Square. As it is furthermore intended to add two stories to the building in the future, including an addition of 54 rooms which will increase the hotel's bed capacity to a number of 252, the future annex has been taken into consideration while determining the foundations system.

With a total construction surface of 17196 square meters, according to the present design, the building shall comprise substantially four blocks, mainly

- 1: The entrance block: two floors including a gallery story,
- 2: Main building block made up of eight floors as follows:
 - a) service sections on ground floor
 - b) public rooms on first floor
 - c) five floors for typical guest rooms
 - d) Terrace floor
- 3: Block containing the night club and the ceremony hall,
- 4: Block for the personal section, the garage and repair shops.

The hotel building, to be in conformity with standards of first class; European hotels, shall include a restaurant for 550 people, a ceremony and banquet hall for 500, a night club and American bar for 370, a travel agency, shops, a swimming pool, a garage taking 20 cars and all other storing space and service facilities as are required in hotels of similar type. The hotel has thus every kind of commodity and equipment together with an air-conditioned installation.

The underground water level of the construction being very close to the surface, the construction of a basement. is not possible and the lowest floor shall be on the ground level. This floor shall contain the service departments, the hotel hall. the night club and such other facilities.

The ceremony and banquet hall together with the main restaurant, the bar and the main kitchen have been placed 3,5 meters above this level and have been connected with the hotel entrance by a huge stairway which constitutes a proper and pleasant passage to the restaurant floor.

The entrance hall floor is also connected to the group of elevators serving the public rooms floor and other floors. The level of the restaurant and their terraces being thus 3,5 meters above the natural ground level, a great advantage has certainly been assured from the point of view of getting a better sight of the sea.

By placing the bar, the tea and coffee room, the restaurant and the banquet hall on one side and the cold and hot kitchens, dishwashing room, drink service quarter, the pastry and other services on the other side of the public rooms floor along the main hotel block, the operating relations between the restaurant and the various departments have been wisely planned and coordinated.

The main entrance is directed to the south of the hotel block. This entrance gives way to a large reception hall around which are the reception rooms, a cloak-room, a luggage storage room, a travel agency. A gallery above this hall shelters the meeting hall, the library, the barber and beauty shops and such other facilities. These are directly connected to the five top storeys assigned to guest rooms and to the top terrace by a central stairway and by a group of elevators. A luggage lift adjoining this group of elevators is placed so as not to disturb the inner traffic.

A special access has been managed in the north side for the night club, together with its own cloak-room and power-room. This entrance may also be used for the banquet hall which is one floor above. A middle partition arranged on the north side permits to have an entry for the personnel and the receipt of goods. the time checker office controls the coming and going about of the personnel, the delivery of goods and the weighing room with the store rooms.

The personnel quarters are placed on the main floor from where access to the hotel part and the kitchen is easy and averts any waste of time. A spacious service room connects the kitchen to the night club and the garden restaurant. All along under the middle part of the ground floor corridor a large canal is provided to accommodate water lines, drains, gas and other utilities. This long canal, with its heating and air-conditioning chambers consists of a hull submerged into the underground water.

In the side wing facing the east a laundry service has been installed with all its accessories. The receipt and delivery booths for the laundry facing each other, it is easy to keep them under control. With these particular features, the operation of the Hotel is based on a well-running ring.

A space has been provided on the eastern wing for the daily collection of the garbage without any disturbance to the hotel.

In the main hotel body an easy and adequate connection has been made available between all the guest rooms and the services. The guest elevators and luggage lifts together with the main stairway constitute the central point. of the Hotel's inner circulation.

The service stairway and the group of food lifts are at the northern extremity of the building. There exists also another elevator that can load a service or laundry truck together with its operator.

The facade of the restaurant look at the north-west direction which is the most favorable location to benefit from the sea winds. As the setting sun's last rays shine just across this façade, large sunshades used on the terrace will add a special charm to its appearance.

Each of the five typical floors for guest rooms includes 18 single bedrooms and 9 double bedrooms, making a total of 27 bedrooms containing 36 beds in all. The five typical floors total 180 beds.

The second part of the hotel, which is contemplated to be an annex of four stories apart from the above mentioned addition of two floors to the main building will include a total of 80 beds or 20 beds per story. Its construction is planned to depend on the course of progress of the first years' operation. The connection of this annex to the main building has been carefully studied.

