

AWARDING ARCHITECTURE IN TURKEY: NATIONAL ARCHITECTURE  
EXHIBITION AND AWARDS PROGRAM

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## **ABSTRACT**

### **AWARDING ARCHITECTURE IN TURKEY: NATIONAL ARCHITECTURE EXHIBITION AND AWARDS PROGRAM**

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The establishment of the National Architecture Exhibition and Awards (NAEA) program in 1987, by Chamber of Architects, coincides with the period of dissolving modernist paradigm and rising pluralist influences in Turkey. The program, as a critical medium, is expected to reflect “national” architectural practice and contribute in the “contemporary” architectural practice in Turkey. In order to evaluate the consistencies with these objectives, firstly the program identity and then the participations are analyzed. On the other hand, regarding the searches for “innovativeness” and “contemporaneity,” parallelism with the international architectural agenda and concerns for geographic differences are analyzed through the awarded projects and the jury reports. In the analysis about the position of the program as well as its indications about Turkish architectural practice, the following results are obtained: Program can be defined as having an insulated and closed character with regard to its structure. Considering the participations, it is seen that it does not reflect the heterogeneous character of its geographical scope and has an elitist profile in awards distribution. Priority given to senior architects in Grand Prizes, the weight of the restoration category and the newly established commemoration program itself point out to a conservative stance. In the thesis, the awarded submissions are analyzed comparatively with Progressive Architecture (PA) Awards program. It is an established program in United States, which perpetuate since 1954 and it is claimed to have both “reflective” and “limit-

pushing” positions in the architectural platform. In NAEA program, instead of the claims for giving precedence to “limit-pushing” attempts, a “reflective” position has been maintained. In the jury reports, the “modernist” award criteria can be defined as parallel with the agenda of international platform. In recent years, in international platform, instead of domination by styles, conceptual productions and sustainable themes gain prominence. Thus, regarding the submissions of NAEA, these parallelisms have been diminished.

Keywords: architectural awards, critical architectural mediums, National Architecture Exhibition and Awards, architectural themes

## ÖZ

### TÜRKİYE'DE MİMARLIĞI ÖDÜLLENDİRME: ULUSAL MİMARLIK SERGİSİ VE ÖDÜLLERİ PROGRAMI

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Mimarlar Odasının 1987 yılında başlatmış olduğu Ulusal Mimarlık Sergisi ve Ödülleri programı (UMSÖ), Türk mimarlığında modernist paradigmanın çözülmeye başladığı ve plüralist etkilerin arttığı bir döneme denk gelmektedir. UMSÖ eleştirel bir ortam olarak hem ulusal mimarlık pratiğini yansıtmaması, hem de çağdaş mimarlık pratiğine katkı koymas beklenen bir programdır. Tezde, programın bu amaçlarla olan tutarlılıklarını incelemek için programın yapısı ve katılım profilleri incelenmiştir. Diğer yandan ödüllü projeler ve jüri raporları üzerinden, “çağdaşlık ve yenilikçilik” arayışlarında programın uluslararası gündem ile paralellikleri ve coğrafi farklılıklar konusunda duyarlılıklarına bakılmıştır. Analizde programın nasıl bir duruş sergilediği ve programın yansıttığı ölçüde çağdaş Türk mimarlığı ile ilgili şu çıkarımlar elde edilmiştir: Program yapısal olarak içe kapalı ve dünyadan izole olarak tarif edilebilir. Katılım profiline bakılarak bulunduğu coğrafyanın heterojen karakterini yansıtmadığı ödül dağılımında elitist bir profil çizdiği görülmüştür. Büyük Ödül seçimlerinde kıdemli mimarlara öncelik tanınması, restorasyon kategorisi ile anma programının varlığı, korumacı bir çizgiye işaret etmektedir. Tezde ödüllü yapılar Progressive Architecture (PA) ödül programı ile karşılaştırmalı incelenmiştir. PA ödül programı, Amerika Birleşik Devletleri’nde 1954 yılından beri devam eden yerleşik bir program olarak hem “yansıtıcı” hem de “sınır zorlayıcı” mimarlık pratiğini öne çıkaran bir pozisyona sahiptir. UMSÖ programında, yapı ve proje dalında ise, “sınır zorlayıcı” bir mimarlık ortaya

koyma iddiası yerine “yansıtıcı” bir pozisyona sahip olduđu görülmüştür. Programın jüri raporlarına bakılarak modernist kriterler ile güncel uluslararası ortamla paralellik içinde olduđu görülmüştür. Son yıllarda uluslararası gündemde stil egemen bir üretim yerine kavramsal üretimler ve sürdürülebilirlik temaları öne çıkmaya başlamıştır. UMSÖ programının katılımlarına bakıldığında, bu yöndeki paralelliklerin azaldığı görülmüştür.

Anahtar kelimeler: mimari ödüller, eleştirel mimarlık ortamları, Ulusal Mimarlık Ödülleri, mimari temalar

**To my parents,  
Ömer and Aysel Durmaz**



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## **CHAPTER 1**

### **INTRODUCTION**

The earliest rituals for “awarding” the architectural activities could be dated back to 2500 years ago, when the human being needed to employ an architectural competition “to choose one architect or one design among many, to distinguish excellence in appearance and in function” (Lipstadt, 1989:9). Besides obtaining a project, competitions are perceived as “a battleground of opposing ambitions and antagonistic solutions, giant architecture classrooms with invisible boundaries and often, open enrollments” (Lipstadt, 1989:9). For American Institute of Architects Code, the definition of competition is “two or more architects for the same project, on the same site, at the same time.” It is possible to add “prize” to that definition. The concept of prize implies not only the idea of awarding the distinguished design proposal, but also the promotion and encouragement. In time, promotion and encouragement of promising architecture and talented architects have become an essential aspect of the profession resulting in award programs worldwide.

After the industrial revolution, new forms and meanings have been introduced to architecture as the implications of major changes in socio-economic and cultural conditions on to the profession. In this productive context, award programs had been employed as one of the tools for the assessment of architecture. Furthermore, they were utilized in informing the client and society about the qualities and standards of the profession. Barrington Kaye stated that “in professional/client relationship, it is necessary for the client to have some guarantee of integrity before he can safely venture to purchase the professional’s services since the demand/product relationship is not clearly defined as in a market situation” (Kaye, 1960:16). In his book, Kaye points out the necessity of institutionalization in architecture and in this statement points out the need of providing quality in architectural design as a responsibility. Architectural institutions in Europe and United States organize architectural award programs

to raise the competence among architects and consequently the quality in design. In this respect Larson, with the excerpt of Thom Mayne of Morphosis, put forwards how the client feel “guaranteed” about working with an awarded architect and states that “from the point of view of business, awards and recognition by user groups (such as hospitals or school boards) or specialized user-oriented publications (for instance, Health Facilities Management ) are just as important. In fact, they are more likely to bring new commissions” (Larson, 1993:183).

The necessity of award programs in profession, however, has been frequently discussed. It is claimed that while architectural competitions arise favoritism, dishonesty, award programs encourage the “star” system in architecture. Haluk Pamir, on the contrary, claims that awards in architecture is significant for honoring qualified effort, selecting the excellent work, and giving precedence to it as a role model (Pamir, 2000:4). Michael Benedikt, from another point of view, put forwards the necessity of award programs:

The architecture is crisscrossed by the values put forth by other institutions, even as it seeks to perpetuate and proliferate its own. This is why our wanting to honor an architect, building, style, or model of practice above others in a public way-accepting some values from outside and projecting others into the milieu.-is entirely natural (Benedikt, 2007:X).

Awards in general can be influential about the evolution of a discipline. It mediates to draw attention of a wider public to the new talents and to the individuals who have contributed to the profession. For Güzer (2000, 10), in consumer societies it is important to “recognize” as well as “being recognized.” Being recognized by an award program become a way of being legitimized and a way of being on the agenda. Awards in other cultural fields cause the materialization of popular culture and social taste; however such a relationship cannot be claimed for architecture. For Güzer, “being alternative” in architecture is still matched with being a protagonist in architecture (Güzer, 2000:56). Thomas Fisher in his article of “Are award programs good for the profession?” highlights the significance of awards and claims as follows:

Architecture would no doubt continue without them, but that would leave the marketplace as the primary arbiter of value something that our profession suffers

from too much already. Award programs, whatever their limitations have the advantage of offering an alternative reward system based not on money, but on the achievement of excellence” (Fisher, 2003:82).

In particular, the thesis will focus on the National Architecture Exhibition and Awards (NAEA) program, which is initiated in 1988, in the name of Sinan the Architect, by Chamber of Architects in Turkey. The beginning of NAEA program is coincided to a period when the Turkish architecture began to become autonomous and broke its bonds from political ideologies (Tanyeli, 1998a: 253). Thus the program has been considered as “a natural product of 1980s when architectural form and the production of meaning again were debated in architecture” (Ergut, Özkaya, 2005). In this state of confusion when the pluralism had replace with the modernist conceptions of architecture, the juries of National Architecture Awards Program presented a set of messages and a deliberate attempt to show good practice with in Turkish architecture. In this context, the position of NAEA program as an institution gains significance.

In the program, individuals, built works and designs are awarded in various categories. The program aims to promote, incite and reward architectural activities in our country and brings architecture on the public agenda, document architectural products and encourages fine arts (Balamir, 2005:116). The significance of the program based on the fact that it is the only architectural award program in Turkey that has lended its continuity and it maintains critical mediums for the Turkish architecture in biannual periods. As stated by Abdi Güzer, “Chamber of Architects awards constitute the sole architectural award program in Turkey, which has accomplished its institutionalization and these awards remain nearly the only basis in this country for the support of architecture based on exploration, assuming a heretofore undefined function and responsibility where it comes to providing an incentive for architectural discussions and change” (Güzer, 2005:17).

### **1.1. Definition of the Problem**

The subject of the thesis, NAEA program, is a well-documented organization since 1988. The program have been subject to discussions and evaluated from different point of views, which have take place in various sources. Mainly, the material and literature about the program comprises:



1-The catalogues: The publication of exhibition catalogues have been one of the main aims of the organization, and in this respect, the exhibited and awarded submissions have been published in catalogues after each cycle.<sup>1</sup> The catalogues include introductory articles by the committee chairpersons, jury reports, jury comments, and minutes of the jury meetings, the visuals with submissions reports of the participants.<sup>2</sup>

2-Exhibitions: The exhibitions after each cycle are made in Ankara. The tours in Turkey and in abroad are also made.

3-Website: In the web site of the organization, all of the awarded submissions took place with visuals, submission and jury reports.

4-Web Discussions: In 2004 cycle, Abdi Güzer, Aydan Balamir and Ziya Tanalı discussed the cycle and their selection in forum of arkitera.

5-Retrospective Catalogue: In addition to the website and the catalogues, the retrospective catalogue of National Architecture Exhibition and Awards program edited by Aydan Balamir in 2005, comprises the revised documentation of the nine cycles of the program. In this retrospective catalogue, articles by Balamir, Hasan Özbay, Uğur Tanyeli and Abdi Güzer discuss the scope and significance of the program and its meaning for Turkish architecture.

6-Review articles: Throughout eleven cycles, articles appraising the program have also been published in architectural periodicals, mainly in *Mimarlık*, the periodical of Chamber of Architects.

In the first years of the organization, the impact of NAEA program on the architectural community and its significance have been the main focuses of critical essays about the program. The participation from the society and political figures and announcement of organization, the exhibitions in Turkey and in abroad have been overrated. In this respect, the objectives and procedures used in the NAEA have been mentioned frequently in critical reviews. In the scope of this study, the objectives, criteria, the procedures used, which are constituting the program identity will be one of the focuses. The relations established with international platform and the representational power of the program will be discussed.

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<sup>1</sup> The catalogue of the 1996 cycle is not published.

<sup>2</sup> The editors of the first two catalogues have not been indicated. The second and the third catalogues have been edited by Aslı Özbay and in 1996, after the change in the administrative board of the Chamber of Architects, by Bayar Çimen and Müge Cengizkan. The catalogue of 1996 could not be published, except for a pamphlet; however, beginning from 1998, *Yapı-Endüstri Merkezi* undertook the task of publication with the Chamber of Architects with a certain format for the catalogues of the exhibitions.

In literature, the inclusiveness of the program and the extent to which it represent the Turkish Architectural practice come to the fore. The autonomy of the program has been one of the main issues of the discussions after the fourth cylce. The regulations of administrative board in 2008 can also be claimed to concretize the representational problem of the program. The analysis of participation profiles that will be done in this study will be a contribution to these discussions.

The function of the program as an “approval mechanism” in the profession and as a tool to represent the values established within the field to the society have also been mentioned. In this respect, the appraisal of the content of the cycles which are focusing on the awarded projects, buildings and individuals in the program have been also made. In the first cycles of the program, except for an article by Merih Karaaslan, there has been no criticism or evaluation about the choices of juries. Abdi Güzer’s article, “After the Orgy in Architecture” is one of the first articles that focused merely on the evaluation of jury in the program and its context. In addition, the first general evaluation of the juries’ attitude and recognized submissions as a whole has been made by Balamir in her article in the fifth issue of the XXI magazine. In Güzer's article, the internal values that are produced in the profession have been mentioned, stating that the choices of the juries reflecting these values to the society (2004:28). In the thesis, the changes in what is represented, namely the changes in architectural tendencies and the influence of global and local contexts are one of the problems of the thesis.

## **1.2. Aim of the Thesis**

The aim of the thesis is to define the position of National Architecture Exhibition and Awards organization which represents the qualified architectural practices that can be defined as “exemplary works” of the Turkish architecture. In the analysis, the objectives of the institution that organizes the program and the procedures established gain prominence. NAEA is organized by the professional institution of Turkish architecture, by the Chamber of Architects, which is supposed to represent the “national” architectural practice. As the socio-economically heterogeneous character of Turkey is expected to reflect in the participation profile, the extent to which the program represents the national architectural practice will be defined. In this study, the main focus is on the award cycles, which are claimed to represent the highest quality practice in Turkish architecture. As the program

aims to give prominence to contemporary architectural practice, the influences of global and local contexts are also aimed to be defined in the changing definition of “innovative” and “contemporary.”

### **1.3. Method and Structure of the Thesis**

Three methods will be used to discuss the position of the NAEA program: Firstly, prominent award program throughout the world will be used for a comparative assessment about the objectives, criteria, procedures used in jury selection and nominations, which are constituting the program identity of NAEA program. Secondly, the participation profiles will be used for providing the relevant statistics about the program. The statistics will be used for defining its representational power while revealing the repetitive awards and dominations by certain offices and cities. These statistics will be represented in the tables and charts. Thirdly, over the jury and submission reports, the comparative assessment of award cycles and awarded submissions of NAEA will be made chronologically with PA Awards, regarding the emerging architectural tendencies. In this respect the influence of global context will be revealed. In addition, the mapping of emerging architectural tendencies in NAEA will be done chronologically to discuss the changing "internal values" of the profession. In this respect the thesis is structured as follows:

In this chapter, the place of architectural awards in the profession is introduced. The object of the thesis is introduced and the thesis problem is defined.

In the second chapter, Magali Sarfatti Larson’s study about awarding in architecture and the analysis about the PA Architectural Awards in *Behind the Postmodern Façade* is focused on.<sup>3</sup> In her book, Larson analyzes the PA Awards and defines its significance in architectural community. In this part, the background information of NAEA program will take place which helps to understand the place of the program in the Turkish architectural community in terms of its representational power, content and the autonomy.

In the third chapter, the program identity of NAEA program is introduced with a comparative analysis with other prominent architectural award programs. The objectives, the

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<sup>3</sup> The first treatment of National Architecture Exhibition and Awards program in this framework is done by Aydan Balamir: Aydan Balamir, *Simgesel Meslek Ödüllerine Türkiye’den Bir Örnek: Ulusal Mimarlık Sergisi ve Ödülleri*, XXI, 5, 2000, pp:108-116).

establishment of jury compositions and categories, the rules of participation to the program have been analyzed to define the particularities of the program among the other selected cases. For comparison award programs with different objectives and scopes are chosen: AIA (The American Institute of Architects) Awards, RIBA (Royal Institute of British Architects) Awards and UIA awards which are organized by professional institutions, Pritzker Prizes, Aga Khan Awards for Architecture, Mies Van Der Rohe Awards, Praemium Imperiale Awards, Driehaus Prize, The Prince Claus Awards and Los Angeles Architectural Awards which are organized by extra- professional institutions, Architectural Review Emerging Architect Awards, Progressive Architecture Awards.

In the fourth chapter of the study, based on the data<sup>4</sup> of the eleven exhibitions of NAEA program, the extent to which the program can represent the architectural practice in Turkey has been analyzed. The evaluations of the charts have been made within the light of literature review part of the thesis. In this chapter, the significance of the program in Turkish architectural community and its representational power have been defined. This analysis has also given rough indications about the socio-economic changes that are influential in architectural practice.

In the fifth chapter of the thesis, the Grand Prize, Building and Design categories of the NAEA program in the eleven cycles have been focused on.<sup>5</sup> Based on the jury reports and the submission reports in the catalogues, the notions and the values that have come into prominence have been analyzed. In this chapter, as the domination by the architectural agenda in international platform had increased after 1980s, the influence of it both in formal and intellectual terms has been traced. In this respect, in the thesis, the evaluative articles of Progressive Architecture (PA) Awards program have been utilized. The analysis has been made with the PA Awards program due to the fact that,

1. Magali Sarfatti Larson, in *Behind the Postmodern Façade* uses the P/A program as an empirical tool to read the changes in architecture as a profession, in United States. In the book Larson focuses on the changes that occurred in United States from the beginning of late 1950s to 1980s within which modernism gradually undermined and pluralism is produced in architectural discourse instead. To this end, Larson refers to the Progressive

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<sup>4</sup>The available data about each entry includes the name of the architect, location of the architectural work, the location of the architect's office, the sector of the client of architectural work and the program types.

<sup>5</sup> In the scope of the course Housing and Discourse 2 by Ali Cengizkan, the building category of the ten cycles of NAEA program have been studied.

Architecture Awards as an empirical source which has been considered as one of the most autonomous field that contributed in the making of architectural discourse in United States.

2. Larson defines the PA as the only journal that accompanies iconographic presentations with excerpts of the judges' debates and states that “caring not to offend anyone, the sanitized transcripts do not reproduce either the most heated exchanges or the actual dynamics of the jury” (Larson, 1993:185)
3. In PA Awards program the awarded project evaluations of the cycles are made with detailed account of jury debates.
4. In addition to the evaluations of each cycle, the retrospective analyses of the program are available in special and regular issues of the PA journal. For instance in 1994, the review of the forty cycles of the program has been made and the main shifts in the program have been defined. John Morris Dixon, who has been the editor of PA Awards since 1972 and 1997, stated that “it is reassuring to see how shifts in our jury selections and comments have tended to lead-or at least coincide with-shifts in the profession’s self-perception” (Dixon, 1994:7)

In this part of the thesis, the influence of the international architectural agenda on the Turkish architectural practice has been traced over the awarded submissions of NAEA program. The parallelism with the international agenda has been evaluated to define the position of NAEA program.

## CHAPTER-2

### REVIEW OF GENERAL LITERATURE AND SOURCES ON NAEA

In this part of the study, the aim is to introduce background literature and available documents on the subject and to demonstrate how the thesis will make use of the relevant material on award programs in general and the National Architecture Exhibition and Awards (NAEA) program in specific. In the first instance, Magali Sarfatti Larson's analysis on the Progressive Architecture (PA) Awards in *Behind the Postmodern Façade*, which is discussing the significance of award programs in architecture will be introduced.

#### **2.1. Significance of Architectural Award Programs in Profession and Larson's Analysis of Progressive Architecture Awards Program**

Magali Sarfatti Larson in her book *Behind the Postmodern Façade* depicts the social structure of architecture as a profession. In the book, PA Awards used as a tool to illuminate the changes occurred in architectural discourse and architectural practice from 1966 to 1985, in the United States. The author looks into the award system and examines what it means for the prolific medium of architecture which acquired more freedom with rapid domination of “postmodern” conceptions. In the book award programs are defined as one of the “most autonomous level of the discursive field”, and the significance of them in profession are put forward.

##### **2.1.1. Architectural Award programs as Critical Mediums**

Award programs, in architectural community, which are defined as influential tools for the development of the discipline, mediate in drawing the attention of a wider public to the new talents and to the individuals who have contributed to the profession (XXI, 2000:10). While selecting an architectural work among others, the evaluation of the work may

contribute to architectural criticism and the selections can be regarded as a role model. In the Merriam Webster, the definition of criticism is defined as “the art of evaluating or analyzing works of art or literature” and also as “writings expressing such evaluation or analysis an anthology of literary criticism” (Merriam-Webster). For Dennis Sharp, architectural criticism is concerned with opinions, values and value judgments, with the qualitative aspects of individual buildings, groups of building and the built environment as well as with design, taste, cultural values, with communities and, of course, most importantly, with the communication of ideas (Sharp, 1989:8) For Sharp values and value judgments pervade all aspects of professional criticism and he claims that,

As we look at the basis of architectural criticism, at the critic’s roles, at the nature and mechanics of such critic and the increasing opportunities for critic in the media we shall be dogged by the questions of values and judgments. The whole essence of a profession is that it involves expert judgment and not rules of thumb (Sharp, 1989:15).

Dennis Sharp states that “undoubtedly critics do have power and responsibility in this area and although few critics have prevented changes actually taking place in the public realm many have influenced judgments about the way new public works have been accepted” (Sharp, 1989:15). In award programs, by evaluating the submissions and selecting one of them among others “as a good work” and publication of these processes also stimulates and opens a critical debate in architectural milieu. Jury members, in a way, assume the duty of encouraging and stimulating discussions about architecture in a creative way and in this respect, award programs can be defined as critical mediums where different modes of criticism take place.

For Larson, the jury debates as a whole provide a direct insight into the making of architectural discourse and the jury members are “the real protagonist of the award rituals” (Larson, 1993:187). It is stated that:

Even in the most insulated fields, producers of culture seldom hold the ultimate "purse strings." Symbolic rewards are therefore easier for them to control than material ones. If, as is often assumed, lack of control over material resources compromises creative freedom, symbolic rewards administered by creators

themselves should, in contrast, encourage innovation. However, symbolic gatekeepers have their own personal standing and ideological positions to defend. (Larson, 1993:182).

Clients' demands, as Larson states, divide the field of architecture into specialized segments and in some segments, aesthetic concerns were taken into account, in some they were not. The contact and communication among these segments occurred with the institutional bridges like schools, professional organizations, publications and award programs. Larson mentions schools as central institutions and conceives the students as the main readers of professional journals and the main audience for the profession's system of awards and rewards. These institutional bridges defined as the center for the production and reproduction of discourse in architecture (Larson, 1993).

It is noted that the discourse of architecture is autonomous as long as it is on paper but in architecture there is always distinction between what is imagined and realized and the authority of architects is always undermined by dependence on clients and on other technical experts. The author in this respect mentions the contradiction between search for autonomy in the profession and with its heteronymous conditions and highlights that the learned discourse of architecture is actually for educating the potential clients (Larson, 1993:15). In this respect award programs are defined as the exercise of autonomous authority, "by which the symbolic gatekeepers of each specialized field try to preempt the judgment of outsiders with their own."

However, the reflection of the critical mediums of award programs to the architectural publications differs for each award program that while in some cases only the consensus of jury members is published as jury reports, in some cases jury debates are published including the controversial evaluations. For Attoe, "criticism should display processes as much as products. If a corporate headquarters is ugly, how did that happen? If a housing project works well, how did that happen? What is the chain of events that causes the built environment to be the way it is?" (Attoe, 1976:21) However, in most of the award organizations, the evaluations and the dynamics of the juries are not reflecting to the documentations and the jury reports are mainly based on the consensus of jury. In this context, Thomas Fisher, who was one of the jury members of PA Awards program, states that,



Some local AIA competitions have the jurors explain their thinking about the premiated projects before a large audience, and every award program needs to find some way to do that, viewing the dialogue of jurors not as the final word, but as the beginning of a public and professional discourse about the meaning of the work. A practice such as architecture notes the philosopher Alasdair Macintyre operates by applying paradigms to particular patterns of living programs and sites. Awards juries do just the opposite. They elicit from the particulars of the submitted projects new paradigms that become the basis for future patterns of living and future work. We may have enough award programs, but we need more depth within them, more diversity among them, and more debate from them (Fisher, 2003: 82).

### **2.1.2. Influence of Award programs on the Architectural Career**

For Larson, award programs are as instruments to enter this discursive field, for winners as well as for the most noted finalists. These activities establish a control over the specialized segments and helped to identify “deserving” practitioners (Larson, 1993:10). Larson put forwards the significance of “honors and awards” for architects and claims that all architects are seeking confirmation from their peers and symbolic rewards confirm the importance of the profession which was threatened in the economic recessions. From the interviews in the book, it can be understood that the architects, whether they are well recognized or not, conceive the award programs as an opportunity for more recognition in profession. In this respect award programs are considered as an approval mechanism and as stated by Abdi Güzer, the mechanism functions by the repetitions (Arkitera, 2004). Rob Quigley who was a judge in 1987, mentioned how architects want sanction for their designs and how they see PA award, “...Of course they all submit; they see a PA award as enormously prestigious; they all want sanction from the community of architects. Michael Graves submitted seven projects for one award” (Larson, 1993:185). It is also stated that recognition of architects in award programs make clients feel “much more comfortable and they feel they have made the right choice and they might make it again” (Larson, 1993:183). PA’s editor, John Morris Dixon states that, “The influence is not direct . . . it wouldn't get you this or that commission; it makes you more likely to appear on a list of possible . . . anything: possible jurors in a competition, possible participants in an invited competition, possible architects for a job” (Larson, 1993).

### **2.1.3. Progressive Architecture Awards Juries as “Indicators of Change”**

One of the other assertions of Larson, about award programs is that they can function as “both an official badge of approval and a significant indicator of change in a profession's discourse” (Larson, 1993:183). According to her study, the judgments of architectural quality are linked with concerns of architectural discourse and it is stated that “the turning points in the PA awards juries correspond faithfully to turning points in the profession's discourse” (Larson, 1993:187). For Larson, as the standards change in the profession the honors and awards changes as well. It is noted that, “The choice of jurors, the jurors' choice of winners, and the editorial staff's choice of comments worth recording give us, over the years, a microcosmic view of the recent history of American architecture, built or unbuilt” (Larson, 1993:187). It is stated that for editorial staff, keeping the balance in between the architectural tendencies was significant. Thus balancing the juries becomes an important concern. In this respect, the method used in the PA program is stated as,

If one year's decisions have been controversial, the editors tend to load the next year's jury in the opposite (or in a different) direction. The authority of the jurors is to some extent on the line, and they tend to respond self-consciously to what they perceive as bias in the previous year's awards. This double balancing may impart a pendular movement in style and type to both the awards and the entries.