A kitchen managed on the roof terrace of the main block insures the service of an attractive and small dining room and the grill room, which will be very popular specially on warm summer night as they afford a wide horizon on the Izmir gulf

A small space on top of this floors shall be allocated to the mechanical accessories of the elevators and lifts and to a small-sized water tank, whereas a bigger tank shall preferably be constructed under the ground.

The hotel's construction system is based on a reinforced concrete skeleton. The walls shall be made out of brick blocks, stone or any other material according to the location where it is used. A patented system of insulating wall shall be applied between the rooms to prevent the diffusion of sound. The exterior coating of the building shall be stucco plaster. The roof parapet shall have Spanish system tiles.

According to the particular location of the flooring, either marble, wooden parquet, terrazzo, ceramic, glass mosaic or rugs shall be used on the floor covering.

Except in some limited places the ceilings shall be of rabbit plaster. while the installations fittings shall be laid in recess. The roof covering is to be in copper except for the main block's roof which is partially transformed into a terrace.

it is planned to use aluminum profiles for the windows and terrace doors. The inner doors shall be metal-framed and wooden-winged.

Marble or natural stone shall be used for the stair steps and terrazzo for the service stairs.

with respect to the general commodity installations of the hotel the following points are to be taken into consideration:

The entire guest rooms shall be heated and cooled by air-conditioning according to the season. Convectors placed under windows shall heat in winter and at the same time bring in warm and clean air to the room. The soiled air is expelled through air channels managed in the bathrooms by a fan installed on the roof and working 24 hours of the day. In summer, the same units are filled with cold water to cool the rooms.

By means of the conditioning system the indoor temperature shall be around +26C while it is +37° outdoors and with the addition of 50 percent moisture to the air the most agreeable air conditioning shall be prevailing in the hotel.

The public rooms, the garage, restaurant and similar crowded spaces where the air is easily spoiled by smoke, are also air-conditioned through units installed in the neighborhood of these spaces. The conditioned air is distributed through ceiling anemostats or through grills in the walls, and the returning air is exhausted by fans. In winter these spaces are heated by hot water from the boiler passing through these units and in summer cooled with cold water of 10 to 11 degree Centigrade circulated through the same apparatus.

The low-pressure steam used for heating, kitchens, laundry and sanitary installations is provided by the two fire-tube boilers. This steam produced at 0.8 atmospheres is also transformed into hot water through heat exchange and is used in the central heating system and bedrooms.

A low quality fuel known as fuel-oil no.6 is to be used in the boilers. The boilers and the compressors which will provide chilled water for summer air-conditioning will be fully automatic.

The kitchen service is divided as follows: the main kitchen, the cold kitchen, the pastry kitchen, the banquet pantry and the roof kitchen. The major parts of the ranges operate on gas and the rest of the appliances work electrically. The kitchens, the laundry room and the lavatories are ventilated by fans placed on the roof, which does not imply a complicated construction and makes it easy to purify the air of the hotel.

the laundry installation is equipped with automatic washing, rinsing and drying machines as well as pressing machines for sheet. The water serving the hotel is first passed through a water softening apparatus. In order to provide water especially to the top floors' guest rooms when the city water is out or its pressure is not sufficient, a water regulating system has been installed which will insure continuous pressure everywhere in the hotel.

Sound security measures have been taken against fire in the whole building. Apart from the fire extinguishing hoses connected to the city or hotel's water system an automatic system has been planned for such areas as the storehouse, kitchens, pantry, etc. Furthermore, an alarm detecting system signals the fire in time to call the personnel on the spot. By means of signal buttons placed at proper points in every floor or through the sprinklers after they have automatically started to work, the fire can easily be located on panels placed in the telephone switchboard, the

engineers' room, the administration corridors and in all the strategic points of the hotel, from where the necessary steps can be promptly taken to subdue the fire.

The properties of the units and fixtures of the hotel's sanitary installations are to be those of a first-class hotel. The bathrooms have inlaid tubs. The type of the sinks, the closets and the bidets has been chosen from among the most handy types and all the accessories are chrome-plated. The mirrors are of real crystal. A security system exists for showers which can be adjusted to use either as pressure tap or as a sprinkler. The guest rooms are equipped with every available comfort and besides a telephone there is a radio set operating on three waves.

The elevators have great speed and are used both ways for ascending and descending. In order to secure continuous lift service during a break in the city power one of the elevators is attached to the Diesel generator set of the hotel which starts to operate thirty seconds after the city electricity is out.

Detailed description of the initial project of the İstanbul Hilton Hotel in 1952

TOURIST HOTEL TO BE BUILT IN PARK No. 2 IN ISTANBUL

Türkiye Cumhuriyeti Emekli Sandığı (Turkish Republic Pension Fund) will have a 278 room hotel built in a large park in a beautiful district of İstanbul overlooking the Bosphorous. The building shall have advanced heating, ventilating and lighting systems; shall contain every comfort and the hotel shall be managed by the Hilton Hotels International for a period of 20 years.

The Building shall have two main sections:

1 -- The 8 - story section containing the guest rooms.

Seven of these 8 stories, each having a surface area of 2100 m², shall be exactly alike. Each of these stories shall contain 31 guest rooms, 4.25 by 5.00 m. in size, which shall also be alike. On the two ends of the building, the rooms shall be larger, and suites shall be formed by combining several rooms. On the 8th floor, the number of the normal size guest rooms shall be 27, and the suites on the ends shall be arranged to meet any demand.

In addition to a private bathroom and terrace, each guest room shall be furnished comfortably, and shall also contain all the necessary conveniences to meet the needs of all guests. According to the most recent practice in Hotel construction, some of the rooms shall be furnished to serve as a living room or study during the day, and as a guest room at night.

2 - Lounges, Dining Rooms, Administration and Service Quarters, are arranged in the first three floors.

The entrance floor with a total area of 3900 m², is devoted to the Administration offices, Lounges and Reception Rooms. On the view side, a terrace shall extend the entire length of the building, separated from the lounges by sliding doors with large glass panels. This terrace will serve as a continuation of the lounges in favorable weather.

Also on this floor, as a convenience to guests several shops, such as a haberdashery, antique shop, bank, barber shop and a soda fountain, shall be provided around a decorative patio.

Taking advantage of the slope of the land, the dining rooms shall be located on the floor below, overlooking the view. One Room shall be both a dining room and a dancing pavillion, with a capacity of 250 people, shall be connected on one side to the main building, and open on the other three sides; and the other shall be the main dining room, with a capacity of approximately 600 people, which can be enlarged or reduced by movable partitions, providing total capacity for 850 people.

Large social gatherings shall be held in this main dining room, and the adjoining terrace shall also be used on such occasions. The most outstanding feature of this 34.00 m. wide terrace shall be a pool, 38.80 by 12.20 m. in size. The water in the pool shall have special provisions for night illumination; and shall be frozen when desired, serving both as an ornament and as an attractive place for skating and ice shows.

The kitchen and the quarters for employees are placed on the same floor, which has a total area of 3775 m².

The basement which is completely underground on three sides, is devoted to heating and ventilating equipment, laundry, repair shops and storage spaces, and has an area of 2550 m². In addition to the above mentioned floors, the roof of the building shall be arranged as a terrace, which will have a cocktail lounge with open and enclosed portions overlooking the unexcelled view of the Bosphorous, and will cater to night clientele.

The total area of the building, including all the floors mentioned shall be 29,325 m², and the area of the Park nearly 54000 m². Trees, planting, tennis courts and a swimming pool approximately 1000 m³ in volume with cabins, shall beautify the park.

At the entrance to the Grounds and as a convenience to tourists, shops, travel agencies and a bank shall be constructed.

Stations for Hotel busses and a large parking area shall be constructed near the entrance.

The Hotel Building shall be reinforced concrete frame structure. Walls shall be of three types: brick, concrete block and air-entrained concrete block. The partitions between bedrooms shall be built of 10 cm. wide air-entrained concrete blocks. The other walls in this section shall be 7 cm. wide concrete block, except the walls around the stairs and elevators which shall be built of 15 cm. wide concrete block. All other floors shall generally have half-brick partitions.

The walls of the lobby and shops on the entrance floor, and of the lobby, dining pavillion and its corridor on the lower floor, shall be covered with Kütahta glazed tiles. Walls around elevators in the lobby shall be covered with colored marble, and the walls of the cocktail lounges, main dining room and the entrance hall shall be covered with wood paneling.

The grilles and artificial stone panels on the exterior of the building shall be prepared with white marble chips to resemble stucco. The walls of the office and shop section on the entrance floor and the walls of the dining pavillion, shall be covered with marble.