With respect to the observations of Larson, it can be stated that there is a noteworthy feedback link between the models and standards of major award programs and the characters and qualities of what realized in architectural practice. In this sense, a reciprocal link exists between the standards of awarded buildings and the changing models and standards of architecture through time. (Larson, 1993:183).

### **2.2.Literature Review on NAEA Program**

NAEA program, compared with the PA Awards program can be defined as a new institution. Yet, from the beginning the significance of it as a critical medium have been mentioned in its reviews. The influence of the program on the architectural career in Turkey and representation of the changing values that are produced in profession have also been subject to the reviews. Throughout eleven cycles, NAEA program have been discussed from different point of views and especially in the first years of the organization, the reviews have

been mostly around the participations, the impact of the program over the profession and society, the importance of establishing the documentation of exhibitions, and the significance of the exhibitions for the Turkish Architecture. Later on, the autonomy of the program and the appraisals about the content of the cycles took place in reviews.

### **2.2.1 Participation Rates and Exhibition Tours Nationwide**

At the beginning of the organizations, in terms of institutionalization and perpetuation of the program, the rates of participation have been one of the main concerns and there existed anxieties about it. In Özbay's words, "...when the program was first announced in 1988, we had certain anxieties concerning participation. If this were low, or if significant works would not enter the exhibition, there was a danger that the awards would not represent architecture at a national level, thus meaning that the exhibition and award mechanism would be stillborn"(Özbay, 2005:16). The rates of participations, which will be analyzed in the fourth chapter of the thesis, have been sufficient that the program established its institutionalization throughout its eleven cycles. The organization of the first exhibitions is held in Ankara with an award ceremony. In addition, exhibitions are organized for other cities and the exhibition tours in the country until the next cycle of the program are made. Recently, in the web page of the organization, the tour of the exhibitions not only around the country but also abroad are announced.<sup>6</sup>

### **2.2.2. Discussions about National Representation**

In the thesis, whether the program can represent the architectural production in Turkey will be revealed based on the statistical graphics that are derived from the data of the entries to eleven exhibitions. This subject has been one of the most focused subjects about the organization. In the articles, whether the organization could comprise architectural production nationwide or whether the selected projects or exhibitions represent the Turkish architecture of the period, have been discussed (Yoldaş, 1994) (Özbay, 2005:14). In 1994, Yoldaş, an architect from Denizli asks "to what degree we can call this exhibition national when most architects in the country are unable to display an interest, and in which even the most successful products built outside of our major cities are not represented" (Yoldaş, 1994:18). It is claimed that as the social, cultural and economical dynamics of the country is centered in the metropolises, the amount of the participation from the peripheries remains

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<sup>6</sup> <http://www.mo.org.tr/ulusalsergi/index.cfm?sayfa=sergi>

low compare to the centers like İstanbul, Ankara and İzmir. According to the article, the architectural works designed for the peripheries are mostly produced in the metropolises. In this respect the author states that the program cannot be claimed to be “national” and suggests that submissions should be selected regionally and the evaluation criteria of the program should be debated in general assembly of the Chamber (Yoldaş, 1994:18). Elvan Altan Ergut and Belgin Turan Özkaya (1995) also mention that the notion of “national” does not represent an existing situation but represents an objective of the program. For Ali Cengizkan, who was the head of the jury of the Eighth National Architecture Exhibition, exhibition and awards program is not a mechanism of exclusion but a mechanism of bringing together, joining and exaltation (Cengizkan, 2002:34).

### **2.2.3. International Activities of the Program**

Exhibitions organized abroad for the international platform include:

1- 4th.National Architecture Exhibition, Germany Dourtmund, 1996.

2-“*Ulusal Mimarlık Sergisi 1988-2000 Yapı Ödülleri Seçkisi*” İstanbul, Ankara, İzmir, ed. Aydan Balamir, November-January 2000.<sup>7</sup>

3-“National Awards, Chamber of Architects of Turkey 1988-2002” UIA 2002 (21. World Architectural Congress) ed. Aydan Balamir, July 2002, Berlin.

4-“*To the Memory of Sinan: Sinan’s Masterpieces and The National Architecture Awards Program in Turkey*” Islamabad, National Library of Pakistan, 7-11 December 2004; Karachi, Indus Valley School of Architecture, ed Aydan Balamir, C Abdi Güzer, 13-20 December 2004.

5- UIA 2005 World Architectural Congress, Istanbul; National Architecture Exhibition (the cycles between years 1988-2000), 2005.

About the program, as it begins to prove its continuity and institutionalization, the expectations about more inclusive international representations had been mentioned. Balamir, in her article in the retrospective catalogue, suggested that it is time for the organization to establish an international exhibition in the name of Sinan (Balamir, 2005:11). In 2004, Balamir and Güzer coordinated the exhibition titled “*To the Memory of Sinan: Sinan’s Masterpieces and The National Architecture Awards Program in Turkey*” in Pakistan (Islamabad and Karachi exhibits), where awarded submissions of National

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<sup>7</sup> With Tepe Mimarlık Kültürü Merkezi and Chamber of Architect, Turkey coordination.

Architecture Awards program between year 1988 and 2004 have been presented, along with the masterpieces of Sinan. Retrospective exhibitions were also organized by the committees in work, as parts of the UIA Congresses of 2002 (Berlin) and of Istanbul (2005).

In addition to exhibitions that represent the architectural production in Turkey, the selection of the nominations to the Mies van der Rohe Awards from Turkey are made among the NAEA award recipients which is significant for the career of young talents in Turkey. Balamir, in her article (2001: 124) announced that the selection have been made among the participant architects of NAEA program. This method used by the Chamber of Architect claimed to increase the significance of the program in architectural community (Balamir, 2001:124). This information has been given in the *Preface and Acknowledgements* of the eighth cycle of the NAEA program by Balamir, and also had been mentioned consistently in the announcement pamphlets of the program.

#### **2.2.4. The significance and the Impact of the Program**

The impact of the exhibition and award program on the architectural community and on the society at large has been mentioned frequently in program appraisals. From the preface of the first four catalogues and from several articles on the program, it is understood that a significant attention has been paid to have participation ratios from public and private sector. Particularly in the first cycles of the organization, interest from political figures and the print media draws the attention. In the first cycle the Prime Minister attended the awards ceremony. Karaaslan in the presentation of the exhibition stated that, “the exhibition brought with it a lively dialogue with the high officials of the government and made the potential of architecture evident to all sectors, thus exceeding expectations” (Karaaslan, 1988:29). Mehmet Ali Yardımoğlu who was the Administrative Board member and the general secretary of the chamber, in his article titled “Appointment with the President” mentioned the dialogue with the prime minister and interpreted it as a communication link established with the government and Chamber of Architects with the mediation of the NAEA program (Yardımoğlu, 1988:33). However, in the following cycles, the participation of the figures from government and print media to exhibitions and award ceremonies was not satisfactory at all.

In 1995, Özbay mentioned the significance of the perpetuation and institutionalization of the program and stated that in the last cycles the organization could not reach its aim in the

announcement of the exhibition to the public. Balamir, in the preface of the eighth cycle catalogue, also stated that the interest from the public, political figures and the print media is one of the significant problems of the program (Balamir, 2004:8). For Balamir (2002), the participation of the public to the exhibitions is not satisfactory as in the first cycles. In the retrospective catalogue Özbay stated that this condition is actually displaying the lack of interest towards the Architecture in public:

We are no longer able, as we were during the early years, to obtain the participation of a Minister or the Prime Minister. This regression does not stem from some weakness in the Committee, but rather from the fundamental loss of prestige experienced by the Chamber and by architecture profession itself.

In spite of the unsatisfactory participation and recognition of the program, for Tanyeli, the program is an indicator of architects' and architecture's being "visible" in public sphere, in Turkey. For the author, "in traditional world not the architect but the architectural product is visible but the architectural product itself can be seen not through its qualities of construction and aesthetics but in fixed patterns of meaning" (Tanyeli, 2005:16). With the efforts of the Renaissance architects, architecture gained new meaning, and instead of representing lofty values, architectural values, architectural qualities and architectural knowledge had been represented. Tanyeli defines this new field of knowledge as follows:

As the field of architectural knowledge becomes ever more diverse, complex and self-referential, it is no longer conceivable in every point even for its practitioners. Therefore architecture is impossible to grasp even for professionals and or/those who have no professional pretensions, and for society at large is an all but totally mysterious country.

According to the article, Turkey has long done away with representational publicity in architecture. However, the demand and the endeavors towards showing architecture were insufficient until the end of 1980s. For Tanyeli, the shortage of demand is evident the nearly total absence of architectural exhibitions until after 1990s, and in this context, National Architecture Exhibition and Awards program, by itself, signals an architectural turning point in Turkish architectural history. The author states that the choices of juries and jury debates are doubtless useful to explore in order to understand how architectural and intellectual preferences are shaped and changed over time. However, besides the awards, what makes the

National Exhibition and Awards program so important for the author is the radical role they play in breaking down the traditional resistance to expansion in the public sphere.

In the fifth chapter, the values that have come into prominence in the award cycles will be discussed by the “mapping” method: the cycles will be introduced chronologically and the emerging design approaches will be defined with its cases. In the scope of the thesis the “internal values” of architectural community will be one of the focuses which is formerly discussed by Abdi Güzer (2005) in the retrospective catalogue. In his, Güzer defines the award programs in essence as a vehicle aimed at securing interpenetration between cultures. Güzer states that the internal values generated by the architectural milieu as a ‘meta-culture’, when compared with the values widely embodied as buildings in the milieu of consumption, have a quite restricted presence. For the author, the value differences in the spheres of consumption and production sometimes contrast to a degree and threaten the foundation of the other and constitute a milieu of contention. For Güzer, “through award programs, the values generated by architecture as meta-culture gain legitimacy and an attempt is made to carry them into the field of interest of ‘other’ cultures.” It is stated that award programs function in two stages: “At the first stage there is a process representing the conflict and value differences of the professional milieu itself, while at the second stage we find this process presented to the ‘others’. In this sense the concept of others acquires two separate meanings, one within architecture and the other outside it.”

Another focus of the thesis, the function of award programs in architectural community in general and NAEA in specific, will be discussed with the analysis on the entries. The subject has been discussed formerly by Balamir in her two articles (2000, 2005) which unfolds the function of award programs in professional milieu with reference to Magali Sarfatti Larson’s work on another award program, namely the Progressive Architecture (PA) awards. It is stated that (Larson 1993/ quoted in Balamir 2005: 11) “those persons and institutions who have undertaken the mission of ensuring that professional success is recognized and that architectural production at high standards becomes more widespread are, in a sense, the ‘gatekeepers’ of professional values.” It is stated that in giving awards, the aim is to present models both to professional community and to the interested public.

For Güzer, (2005: 28) the breadth of the cultural range targeted by the awards is reflected in the results, so that the examples put forward cannot represent explorations about radical

transformations of architecture but an artificial point for compromise. However it is also stated that the award program itself is not solely responsible for his situation, nor should the juries that change from cycle to cycle but the fault lies with the practice for architecture itself in Turkey. Güzer states that, “in this sense one may assert that contemporary architecture in Turkey is less an original exploration rooted in cultural, historical and geographical riches than a quest within the continuity of the international differences of debate and culture on the scale of simulation.” It is also argued that that National Architecture Exhibition and Awards program remain nearly the only basis in this country for the support of architecture based on exploration and provide an incentive for architectural discussion and change.

Besides the articles mentioning the significance and the function of the program in the Turkish architectural community or in society, the program itself with its judgment process had been criticized after the fourth cycle of the program and the subject of the autonomy of the organization got involved in the discussions.

### **2.2.5. Autonomy of the Organization**

After the fourth cycle NAEA program, Chamber of Architects Istanbul Büyükkent branch administrative board agreed that a general appraisal of the program should be made by the Chamber. For the Istanbul Büyükkent branch, the recognition of Mehmet Konuralp’s Sabah Newspaper Management building in the fourth cycle contradicted with the principles of the Chamber of Architects in that, the building exploited privileged building rights. The subject was on the meeting agenda of MYK in 25-26.8.1994, as published in the *Mimarlık* periodical of the Chamber (Mimarlık 262:49). It is stated that NAEA program, which gains its significance directly from Chamber of Architects and the program, receded from this especially in the fourth cycle. For the administrative board of Büyükkent branch, there existed contradictions and gaps between the principles accepted in 1992 UIA general assembly and Chamber of Architect Nevşehir general assembly. In the end, five principles have been announced.

In his article in *Mimarlık*, Nevzat Sayın (1995) criticized the attitude and the announced ‘principles’ of Büyükkent branch of Chamber of Architect; he stated that in this attitude of the committee, the award program is considered as a key for all of the problems concerning architecture in Turkey. In the forum after the fourth cycle, the debates continued and Oktay Ekinci argued that such principles were necessity for the Chamber of Architects in order not



to display contradictions with the struggle of Chamber. On the other hand, Nurdoğan Özkaya stated that the principles should not be established by the Chamber of Architects from the outset and only the jury members should be in charge of establishing the evaluation criteria or the principles of the program. Although the jury members did not adopt the principles in the fifth cycle and displayed their own authority in the following selection processes, in the eleventh cycle, the autonomy of the organization was interrupted once again; the administration board did not include the submissions which were considered as contradicting with the principles of the Chamber.

### **2.2.6. Appraisal of the Content of the Cycles**

In the first cycles of the program, except for an article by Merih Karaaslan, there has been no criticism or evaluation about the choices of juries. Merih Karaaslan, in his article (1988:29) dealing with the first cycle of the organization, mentions the selection of jury members and criticizes the orthodox “modernist” attitude of the jury (Karaaslan, 1988:29).

For Karaaslan, the first jury of the program made obligatory choices and took into account the past thirty years of Turkish architecture. His point was that Sedat Hakkı Eldem, who was awarded the Grand Prize, the submissions of Cengiz Bektaş, Şevki Vanlı and Muhlis Türkmen, which were awarded in building category, could have been awarded fifteen years before; for Karaaslan, these selections prevented the recognition of the recent architectural works. However, the attitude of the jury and their choices is not discussed much, as the focus was mostly on the exhibition phase of the organization. In addition, there has been no reflection of the next two cycles of the program besides the presentation of awarded buildings in Mimarlık periodical.

Abdi Güzer’s article, “After the Orgy in Architecture”(1994) is one of the first articles that focused merely on the evaluation of jury in the program and its context. Based on Jean Baudrillard’s conceptual framework denoting “after orgy”, Güzer stated that after 1960s the conception of liberation became legitimized nearly in all fields. Güzer defined the liberation that has emerged after 1980s in Turkish architecture as “orgy” and stated that the fourth exhibition of National Architecture Exhibition and Award program displays the endeavors to transcend the confusion of “orgy” in the world at large, reflecting to Turkish architectural practice as well. Güzer in this context discusses the choices of the jury and states that recognized submissions of the fourth cycle meet the expectations of the exhibition in terms

of presenting a target for architecture. For Güzer, the selected submissions display the fact that architecture can give precedence to the searches specific to their own surroundings which ignores the popular trends (Güzer, 1994:15).

In addition, the first general evaluation of the juries' attitude and recognized submissions as a whole has been made by Balamir in her article in the fifth issue of the XXI magazine. In the article, firstly the program is introduced, then the seven cycles of the program are appraised in terms of major changes in the tendencies of juries. Balamir, parallel with Karaaslan's assertion, interpreted the choices of the first jury as "the compensation of the years" (Balamir, 2000: 114). However, for Balamir, the attitude of jury members in the first cycle is not a result of an "obligation" but rather, a reaction to the "ephemeral fads" perceived at the time. For Balamir, the criteria of the juries are clarified when the anxieties about the participation to the program has diminished. In the fourth cycle, the Grand prize bestowed to Abdurrahman Hancı is the indicator of the jury's insistence about searching the "hidden values". For Balamir, the selections in the program receded from its "orthodox modernist approach" in the third cycle of the program, where tolerance to "postmodern" inclinations were observed while the sixth and seventh cycles are defined as the "minimalist period" of the program (2000:116).

Elvan Altan Ergut and Belgin Turan Özkaya's article about the program, mentions the struggle of architecture in the name of professionalization, beginning from the early years of the Republic. In relation to the restructuring program of the Chamber, after the rupture of 1980s, it is stated that the NAEA program initiated as parts of the restructuring program, is a contribution for rising the interest of public towards architecture. The authors refer to Balamir's article in XXI, where the modernist attitude of the first jury is emphasized. Consequently the authors refer to Tanyeli's interpretation about hegemony of regionalist-contextualist approaches over the entire architectural episteme:

It must not be forgotten that the natural tension between the search for "modernity" that emerges from the award criteria and the discourse/approach of localism-regionalism-contextualism shapes the cultural production of these lands; this tension is the reflection in the field of architecture of the question of identity that emerges from coming to terms with modernization, which began in the Ottoman period and has continued to this day.

In Turkish architecture “contemporaneity” has been frequently considered as articulation to the international platform and contextualism as the opposite notion of contemporaneity. In this thesis, the two tendency will be examined over the evaluation criteria and the recognized submissions for discussing the position of the program in Turkish architecture.

Another subject discussed around the recognized submissions is whether the selected submissions can be regarded as the “best exemplary works” of Turkish architecture. According to Balamir (2000), it can be argued whether the awards single out the “best works” in Turkish architecture, as the choices of are made merely among the projects and buildings that are sent to the exhibitions. Likewise, Ergut and Özkaya (2005) refer to the subject matter of “writing of architectural history” where the selections are often neither innocent nor objective as it seems :

Those who receive achievement awards similarly pass into history and will take their places in future evaluations. Thus chosen architects and architectural products establish a canon for ‘Republican Turkish Architecture.’ That means these works are thus among ‘those accepted as the best examples and establish a group of works as a standard against which other can be evaluated (Ergut, Özkaya, 2005:160).

In the article ‘choosing exemplary works in this manner’ is put forward as one of the most frequently discussed and criticized problems of modern architectural historiography; it is stated that this approach demands interpretation and needs the questioning of the limits of every choice, and thus necessitates that the what, how, and why of the evaluation processes of the National Architecture Exhibition and Awards must be opened to discussion. In the article, the dichotomies of national/universal, tradition/contemporary in the program are pointed out. The tension that is observed in the program is mentioned as the reflection of the question of identity that emerges from coming to terms with modernization (Ergut, Özkaya, 2005:160).

## CHAPTER 3

### PROGRAM IDENTITY OF NAEA AND PROMINENT ARCHITECTURAL AWARD PROGRAMS FROM THE WORLD

In this part of the thesis the program identity of the NAEA program is introduced and the other prominent architectural award programs are reviewed to make a comparative assessment. Award programs with different objectives and scopes are chosen (Table 1). AIA (The American Institute of Architects) Awards, RIBA (Royal Institute of British Architects) Awards and UIA Awards which are organized by professional institutions, Pritzker Prizes, Aga Khan Awards for Architecture, Mies Van Der Rohe Awards, Praemium Imperiale Awards, Driehaus Prize, The Prince Claus Awards and Los Angeles Architectural Awards which are organized by extra-professional institutions, Architectural Review Emerging Architect Awards, Progressive Architecture Awards which are organized by periodicals will be introduced and some of them will be focused on to make comparative assessments about objectives, criteria, selection and nomination procedures and categories.

#### 3.1. Objectives of Award programs

Throughout the world, there is a wide range of architectural awards that are bestowed to architects. Besides the professional institutions of architecture, extra-professional institutions, periodicals and recently web-sites organize award programs to recognize individuals or architectural works. Even though the main aim of these organizations is to “recognize good architectural practice” or the contribution to the field of architecture, they achieve their aim within their own perception or understanding about “qualified architectural practice.” Based on the information gathered about the objectives of these chosen award programs in Table 1, it can be stated, professional institutions aim to be more inclusive and in order to achieve this, do not mention any tendency in particular. On the other hand, extraprofessional institutions, like foundations and associations, may mention specific

emphasis and include this in their objectives. For instance, from the objectives of Pritzker Prizes and Premium Imperial Awards, it is understood that these organizations aim to recognize architects who have pioneering position in the field of architecture with their attitude and approach to design (Table 1). On the other hand, for instance, in Aga Khan Awards for Architecture, which is organized by Aga Khan Foundation, the reality of third world countries which the Islamic world and Muslims are very much a part of is mentioned. In the program the importance of social responsibility is emphasized and in the objectives of the program it is stated that, Aga Khan Awards for Architecture “recognizes examples of architectural excellence that encompass contemporary design, social housing, community improvement and development, restoration, re-use, and area conservation, as well as landscaping and environmental issues.” In addition to these programs, for instance, in some award programs, specific architectural tendencies can also be focused on. For instance, while in Driehaus Prizes, the emphasis is on the applications of the principles of classical architecture, in Mies van der Rohe Awards, objectives are established on the tradition of modernism and the majority of the selected buildings can be claimed to have relations with modernism in stylistic terms (**Table 1**).<sup>8</sup> Architectural Review and Progressive Architecture Awards which are organized by periodicals, aim to recognize emerging talents in architecture thus emphasize the innovativeness in their objectives (**Table 1**). They usually prefer recognizing the emerging architecture and may also give awards to unbuilt projects to display the “emerging tendencies” in profession

Professional institutions, on the other hand, establish a more inclusive mechanism for the architectural field and do not make any special emphasis. It can be stated that, they employ award programs as a tool to create a competitive medium for the field, as they need to provide quality in architectural design (Kaye, 1960) However, for instance, recently in RIBA Awards, the organization makes commitment to sustainable architecture and reflects this in its award program. Thus, the organization is requiring building performance in use with particular reference to energy use. In the “Entry pack requirements” of the program it is stated that,

A one page description of the building’s performance in use, with particular reference to energy use for all entries, and energy performance figures and statistics signed by an environmental engineer for all projects with a contract value

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<sup>8</sup> <http://www.miesbcn.com/en/rules.html> (accessed on 30.05.2008)

of over £1m [...] No scheme will be considered for an award without the required energy performance statement/figures.<sup>9</sup>

Also in AIA program, the livability and sustainability goals of the program is mentioned in the entry requirements. It is stated that,

In recognition of the AIA Sustainable Architectural Practice Position Statement and in support of the 2030 Challenge (issued by Edward Mazria, AIA, Architecture 2030), submitted projects should reflect these energy reduction goals where possible:

- At least 50-percent reduction in fossil-fuel consumption in the construction and operation of new and renovated buildings by 2010
- Further reductions of remaining fossil-fuel consumption by 10 percent or more in each of the following five years
- Carbon neutrality in the construction and operation of all buildings by 2030.

NAEA as well as the mentioned award programs organized by the professional institutions, does not make a particular emphasis and defines a general objective about the program. In the objective it is stated that “Awards are given with the objective of promoting, inciting and rewarding architectural activities in our country, bringing architecture on the public agenda, documenting architectural products and encouraging fine arts” (Balamir, 2005:116). In the objective statement of NAEA, what is observed as distinctive compare to other programs is the emphasis on the “documentation.” As a result of the limited existence of mechanisms about documentation of Turkish Architectural practice, it can be seen the program aims to fulfill a number of function at once. In the first years of the organization, the aim of establishing the documentation of exhibitions and the use of awarding system as a tool to gather submissions from the architectural community have been frequently mentioned. The title of the first catalogue, “*The Catalogue of the 1. National Architecture Exhibition*” excludes the awarding phase of the organization, illustrating instead, the main focus of the steering committee. In the preface, the awards committee of the program, Hasan Özbay, Cem Açıkkol, Tamer Başbuğ, emphasized the importance of the exhibition for the organization: “the main aim of the organization is not to create a medium to compete for architects but to exhibit the projects.” The committee mentions the shortage of publications and critical

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<sup>9</sup> <http://www.architecture.com/Files/RIBATrust/Awards/RIBAAwards/2009/RIBA2009conditionsofentry.pdf>

account of the architectural practice in Turkey. The committee conceives the organization as a medium for criticism about architecture and stresses the significance of the participation of architects to the program.

After the fourth cycle of the program, Hasan Özbay, the Chairperson of the Exhibition and Awards Committee, defined the National Architecture Exhibition and Awards program as the first step to found the first architectural museum of Turkey (Özbay, 1994:14). For Özbay, each Exhibition would constitute a serious document and reference work which could be handed down to future generations and therefore in the project the term “exhibition” placed before denoting the awards (Özbay, 2005:16).

**Table 3. 1. Objectives (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>The institution</b>	<b>Establishment Year</b>	<b>Period</b>	<b>Objectives</b>
<b>NAEA (National Architecture Exhibition and Awards Program)</b>	Chamber of Architects ,Turkey	1988	Biannual	Promoting, inciting and rewarding architectural activities in Turkey, bringing architecture on the public agenda, documenting architectural products and encouraging fine arts
<b>AIA Awards (The American Institute of Architects)</b>	AIA (The American Institute of Architects)	1947	Annual	Recognizing individuals and organizations for their outstanding achievements in support of the profession of architecture and the AIA.
<b>RIBA Awards (Royal Institute of British Architects)</b>	RIBA (Royal Institute of British Architects)	1966	Annual	The program aims to improve the consciousness of “good design” in public.
<b>UIA Awards (International Union of Architects)</b>	UIA (International Union of Architects)	1961	3 years cycle	To reward professionals whose merit, talent or actions are of international renown.
<b>Pritzker Prizes</b>	Hyatt Foundation	1979	Annual	Presented to a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment that which has produced consistent and significant contributions to humanity and the built environment through the art of architecture.
<b>Akaa (Aga Khan Awards for Architecture)</b>	Aga Khan Foundation	1977	3 years cycle	Recognizes examples of architectural excellence that encompass contemporary design, social housing, community improvement and development, restoration, re-use, and area conservation, as well as landscaping and environmental issues.