A great portion of the floors shall be covered with carpets. In the

guestroom section, all floors except the floors of the bathrooms and service quarters, shall be reinforced concrete covered with carpets. The floors of the dining rooms shall be parquetry, also covered with carpets. The floors of the entrance lobby, patio, lounge, and the terrace on the entrance floor shall be marble veneer.

All ceilings except the ceilings of the service quarters shall be on suspended metal lath. The ceiling of the large dining room and the ceiling of other halls and lounges for public use, shall be covered with an acoustic material.

All window frames in the building shall be made of aluminum. The walls of the lounges and dining rooms on the terrace side shall be completely glass enclosed, with sliding doors having large glass panels. Door frames shall be generally steel except special door frames in public spaces which shall be aluminum.

The glass around the patio on the Entrance Floor shall be screened with ornamental wood grilles on the outside.

The roof of the main building shall be used as an open terrace. The roof of the cocktail lounge on the roof terrace and the roof of the Dining and Entrance pavillions shall be covered with lead. The roof of the low portion containing the offices, entrance lobby and the shops shall be gravel over 5 ply tarred felt and asphalt roofing.

To supply the necessary steam energy for the building, two large-capacity boilers of the most modern construction shall be installed. The Laundry, Kitchen, and Hot Water supply units (Total storage capacity about 20 m³) shall be fed by steam at boiler pressure.

The pressure of the steam shall then be reduced by passing it through a reducing station and this low pressure (3.35 atm.) steam shall be used in the air-conditioning units, warm air heating units, hot water heating system convectors, and in the boiler feed water heater. All condensate collected from these units shall be returned to the boilers. The boilers shall be fed with soft water. In addition a deaerating unit shall be installed to treat the boiler feed water.

The flue gas and smoke shall be exhausted mechanically, to maintain

high efficiency of boilers while burning Turkish lignite (approximately 75 %).

The building is divided into two sections. The first section contains the main lobby, dining-rooms, lounges and the administration offices. These areas are located in the lower three floors. The second section contains the remaining 8 stories. Here each guestroom has a private bath.

The first section shall be heated by warm air. The warm air shall be supplied to all areas through the duct system. The dining and dancing rooms, cocktail lounges, and the ladies lounge will be air-conditioned. The window surfaces in the main lobby, dining rooms and the cocktail-lounge on the terrace shall be heated by warm air to an appropriate temperature to prevent cold drafts from the windows, and to prevent condensation of moisture on glass. The glass heating system shall keep the glass clear so that the view of the Bosphorous and Marmara may be enjoyed under worst weather conditions.

All necessary equipment shall be installed to exhaust the vitiated air from the guestrooms, kitchens and rest rooms.

The eight-story guestroom section shall be heated by pumping circulating hot water through convectors placed under the windows. No convectors shall be placed in the bathrooms. As the bathrooms are to be mechanically ventilated, these rooms will be heated by warm air supplied to the corridors. The warm air which will be drawn into the bathrooms through slots under the doors by the mechanical ventilating system shall both heat and ventilate the bathrooms.

An air conditioning installation including a complete automatic cooling system has been planned. This installation shall enable the air conditioned rooms to be cooled in summer; and in the winter the refrigeration equipment shall be used to freeze the pool, 33×11.6 meter in size, in the garden and thus an ice skating rink shall be provided.

For sanitary installation it is intended that the most modern me-

thods and finest products shall be employed. All the exposed fittings of the installation shall be chrome plated. In each bathroom there shall be a built in bath tub of porcelain enameled iron ware, a lavatory built into a shelf designed to be used as dressing table, siphon jet water closet with flush-o-meter and a bidet. An adjustable mixer valve shall be installed in the shower piping system of the bath tub so as to prevent scalding. The shower head shall be adjustable to deliver either minimum flow or a spray of maximum efficiency. In each lavatory there shall be an ice water faucet in addition to the cold and hot water faucets.

The storm and sanitary drainage shall be composed of three different piping systems, namely: soil and waste pipes, vent pipes and rain water leaders. All rain water leaders shall be installed within the building. Both the soil and waste pipes, and the rain water leaders shall be connected to the main house sewer. A main soil and waste stack which shall extend through the roof shall be installed for each group of soil and waste pipes. To this main stack smaller vent pipes of the drainage and plumbing system shall be connected so as to prevent foul odors.

Water system of the building shall be supplied from two separate sources. The piping system of the three lower floors shall be connected directly to the City water supply, whereas the piping system of the eight upper floors shall be supplied from a water storage tank.