**Table 3.1. Continued (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>The institution</b>	<b>Establishment Year</b>	<b>Period</b>	<b>Objectives</b>
<b>Mies van der Rohe Awards</b>	European Commission and Mies van der Rohe Foundation	1987	Biannual	The purpose of the program is to detect and highlight such works - of which the Mies van der Rohe Pavilion of Barcelona is a genuine symbol - whose innovative character acts as an orientation or even a manifesto.
<b>Prince Claus Awards (Netherlands)</b>	Dutch Ministry of Foreign Affairs	1977	Annual	Prince Claus Fund determines a specific theme each year for the award program. Yet, it does not indicate a specific set of criteria and objectives about rewarding an architect. However from the excerpts of chosen architects it can be observed that the program recognizes the local architecture that support national identity and avoid being globalised.
<b>Premium Imperial Awards(Japan)</b>	The Japan Art Association	1989	Annual	Awards individuals for their influence which they exert internationally in their art, and for enriching the world community
<b>Driehaus Prize (America)</b>	University of Notre Dame School of Architecture	2003	Annual	Driehaus Prize honors, promotes and encourages architectural excellence that applies the principles of traditional, classical and sustainable architecture and urbanism in contemporary society and environments
<b>Los Angeles Architectural Awards</b>	Los Angeles Business Council (LABC)	1970	Annual	Honor project teams whose developments improve the quality of architecture and enhance the urban fabric of Los Angeles
<b>Progressive Architecture (P/A) Awards</b>	Architect magazine	1954	Annual	Recognize unbuilt projects demonstrating overall design excellence and innovation
<b>Architectural Review Emerging Architect Awards</b>	Architectural Review magazine	1999	Annual	To bring international recognition to a talented new generation of architects and designers to the age 45.

### 3.2. Evaluation Criteria

In the evaluation phase of award programs, jury members work on the submissions which have different inputs about environment, program, constraints imposed by building regulations and other limitations ranging from socioeconomic to the ideological. Ziya Tanalı, one of the jury members of the ninth cycle of NAEA program, states that, in the award programs, jury members should be aware of the universal limits and should evaluate in the framework of “universal values”. In this respect Tanalı underscores the fact that jury members are “evaluating” on behalf of an architectural community and such a consideration gives a significant responsibility to the jury members (Arkitera, 2009). For Michael Benedikt in such evaluations, there are common values that dominates and states that,

In each venue some sort of jury or editorial review is involved that gives the evaluation a measure of objectivity. The values that dominate are values like significance or uniqueness of program, compositional or formal freshness, mastery or some new technology, fineness of construction, and “narratability” (having the makings of a good story). These values are often disguised by the jargon of the day (Benedikt, 2007:x)

In order to keep the attention of a wider public and the affirmation of the superiority about the award programs, jury members are expected to reflect the current thinking of architecture on a world wide scale and as a result, the transformations in architectural discourse and practice reflects to the evaluation criteria of the programs . As Charles Jencks states, “to keep at the top of the profession, or at least stay influential, an architect has had to revolutionize his ideas about every ten years” (Jencks, 2007:58). In this respect even though the values mentioned by Michael Benedikt dominates in general, the revolutionary nature of architecture changes the reflection of these values to architecture, accordingly the meaning of “being unique” or “compositional or formal freshness” changes through time as well as the notions that are used for defining these values.

In the evaluation phase, the selection of the submission to be awarded is usually based on a consensus between jury members. Depending on the aim of the program, organizations may inform the juries about their expectations which are mainly based on the objectives of the organization. For instance in Aga Khan Awards the vision of the institution creates an

additional framework for jury members while evaluating the submissions. On the other hand in some cases jury members use their full authority and determine their own criteria for evaluation.

In NAEA, the evaluation criteria of the program is established by the jury members for each cycle and in last ones, contrary to first years, no precise evaluation criteria is established from the outset. However in the fourth cycle, the executive Board of the Chamber suggested a series of principles that were supposed to be taken into account in the selection process. Even though the jury members evaluated the submissions with their evaluation criteria in the fourth cycle, in the eleventh, the authority of jury is interrupted and Chamber of Architects excluded forty submissions from the program which were claimed to have contradictions with the regulations of The Chamber.

### **3.3.Juries**

In the award organizations, architects in practice or architectural critics are nominated as jurors and compose juries with respect to the regulations of their organizations. The jury members may serve for multiple years, however, in some cases organizations announce new jury lists for every cycle. For instance, in Pritzker Prize, jury members serve for multiple years with a claim of balancing between past (Pritzker Prize, 2009), while in Progressive Architecture Awards new jury lists are determined for each cycle. It is stated that, for PA, as the editorial staff aims to show equanimity in a divided profession, they seek the balance with the different jury compositions. The main tendency of the program is to balance the decisions taken in selection process in order to hold on the magazine's readership. The composition of the jury is so crucial for the participants that they often modify their submissions after the publication of jury.

In addition to architects, specialists in other fields can also get involved in the juries. For instance in Pritzker Prizes, besides the well-known architects and educators in architectural field, editor-in-chief of A+U magazine Toshio Nakamura, served as jury member between years 1991 and 1999. Likewise, in AIA Institute Honor Awards for Architecture, Sam Grawe, from *Dwell /At Home in the Modern World* Magazines, will serve as a jury member in 2010 cycle. In addition, in AIA, one client who is chosen through the allied members of AIA, also serves as the jury member in the program.<sup>10</sup>

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<sup>10</sup> In AIA, national individual allied membership is designed for those individuals who do not qualify as AIA or Assoc. AIA members but are employed outside the architecture practice and are involved in positions allied to the field of architecture. (<http://www.aia.org/about/memberservices/AIAS076369>)

In AIA and RIBA, jury members are chosen among the members of the institutions. It is observed that, in the selection of jury members, to maintain balance among the regions, special attention is paid.<sup>11</sup> On the other hand in Aga Khan Awards program, jury members are chosen among the practicing architects around the world and some of them are chosen among the well-known ones.

In NAEA, the jury members are chosen by the executive Board of the Chamber of Architects for each cycle, among the candidates proposed by the National Architecture Awards Committee (Balamir, 2005:117). The procedures of the nomination of jury members are defined as “two members of the jury will have the qualification of architectural historians or critics. The members are selected from among people who have had work published in architectural history or criticism and have been active in the field for at least 20 years.”<sup>12</sup> Throughout eleven cycles, the jury members have been chosen among the architects that are well-known through their publications and well-known in architectural practice, in Turkey. There have been fifty seven nominations for the exhibition and award jury membership. In these nominations domination by Istanbul and Ankara is noteworthy. So far, in addition to few nominations from Izmir, twenty-seven of jury members have been chosen among the professionals in Istanbul and twenty nominations in Ankara.<sup>13</sup> On the other hand no professionals that are practicing in other cities served as jury member in the program. Regarding to the nominations of jury members, the jury compositions reflect the current thinking mainly in Istanbul and Ankara. Only the professionals in architectural field serve as the jury members that no professional have been chosen as juror out of architectural field. In addition, there have been no juror nominations from professionals out of Turkey. In this respect, compare to the focused award programs in this chapter, the program can be defined as an insulated system.

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<sup>11</sup> 2010 Institute Honor Awards for Architecture Jury: Chair: Richard Maimon, AIA, KieranTimberlake, Philadelphia, Jeanne Gang, FAIA, Studio/Gang Architects, Chicago, Ray Huff, AIA, Huff & Gooden Architects, Charleston, S.C., Justine N. Lewis, AIA representative, Georgia Institute of Technology, Atlanta, Miguel A. Rivera Agosto, AIA, Miró Rivera Architects, Austin, Mark Simon, FAIA, Centerbrook Architects and Planners, Centerbrook, Conn., H. Ruth Todd, AIA, Page & Turnbull, San Francisco, William R. Turner Jr., Assoc. AIA, ShearsAdkins, Denver, Client/Allied Member to be determined

<http://www.aia.org/groups/aia/documents/pdf/aia079807.pdf>

<sup>12</sup> In the other article it is defined as “three members of the jury will be selected from among architects who are known for their architectural practice, one of them having at least 10 years of work experience, the other two having at least 20 years of work experience. The continuity of the award program is aimed to be perpetuated with one of the members who will serve for two successive years.

<sup>13</sup> Some of the jury members served more than once. In order to measure the balance between Ankara and Istanbul all nominations have been counted.

**Table 3.2. Jury Of The Programs (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Jury selection</b>	<b>Jury</b>
<b>NAEA (National Architecture Exhibition and Awards Program)</b>	In each cycle, the jury members are chosen by the executive Board of the Chamber of Architects among the candidates proposed by the National Architecture Awards Committee.	Two members of the jury will have the qualification of architectural historians or critics. three members of the jury will be selected from among architects who are known for their architectural practice,
<b>AIA Awards (The American Institute of Architects)</b>	No rule have been indicated about the composition of juries that jury members may serve for multiple years or new members may join.	High Honors and Membership Honors are evaluated by Board of Directors on the other hand subcategories of Institute of Honors which are Architecture, Interior Architecture and Regional and Urban Design are evaluated with specialized juries for each.
<b>RIBA Awards (Royal Institute of British Architects)</b>	New jury lists announced for each cycle.	Each regional jury is made up of a regional representative, a lay assessor from various disciplines and the jury chair, who is a nationally renowned architect and chairs the short listing panel.
<b>UIA Awards (International Union of Architects)</b>	The jury is always under the presidency of UIA president. New jury lists announced for each cycle.	The jury of the UIA Awards program is composed of the members chosen from the UIA members from all over the world.
<b>Pritzker Prizes</b>	Jury members serve for multiple years to assure a balance between past and new members and are entrusted with selecting the laureate each year.	The jury members are recognized professionals in their own fields of architecture, business, education, publishing, and culture.
<b>AKAA (Aga Khan Awards for Architecture)</b>	The Steering Committee is responsible for the selection of the Master Jury appointed for each Award cycle.	Each jury is pluridisciplinary, and brings together specialists in such fields as history, engineering, philosophy, architectural conservation, and contemporary arts, as well as practising architects, landscape architects and urban planners.
<b>Mies van der Rohe Awards</b>	New jury lists announced for each cycle although reappointment is permitted	Jury composed of acknowledged specialists in the field of architecture and architectural criticism.

**Table 3.2. Continued (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Jury</b>	<b>Jury</b>
<b>Prince Claus Awards (Netherlands)</b>	No rule have been indicated about the composition of juries that jury members may serve for mutiple years or new members may join.	The selection committees of Prince Claus Fund consist of members who belongs to different kinds of profession, mainly related with cultural social issues.
<b>Premium Imperial Awards (Japan)</b>	Although reappointment is permitted, members are selected annually	The selection committee of Praemium Imperial Awards program is divided into subcommittees which are composed of specialists in each field in Japan.
<b>Driehaus Prize (America)</b>	Jury members may serve for multiple years.	In addition to Richard H. Driehaus, the selection committee includues architects and educators.
<b>Los Angeles Architectural Awards</b>	No rule have been indicated about the composition of juries that jury members may serve for mutiple years or new members may join.	All awardees were selected by a thirteen-member jury of distinguished peers including architects, developers and contractors
<b>Progressive Architecture (P/A) Awards</b>	New jury lists announced for each cycle	Jury composed of architects and architectural critics
<b>Architectural Review Emerging Architect Awards</b>	New jury lists announced for each cycle although reappointment is permitted	Jury composed of editor of Architectural Review magazine and practicing architects

### 3.4. Categories and Participation

In this part of the chapter, the categories and geographical scopes of the award programs, the methods used for nominations will be examined. As can be seen in the Table 3, while giving awards, organizations may take into account the lifelong contributions of individuals to the profession or the particular architectural works. Depending on the organization and the content of the program juries can evaluate two dimensional representations or built architectural products. The type of submissions changes the progress of evaluation and each organization establishes their own selection procedures in this respect. The nominations for awards can be made both with entry method or the organizations themselves may nominate a candidate for award.

The categories established in the programs may also vary depending on the objectives of the organizations. For instance in RIBA, the award system with several categories, become more inclusive for the architectural practice in United Kingdom. The awards organization comprises and evaluates the nominated architectural works in fourteen region of United Kingdom. In the entry rules of RIBA Awards, it is stated only the chartered member of the RIBA, RIAS<sup>14</sup> or RSUA<sup>15</sup> or an architect who is an international fellow of the RIBA may enter to the program. The evaluation and awarding of the entries are also organized for each region and the buildings are visited in site by the regional jury. The procedure of the evaluation is as follows,

The buildings are judged in the first instance by short listing panels in each region, who visit schemes individually and meet to produce a list of buildings to be visited by the region's jury. Each regional jury is made up of a regional representative, a lay assessor from various disciplines and the jury chair, who is a nationally renowned architect and chairs the short listing panel. They visit the shortlisted projects, talking to clients and users and assessing design excellence irrespective of style, size or complexity of the project.<sup>16</sup>

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<sup>14</sup> The Royal Incorporation of Architects in Scotland

<sup>15</sup> Royal Society of Ulster Architects

<sup>16</sup> <http://www.architecture.com/Awards/RIBAAwards/RIBAAwards.aspx>

After the RIBA Awards are given, RIBA National Award granted on the winners of RIBA Awards. With this procedure, the awards organization of RIBA can comprise and evaluate the nominated architectural works in fourteen Region of United Kingdom and consequently the winner of RIBA National Awards are chosen. Tony Chapman, RIBA Head of Awards, says that

The new pyramid structure for the RIBA's Awards better reflects the diversity of architectural practice by its members. The RIBA Awards reward the best buildings throughout the regions and nations of the UK, allowing for responses to local contexts of style, scale and materials, while the RIBA National Awards compare schemes nationally and by building type.<sup>17</sup>

In AIA awards organization, the nomination method varies for the categories. The entry method cannot be used in AIA Gold Medal and Architecture Firm Award, that AIA Board of Directors makes the nominations (**Table 3**). On the other hand, in institute honor category, which comprises the Architecture, Twenty-five Year Award, Interior Architecture, Regional& Urban Design entries can be made by architects licensed in the United States.<sup>18</sup>

In Aga Khan Awards program, “a parallel program called ‘Nomination’ is conducted by the Award Office and draws on the suggestions provided by a network of dedicated contacts that includes architects, professionals, scholars and others who are familiar with current architectural developments in Muslim societies.” In addition to the nomination program, architects may submit their built projects which are in service of Muslim communities in the world. In the program the method used for the review of the projects is similar to RIBA, however, not the jury but the experts who are called “on-site reviewers” visit the building and “verifying project data and seeking additional information such as user reactions.” The Reviewers consider a set of criteria in their reports, and also respond to specific concerns and questions prepared by the Master Jury for each project.<sup>19</sup>

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<sup>17</sup> <http://www.architecture.com/NewsAndPress/News/RIBANews/Press/2007/RIBAAwards2008-Call%20for%20entries.aspx>

<sup>18</sup> In Honors Program, nominations that are made by an AIA component, knowledge community, or a member of the Institute's Board of Directors. The jury will also accept nominations by petition if the nominee receives signatures from either 5 Fellows of the Institute or any 10 AIA members in good standing. Petition signers may not be an employee of the nominated firm.

<sup>19</sup> [http://www.akdn.org/akaa\\_award9.asp](http://www.akdn.org/akaa_award9.asp)



In award programs, (Table 3), the categories may divide into the specific categories to recognize for instance urban projects, interior designs or preservation, renovation projects or all of them may be evaluated in one category. For instance in RIBA's entry form, it is stated that, "buildings (defined as any structure whether new, restored, rehabilitated or converted) submitted for the RIBA awards program must be designed by an architect who is a chartered member of the RIBA, RIAS or RSUA [...]" On the other hand in AIA, in institute honor awards, there are categories of architecture, twenty-five year award, interior architecture award and regional& urban design award. Restoration and renovation designs recognized under the category of Architecture and it is stated that "Both new buildings and renovations/restorations are eligible."<sup>20</sup> In Architectural Review Awards, the categories are not defined in advance, but decided by the juries. For instance the categories of 2008 Architectural Review Awards are chosen as, buildings, interiors, urban design, product design, landscape, temporary or portable structures and theatre works.

National Architecture Awards are given under two categories. The first one is "The Grand Prize" which is also named as "The Sinan Prize". The other one is named as the "Achievement Awards" which comprise the awards for Contribution to Architecture, Building, Architectural Design Project, Ideas Presentation awards. (Ulusalsergi, 2009). Abdi Güzer who was a juror in the ninth and eleventh cycle establishes relation with varying types of awards and diversity of cultural milieus in Turkey while stating that,

The difficulty facing the program lies in the breadth of the representative domain, the diversity of cultural milieus for which it provides a reference, and the responsibility for reconciling the contradictions among these milieus, a responsibility which it is artificially obliged to assume. A vehicle which would tend to help overcome this difficulty is the diversity within the program. The fact that there are varying types of award means that different spheres of value and discussions can be presented both to the architectural milieu and to the Turkish milieu as a whole ( Güzer, 2005:29).

The names and the contents of the categories in the program changed in time and while new categories added, some categories were omitted with respect to the committee decisions. For instance in the first cycle, under the title of Building Category, gray art awards are given for

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<sup>20</sup> <http://www.aia.org/practicing/awards/AIAS075311>

the recognition of successful use of concrete in architecture. In the next cycle, Art of Conservation awards are given in Building Category and in third cycle, no submission recognized for gray art awards. Beginning from 1998, under in building category, awards began to be given for “Living Environment” which comprise urban design projects. In 2006, in the scope of the program a “commemoration Programme” began and to honour the memory of Kemalettin Bey, various activities and publications over the two years had been decided.

In the program, Chamber of Architects calls for the nominations for Achievement Awards, and architects submit entries to the program.<sup>21</sup> In the second cycle of the NAEA program it is suggested that besides the participation of architect, other nomination mechanism should be searched but there has been no progress in this respect. For Grand Prize, for Contribution to Architecture Award jury members select the architect to be recognized but it is stated that nominations can also be submitted in these categories. In the selection phase of the architect for commemoration programme, nominations and the selection is done by the jury members themselves.

For the evaluation of building category, there have been no particular mechanism established in the program from the outset. In 1994 cycle, Balamir in the jury comments stated that, “the program may be developed by enabling jury members to make on-site visits to the final candidates of the Building Awards such as those conducted within The Aga Khan Award for Architecture” (ed. Özbay, 1994:7). In addition, in 2002 in the jury report, to differentiate the building category from design category, the inclusion of application and utilization details of the building in written and visual medium is suggested which is claimed to facilitate indirectly professional development in utilization- evaluation-criticism-performance assessment fields.

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<sup>21</sup> See Appendix B for the entry rules of Chamber of Architects.

**Table 3. 3. Categories And Participation (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Scope</b>	<b>Categories</b>	<b>Nomination/ participation</b>
<b>NAEA (National Architecture Exhibition and Awards Program</b>	National (individual)	Grand Prize (The Sinan Prize)	-Nominations are made by the NAEA jury members. - Members are invited to submit nominations
		Contribution to Architecture	
		-Building Category --Preservation-Revilatization, --Living Environment	Members are invited to submit nominations
		Architectural Design Project	Members are invited to submit nominations
		Ideas Presentation.	Members are invited to submit nominations
<b>AIA Awards (The American Institute of Architects)</b>	National (individual)	(Honors Program) AIA Gold Medal	Nominations made by AIA organization
	National (firm)	(Honors Program) Architecture Firm Award	
	National (individual)	(Honors Program) AIA/ACSA Topaz M.	Any colleague, student, or former student may nominate candidates
	National (individual)	(Membership Honors) Fellowship	Nominations made by AIA organization
	International (individual)	(Membership Honors) Honorary Fellowship	AIA calls for nominations (Among members)
	National (individual)	(Membership Honors) Honorary Membership	AIA calls for nominations (Among members)
	National (architecture)	(Institute Honors) Architecture	Members are invited to submit nominations
	National (architecture)	(Institute Honors) Twenty-FiveYear Award	AIA calls for nominations(Among members)

**Table 3.3. Continued (The source of informations are the webpages of the organizations)**

Award Program	Scope	Categories	Nomination/ participation
<b>AIA Awards (The American Institute of Architects)</b>	National (architecture)	(Institute Honor) Interior Architecture	Members are invited to submit nominations
	National (architecture)	(Institute Honor) Regional and Urban Design	Members are invited to submit nominations
	National (individual)	(Institute Honor) AIA Associates Award	Nominations made by AIA organization
	National (individual)	(Institute Honors) Collaborative Achievement	Members of AIA can nominate a candidate
	National (individual)	(Institute Honors) Edward C. Kemper Award	Members of the national AIA Board of Directors, or a component or knowledge community may make nominations for the Edward C. Kemper Award.
	National (individual)	(Institute Honors) Thomas Jefferson Awards for Public Architecture	Members of AIA can nominate a candidate
	National (individual)	(Institute Honors) Whitney M. Young Jr. Award	Members of the AIA Board of Directors, a component, or a knowledge community may nominate architects or architecturally oriented organizations. Current members of the Board are not eligible for the award.
	National (individual)	(Institute Honors) Young Architects Award	Members are invited to submit nominations
	National (architecture)	(Cosponsored Programs) AIA Housing Awards The categories are (1) One and Two Family Custom Residences, (2) One and Two Family Production Homes, (3) Multifamily Housing, and (4) Specialized Housing.	Members are invited to submit nominations

**Table 3.3. Continued (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Scope</b>	<b>Categories</b>	<b>Nomination/ participation</b>
<b>RIBA Awards (Royal Institute of British Architects)</b>	Regional (architecture)	RIBA Awards	Members are invited to submit nominations
	National (architecture)	RIBA National Awards	The National Awards are granted by the RIBA Awards Group among the winners of the RIBA .
	Regional (architecture)	RIBA Awards	RIBA calls for nominations
	European (architecture)	RIBA European Awards	Members are invited to submit nominations
	International (architecture)	RIBA International Awards	Members are invited to submit nominations
	International (architecture)	Lubetkin Prize	Members are invited to submit nominations
	European (architecture)	RIBA Stirling Prize	Six buildings were <u>shortlisted</u> from the winners of the 2008 RIBA National Awards and European Awards.
	National (architecture)	RIBA special awards	The RIBA special awards are chosen among RIBA Award winners.
	National (architecture)	RIBA special awards	The RIBA special awards are chosen from RIBA Award winners.
	National (individuals)	Royal Gold Medal	Members are invited to submit nominations
	International (individuals)	RIBA International Fellowships	RIBA calls for nominations. Non-UK architects are awarded.
	International (individuals)	RIBA Honorary Fellowships	Members are invited to submit nominations

**Table 3.3. Continued (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Scope</b>	<b>Categories</b>	<b>Nomination/ participation</b>
<b>UIA Awards (International Union of Architects)</b>	International (individual)	UIA Gold Medals	Member Sections are invited to submit nominations
	International (architecture)	Auguste Perret Prize for applied technology in architecture, Sir Patrick Abercrombie Prize, for town planning and territorial development, Jean Tschumi Prize for architectural criticism and/or architectural education, Sir Robert Matthew Prize for the improvement in the quality of human settlements	Member Sections are invited to submit nominations
<b>Pritzker Prizes</b>	International (individuals)	Pritzker Prize	Organization calls for nominations
<b>AKAA (Aga Khan Awards for Architecture)</b>	Muslim communities (architecture)	The categories may change and 9 submissions can be awarded in each cycle.	Organization calls for nominations
<b>Mies van der Rohe Awards</b>	Member or candidate countries of European Union	European Union Prize for Contemporary Architecture	The ACE-member (Architects' Council of Europe) architectural associations and the other European national architects' associations will be invited to propose works by their members.
		Emerging Architect Special Mention to European Union Prize for Contemporary Architecture	

**Table 3. 3. Continued (The source of informations are the webpages of the organizations)**

<b>Award Program</b>	<b>Scope</b>	<b>Categories</b>	<b>Nomination/ participation</b>
<b>Premium Imperial Awards (Japan)</b>	International (individuals)	Premium Imperial Award	Nomination committees submit a list of nominations.
<b>Driehaus Prize (America)</b>	International (individual)	Driehaus Prize	Organization calls for nominations
<b>Progressive Architecture (P/A) Awards</b>	United States, Canada, Mexico	Commercial, Cultural, Educational, Governmental, Industrial, Religious, Health-Related, Multi-Family Housing, Recreational, Single-Family Housing, Urban Design.	Architects and other design professionals enter one or more submissions
<b>Architectural Review Emerging Architect Awards</b>	International	Categories are not be chosen beforehand	Organization calls for nominations (45 years or younger)
<b>Los Angeles Architectural Awards</b>	Regional	Civic, Design Concept, Education, Green Building, Healthcare, Housing, Interiors, L.A. Pride, Landscape Architecture, Mixed-Use, New Buildings, Preservation, Renovated Buildings, Retail, Sustainability, Unbuilt and Grand Prize	The LABC calls for nominations

### 3.5. Chapter Brief

In this comparative review of NAEA and prominent award programs, it is observed that in professional institutions like RIBA, AIA and UIA, the awards organizations endeavor to be more inclusive, and make the definition of their objectives with this concern. Professional institutions use the award programs as an approval mechanism in their field and in the established institutions like RIBA, the mechanism is observed to be more organized which aims to comprise architectural activities in its geographical scope. On the other hand in the award programs organized by extra professional institutions and periodicals, the program identity can be read in their objectives with the specific emphasis that are mentioned. NAEA, as well as the other mentioned professional organizations, defines a general and inclusive objective, however what is observed as particular among the other programs is the emphasis on the “documentation of Turkish architectural practice”, which is aimed to be done in the scope of the program.

Considering the procedures used for the jury selection, NAEA program may be criticized because of not being open to professionals from other fields and from international platform. It is observed that, in prominent award programs that are chosen as cases, a significant attention is paid to have one or two professionals out of field and besides, in award organizations of extra professional institutions and periodicals, the juries usually have international figures which may be used to ensure their significance in international platform as well. In AIA and RIBA while the juries are chosen among the members, it is observed that the balance between the regions is searched in the compositions. However in NAEA, the jury members are mostly chosen among the practicing architects from Ankara and Istanbul, and seldom, from Izmir which displays a condition contrary to claims for being “national”. In addition, contrary to the jury compositions of the chosen award programs, in juries of NAEA, no client jury or professionals out of the field took place which also ensures the “insulated” character of the program. These methods used for establishing the jury in prominent award programs, can be useful to consider regarding the problems of the NAEA program, mentioned in the literature review part of the thesis, which is mainly about the recognition.

Compared to the methods used by RIBA and Aga Khan Awards, the procedures used for submitting entries from the architectural community is not adequate for NAEA program to



have a national and inclusive characteristics. For instance in RIBA, which is the only program that uses the title “National” in one of its award category, like the case in Turkey, has an organization to achieve its aim and submits entries homogenously from all over the country. As another case, Aga Khan Award program, to submit entries, organizes a parallel program “nomination” in order to achieve awareness in the geography that is in its focus. In addition, Aga Khan Award program awards with monetary prize which encourages for nominations.

Depending on the analysis of the alternative procedures, even though the NAEA program cannot be claimed to exclude the significant cases of contemporary architecture in Turkey, the procedures used for the NAEA program does not enable the program to represent “national architectural practice” of the country. In this respect, the interpretations about the position of the program in Turkish architectural practice will be made considering these particularities of the procedures.

## CHAPTER-4

### ANALYSIS OF NAEA PARTICIPATION PROFILES

In this part, the extent to which NAEA program can represent the architectural practice in Turkey will be explored based on the data of the entries sent to the eleven cycles of the program.<sup>22</sup> The contribution of the program to the architectural career and architectural milieu and the extent to which the entries can represent the architectural practice in Turkey will be the main focuses of the chapter. Based on the observations of Larson that took place in the second chapter, the architectural award programs function as control and approval mechanisms and also reflect the main tendencies in architectural agenda. It is owing to the fact that when acute disparities begin to exist in between the models and standards of the award programs, and the choices of outsiders and clients, the program begins to take risk of losing its significance in the architectural society. In this respect it is seen that award programs while functioning as critical mediums, may also reflect the main tendencies in architectural practice.

In PA awards, while the main tendencies are reflecting, the negative evaluations of the juries about the selected project are published in the documentations of the program as well. On the other hand, in Chamber of Architect's Mimarlık periodical, the selected projects are published with the jury reports which are based on a consensus and also the votes are not announced, if it is not a consensus. As has been mentioned in the literature review part of the thesis, the articles about the NAEA organization which are concerned with the content of the cycles remains low in number.<sup>23</sup> This put forward the fact that the critical medium created by

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<sup>22</sup> As the eleventh catalogue of the program haven published yet, the information about this cycle retrieved from the archive of Chamber of Architects.

<sup>23</sup> Since 1988, there have been written twenty two evaluative articles (See Appendix C) about the NAEA program however, only three of them are about the content of the cycles. These are:

-Güzer, Abdi, Mimarlıkta 'Orgy' Sonrası, Mimarlık (258) 1994, 15-16.

-Balamir, Aydan .Simgesel Meslek Ödüllerine Türkiye'den Bir Örnek: Ulusal Mimarlık Sergisi ve Ödülleri. XXI. (5). 2000

the program does not reflect to the architectural community as well. On the other hand, after the ninth cycle, in Arkitera forum, two of the jury members, Ziya Tanalı and Abdi Güzer and the Chairperson of the committee, Aydan Balamir, discussed the selections and evaluation criteria of the cycle with participants, and an interactive medium is created (Arkitera, 2004). In addition to this, the architectural works which are selected among others, which can be considered as “models” for the architectural community, and programs’ being a medium to increase the visibility of architect can be considered as the contributions to the Turkish Architecture.

#### 4.1. Influence on the Recognition of Architects

NAEA program, besides the discussions about the contributions to the architectural criticism, can also be evaluated as a tool to contribute to the recognition and visibility of architects in the community. The award programs, while eliciting the young talent to have their works published in periodicals or in catalogues, can also be considered as a significant tool to contribute in the career of the relatively “well-known” architects in Turkey. As has been mentioned in Larson's analysis, the well-known architects in United States, for instance Michael Graves submitted seven projects for one Progressive Architecture award (Larson, 1993:185). It is due to the fact that award programs conceived as "approval mechanisms" as it is the case for NAEA program as well. Namely, the possession of the title of “awarded architect” and also the publication of the awards in the curriculum vitae (CV) of the architects, may be regarded as an “approval” and influence the potential clients thus the awarded architects in NAEA for instance, Emre Arolat, Nevzat Sayın, Han Tümertekin and Haydar Karakey, publish their awards in their websites.<sup>24</sup> In addition to this, for instance, in the Arkiv database of Arkitera, awarded works of architects are listed in the first instance, while introducing architect and her/his architectural works.<sup>25</sup>

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- Ergut, Elvan Altan and Turan Özkaya, Belgin. Mimarlar Odası Türkiye Mimarlığını Sunuyor/ Değerlendiriyor: Ulusal Mimarlık Sergisi ve Ödülleri. In *2000'lerde Türkiye'de Mimarlık: Söylem ve Uygulamalar*, ed. Tansel Korkmaz. Chamber of Architects. 2005.

24 For instance, some of the architects who are awarded in NAEA program and their websites that publish their awards are listed.

Emre Arolat, [http://www.emrearolat.com/index\\_en.html](http://www.emrearolat.com/index_en.html), (see awards title of the webpage)

Nevzat Sayın, [http://www.nsmh.com/?lang=en#mim\\_odasi\\_6\\_ulusal\\_mimarlik\\_sergisi\\_ve\\_odulle](http://www.nsmh.com/?lang=en#mim_odasi_6_ulusal_mimarlik_sergisi_ve_odulle).

Han Tümertekin, <http://www.mimarlar.com/> ( see awards title of the webpage)

Haydar Karabey, <http://www.karabeylimited.com/Profil/001.html>

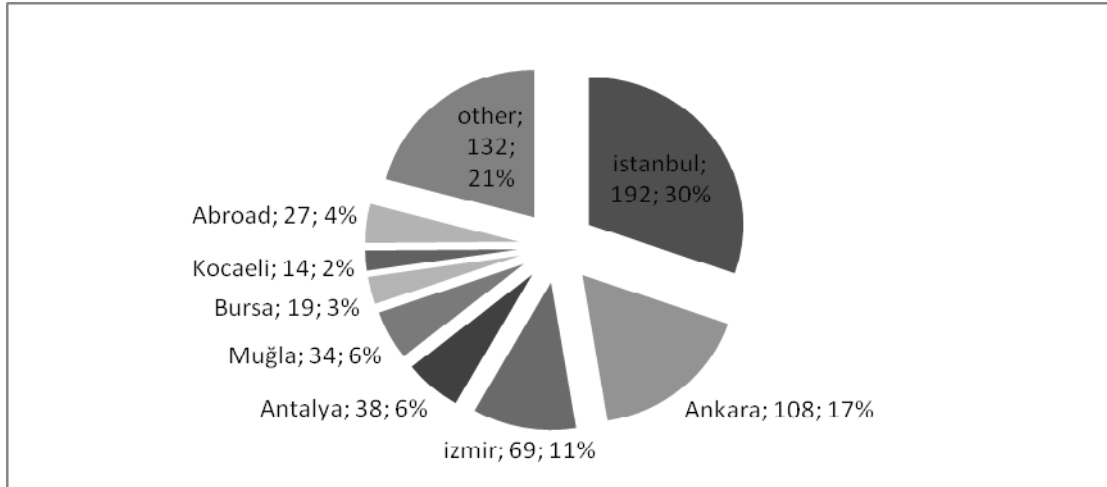
<sup>25</sup>For arkiv database: <http://arkiv.arkitera.com/>

## 4.2. National Representation

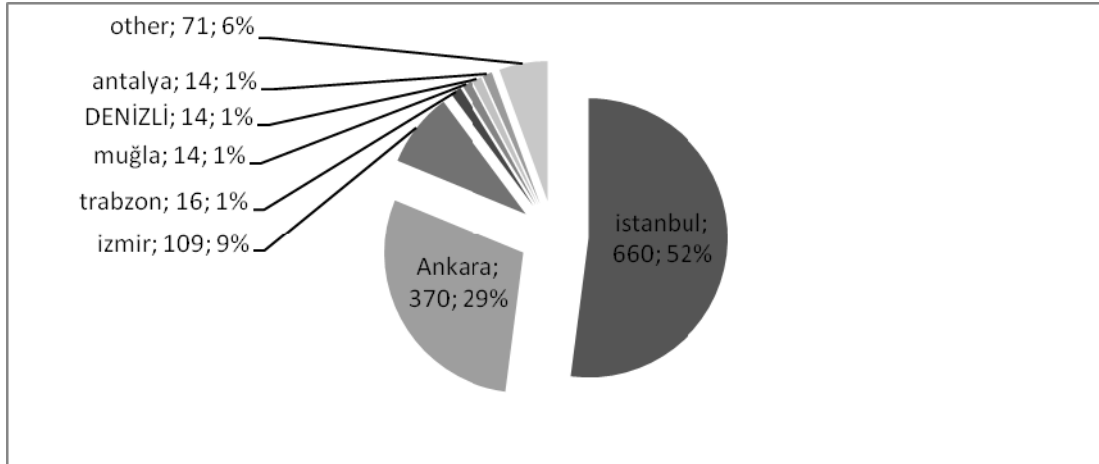
For Abdi Güzer, in architectural periodicals, the approval mechanism functions by the repetitions which can also be considered as the case in award programs. However the repetitions in awards and the accumulations in the specific cities or regions bring about the questions of national representation. In Chart 4.1, which is based on the data of the submissions in building category, it is seen that among the 192 architectural works, the 30 percent of the submissions are located in Istanbul. In the chart, Ankara comprises the 17 percent of architectural works as the second major city. It is followed by Izmir, Antalya, Muğla Bursa and Kocaeli, the cities which are located in the west regions and mainly in the coastlines. The participations with the architectural works in abroad are comprising the 4 percent of the submissions, and are mostly from Russia, Saudi Arabia and Iraq. In the program, the premier position of Istanbul cannot be seen in the first cycle, due to the reason that in the first cycle the participations were not limited with the recent works and comprised the some of the major architectural works of the Republican period. In this cycle contrary to the rest of the program, most of the participations have been from Ankara (See Table 4.3).

In Chart 4.2, it is seen that 52 percent of the participant offices are practicing in Istanbul and the domination of Istanbul seems to have increased when compared to Chart 4.1. The total participation to NAEA program throughout 11 cycles, has been from the architects who are practicing in 18 different cities which are mainly located in the west regions and two other cities which are abroad (Table 4.1). In Chart 4.3, which is representing the percentages of the cities of the awarded offices, it can be seen that, Istanbul comprises a considerable amount of the awards with 73 percent and it is followed by Ankara, with 19 percent. Other then these two cities only three cities, İzmir with 3, Muğla with 2 and Adana with 1 award, could have take place in this chart.

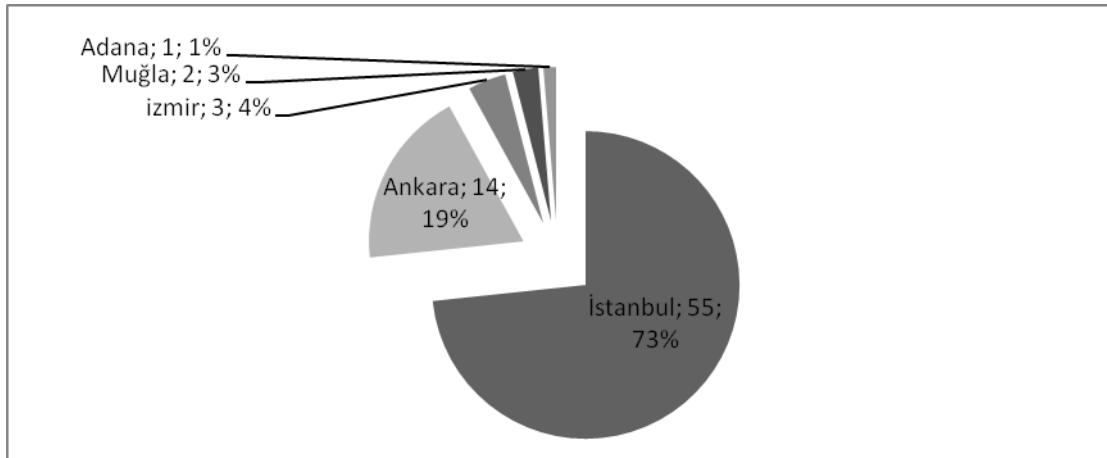
**Chart 4. 1. Cities of architectural works / Building category**



**Chart 4.2. Cities of participant offices / Building and design category**



**Chart 4. 3. Cities of awarded offices/ Building and design**



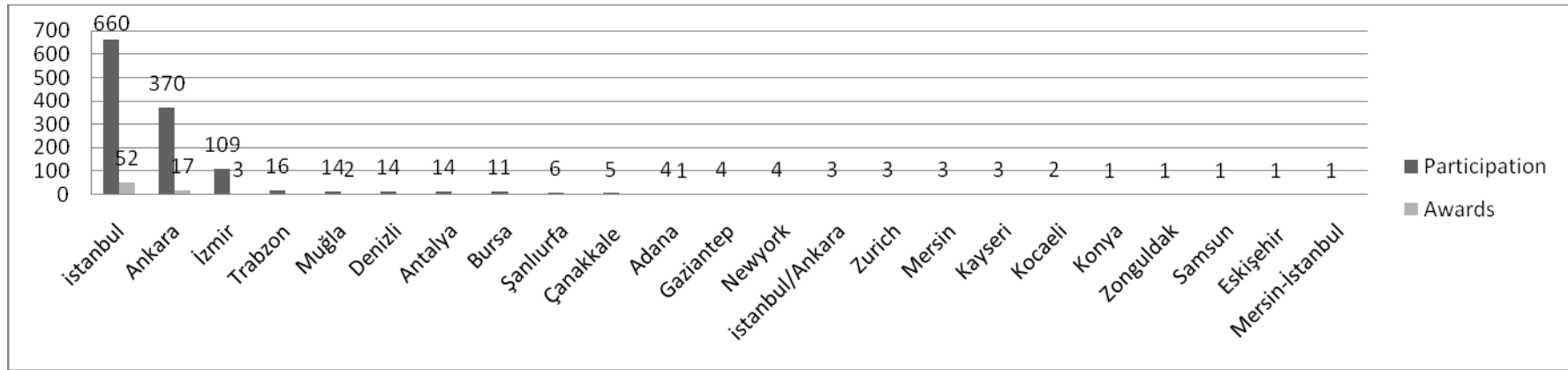
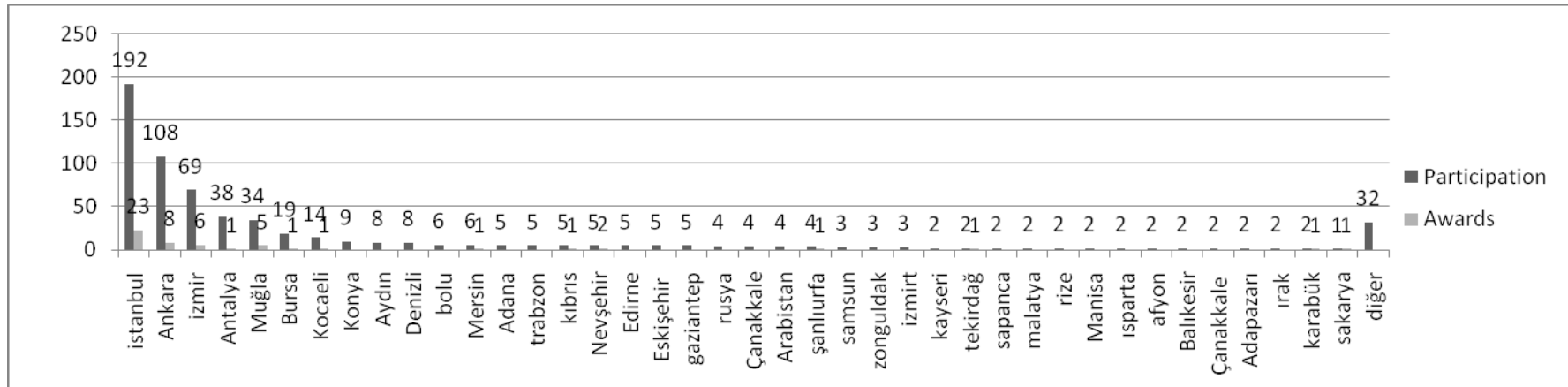
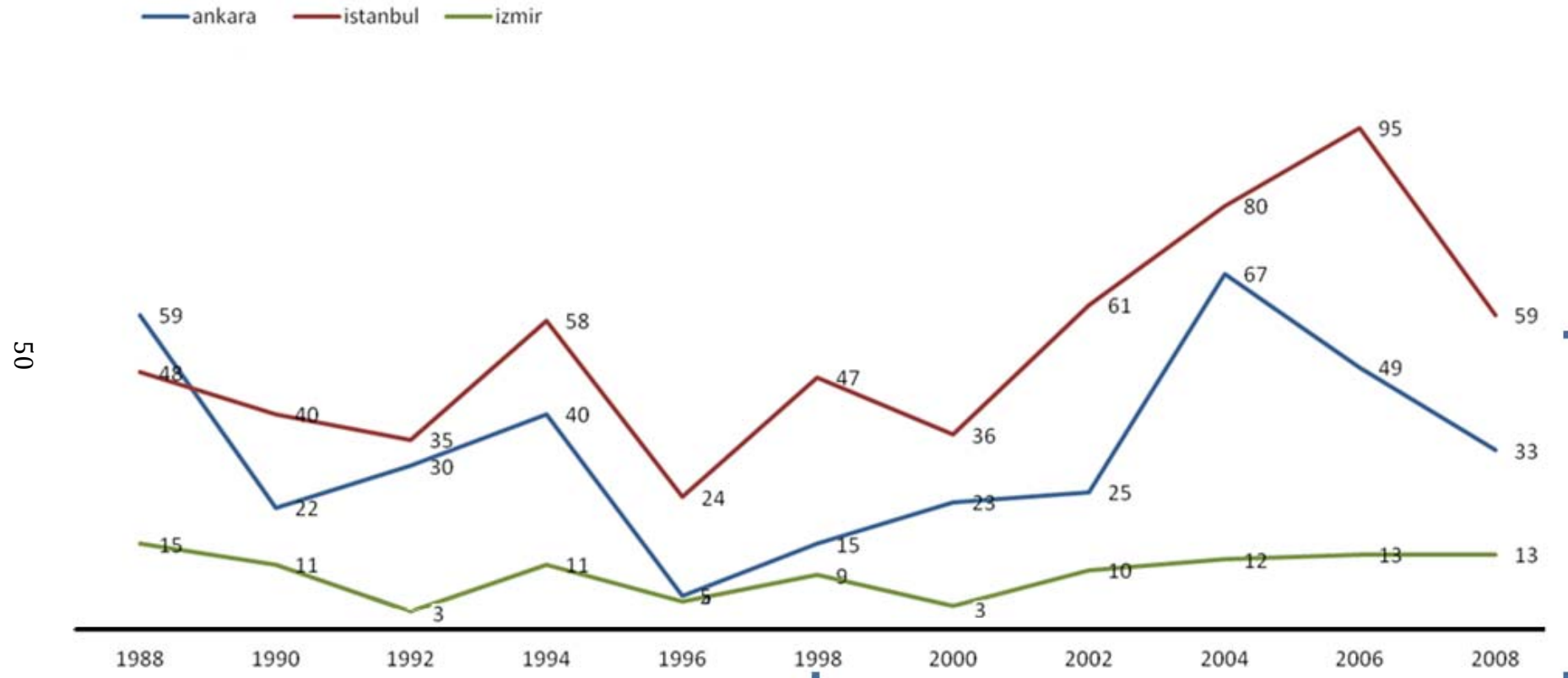
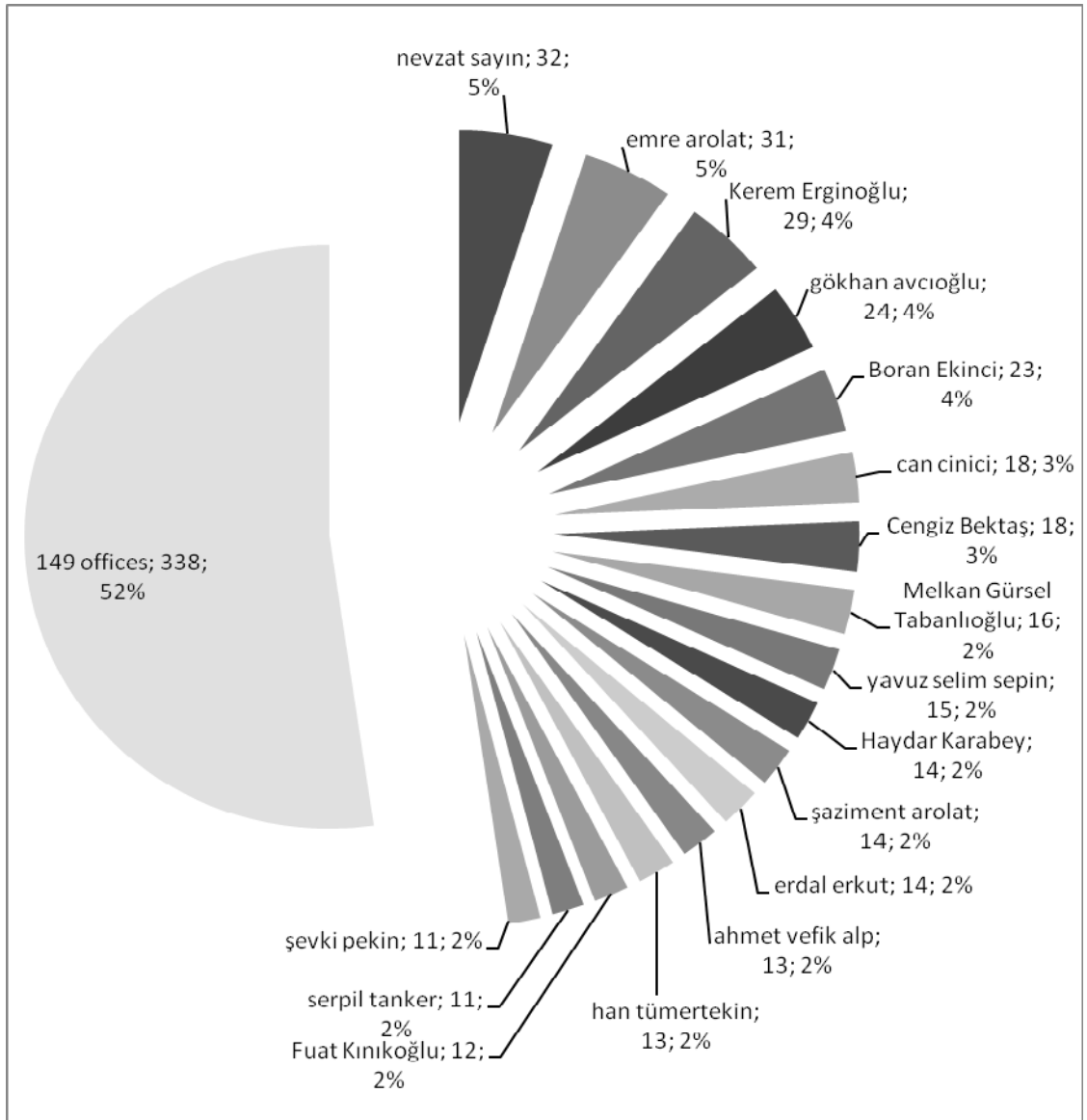
**Table 4.1. Cities of participant offices and awards/(in building and design category)****Table 4.2. Cities of architectural works / (in building category)**

Table 4.3. Cities of Architectural Works/ by years



A considerable amount of the participations from Istanbul have been from the offices which are considered as “well-known” in architectural community. In Chart 4.4, it can be seen that, 48 percent of the participations from Istanbul, have been by the 17 offices, which have submitted entries more than 10, at total. The rest of 52 percent have been by 149 different groups of architects in Istanbul. In Table 4.4, it is seen that Nevzat Sayın with 32 entries, has made the most of the contribution to the exhibition program, which is followed by Emre Arolat with 31 entries, Kerem Erginoğlu and Hasan Çalıřlar with 29 entries.

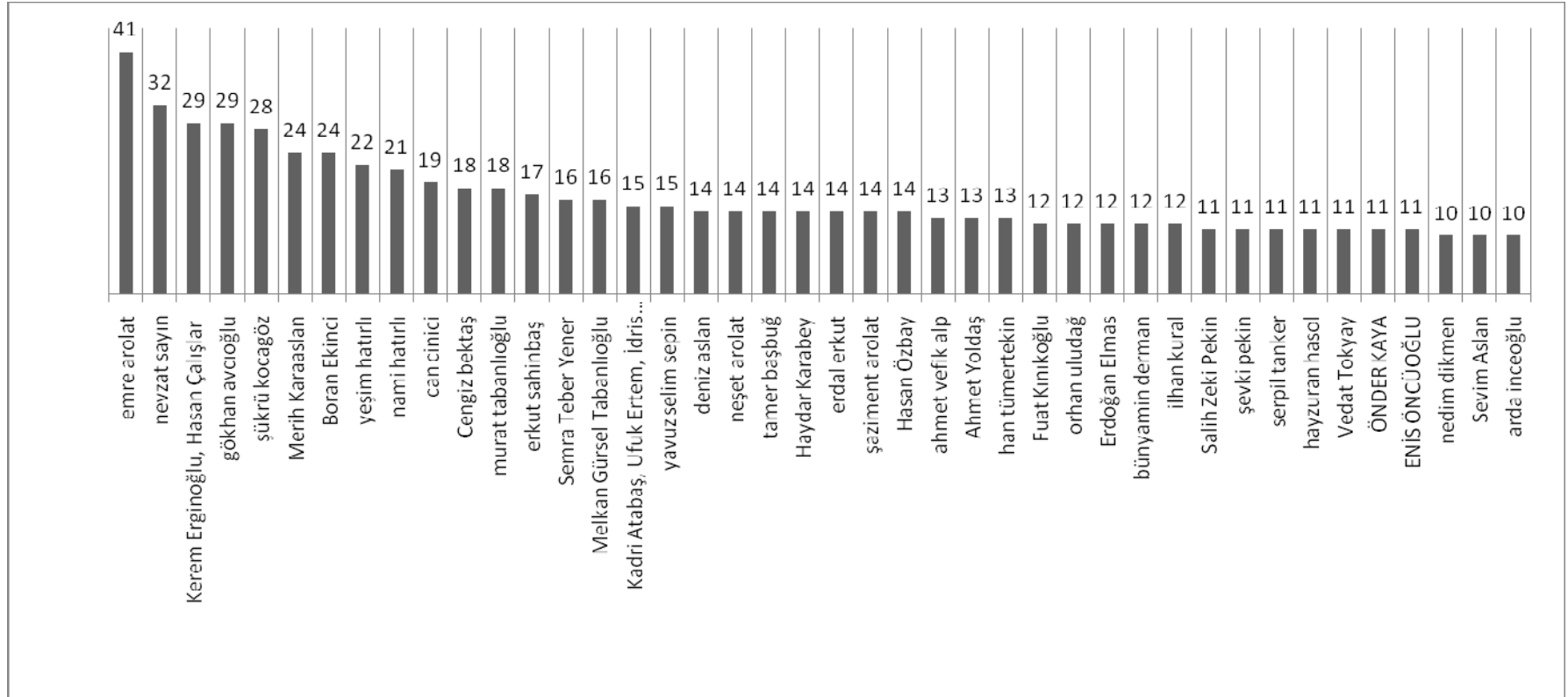
**Chart 4.4. Participations from Istanbul<sup>26</sup>**



<sup>26</sup> In order to define the percentage of office participations, only the name of first architect have been taken into account in collaborative works.