For this purpose a water storage tank of 56000 litre capacity shall be installed at the roof, and in the basement a suction tank of 10000 litre capacity shall be installed. A pressure regulating valve shall be provided between the main pipe coming from the water tank on roof and the piping system of the three lower floors, in order to supply water to the lower floors in case the city water service is interrupted.

All water used in the building shall pass through water softening equipment. Thus softened water shall not only prevent damage to laundered materials, but also prevent the incrustation of water heaters, boilers, hot-water pipes and heating coils. A chlorination

unit shall be installed so as to add the required amount of liquid chlorine to the water supply for sterilization purposes. The water in the 10,000 litre suction tank in the basement shall be pumped to the elevated tank on roof. For fire fighting purposes a reserve of 19,800 litres of water shall be stored in the tank on the roof.

A stand pipe system which shall be connected to the roof tank and which shall have two City Fire Department connections for coupling to Fire Department pump trucks, shall be installed. There shall be two stand pipes and two complete sets of 30 meter long fire hoses with nozzles, on each of the eight upper floors and on each of the three lower floors. In addition to this protection a sprinkler system shall be installed in all storage spaces on all floors, including the laundry. This sprinkler system shall be connected to the fire alarm system. In case heat causes any sprinkler head fuse to release, an alarm will be transmitted to the Chief Engineer's Office. An electric switch on each sprinkler branch will indicate source of the fire to the Chief Engineer's Office.

Gas-burning kitchen appliances; and equipment to be used in sprinkling and draining the garden and the park are a supplementary part of the utilities.

A central refrigeration system shall be installed, to be used in connection with the various cold storage rooms of the hotel. The system shall cool to the required temperatures, the 13 storage places used for various purposes. In addition a smaller special cooling system shall be installed, to cool drinking water supplied to a faucet in each Bath Room lavatory.

The swimming pool in the hotel park shall be equipped with a water chlorine-purification system, a filter, a pump for continuous circulation and a filling, emptying and overflow system, and these installations shall be supplemented by the necessary private dressing rooms.

In planning the electrical installation of the building, primary consideration has been given to conformance with the architectural style and decoration of the hotel as well as provision of perfect service and comfort to the guests.

The load rating of interior and exterior lighting and motive power has been calculated to be approximately 1000 kilowatts. The installation will have about 5000 lamp and convenience receptacles, and approximately 100 motors. A portion of the interior lighting system consists of recessed lighting fixtures.

To provide safe operation of the installation at all times and under all conditions, it has been decided to install a 200 horsepower Diesel emergency generator unit, which shall operate automatically to feed the primary services of the hotel in the event of city current failure. The vertical transportation system of the building consists of 3 passenger elevators of the latest model, and a goods elevator. The first two of these elevators have a capacity of 16 passengers each, and their speed of travel has been established as 2 meters per second. In this manner fast and convenient conveyance between all floors has been provided. These two elevators have been assigned for the exclusive use of the guests. The third elevator, which is of the same type as the first two, is a service elevator to be utilized for transportation of hotel personnel and light freight; the fourth is a goods elevator to be used for the transportation of freight and materials up to 1500 kgs.

Communication within the hotel as well as between the hotel and the outside, has been provided through a private branch exchange switchboard serving 400 interior extensions and 30 outside lines. It is planned to provide a telephone for every guestroom as well as for the management and the various service centers.

To provide fast and accurate service, it is planned that clocks used by management and service centers shall be connected to a central electric clock system. This consists of a master clock, 25 secondary clocks, 2 punch clocks and two date-time stamps.

The installation of a central audio system with amplifiers and loudspeakers has been planned for the enjoyment of the guests as well as inform them of the latest news. Every room in the hotel shall be equipped with a loudspeaker, and through the use of a selector switch, each guest shall be able to receive any one of the three programs transmitted by the central audio system. The three

programs shall include concurrently both musical performances and news broadcasts. The audio system shall also be extended to restaurants, bars and other amusement places so as to provide to the guests the enjoyment of these installations. The number of loudspeakers is approximately 320, and the power of the amplifiers amounts to about 500 watts.

For the protection of life and property a special fire alarm system, a guided tour system for the day and night watchmen, and in addition a lightning protection system have been designed. The fire alarm system consists of a central board comprising 40 location indicators, 80 alarm sending stations, and several auxiliary control boards. There are 50 watchman's check stations in the guided tour system.