**Table 4.4. Amount of participations by architects / Building and design category<sup>27</sup>**



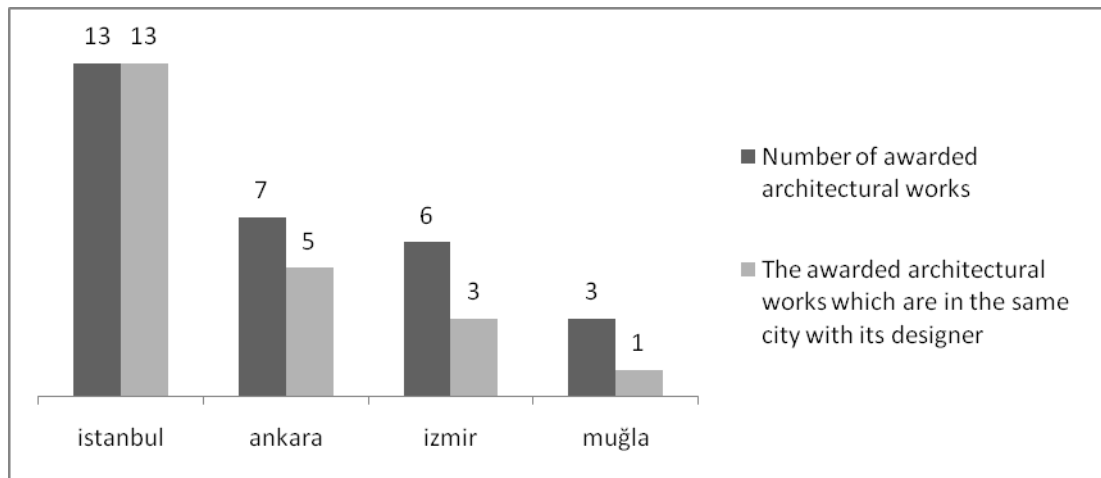
<sup>27</sup> In order to define the number of participations, collaborative works have been counted for each architect..

In Table 4.6, regarding the amount of awards, Emre Arolat and Şevki Pekin, with 5 awards, are the architects who have been awarded mostly in the program. However, considering the amount of participations, the percentages of recognitions change. Vedat Tokyay, who is an practicing architect in İzmir, appears to have the highest rate of recognition, while Şevki Pekin still appears to be one of the most awarded architect.

When the awarded submissions of the building category are analyzed, it is seen that all of the awarded architectural works which are located in Istanbul are designed merely by the architectural offices in Istanbul. However, for Ankara, 5 of the architectural works among the 7 awards, have been designed by the architects in the same city. In İzmir, only the half of the architects, in Muğla only 1 of the architect is practicing in the same city with his awarded architectural work.

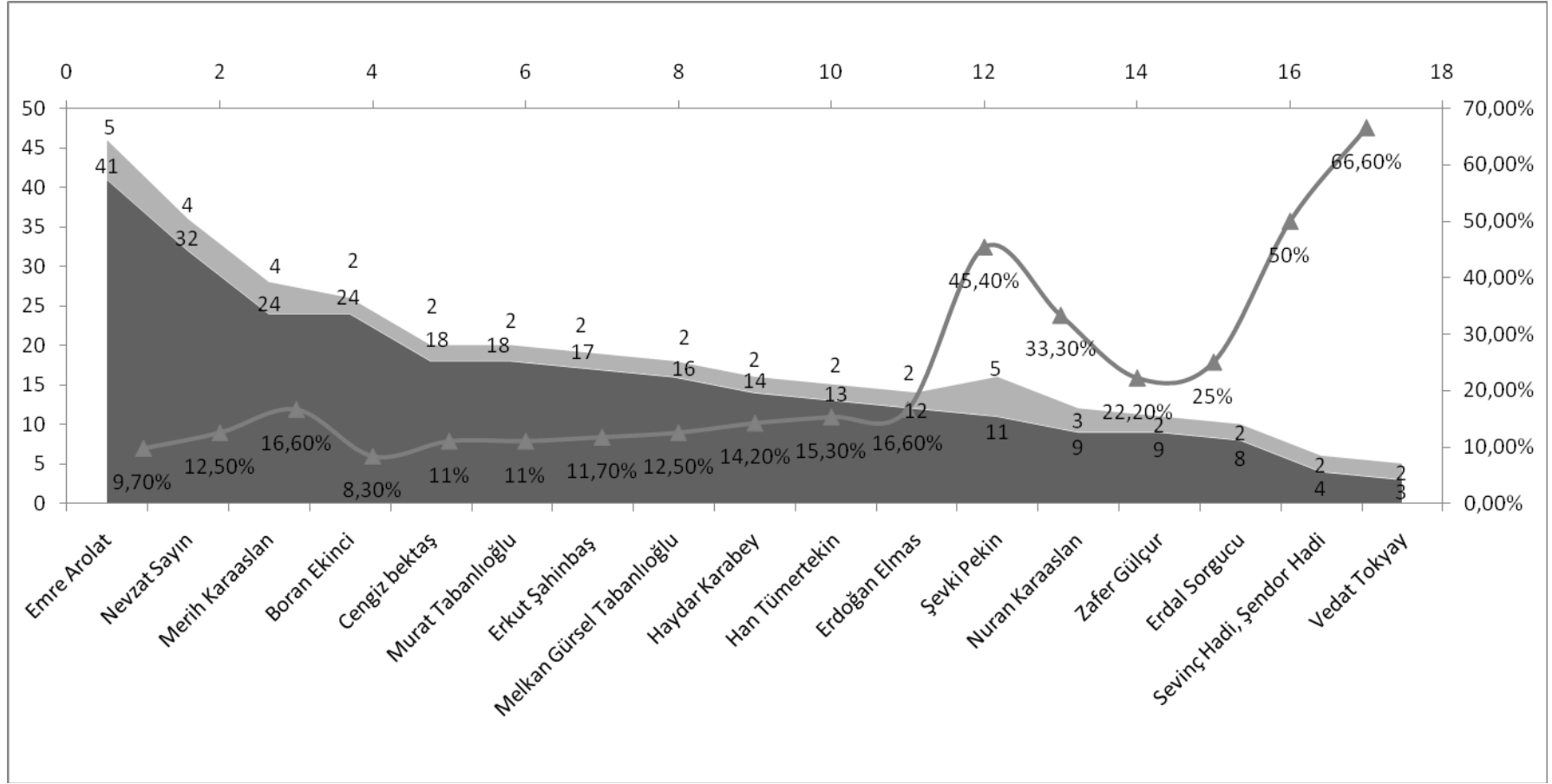
NAEA program, as an architectural professional institution, is expected to represent the national architectural practice. However, in the analysis of the entries, it is observed that there are certain accumulations in metropolises mainly in Istanbul and in Istanbul, some of the architectural offices with repetitive entries comprising a considerable amount of participations to the program. Architectural works on the other hand, also mainly located in the metropolises and the west regions of the country. The analysis about the awarded submissions also does not indicate a homogenous profile about the program and put forwards domination of Istanbul among the other cities.

**Table 4.5. The awarded architectural works which are in the same city with its designer in building category.**



**Table 4.6. Percentage (awards/entries) / Building and design category**

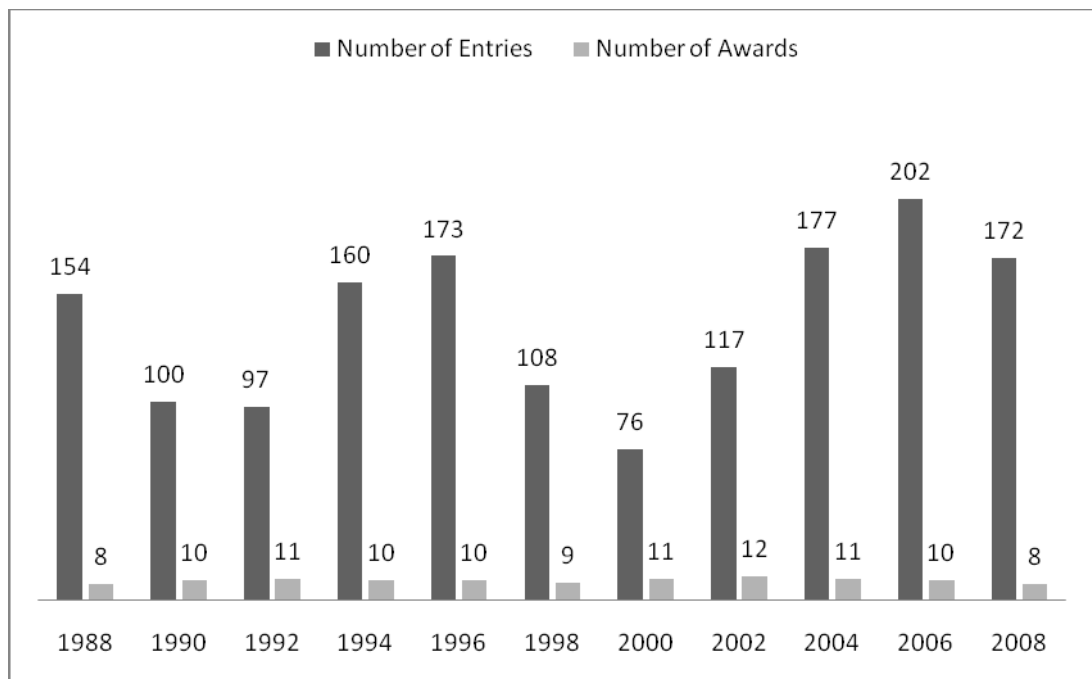
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### 4.3. Rates of Entries by Years

In the analysis of the entries to NAEA, it is seen that changes in the number of entries to the program related with the dynamics of the economic and social structure as well. However, as the first cycle did not include merely the recent works of the period, the number of the entries has been much more when compared with the two consequent cycles. In 1990s, with the effects of successive economic crisis, the construction sector continued getting smaller in spite of the rising skyscrapers and huge shopping mall constructions, and in the cycle of 1998, a dramatic decline in the submission numbers is observed. However, the most striking decline has been experienced after the earthquake in 1999 and the number of the submissions in 2000 has been the minimum amount of all eleven cycles with 76 submissions. The period of economic stagnation perpetuated until 2003, yet it is seen that the revival of the economic conditions reflected to the construction sector in 2004. (Igiad, 2009) Consequently, mostly through the housing projects, an explosion has been experienced in construction sector, which has reflected to the number of entries to the program as well.

**Table 4.7. Number of entries and awards**

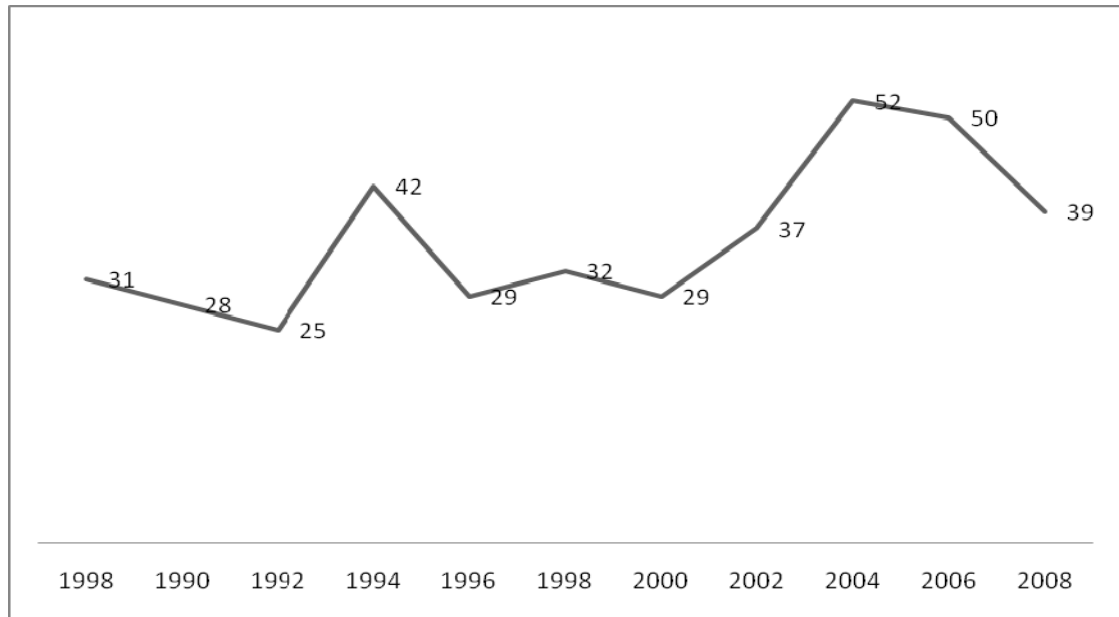


#### **4.4. Proliferation of New Programs**

In the analysis of the NAEA program, it is also seen that the variation of the types of the programs is increasing parallel with the number of entries to the program. Besides the recession periods, in the program, the tendency towards variation in types is observed. In addition to the new programs, multi-functional complexes are also added to the programs which are enriching the variations in the analysis. Beginning from 1980s, the socio-economic changes and the rising of free market economy affected the social structure which has also changed the demands about the architectural programs. In the socio-economic developments that took place in the end of 1980s and the beginning of 1990s, with the “impact of new players contributing to the production of the city” which are large-scale enterprises, the monotony of the cities began to shift towards “heterogeneity.” (Bilgin, 2005:167) İhsan Bilgin, in this respect, states that after 1980s, big investments on the urban lots and buildings is not considered merely as constant input for other investments but as the investment itself and tools for the accumulation for capital. Huge holiday villages, international hotels, shopping malls, recreation and amusement center, plazas and similar new enterprises become the new public spaces of 1980s. In Turkey, the architectural works which have gained prominence in architectural platform before 1980s, have been mostly the administration and managerial buildings of government and located in Ankara. In this respect, in the first cycle of the program submissions which are located in Ankara were much more in number owing to the fact that the first cycle did not comprise merely the recent works (Table 4.3). With the changes in the economic structure and the domination of private sector, Istanbul took the first place, and through time, the new types of the programs appeared in the exhibitions (Table 4.8). In this respect Charles Jencks mentions the new capitalism and the intentions of new space and states that,

In the pre-industrial past the major areas for expression were the temple, the church, the palace, agora, meeting house, country house and city hall; while in the present, extra money is spent on hotels, restaurants, and all those commercial building types I have mentioned. As Gabraith says of American capitalism, it results in private wealth and public squalor (Jencks, 1978:35).

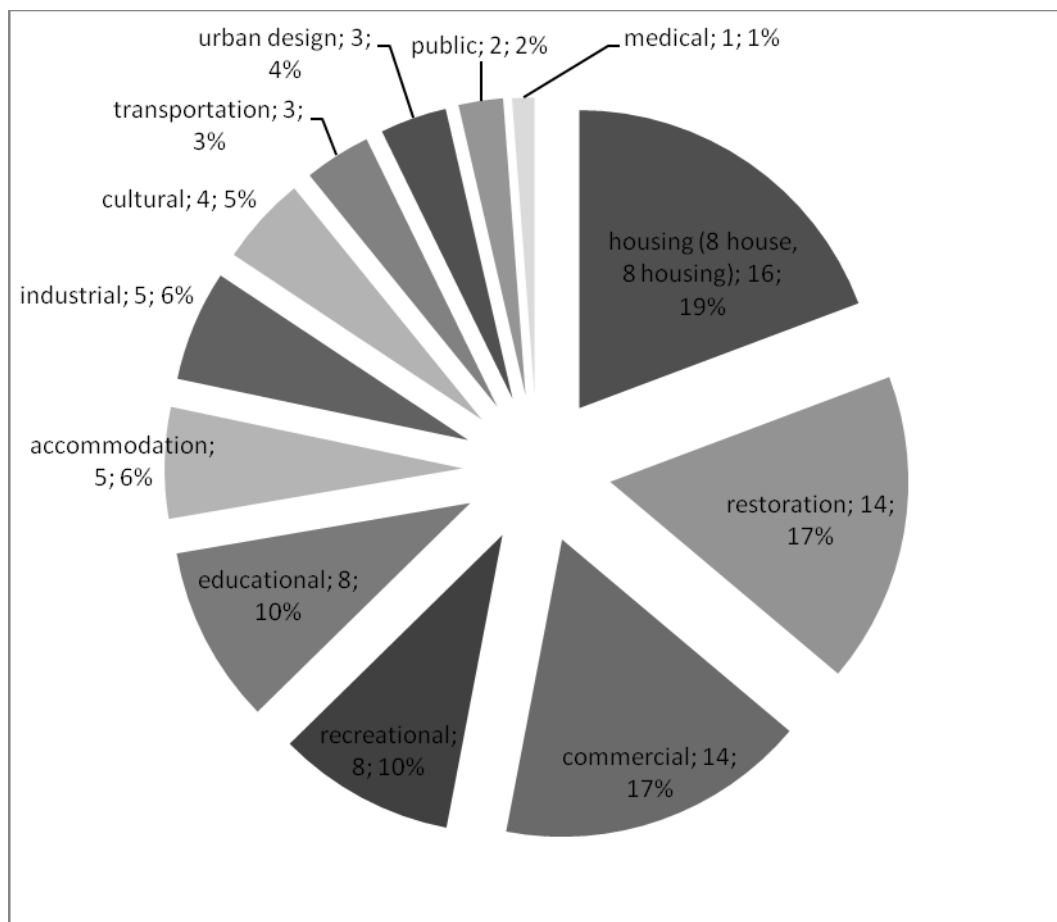
**Table 4.8. Variation in the architectural program types by years**



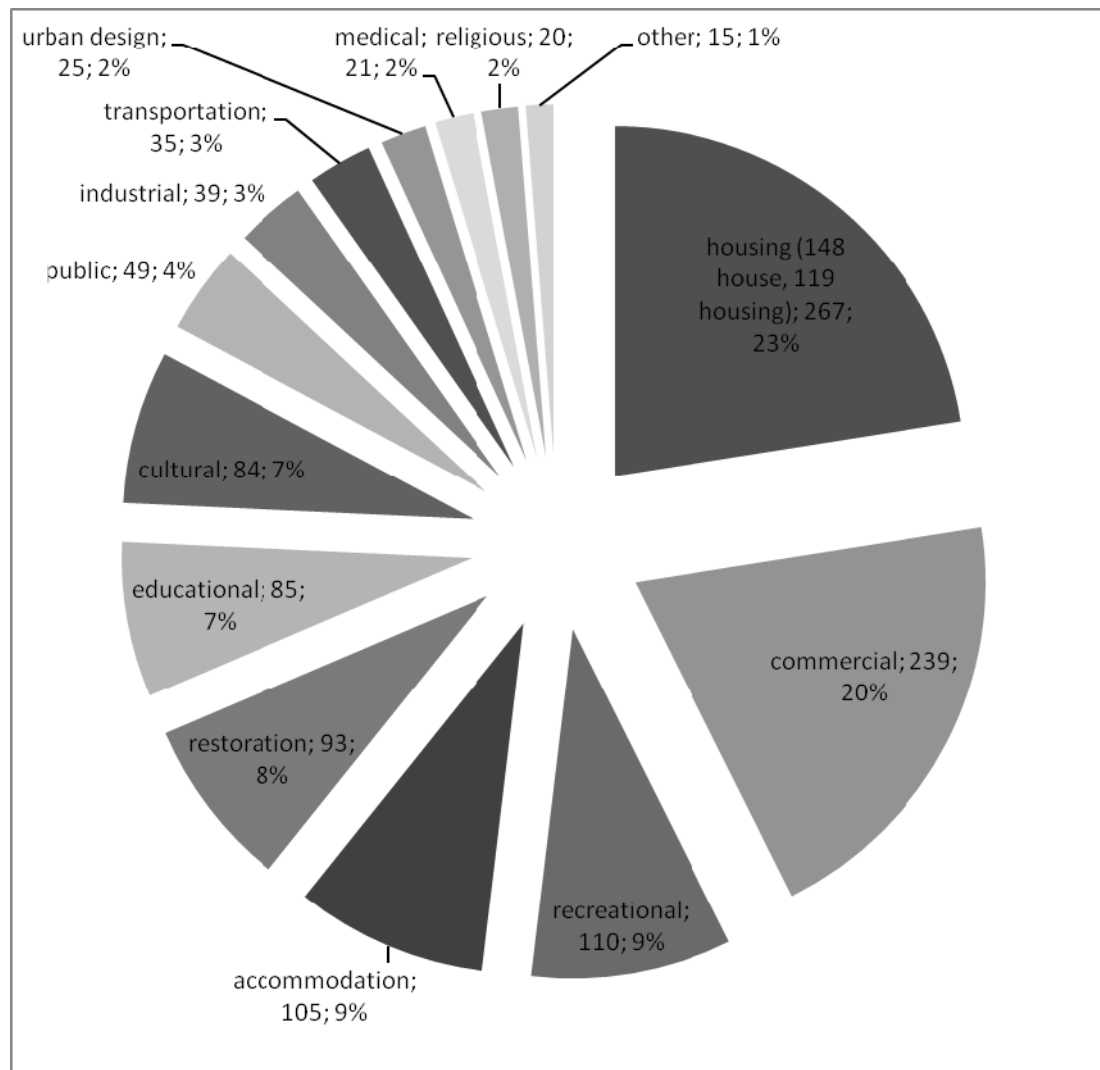
In Larson’s analysis about PA, in between years 1966 and 1975, the proliferation of specific programs and types, which were the consequences of complex and changing hierarchy of social needs, is observed (Larson, 1993:219). However among awarded submissions, as the revisionism in architecture began to dominate, private houses gained much more significance. Larson, in this respect, conceives the changes about the approach to private houses as the barometer of change in architecture, and in the study, private houses are taken into consideration as tool to map the emergence of different revisionist tendencies. Mainly, single family houses represented the artisan side of architecture while on the other hand large-scale projects represented the collective responsibility, conceived as more challenging, comprehensive and eventually superior. Eisenman’s studies about “Supremacism” in those years supported the tendency to self-expression and art instead of social responsibility and service and the proclamation of Eisenman which coincide the recession times of United States, the entries to the award program decrease to a very low level and four of ten awards went to private houses. In Turkey, in the end of 1980s, through the improvements in architectural publications, the transformations, which have been experienced in international platform in 1960s, had been influential in Turkish architecture as well. The emergence of pluralist approaches in this respect become inevitable in NAEA program. However, even though the entries of house submissions comprised a major part of the entries (Chart 4.6). The tendency towards small scaled programs which are claimed to “represent the artisan side

of architecture” is not observed in the first cycles. In between years 1994 and 1998, six single-family houses have been awarded in **the** program, yet, in the cycle after the earthquake experienced in 1999, no single family house projects have been awarded. On the other hand, in building and design category, after the housing projects, commercial buildings recognized mostly, throughout eleven cycles (Chart 4.5). In NAEA program, as there is a specific category for restoration projects, the numbers of awarded restoration projects are much more in number.

**Chart 4.5. Programs of awarded submissions (building-design) (For groups of programs see Appendix D)**



**Chart 4.6. Programs of submissions (building-design) (For groups of programs see Appendix D)**



#### 4.5. Sectors of the Clients

In the building category, a major part of the commercial projects and almost all of the housing projects are the commissions in the private sector. In the program, especially around 2000, the entries of the housing submissions raised considerably (Appendix E). In between years 2005 and 2008, in order to supply the deficiency about housing, government initiated housing projects and has given five hundred and fifty thousand housing license (Hasol, 2008:40). Considerable amount of those housing projects initiated by TOKI however, the privileges, that the TOKI have, caused violation of urban planning and transgression of the rules and in spite of the rising quantity in housing constructions, it was criticized that the overall quality was not satisfying at all (Hasol, 2006:36). In 2006, the on-going housing



boom reflected to the tenth cycle of NAEA, and in the award candidate list and in the award list, housing projects with distinct scales are observed in the program. The content of the jury reports that has been written for the chosen projects, represent the reaction of the jury members to the proliferation of the unqualified housing projects. What is noteworthy is that nearly all of the housing submissions that are sent to the program are the commissions in private sector. Among the 74 housing submissions in the building category, (Chart 4.7, 4.8), there is only 1 entry which is a public project. This housing project is designed for TOKI, in Eryaman phase 4, by Ragıp Buluç. The project was the candidate for the building category but it was not awarded by the jury.

It is seen that a considerable amount of public projects which are sent to the exhibitions are restoration projects and it is public programs which comprise the administration buildings mostly (Table 4.9). Especially in 2006, in building category, the entries of restoration projects has raised considerably as The General Directorate for Foundations appropriate a considerable amount of funds for restoration of historical buildings.<sup>28</sup> On the other hand, in private sector, as can be seen in Chart 4.8, 28 percent of submissions are housing programs, which are sent for the building category. It is seen that housing programs are followed by commercial programs which comprise 26 percent of Chart 4.8.

As can be read in Table 4.11, in building category, the difference between the number of the entries for private sector and public sector is increasing by years. With the changes in the economical structure after 1980s, architects had been commissioned by private sector which was sharing the domination of public sector in the market. In building category, at total, 370 entries are commissioned for private sector while 91 entries are for public sector (Chart 4.9)<sup>29</sup>. Among the awarded submissions, the domination of private sector can also be observed; however, in the first cycle and in the ninth cycle of the program there have been equal number of awards for both private and public sectors.

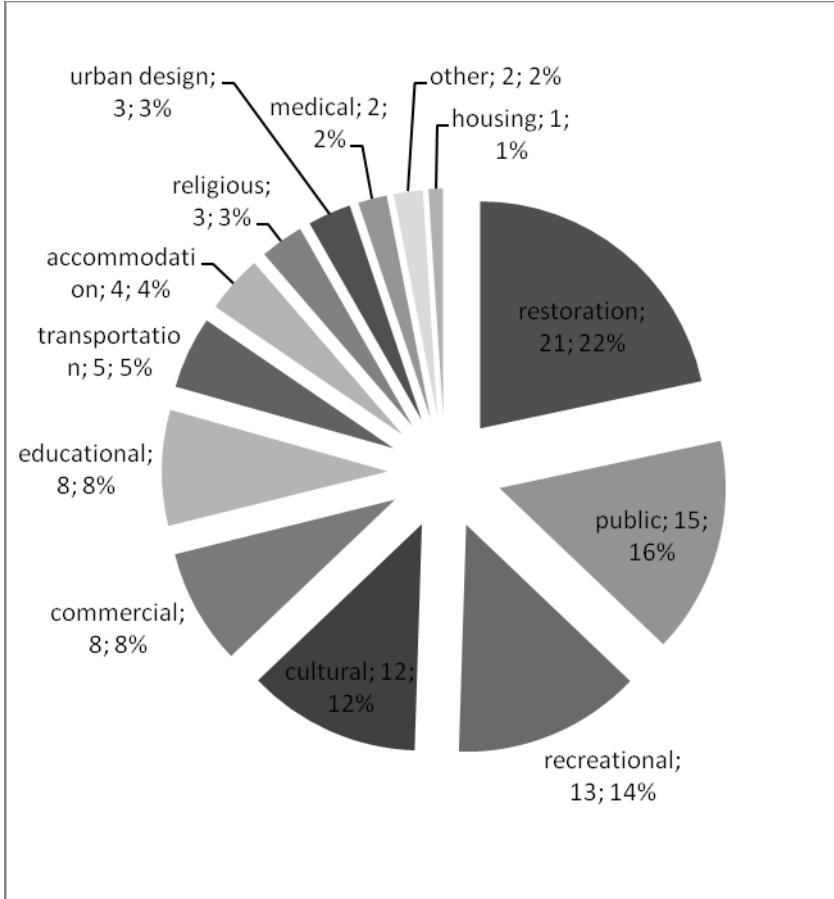
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<sup>28</sup><http://www.arkitera.com/h1471-vakiflar-bu-yil-506-tarih%C3%AE-eseri-restore-edecek.html>

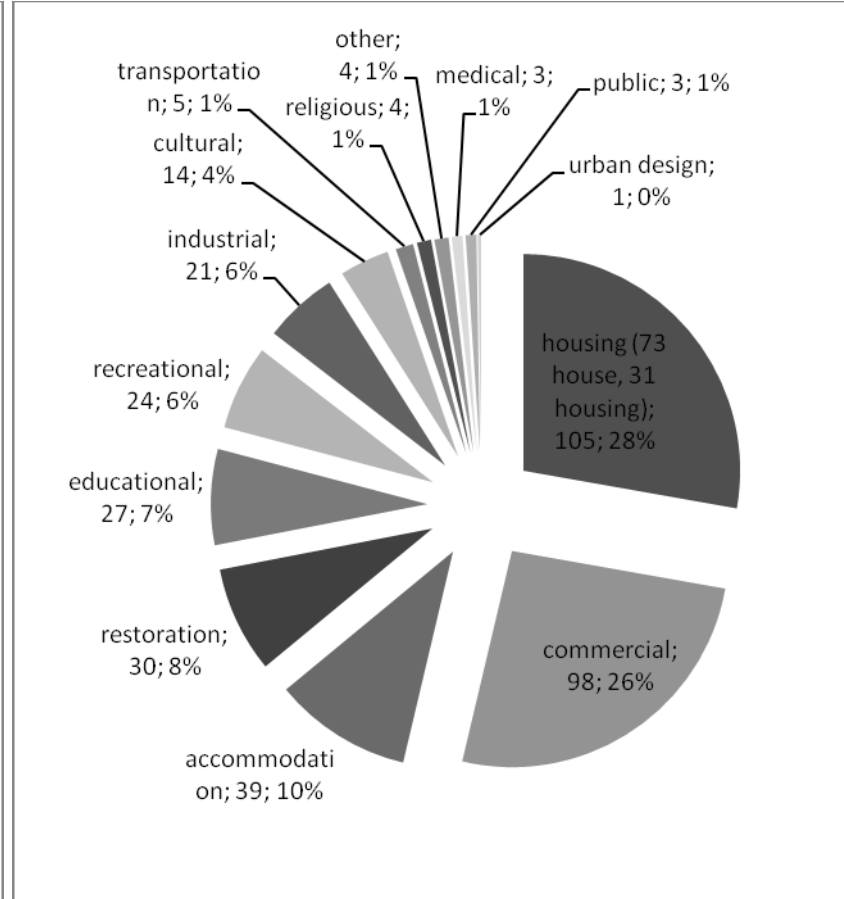
The General Directorate for Foundations is a governmental institution that is in charge of restoration and renovation projects.

<sup>29</sup>Fifth cycle is not included

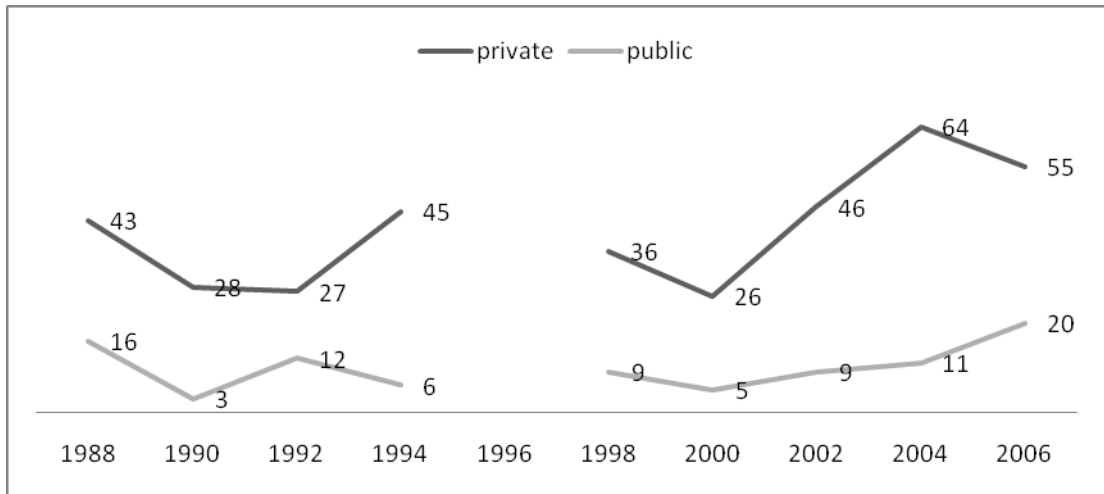
**Chart 4.7. Program / client: public (in building category)**  
**(For groups of programs see Appendix D)**



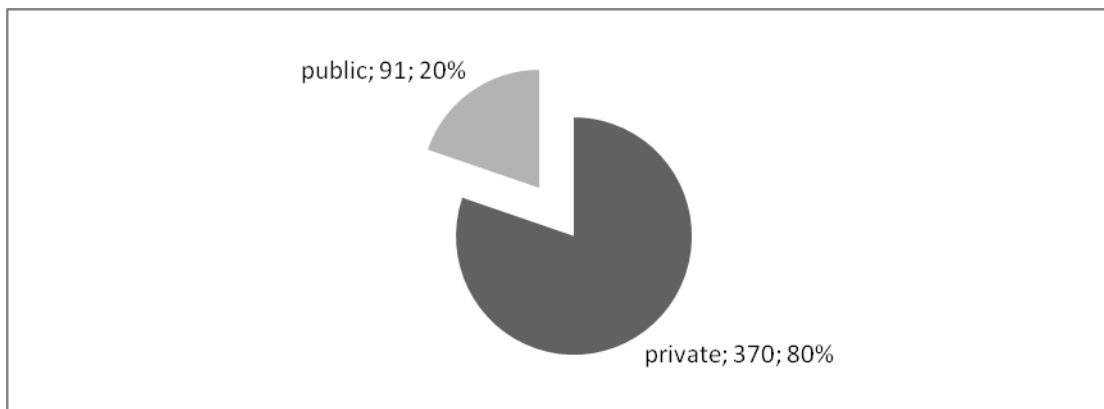
**Chart 4.8. Program /client: private (in building category)**  
**(For groups of programs see Appendix D)**



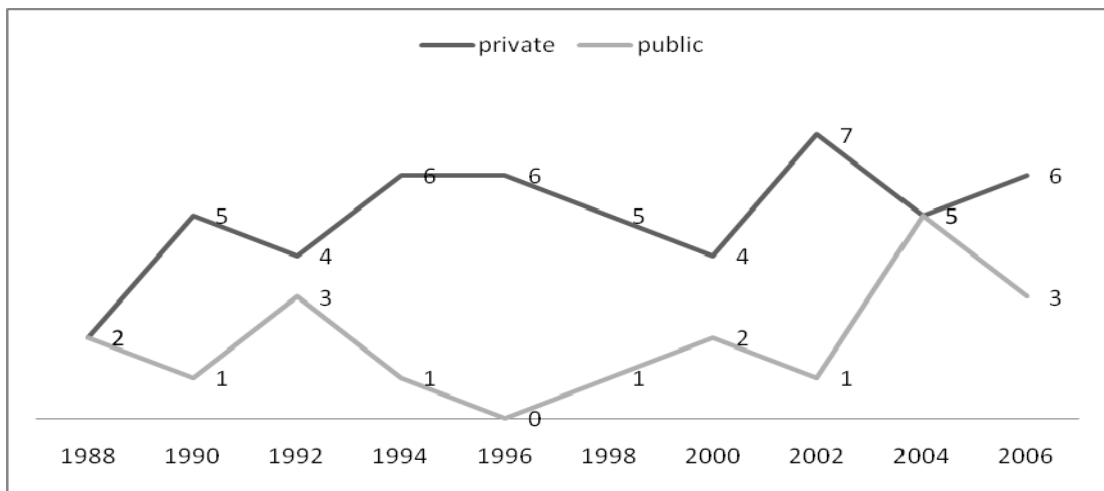
**Table 4.9 Clients/ Building category**



**Chart 4.9 Public /Private (in building category)**



**Table 4.10. Awards /public- private (in building and design category)**



#### **4.6. Chapter Brief:**

In NAEA, one of the major aims was to contribute in the architectural criticism in Turkey. Yet regarding the reflections on the architectural publications, the contributions cannot be defined sufficient in number. On the other hand, NAEA program can be defined as a significant institution with the participations of more visible and well-known architects in architectural community. Yet, the analysis about the participations justifies the critiques about the program, which are pointing out the fact that the program cannot comprise the architectural practice of the country and represent the national architecture of Turkey. In the analysis of the cities of architectural works, the domination of Istanbul can be seen in the 30 percent and regarding to the offices of the architects, Istanbul with 50 percent, is again primary in the list. It is also observed that 73 percent of awarded offices are practicing in Istanbul, which put forward the fact that a considerable amount of awards are representing the architectural practice of one metropolis. It is seen that, the architectural offices which can be defined as "distinguished" in architectural community, have been awarded in the program repetitively. Yet, it is also seen that these architects raised their chance with repetitive participations compared to other participant architects.

Considering the program types and the profiles of the clients, the analysis gives some main indications about the changes in social and economic structure. It is seen that, the effects of free market economy after 1980s, had been observed gradually in the program and the clients of private sector had risen in number by years. Especially after 2000, the difference between the amount of the entries of private sector and public projects is increased. However, this cannot be claimed to represent the actual conditions in construction sector. For instance, regarding the participations with housing submissions, even though in recent years majority of housing projects are conducted by the government, in the program, majority of works are commissioned in private sector. Mostly the projects by private sector and by the architects which are more "visible" in architectural publications took place in exhibitions (AppendixF).

In this respect it can be stated that, as the unqualified mass productions by public sector has not appeared in the program and due to the participants profile in the exhibitions, NAEA program began to have an "elitist" stance inevitably. In this respect, even though the program reflects the main changes in socio-economic sphere that have been influential in architectural production, it cannot be claimed to represent the overall standards of architectural practice in Turkey.

## CHAPTER 5

### ANALYSIS OF AWARDED SUBMISSIONS IN NAEA PROGRAM

In this part of the thesis, awarded submissions of NAEA program and the values that have come into prominence will be focused on. In 1980s, the influence of architectural agenda in international platform had been more evident with the changes in social and political conditions. The sources of the architectural tendencies displayed in architectural publications were mostly United States and Europe. Progressive Architecture (PA) Awards program, which was initiated in 1954 in United States, is an institutionalized organization that recognizes architectural designs for real clients throughout the world. After each organization, *Progressive Architecture Magazine*<sup>1</sup> reserves one of its issues merely for P/A program. Contrary to the most of award programs, in program excerpts of the jury reports are published with the interpretation of the editorial staff about what has dominated in the debates and in awarded projects. In 1994, the overall evaluation of the forty cycles has been also made and it is stated that “it is reassuring to see how shifts in our jury selections and comments have tended to lead-or at least coincide with-shifts in the profession’s self-perception” (Dixon, 1994:7).

In Turkish architectural practice the searches for innovative design can be based on both the contextual and personal traits, or on influences from the international platform, which is occasionally misperceived as being “contemporary.” In order to observe the intellectual and stylistic parallelisms with the international platform, the reviews of PA Awards after the mid 1980s, which took place in *Progressive Architecture*, *Architecture* and *Architect* periodicals, will be referred to and a comparative study will be made. Architectural themes that have emerged in certain periods of NAEA will be introduced chronologically. The cycles will take place in tables parallel with the PA cycles of the same period for comparative assessment.

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<sup>1</sup> In 1996, Progressive Architecture Awards program taken over by *Architecture* magazine. In 2007 the awards were inherited by a new publication, titled *Architect*.  
<http://www.architectmagazine.com/Architecture/what-does-progressive-mean.aspx>

The endeavors about becoming a part of the international platform and the searches which are based on the values particular to the geography will be traced over the NAEA program and the mapping of architectural tendencies in NAEA program will be done.

### **5.1 Grand Award (Sinan Prize) of NAEA Program**

In NAEA program, the architects are awarded for “the lifelong contributions to the domain of architecture firstly through the constructed buildings,” (Balamir, 2005:116) with the Grand Prizes. The architects who have been bestowed award in this category are: Sedad Hakkı Eldem, Turgut Cansever, Şevki Vanlı, Doğan Tekeli-Sami Sisa, Abdurrahman Hancı, Nezih Eldem, Maruf Önal, Utarit İzgi, Behruz Çinici, Hamdi Şensoy and Ziya Tanalı. Yet, regarding the graphics in the previous chapter, the architects who have received Grand Prize can be claimed to be relatively less visible and active in the program. Although their life-long contribution to Turkish architecture is praised, they haven't been awarded with their architectural works except the first cycle of the program. This condition put forwards a conflict with the aim of the category and displays the fact that the program give prominence to seniority.

### **5.2. Building and Design Categories: Mapping of Emerging Tendencies in NAEA Program**

In the world at large, the images of “being contemporary” or “being developed” are disseminated from the relatively developed nations which are defined as “centre” (Galtung et al, 1979). According to authors, present patterns of development are “essentially an extension of well-established colonial patterns of domination and exploitation.” In the scenario, underdeveloped nations are defined as in “periphery” and the developed nations as “centre” (Galtung et al., 1979). For Abel (1997), centre and periphery work in favor of the centre, at the expense of the periphery, and in this system the underdeveloped nations cannot become like the developed nations without upsetting the whole system. Yet, besides the existing development patterns, alternatives that work in favor of underdeveloped nations are also emerged. “Ecodevelopment,” named by Maurice F. Strong, is defined as the most promising among these (Abel, 1997).According to ecodevelopment policy:

...Development at regional and local levels should be consistent with the potential of the area involved, with attention given to the adequate and rational use of the natural resources, and to appreciation of technological styles (innovation and assimilation) and organizational forms that respect the natural ecosystems and local socio-cultural patterns. (UNEP, 1976)

According to “ecodevelopment” in architecture, dominant international movements are rejected, in favor of emphasizing the regional building forms and environmental conditions (Abel, 1997). Although contrary approaches that resist homogenizing forces of modern capitalism emerge, international style and related western movements become an outcome of the domination of peripheral cultures by the centre, which are producing its own cultural side effects in displacing local forms of building (Abel, 1997). In peripheries, architectural themes that have emerged in international platform are used mostly as “derivative” forms which are observed in Turkey as well.



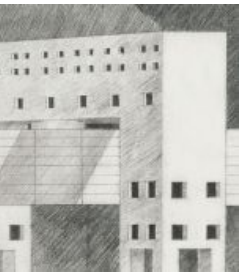
For Turkey, regarding the number of NAEA submissions in previous chapter, the relatively qualified architectural productions take place mainly in metropolises. For instance, architectural practice especially in east regions differs from west, due to its relatively insufficient socio economical conditions. The inequalities, which increased with rupture of 1980s, reflect to the statistics of NAEA and display the characteristics of a” periphery.”

The socio-economical changes that are experienced in this period increased with the influence of globalization. Both supplies and demands had risen inconsiderably. In cities, a standardized architectural production due to the migration was on process, which could not avoid the squatters. The cities captured by the unhealthy practices, planning applications and distorted urbanizations. In that transformation period, the temporal values are identified with the notion of freedom that the concept of “public benefit” is removed from the agenda (Arredamento 100:53). İlhan Tekeli indicates that in 1980s the project of modernity is surpassed in Turkey (Tekeli, 2001). In this period, the domination by international platform had been observed in architectural community much more. Yet, the architectural tendencies that have inspired the architects have not been the current architectural agenda in international platform.

In Turkish architectural practice, new formal languages which have originated in international platform had been introduced with the increasing influence of globalization after 1980s. In this respect what is produced in international architectural platform before 1980s was influential as they were mostly focusing on formal aspirations and which were easy to replicate. Larson, in *Behind the Postmodern Façade*, defines the period between 1966 and 1985 as “The Revision of the Modern” that includes many different tendencies. In this period, contrary to rationalism of the Modern architecture, the new concern was to find

the communicative potential of architecture (Larson, 1993:64). In the period of 1966-75, the proliferation of specific programs and types were the consequences of complex and changing hierarchy of social needs. Disconnection of aesthetics and symbolism from construction resulted in plurality of design codes and without any counter value, the rejection of modern caused “postmodern” conceptions to be a mere eclectic imagery (Larson, 1993). Regarding PA Awards of the mentioned period, for instance, Piazza d’Italia by Charles Moore, Steven Holl’s Gymnasium-bridge project that is defined as “creeping rossi-ism” (Progressive Architecture, 1993), and City Hall Mississauga Ontario building, where “classicism” considered as a solution, are reflecting the pluralist tendencies of the period.

**Table 5.1. “Postmodern” Themes in PA Awards**

		
<p><b>Piazza d’Italia, New Orleans</b>  <b>Charles Moore, 1976 PA Award</b>  <b>recipient</b> (idehist).</p>	<p><b>City Hall Mississauga Ontario</b>  <b>Jones &amp; Kirkland, Architects,</b>  <b>1985 PA Citation recipient</b>  <b>(Scholarsresource).</b></p>	<p><b>Gymnasium-bridge</b>  <b>Steven Holl, 1978 PA</b>  <b>Award recipient</b>  <b>(Moma).</b></p>

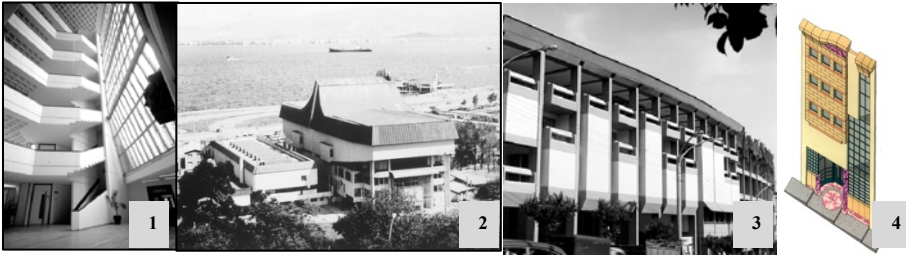


In Turkey, the influence of this productive platform had been observed as the rising needs of prestige encouraged the “postmodern” practices in architecture. The projects which are added to urban life used the images of relatively advanced technology with the aim of giving messages and being discernible. As stated by Tanyeli, after 1980’s, the notions of universality and locality began to be discussed and the intellectuality that have been produced in western countries had been perceived as “universal” (Tanyeli, 1998). In the end of 1980s, through the architectural publications, the transformations which have been experienced in international platform formerly, had been influential in Turkish architectural agenda as well.



### 5.2.1.NAEA 1988: Modernist Paradigm

Table 5.2. NAEA 1988 Cycle and PA Awards 1987 and 1988 Cycles

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi)

NAEA 1988	
	
<p><b>Building Category:</b>            1-Central Bank Building- Şevki Vanlı and Ersen Gömleksizoğlu            2-Turkish Language Society building - Cengiz Bektaş,            3-Painting and Sculpture Museum Building, İzmir- Muhlis Türkmen, İnal Göröl</p> <p><b>Design Category:</b>            4-Istanbul Advertising Agency- Haydar Karabey</p> <p><b>Criteria:</b>            Those which do not have <b>temporary but lasting value</b>; those which attach importance to the <b>universal values</b> of architecture in a noble manner, those which respect and are <b>well integrated with the environment</b>, works based on research, that have a <b>personal presence</b>; those which have contributed to Turkish Architecture in the period when the design was made.</p>	
P/A Awards 1987	P/A Awards 1988
 <p><b>Mixed use building , Seaside Florida- Steven Holl</b> (Steven Holl Architects).            “In late 1980s, <b>new varieties of Modernism</b> emerged , combining strong but simple geometries with Post-Modernist consideration for <b>context and symbolism.</b>”(Progressive Architecture, 1993). Mixed use building of Holl is considered as prominent among these.</p>	 <p><b>Indira Gandhi Arts Centre-Ralph Lerner</b>(Progressive Architecture, 1988).            The project is defined as poetic, <b>contextual</b> and comprehensive. The design claimed to address every scale and provide a sense of place.</p>

The first cycles of NAEA program coincides with the heyday of pluralism in Turkish architecture yet the selection committee maintained a modernist attitude. Except for Haydar Karabey's project that is awarded in design category, the awarded submissions in building category represent the architectural practice of mid 1960s and 1970s. In the submission reports of the awarded projects in building category, the endeavors to establish a relation with context, which reflect with "modernist" vocabulary, are observed.






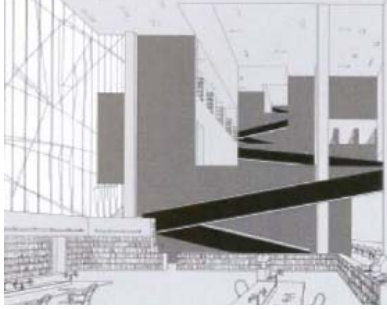
Around the same period, contrary to what had been experienced in Turkey, in international platform, the influences of pluralism on architectural production were beginning to diminish. John Morris Dixon, in the introduction article of 1990 PA Awards cycle, titled "Decade of Detachment," mentions the diminishing influence of "Post- Modernism" on architecture in United States and put forwards the rising concerns of architecture about the energy conservations and life cycle costs. In the end of 1980s, the rising social consciousness was apparent in PA Awards juries as counter to greed years of pluralism. In 1987, the jury awarded Koinnig Eizenberg's low income housing schemes in California, which is defined as the California tradition of Modernism (Progressive Architecture, 1987). For Dixon new varieties of Modernism emerged in this period (Progressive Architecture, 1993) and Steven Holl's mixed use building in Seaside Florida is considered as prominent among these.(Table 5.2)

In 1987, the tendency of PA Awards jury members towards "simplicity" was noteworthy. In the review article about the selections, it is stated that "probably the clearest single characteristics admired by the jury was simplicity, although some of the premiated projects were anything but simple, the jury often felt that the architect had avoided stylistic bandwagons" (Progressive Architecture, 1987).

## 5.2.2. NAEA 1990-1992: “Postmodern” Themes




Table 5.3. NAEA 1990 Cycle and PA Awards 1989 and 1990 Cycles

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi)

NAEA 1990	
 1	 2
 4	 5
<p><b>Building Category:</b>            1- Atakule Building-Ragıp Buluç            2-Atatürk Cultural Center, Ankara - Filiz Erkal, Coşkun Erkal            3-Zeytinoğlu house, Çamlıca-İstanbul-Hayzuran Hasol, Doğan Hasol</p> <p><b>Design Category:</b>            4-Ankara Terasevler-Nuran Karaaslan, Merih Karaaslan, Mürşit Günday            5- Pennsylvania State Universityy, Annex Building- Doruk Pamir</p> <p><b>Criteria</b>            Dialogue established with the environment, success achieved regarding contemporary Turkish architecture, originality in attitude, use of materials, mass and façade design, form giving that fits function, the image imparted and the messages conveyed</p>	
P/A Awards 1989	P/A Awards 1990
	
<p><b>Interpretive Center- Thomas Hanrahan, Victoria Meyers. (PA, 1989)</b>            The structure praised for the way it take <b>energy efficiency</b> into consideration. The building is defined as <b>simple and very modest</b> (PA, 1989)</p>	<p><b>American Memorial Library- Steven Holl. (Progressive Architecture, 1990)</b>            The building is defined as <b>very inventive by simple, straightforward means</b>. In 1990 jury, “there were <b>no definitely “postmodern”</b> buildings in architectural design winners” and no single family house project (PA, 1990).</p>

**Table 5.4. NAEA 1992 Cycle and PA Awards 1991 and 1992 Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 1992	
	
<p><b>Building Category:</b></p> <p>1- Şekerbank Inc Headquarters building -Oral Vural                  2-Hotel in Sapanca- Şaziment, Ayşegül, Neşet, Emre Arolat                  3- Gön Leather Products Factory- Nevzat Sayın                  4- Ataturk Air Terminal -Hayati Tabanlıoğlu</p> <p><b>Design Category:</b></p> <p>5-Bilkent University Open Air Amphitheatre- Erkut Şahinbaş, Alpay Güleyen                  6-General Directorate Of National Reassurance Inc. and Facilities- Şandor Hadi, Sevinç Hadi</p> <p><b>No general criteria established</b></p>	
P/A Awards 1991	P/A Awards 1992
 <p><b>College of Design, Architecture Art&amp; Planing- Peter Eisenman( Ucmagazine).</b>                  The concept of the building is defined as <b>very abstract</b> and also very <b>site specific</b>. In 1991 lack of quality in socially concerned housing and lack of contextual information in submissions criticized (PA 1991).</p>	 <p><b>American Center in Paris- Frank Gehry (Galinsky).</b> The structure is defined as an urban idea. Lack of new ideas in architectural designs was noteworthy for the jury (PA, 1992).</p>

In 1989 cycle of PA Awards, in addition to the emphasis for simplicity, the use of improved technology in a modest way for energy efficiency have been praised for instance in Interpretive Center by Thomas Hanrahan and Victoria Meyers Associates (Table 5.3). Especially in the cycle of 1990, the jury members excluded “postmodern” buildings in their selections. While in Larson’s study, which is focusing the period of 1966–85, private houses were defined as the “barometer of change” about the revisionist tendencies, no private house have been awarded in 1990s. In the introduction text of 1990 cycle of PA Awards, it is stated that, “there are no houses among the winners, and for the first time in years, no definitely “postmodern” buildings [...]”(Progressive Architecture, 1990). In the same cycle, Helmut Jahn, one of the jury members stated that, “Looking back about ten years or so, it seemed that there were more houses that got award, because it was just a time when a house was, more than anything, a way of expressing a different state of mind (Progressive Architecture, 1990:78.)” While formerly, private houses became a good symbol of the artisan side of architectural works, with emergence of new conceptions, architect’s interest about constructional issues and growing social conscience, houses lost their priority about being unique experimental ground for new searches. In this respect, it can be claimed that it is not a coincidence for the jury to discuss the end of the domination of “pluralist conceptions” and disfavor individual houses.

On the other hand, in the second and third cycles of NAEA program, the pluralist approaches gain significance and defined as “contemporary” of its period. The jury members established the evaluation criteria mainly around “originality” and the criterion of “the image imparted and the messages conveyed” was noteworthy. In selected submissions, the formal languages in the facades are rather pluralist with the various uses of materials and colors. In the first cycle, while there are no major differences in the approach of facade designs and materials, in the second cycle, different approaches are observed in each submission. The use of colors in Terasevler project, the expression of technology in Doruk Pamir’s annex building, and the use of glass cladding in Atakule structure, all represent different architectural approaches which are beginning to emerge in Turkish architectural practice (Table 5.5). While in 1988, the architectural languages of the selected submissions represented a more rational approach based on regional particularities, in 1990, there was no single indication about “tradition” or an emphasis about establishing distinct relations with the settings.

In the third cycle the jury evaluated the submissions in the same manner. As has been mentioned, in this cycle, the selections of the program receded from “its orthodox modernist

approach and represented a ‘postmodern’ approach” (Balamir, 2000:116). In the analysis of PA Awards, Larson observed that, after 1967, “postmodern revisionist moved to disconnect aesthetics and symbolism from construction”(Larson,1993:219) which was forcing the juries to judge a work as being “good, of its kind” and thus, elites were incapable of issuing any coherent message about what architects are supposed to do. In 1992 NAEA program, the same manner has been observed in the evaluation of the submissions that the jury members did not establish general evaluation criteria. Considering the selections in building category, for instance the massive form and the emphasis on symmetry both in Nevzat Sayın’s Gön Deri building and in Sapanca Hotel can be claimed to be distanced from modernist tendencies (Table 5.5). In PA Awards program, the City Hall Mississauga Ontario building, where “classicism” considered as a solution, is cited in 1985. In Nevzat Sayın’s Gön Deri Building the architectural approach can be defined as Mario Botta “classicism” as well. The extent of the resemblance between two approaches and the years of recognitions may give indications about the parallelism of the architectural trends in U.S. and Turkey.

In Turkey, in the end of 1980s, Turkish Architecture the periodicals were used merely for producing an uncritical and image-based architecture. The relations established with the buildings and their contexts were not signaling a significant and innovative approach contrary to rising tendencies observed in PA Awards program. While the architectural platform in the world at large was experiencing a turning point in mid 1980s, Turkish architecture did not produce anything significant both in theoretical terms and in the field of practice (Tanyeli, 1998:45) As stated by Tanyeli, “in post-1985 Turkey, there is a single discourse followed by the visible majority and it is possible to evaluate this as a conglomeration of regionalist-contextualist approaches, which establish hegemony over the entire architectural episteme.” Tanyeli claims that “all the architectural attempts that are anticipating to be confirmed, feel obligated to wrap in the guise of “regionalist architecture” and regionalism becomes an instrument that the architects apply from time to time (Tanyeli, 1998). For Tanyeli, in spite of the rising pluralist approaches, no intellectual pattern have been flourished in Turkish architectural discourse other than in searches in historical, local and traditional context. In 1990 and 1992 the selected submissions reflected the current architectural production in Turkey which is influenced from pluralist tendencies that has flourished in international platform formerly. The influence has been merely in a formal level that the intellectual backgrounds have been disregarded.

**Table 5.5. “Postmodern” Themes in NAEA**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi).

**“POSTMODERN” THEMES**



**1988-İstanbul Advertising Agency- Haydar Karabey**



**1992-Oral Vural-Şekerbank Inc. Headquarters.**



**1990-Atakule Building- Ragip Buluç.**



**1992-Sapanca Hotel- Şaziment, Ayşegül, Neşet, Emre Arolat.**



**1990-Annex to Architecture and Engineering Schools- Doruk Pamir.**



**1992-Gön Deri Building- Nevzat Sayın.**

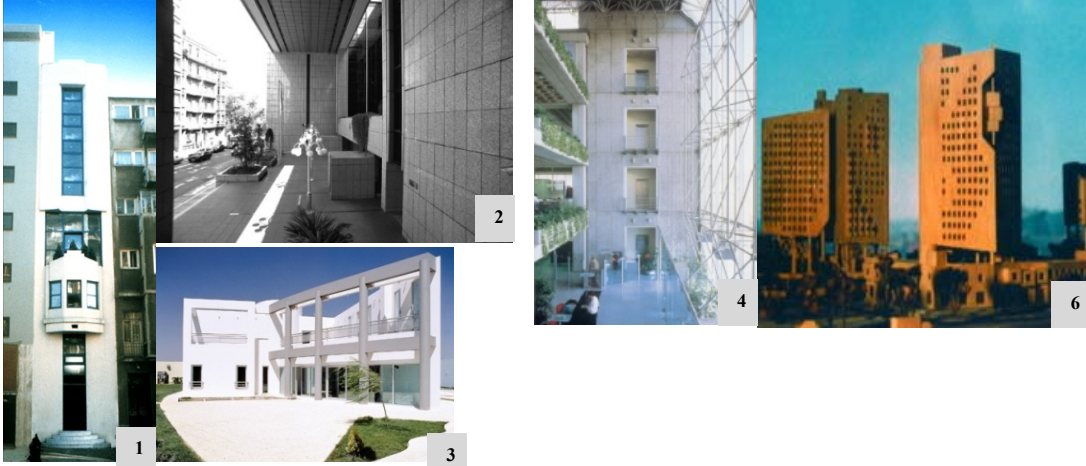




**1994-“E” House-Haydar Karabey.**

### 5.2.3.NAEA 1994: Emergence of “New Modern” Themes

Table 5.6. NAEA 1994 Cycle and PA Awards 1993 and 1994 Cycles

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

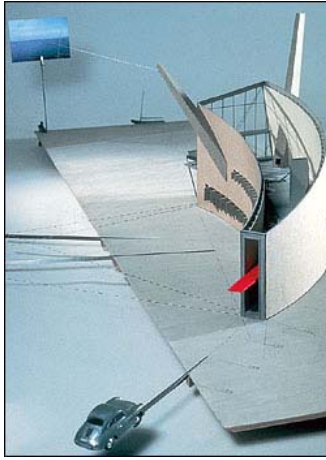
NAEA 1994	
	
<p><b>Building Category:</b>            1-“E” House- Haydar Karabey            2-National Reassurance Inc. Headquartes and Facilities- Şendor Hadi, Sevinç Hadi            3-Teoman Baygan House, İzmir -Joys Alegra Israel            4-Sabah Newspaper Printing House, İstanbul- Mehmet Konuralp</p> <p><b>Design Category:</b>            5-Isparta Forum and Recreation Center- Can Çinici            6-Bayraklı Plaza- Erdal Erkut</p> <p><b>Criteria</b>            Bringing out efforts that present a resistance to conventional norms and ways of operating, as much as to trendy discourses in architectural thought and practice.</p>	
P/A Awards 1993	P/A Awards 1994
 <p><b>Frank Gehry, Walt Disney Concert Hall (Flickr).</b> In 1993 jury the submissions are criticized for concerning with the building as a <b>sculptural and non-contextual</b> form and Robert Venturi’s notion of “decorated shed” is discussed over the Walt Disney Concert Hall building Nonetheless the building is awarded (PA 1993).</p>	 <p><b>Communications Hill, Solomon Architecture &amp; Planning. (PA 1994).</b> In this cycle considering the formal considerations that have so dominated discussions in recent years and in to <b>broaden the selection criteria,</b> architectural and urban design entries began to be judged together (PA, 1994).</p>



In 1994 NAEA, the selections differentiate from previous cycles with their concern about more innovative and simplistic architectural approaches and their distance for the popular conceptions of the period. Abdi Güzer, in his article about the fourth cycle, defined the Turkish architectural practice as experiencing the pluralism after “Orgy” referring to Jean Baudrillard’s book “The Transparency of Evil”. For Güzer, the selected submissions of the cycle give precedence to the searches specific to their own surroundings, which can be applied to architecture. In 1994, considering the last two cycles, rather modest and rational designs come to the fore with concerns about relations with their own context and improved sense in use of materials. The architectural approaches in this cycle, display instances of the “New Modern” themes which emerge in Turkish architectural practice with distance for pluralist tendencies. In the following cycles new varieties of “New Modern” themes have been also observed in program (Table 5.7).

In PA Awards, new varieties of modernism are claimed to emerge in between years 1983 and 1992 (Dixon, 1993). For Dixon, Steven Holl’s mixed use building at Seaside, Florida (1987 Award), his housing at Fukuoka, Japan (1991) , along with Diller+ Scofidio’s house in Long Island (1991) are defined prominent among these (1993). In addition, Richard Meier’s Museum of Contemporary Art, which is recognized in 1991 PA Awards, can be defined as “New Modern.” Richard Meier is also known as a “New Modernist” with his loyalty to “the ‘white’ architecture of Le Corbusier and adherence to the compositional ‘five points.’”(Steele, 1997: 304). In “New Modern” themes, sharp and definite forms, modest but inventive use of contemporary materials and technologies, concerns for the surroundings can be defined as common.

**Table 5.7. “New Modern” Themes in PA Awards**



**1991-Slow House Project, North Haven, Long Island, New York-United States (Cloud 9).**



**1989-1991-Steven Holl, Void Space/Hinged Space Housing, Fukuoka, Japan (Steven Holl Architects).**



**1984-1988-Steven Holl, Hybrid Building Seaside, FL, United States (Steven Holl)**

**Table 5.8. “Newmodern” Themes in NAEA**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

**“NEW MODERN” THEMES**



1994-Teoman Baygan House by Joys Alegra Israel



1994-Sabah Newspaper building-Mehmet Konuralp



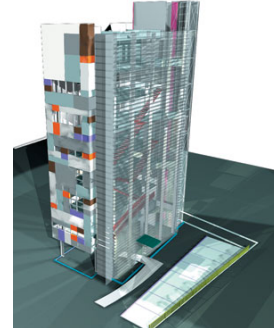
1994-Bayraklı Plaza- Erdal Erkut



1996-Gön Deri 2 Building- Nevzat Sayın.



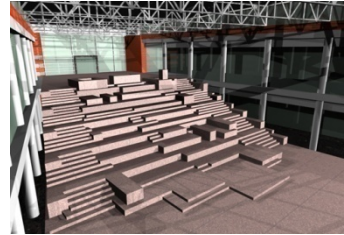
2000-Kerem Enginoğlu and Hasan Çalışlar's awarded War Academy Indoor Swimming Pool



2002-General Directorate of ABS Plaster and Block Moulding Inc



2004-TED Ankara College in Yumrubel Campus, High School Building



2004-Abant İzzet Baysal University Recreational Center



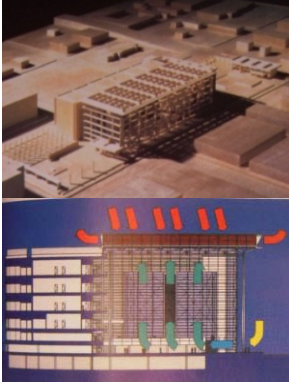


2008-The DMC building- Murat and Melkan Gürsel Tabanlıoğlu

## 5.2.4. NAEA 1996-1998-2000



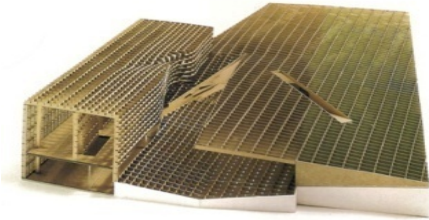
**Table 5.8. NAEA 1996 Cycle and PA Awards 1995 and 1996 Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 1996	
	
<p><b>Building Category</b>            1-Bilkent Library- Erkut Şahinbaş, İlhan Kural            2-House in Bodrum- Şevki Pekin            3-Gön Deri 2 Factory- Nevzat Sayın            4-Peritower-Merih Karaaslan, Nuran Ünsal</p> <p><b>Design Category</b>            5-Mass Housing in Urfa- Erdoğan Elmas, Zafer Gülçür            6- Vakko Auxiliary Facility- Şevki Pekin</p> <p><b>Criteria</b>            Buildings and designs that has attained maturity within their own premises, as much as those by their aspects open to debates, were regarded as having the potential to contribute effectively to architectural criticism, a field which is yet inadequate in Turkey.</p>	
P/A Awards 1995	P/A Awards 1996
 <p><b>Belkin Art Gallery-Peter Cardew Architects (Saatchi Gallery).</b>            “The building is awarded for its <b>modesty, straightforwardness, flexibility and clarity</b> in plan organization” (Architecture 1995)</p>	 <p><b>U.S.Court House-Richard Meier&amp; Partners (Architecture 1996).</b>  <b>Energy efficiency</b> discussed over U.S.Court House project. “Revived interest in building techniques” is signified in submissions” (Architecture 1996)</p>

**Table 5.9. NAEA 1998 Cycle and PA Awards 1997 and 1998 Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 1998	
	
<p><b>Building Category</b>            1-The architectural office- Ender Özışık            2- House in Saray , Nevzat Sayın            3-An underground space- Gökhan Avcıoğlu            4-Şanlıurfa Historic City Center Project-Merih Karaaslan</p> <p><b>Design Category</b>            5- ATK Offical Housing- H.Tümertekin            6-Inciraltı Aquarium Project- Ahmet Eyüce, Özen Eyüce, Seçkin Kutucu, Koray Korkmaz and Ebru Yılmaz</p> <p><b>Criteria</b>            Contemporaneity, universality, sensivity, orginality and quality, buildings and designs that has attained maturity within their own premises, as much as those by their aspects open to debates, were regared as having the potential to contribute effectively to architectural critism, a field which is yet inadequate in Turkey</p>	
P/A Awards 1997	P/A Awards 1998
 <p><b>Church of New York- Korean Presbyterian.</b>            (Journal/Brian Rose).            Recognition of the structure is</p> <p>defined as the “harbingerof the “blob movement” in architecture.(Architecture, 2002:55)The jury members of that cycle were all agreed about looking for “<b>serious risk-taking</b>” submissions. Regardin the submissions, jury claimed that <b>Modern Architecture</b> began to reemerge in the architectural scene. (Architecture, 1997)</p>	 <p><b>House on a Terminal line- Preston Scott Cohen</b> (Architecture, 1998).            Regarding the submissions of the cycle, Aaron Betsky states that “<b>big statements are gone</b> for now. This year’s progressive Architecture Award winners find subtle epiphanies in everyday events.” (Architecture, 1998)</p>

**Table 5.10. NAEA 2000 Cycle and PA Awards 1999 and 2000Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 2000	
<p><b>Building Category</b>            1-Kocaeli Chamber of Industry, Recreational Centre- Şevki Pekin            2-War Academy Indoor Swimming Pool, Kerem Erginoğlu, Hasan Çalışlar            3-Demountable School Buildings for Disasster Zones            4-Kocatepe Culture and Trade Centre Urban Design- Gönül Aslaner, Mustafa Aslaner, Fatih Açıkalm, Salih Salalı, Fatmagül Aslaner</p> <p><b>Design Category:</b>            5-Kocaeli Arızlı New Settlement Project- Selim Veliöğlu, Özlem Berk,            6-Çatalhöyük Museum and Visitor Centre- Han Tümertekin</p> <p><b>Criteria</b>            Orginality in design, consistency in design and implementatim, respect for environmental values, attention to detail and the proper use of tehcnology.</p>	
P/A Awards 1999	P/A Awards 2000
<p><b>Piazza Isolo- Gabellini Associates</b> (Architecture, 1999).            The scheme of the urban design defined as <b>icy minimalist</b> which constitutes an appropriate strategy in the context of old city. PA winners of 1999 defined as “the work of modernism’s excavators” and stated that architects are enlarging the foundation of modernism for the century ahead. (Architecture, 1999)</p>	<p><b>Blur Building- Diller+Scofidio</b> (myarchn).            Jury aimed to recognize projects that are <b>challenging the very notion what constitutes architecture</b>. An inhabitable cloud above a lake which was changing in different temperatures and humidity levels. For the jury, the architects “looked beyond the product to recognize originality of process and intent.”(Architecture, 2000)</p>

In NAEA program in addition to rational and relatively modest approaches that have been observed in previous cycle, “minimalist” and topographic designs which can also be defined as “New Modern Themes” are emerged. In these three cycles, the rising concerns for context are also noteworthy. The interpretation of natural context, local context and social contexts are observed in the program.

#### **5.2.4.1.”New Modern” Themes: “Minimalist” and Topographic designs**

##### **“Minimalist “ Designs**





In NAEA, in the cycles of 1994, 1996 and 1998, small-scale structures, particularly houses, come to the fore and especially in the 1998, the recognized projects are the smallest among eleven cycles. The projects that are chosen can also be defined as rather simple and modest. It can be stated that the program receded from its pluralist tendencies in a great extent when compared with the first cycles. In Turkey, as the architectural norms brought by Modernism began to dissolve in 1980s, the production of kitsch emerged as an outcome of a search for plurality in the formal vocabulary of architecture (Kılıçkiran, 1996:136). On the other hand, in mid 1990s, in the international platform, “the new destination was the Far East/feng shui/ Zen, ecological life style, hi-tech. Bored by excessive articulation, architecture for display began to simulate ‘purity’ and turned toward a ‘plain’ appearance” minimalism” (Korkmaz, 2005:4). According to Tansel Korkmaz, in Turkey, due to the “unease about the architectural products flourished with historical references with excessive articulation, especially in coastlines, the new repertoires of images were introduced to Turkish Architecture” (Korkmaz, 2005). In the jury report of the Şevki Pekin’s awarded house in Bodrum, jury members put forward their reaction to second house trend flourishing in coastlines. It stated that the structure is awarded because of “its harmony with nature and with its clarity in relating the two masses in sharp presence of geometrical form and for “exhibiting an architectural position with its simple and economical stance in the face of the armies of summer mansions that surround the shores”(Balamir, 2005:72) In NAEA program after the earthquake in 1999, instead of small programs, simplicity and modesty have been discussed in relatively large scales, for instance in Şevki Pekin’s Kocaeli Chamber of Industry, Recreational Center (Table 5.12). In various forms of arts, the term “minimalism” is used for describing the works that are stripped down to its most fundamental features. “Minimalist” designs that are mentioned in Table 5.12, can be defined as reduced to basic elements to

create an impression of extreme simplicity where use of natural textures and colors with clean and fine finishes are noteworthy.

In PA Awards, around the same period, particularly, when the venue is taken over by the *Architecture* magazine, “serious risk-takings” searched for in small programs. For instance, in the cycle, the citation for the Korean Presbyterian Church of New York was interpreted as the “harbinger of the blob movement “in architecture (Architecture, 2002:55). Yet, in PA Awards program, considering the discussions that were mostly focusing merely on the formal considerations at past, balance between social responsibility and innovativeness aimed to be sought that urban design projects began to be discussed together with architectural designs (Progressive Architecture 1994).

**Table 5.12 Minimalist Designs in NAEA**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

<b>“NEW MODERN” THEMES: “MINIMALIST” DESIGNS</b>	
	
<p>1996-House in Bodrum- Şevki Pekin. The architect is awarded for “the way he sets a subtle example of harmony with nature with its <b>clarity in relating the two masses</b> in sharp presence of geometrical form and for exhibiting an architectural position with <b>its simple and economical stance</b> in the face of the armies of summer mansions that surround the shores.”</p>	<p>1998-House in Saray , Nevzat Sayın. The building is awarded for “its <b>purity of design</b> and its quest in construction technique.”</p>
	
<p>1998-The architectural office- Ender Özışık. This structure is the smallest awarded structure in the program and awarded for its originality in a restrictive environment.</p>	<p>2000-Kocaeli Chamber of Industry, Recreational Centre- Şevki Pekin. The structure was awarded for “bringing a <b>pure solution</b> to the requirements of the program and for attaining a distinctive unity through <b>modesty and simplicity</b>.”</p>

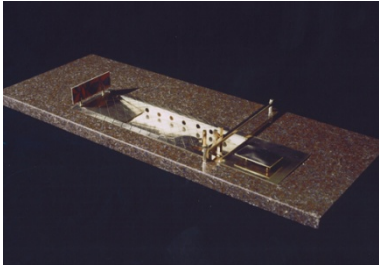

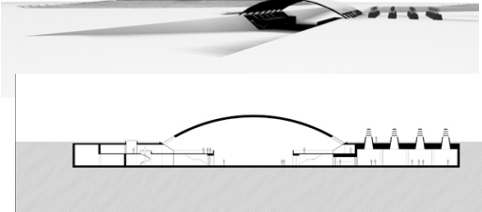
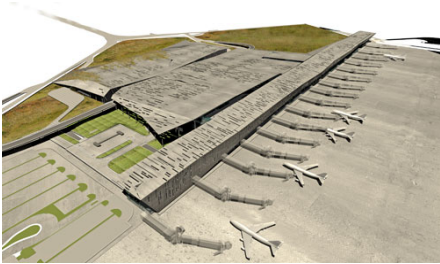


## Topographic Designs

In NAEA program, topographic designs which are integrated with its surroundings, display modest approaches as well. In topographic designs large programs are housed under the topography that with less intervention, they contributed in their environmental contexts. In Table 5.13 topographic designs which have emerged mostly in the second half of 1990s, are listed.

**Table 5.13 Topographic Designs in NAEA**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

TOPOGRAPHIC DESIGNS	
	
<p>1996-Vakko Auxiliary Facility- Şevki Pekin. The program is designed underground “in order not to veil the presence of the main building which has left a mark on urban memory”(Balamir:2005,74).</p>	<p>1998-An underground space in Kadıköy Park- Gökhan Avcıoğlu</p>
	
<p>2000-Çatalhöyük Museum and Visitor Centre- Han Tümertekin. The architectural approach intended “the least intervention above ground in an environment under strict preservation” (Balamir:2005,92).</p>	<p>2008- Sabiha Gökçen International airport- Emre Arolat. The building is defined as “topography-structure” and aimed to represent a harmony with the environmental setting.</p>

#### **5.2.4.2. Emergence of Contextual Approaches: Natural, Local and Social Contexts.**

In NAEA, besides the influence of the architectural themes which have emerged in the international architectural agenda, the rising consciousness in the dialogues established with context had been observed in the second half of 1990s as well. Context in architecture involves the “special relationship of a building to its specific neighbors, as well as the building’s relationship to its site, as made visible in its physical appearance and its morphological shape (Wolford, 2004). In a broader sense, context also implies the general ambiance of a location whether it is suburban, urban, or rural” and contextuality in architecture is “generally taken to imply continuity and interweaving between a building and its surroundings”(Wolford, 2004) In Çoban’s study contextual intentions are classified under three main categories which are; traditional approaches, post/late modernist approaches and critical regionalist approaches. According to the thesis, the traditional approaches concerned with the continuity of the traditions, authenticity and the craftsmanship while in universal approaches a new “language” of architectural communications is structured which are not present direct discourse analysis on the “context”, but the implications of it. In this respect the new language is concentrated on the identification and the architectural concretization of the potentials of the city by taking the advantages of the technology. The critical regionalist approaches consist of the discourses proffering a kind of a synthesis, a positive tension between the two mentioned distant approaches, which is theorized by Kenneth Frampton.

In PA Awards of the mid 1980s, response to context is defined as a strong characteristic of architectural design winners, which can be defined as the contextual approaches of the “post/late modernist intentions” in international platform. The Parc de La Villette project of Bernard Tschumi that is recognized in PA Awards creates its own context due to the lack of meaningful context in the wasteland it is designed in. The structure is known as the first Deconstructivist project to go into construction and in PA Awards, “Deconstructivism” is defined as the next major wave of formal innovation to follow “Postmodernism” which was most prominent among the 1985 architectural design winners (Progressive Architecture, 1993).

In 1991 cycle of PA, the lack of contextual information in the submissions is criticized and Peter Eisenman’s College of Design, Architecture Art& Planning which is defined as “very site specific” (PA, 1991), is awarded. About Eisenman’s approach it is stated that “it makes sense with the existing building and with the site contours, and it is not just an abstract

imposition” (PA, 1991). Rem Koolhaas, one of the jury members of PA Awards, put forwards the issues of globalization as the key question of the time and exemplified Japan as one particular country which is extremely aggressive in that pursuit. It is defined as a museum where no dialogue exist between buildings, surroundings and the public (PA, 1991). For Rem Koolhaas, only the architecture of bigness with its “context-free” nature can cope with the impacts of tabula rasa, which is a global tendency nowadays and stresses on the control of the urban context. (Koolhaas 1995, 494-516).

In PA, while the projects with more social conscience and the relations with the context are praised, the recognition of conflicting intentions are also observed. The 1993 jury of PA criticized the lack of contextual information in the submissions and mentioned the focus on the sculptural forms (PA, 1993). However, in the same cycle, Frank Gehry’s Walt Disney Concert Hall was recognized for its “maturity” and sculptural power of the building’s form and its procession of public spaces (Progressive Architecture, 1993). In the jury, Alan Colquhoun discussed Robert Venturi’s notion of “decorated shed” over Walt Disney Concert Hall and stated that,

A number of projects were very much concerned with the building as a purely sculptural and non-contextual form. There seems to be a split between the inside and the outside developing in American architecture, which, in an ironic way, fulfills Venturi’s notion of the decorated shed; it doesn’t take the forms as he thought of them, but something about it is very similar (Progressive Architecture, 1993).

Alan Colquhoun defined Walt Disney Concert Hall as a “decorated shed” and stated that, “in Philharmonie you get the interior space of the concert hall itself, which is pushing the walls out in different directions and the irregularity of the forms on the outside comes from that explosion of space in the hall. On the contrary, for Colquhoun, there is no logical or empirical principle to learn or develop in Walt Disney Concert Hall and consider the architecture of it as a “personal statement” (Progressive Architecture, 1993).

In PA Awards program “personal statements” and the “social responsibility” of architects have been the main discussions points in many cycles. In the 1996 cycle, social responsibility of architecture was the main focus and the jury members indicated their concern with the key statements, which were defined as “thoughtful responses to site, program, cultural context, and method of construction”. One of the jury members, Douglas Kelbaugh, expressed his opinion about the sensitivity for context and the insistent search for

“new and inventive form” stating that, “I am tired of the desperate appropriation, the desperate search for new and inventive form. This solipsistic search has produced some great individual buildings this century, but few good streets, neighborhoods, or cities.” (*Architecture*, 1996:116). Yet as observed by the jury, the submissions on the whole were more sensitive to context than they were 10 or 20 years ago. This condition was interpreted as “respect for the city” (*Architecture*, 1996:116). In this cycle, the need of the emergence of “social responsibility” put forward as an important item for architecture to address.


In 1980s, in Turkey, the influences of globalization are observed in architects’ conception of social responsibility, which was highly related with the changed perception of the socio-economy. The society began to have an apolitical atmosphere and the architects were considerably distanced from the social issues and problems of architecture itself, which has reflected to their approach to architectural design as well. Yet in the mid 1990s, based on the jury reports and the submission reports, it is observed that architects’ and juries’ concern about contextual information had increased in NAEA. In the designs, images of natural surroundings, values of local environment and social context become determinative factors.

### Natural Context

In Merih Karaaslan and Nuran Ünsal’s Peri Tower Hotel design, which is awarded in 1996, the image of Cappadocia was claimed to be influential. In its design approach the relations established with the natural environment, local life and with the character of the surrounding settings is taken into account. This new language created does not emphasize on traditional approaches yet analysis the implications of its context.

**Table 5.14. Natural Context in NAEA Awards**

Illustration is taken from the webpage of NAEA program (Ulusalsergi)



NATURAL CONTEXT	
	<p>1996- Peritower Hotel- Merih Karaaslan, Nuran Ünsal. The architects’ approach to design was interpreting the values peculiar to the geographic context and in this case the architects <b>interpreted the natural fairy chimneys</b> where an original language is intended to be displayed. The architects are awarded for their success in “making use of analogy and fantasy without forcing and overdoing it” (Balamir, 2005:73).</p>

## Local Context

In 1996, the jury displayed much more concern about the regional parameters and in design category; the Mass Housing in Urfa is praised for its appropriateness to the living habits of the region, settlement and climatization patterns. The point of departure has been the “tested building traditions of local architecture” (Balamir, 2005:72) and the architects interpreted the local conditions of the region. In the design the concern for the continuity with the traditional architectural approaches is noteworthy.

**Table 5.15. Local Context in NAEA Awards**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

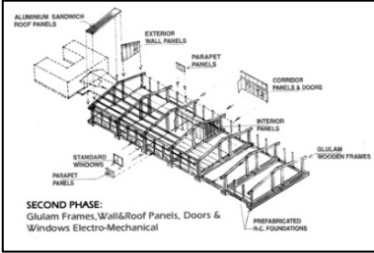
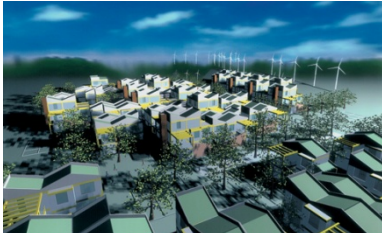
LOCAL CONTEXT	
	
1996-Mass Housing in Şanlıurfa- Erdoğan Elmas, Zafer Gülçür.	1998-Şanlıurfa Historic City Center Project- Merih Karaslan. The design has been praised for its success in integrating the isolated parts of the city in physical and functional terms.

## Social Context

After the earthquake in 1999, in evaluation criteria of the cycle of 2000, the most significant point is the emphasis that has been made about the accurate use of technology. In this cycle significant attention paid for consistency between the design and construction. The criterion aimed to encourage the architects to display their competence in the construction phase to avoid the incoherencies. In other words, in the program, the importance of the organization of the construction phase and the importance of the role of architect in this sense is put forward as an important fact for the quality of the structure. The selection of a structure that is designed for disaster area displays the sensitivity of the program to the social agenda as well. In the cycle of 2000, contrary to adaptation of “traditions of local architecture,” contextualist aspirations have been expressed with the use of current technological means.

**Table 5.16. Social Context in NAEA Awards**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

<b>SOCIAL CONTEXT</b>	
 <p><b>SECOND PHASE:</b> Glulam Frames, Wall&amp;Roof Panels, Doors &amp; Windows Electro-Mechanical</p>	 <p>2000-Kocaeli Arızlı Settlement Project Urban-m<sup>3</sup> - Selim Veliöğlü and Özlem Berkin. The project is designed <b>for disaster zones</b> with the use of contemporary technology and serial production. In jury report, it is stated that “the design is appropriate to the culture and accustomed lifestyle of the local people, while at the same time having characteristics which lend it universal dimensions</p>

## 5.2.5. NAEA 2002-2004 Contemporary Contextual Approaches

Table 5.17 NAEA 2002 Cycle and PA Awards 2001 and 2002 Cycles

If it is not mention, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 2002	
<p><b>Building Category</b></p> <p>1-Complex of Foreign Trade Union Offices- Emre Arolat                  2-Media Town- Murat Tabanlıoğlu, Melkan G. Tabanlıoğlu                  3- Seven Houses, Residential Settlement, Sapanca Sakarya, Atilla Yücel                  4- Bilgi University Dolapdere Campus-Elif Özdemir, Ahmet Yılmaz</p> <p><b>Design Category</b></p> <p>5-Residential Complex- Emre Arolat                  6-General Directorate of ABS Plaster and Block Moulding Inc.- İpek Yürekli, Sevim Aslan, Arda İnceoğlu, Cem Altun, Deniz Aslan</p> <p><b>Criteria</b></p> <p>being mature and competent, with their pioneering, broadening horizons and fresh approaches in architectural thinking and practice, will have a deep and many-faceted influence on the quality of the architectural production.”</p>	
P/A Awards 2001	P/A Awards 2002
<p><b>Raybould House Kolatan/ MacDonald Studio</b>(Architecture, 2001).                  In 2001 cycle, juror Hani Rashid claimed the structure is worth honoring because of its provocative inquiry into <b>computer-generated design</b> and construction.</p>	<p><b>Hill House / Johnston Marklee &amp; Associates</b> (Swipelife).                  In PA submissions of this cycle it is claimed that “many entries <b>challenged codes</b>, redefined programs for new lifestyles, and pushed the construction industry into looking for new ways to</p>

**Table 5.18 NAEA 2004 Cycle and PA Awards 2003 and 2004 Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

<b>NAEA 2004</b>	
 1	 2
 3	 4
 5	
<p><b>Building Category</b>            1-Mersin Chamber of Shipping - Kaya Arıkoğlu            2-Fethiye Cultural Center- Kenan Güvenç, Gülnur Özdağlar            3-TED Ankara College- Semra Uygur, Özcan Uygur            4-Fethiye Ece Marina- Boran Ekinci</p> <p><b>Design Category</b>            5-Hotel and Residence in Mahdia-Emre Arolat            6- Abant Izzet Baysaş University Recreational Center- Erdal Sorgucu</p> <p><b>Criteria</b>            Experiments in originality, thought-form relationships, efforts in suiting scales and proportions to human being, experiments in taming technology, efforts toward individuality and earnestness, relation with one’S cultural and physical surroundings, experiments to inquire and propose, contunity of value plus consistency</p>	
<b>P/A Awards 2003</b>	<b>P/A Awards 2004</b>
 <p><b>Palenque at Centro JVC- Morphosis.</b>            (Architecture, 2003).            Jury criticized the lack of concern for <b>sustainability</b> in a wide sense, in submissions (Architecture, 2003).</p>	 <p><b>San Francisco Federal Building, Morphosis</b> (Architecture, 2004).            The is defined as “an extreme player driven by <b>sustainibility</b> (Architecture, 2004).</p>



In NAEA, beginning from 2000s, new interpretations about establishing relations with geographic context began to take place. In the last cycles, in the jury reports and submission reports, the contextual information has been put forward in detail by architects. In a large extent, the geographical peculiarities have been interpreted with the use of contemporary technologies and new materials instead of traditional interpretations. For instance, in Turkey while one of the main problems in social housing projects is the ignorance of the local conditions and the use of prototype designs in different regions, in NAEA program, a rising concern about interrogating regional conditions is observed in alternative housing designs (Table 5.19, Table 5.20). In this respect, Seven Houses, Residential Settlement in Sapanca Sakarya (2002), Residential Complex in Aomori Japan (2002), Hotel and Residence in Mahdia Tunisia (2004) can be cited.

In the cycle of 2004, the relation with context has been one of the focuses of the jury and it is conceived as an important input in terms of obtaining the originality in design. The criterion of “endeavor appointed to individuality and being itself” has been discussed in the virtual medium. The criterion defined as the significance of the originality, intimacy and efforts for maintaining the individuality instead of image-based architectural. The universal values of architecture have been also mentioned and stated that they should be considered as a fact related with the “content” and should not be misperceived as in the domain of western countries (Arkitera, 2009).

In this cycle, Mersin Chamber of Shipping that has been designed by Kaya Arıkoğlu, and Fethiye Cultural Center by Kenan Güvenç and Gülnur Özdağlar, has been awarded in building category for their accordance with their settings. In fact, the jury members hesitated about recognizing the Fethiye Cultural Center as it can create a dilemma about consistency in the program. Yet, although the design approaches of TED Ankara College Yumrubel Campus and Fethiye Culture Center of Güvenç and Özdağlar display contrast, both are awarded in the same cycle. The selections display the fact that jury members give prominence to the designs that are in consistency with its own values and there is no dominant style or ideology that is searched for in the submissions.



In PA jury debates, especially in the end of 1990s, the detachment of architectural evaluations from a dominant style or ideology has also been mentioned by the juries. In the introduction article of 1999 PA cycle, Philip Arcidi regarding the awarded submissions observes that “ideological and stylistic debates that once polarized the profession have

become less divisive” and “‘Modern’ implies more diversity than dogmatists of years past could have imagined: Today no one can claim a monopoly on good design” (Architecture, 1999).

Likewise, in 2002 PA Awards jury, lack of a dominant formal or philosophical ideology in architecture have been mentioned and Terence Riley, based on what he saw in submissions, stated that “architecture is moving confidently into new directions.” Pasquarelli also suggested that “The work was about ideas and strategies and looking for innovative ways to execute things, not stylistically, not according to a paradigm or pedagogy but in the spirit of good work” (Architecture, 2002:55). The jury members agreed on the fact that the projects began to deal with architecture again and they were pushing the construction industry into looking for new ways to work with materials. The course of architecture was signaling a more “pragmatist and progressive thinking”(Architecture, 2002:55). German architect Regine Leibinger, who is one of the jury members in 2002 stated that “the spirit of doing good work was evidenced by a return to basic problem solving-in short, a return to the fundamentals of architecture”(Architecture, 2002:55), and adds that “it seems like the projects tired to deal with architecture again. [Architects] are thinking the plans through, they are thinking about materials and social aspects (Architecture, 2002:55).

**Table 5.19. Contemporary Contextual Approaches in NAEA**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

<b>CONTEMPORARY CONTEXTUAL APPROACHES: NATURAL CONTEXT</b>	
	
<p>2002-Seven Houses, Residential Settlement-Atilla Yücel. In the logic of design, the natural environment and its attributions have been considered as key factors(Çimen,2004).</p>	<p>2004-Fethiye Cultural Center-Kenan Güvenç, Gülnur Özdağlar. The characteristics of “geographic phenomena” and hot climate conditions architecturally answered in design.(Çimen 2005)</p>

**Table 5.20. Contemporary Contextual Approaches: Urban Context**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

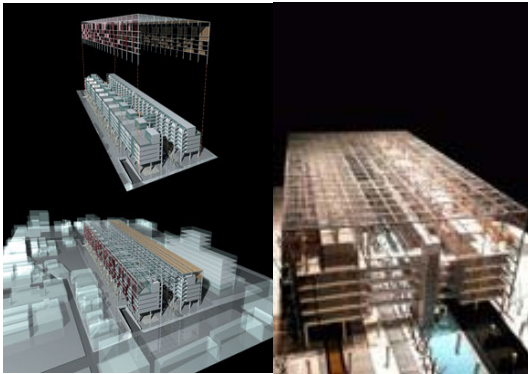
**CONTEMPORARY CONTEXTUAL APPROACHES :URBAN CONTEXT**



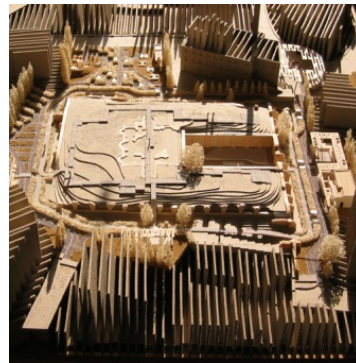
2002-Bilgi University Dolapdere Campus-E. Özdemir, A.Yılmaz. The structure is praised for being skilfully **integrated into the urban texture**.



2004-Hotel and Residence in Mahdia-Emre Arolat. In the design of the architectural work cultural, natural and climatic context have been considered. The structural characteristics of the **traditional texture** have been influential in the design of semi transparent wooden cover of the building.



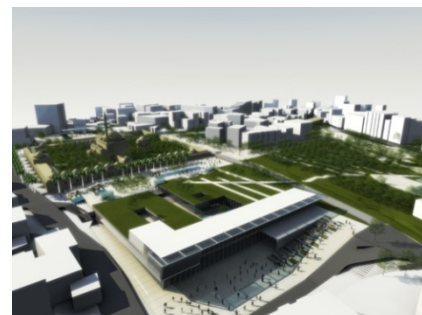
2002-Residential Complex- Emre Arolat- In the scheme of the housing complex, architect aimed to constitute **integrity with the urban context** .The design connect Peace Park Road Route and Hashimo Route with public spaces and streets.



2006-Küçükyalı Archeological Parc - H. Sinan Omacan, Didem T. Omacan, Rıdvan Ö. Övünç, Erdiñç Kolcu. In the design the archeological site is aimed to be **integrated into the urban context and social structure**



2004-Mersin Chamber of Shipping- Kaya Arıkođlu. The zoning of the design have been made regarding the characteristics of the area. The structure is awarded for "the way it was **thoughtfullu situated within the development in which it was located.**"




2006-Gebze Historical City Centre- Korhan TORCU, Ali AKARSU. The **historical peculiarities** of the urdan have been one of the influential factors that a modest architectural language have been constituted.

## 5.2.6. NAEA 2006-2008 Sustainable Concerns

Table 5.21. NAEA 2006 Cycle and PA Awards 2005 and 2006 Cycles

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 2006	
	
<p>1- Housing in Istanbul Altunizade-Boğaçhan Dündaralp            2-Architect's Office- Serhat Akbay            3-ODTU North Cyprus Campus Administration Building-Tülin Hadi, Cem İlhan, Zeynep Ataş            4-Küçükyalı Arkeological Parc- H. Sinan Omacan, Didem Omacan, Rıdvan Övünç, Erdiñ Kolcu            5- Mecidiyeköy Housing Block- Boran Ekinci- Hakan Dalokay            6-Gebze Historical City Centre Urban Design- Korhan Torcu, Ali Akarsu,  <b>No general criteria established</b></p>	
P/A Awards 2005	P/A Awards 2006
 <p><b>LA Now” urbanism project. UCLA Department of Architecture and Urban Design (Architecture, 2005).</b>            Over the” LA Now “project, the jury redirected awards back to the <b>yt7issue of city</b>, and in this cycle most of the debates were related with urbanity, housing and civic responsibility and <b>environmental concerns</b>.</p>	 <p><b>Hostler Student Center, American University of Beirut-JAA (Architecture, 2006)</b>            The project defined as strong in terms of organization and convincing in its <b>“green”</b> aspect.</p>

**Table 5.22. NAEA 2008 Cycle and PA Awards 2007 and 2008 Cycles**

If it is not mentioned, illustrations are taken from the webpage of NAEA program (Ulusalsergi).

NAEA 2008	
<p><b>Building Category</b>            1-Koç University Anatolian Civilizations Research Center - Fahrettin Ayanlar            2-Ontur Otel - Umut İnan and Efe İnan            3-The DMC building -Melkan G. Tabanlıoğlu, Murat Tabanlıoğlu</p> <p><b>Design Category</b>            1-Sabiha Gökçen International Airport- Emre Arolat, Gonca Çirakoğlu            2-Hospital inBodrum Ortakent- Esin Tercan, Erdal Özyurt, Ahmet Tercan</p>	
P/A Awards 2007	P/A Awards 2008
<p><b>University of Arkansas Community design Center-Good Shepherd</b>            (Architectmagazine).            Ecumenical Retirement “This year, the jury address the fact that architecture is about much more than form and structure—it is about community, and individuals, and the issues that affect people on a local and a global scale.”(Architectmagazine)</p>	<p><b>Anmahian Winton Architects-The Community Rowing Boathouse</b>            (Architectmagazine).            It is a cleverly restrained project that is almost <b>self-conscious in its simplicity</b>. In 2008,no single agenda dominated the jury's decision-making process. Jury weighed each project according to its own individual strengths.            (Architectmagazine)</p>

In PA program, in spite of the expressions about the lack of any dominant style or ideology, the concern for sustainability, particularly the climate control and energy saving can be defined as the rising tendency in the submissions. Besides the concerns observed in submissions, the jury members announce their sensitivity and expectations as well. For instance, in 2003 PA Awards cycle, the lack of concern for sustainability observed in the submissions, have been mentioned by the jury. Jury defined this concern as “energy saving, using or reusing a ground fill site or the relationship to the history and memory of the site” (Architecture, 2003). Besides the attempts in small structures, the climate control and energy saving has been searched in relatively larger programs and in 2009 an affordable housing project has been recognized which is “designed as a case study of low-impact development for storm water management as well as a pilot for LEED for Neighborhood Development” (Architect, 2009).

Ecological architecture mentioned under the title of “sustainability” mainly began to be discussed in international platform after the oil crisis of 1970s. In the world, the sectors of energy and energy efficiency which have been brisked with the agreements and protocols are not mentioned in Turkish agenda until 2004 (Mimarizm, 2009). Tanyeli defines apathy in Turkish society for environmental problems and absence of any technical solution found for it, as the two crucial issues emerging.. In NAEA program, due to the weak tendency about sustainability or ecological design in the Turkish architectural practice, the environmental problems could not be mentioned or discussed sufficiently.

In NAEA program’s jury reports and in the evaluations about the program, there has been no indication about the concerns for ecological architecture and sustainable design. Yet in the cycle of 2006 and 2008, in the submission reports of the awarded projects, the signals of an interest can be observed. In 2008, awarded submissions in design category, display much more concern about the climatic conditions, yet the jury reports do not mention the similar concerns which emerged in PA Awards. In the awarded submissions of NAEA, the tendency towards ecological concerns and climate control have been weak compare to PA Awards. For instance, in 2008, in Ideas-Presentation Category Achievement Awards, Levent Ecological skyscraper has been awarded. However, both in submission report and in the jury report there has been no indication about the ecological aspects of the building, on the other hand, the use of the images of “ecologic architecture” regardless of its main concerns, can be seen.

**Table 5.23. Sustainable Concerns in NAEA Awards**

Illustrations are taken from the webpage of NAEA program (Ulusalsergi)

SUSTAINABLE CONCERNS	
	<p>2006-Metu North Cyprus Campus- Tülin Hadi, Cem İlhan, Zeynep Ataş The structure is praised for its relation with <b>geographical inputs</b> which has been influential in its orientation. (Ulusalsergi)</p>
	<p>2006-Architect's Office-Serhat Akbay The design is considered as a successful attempt in terms of maintaining the balance between the artificial and natural light with its <b>orientation</b>. (Ulusalsergi)</p>
	<p>2008-Bodrum Ortakent hospital- Esin Tercan, Erdal Özyurt, Ahmet Tercan In the submission report it is indicated that the concern with the climate control and defines the wooden cover as an <b>ecological contribution</b> (Ulusalsergi).</p>

In PA, in 2000s, as the use of technology got involved in the architectural design phase in a large extent, for instance as emphasized in 2001 cycle, the invention of various new formal approaches had risen as well as the issues about socially responsible designs. The ecological sensitivities and the climate control graphics took place in the project submission yet there have been no formal or stylistic expression of these concerns which is praised by the juries. For instance in 1989, the Interpretive center of Thomas Hanrahan and Victoria Meyers Associates was awarded and the way it tries to take energy matters into consideration, which is very simple and modest, praised by the jury. It can be stated that, as the ecological concerns are not codified into a style in international platform, the reflections of the subject to Turkish architectural practice remains weak regarding the other stylistic trends which are followed in practice, formerly. In NAEA program, the parallelisms with the international platform remains mainly in a formal level and the intellectual innovations, which are not codified into a style or to a formal expression, rarely reflect to Turkish architectural practice.

## **CHAPTER-6**

### **CONCLUSION**

National Architecture Exhibition and Awards Program, which can be considered as the control and approval mechanism in Turkish architectural practice, is initiated in 1980s when pluralism begun to dominate instead of Modernist conceptions. In the thesis, the position of this established and institutionalized organization, which is supposed to represent national and contemporary Turkish architectural practice, is aimed to be defined. In this respect, the procedures, the participation profiles and awarded submissions have been analyzed. The award cycles are focused on with the Progressive Architecture (PA) Awards program comparatively, which is claimed to lead or at least coincide with the main shifts in architectural scene in the international platform. In the comparative assessment, the parallelisms within two spheres are defined. With the chronological analysis of the cycles, the mapping of the emerging architectural tendencies is made. In the study, while the analysis of the procedures and participation profiles gave indications about the structure of the program, the analysis of the award cycles with jury reports and submission reports also gave indications about the characteristics of the Turkish architectural practice.



**Table 6.1. The position of NAEA program in Turkish Architecture regarding the procedures, participation profiles and awarded submissions.**

<b>1-Procedures</b>
<ul style="list-style-type: none"> <li>• The lack of relations with international architectural platform,</li> <li>• No procedural attempt for national representation,</li> <li>• Emphasis on traditional values,</li> </ul>
<b>2-Participation Profiles</b>
<ul style="list-style-type: none"> <li>• Emphasis on seniority in Grand Prize recipients,</li> <li>• Emphasis on traditional values regarding the number of awarded restoration projects,</li> <li>• Participation profiles do not represent the overall architectural activities in Turkey,</li> <li>• Domination by Istanbul in the cities of architectural works, participants and awarded offices,</li> <li>• The majority of “distinguished” offices in participations and awards,</li> </ul>
<b>3-Awarded Submissions</b>
<ul style="list-style-type: none"> <li>• Following of architectural trends behind especially in first cycles,</li> <li>• International architectural agenda followed merely in stylistic terms,</li> <li>• Intellectual productions in international platform are rarely reflected to submission reports,</li> <li>• Lack of improved computational designs and lack of ecological concerns in representations,</li> <li>• After 2000s, rising interest about contextual intentions both in submission and jury reports,</li> </ul>

In NAEA program regarding to the procedures used, the lack of relations with international architectural platform is noteworthy. The structure of the program is closed to the contributions from the international platform compare to other selected cases. For instance in RIBA Awards and AIA Awards even though the awards are given nationally and the juries are selected among the members, the organizations recognize international successes in different categories as well. In other award programs, which are organized by extra-professional institutons and periodicals, the jury compositions mostly established with the presence of well-known professionals from various domains.

In addition to this, in the NAEA program there have been no procedural attempt for eliciting national representations. For instance, in RIBA and AIA, the endeavors to have “national” characteristics can be observed; in RIBA, while regional juries are established, in AIA the

juries are aimed to be established with the members from each state. In Turkey, as the intellectual production in architecture mainly restricted with Istanbul and Ankara, the contributions from different regions could have been rarely observed. In the program the contributions out of profession could not be observed which ensures the insulated character of the NAEA program as well.

Regarding the participations, considerable amount of them are representing the architectural practice in Istanbul, Ankara and Izmir and the cities in the west region of Turkey mostly. It can be claimed that the program does not exclude significant amount of the qualified architectural practice yet it does not represent the overall architectural activities in Turkey. Especially, domination by mostly the offices in Istanbul is observed. Bestowing awards to the same offices repeatedly, for instance the offices of Şevki Pekin, Emre Arolat, Nevzat Sayın and Merih Karaaslan who are also more visible in the architectural periodicals, maintains somewhat an “elitist” character to the program and gives indications about representational problem in the program.

On the other hand, except the first cycle, the architects who have contributed in the program with considerable amount of participations or the ones who have been recognized with their architectural works in achievement awards could not be seen in the list of architects who have been awarded by Grand Prize. It can be stated that the program give prominence to seniority in architecture and the architects who can be defined relatively more active, are not recognized by Grand Prize, which is claimed to be given for “the lifelong contributions to the domain of architecture firstly through the constructed buildings”(Balimir, 2005:116). In addition to this, based on the graphics that are representing the percentages of the awards, the restoration projects comprise the seventeen percent of the awards while they comprise only the eight percent of participations throughout eleven cycles. This behavior put forwards an emphasis on traditional values.

In addition to the analysis of the procedures and participation profiles, the awarded submissions also gave indications about the characteristics of the Turkish architectural practice. This analyses have been made comparatively with PA Awards program. PA Awards program, which recognizes the practicing architects in United States, Canada and Mexico since 1954, has both “reflective” and “prophetic” position. It is due to the dynamics about the search for innovation in the architectural practice in its focused domain. PA Awards program, in this respect, changes its position as “reflective” or as “prophetic” to

balance the recognitions about socially responsible projects or “limit pushing” attempts. NAEA program can be defined as “reflective,” regarding its award recipients in building and design categories. Yet, regarding the submissions of PA Awards program, the awarded architectural designs in the NAEA program does not represent “limit-pushing” approaches in design. However, this condition, besides reflecting the position of the program, mainly gives indications about the characteristics of the Turkish Architecture in the international platform.

Considering the relations with international platform, NAEA program can be defined as insulated regarding to the procedures used; on the other hand in Turkish architectural practice the endeavors about becoming a part of international architectural agenda can be observed. In the first cycles, this endeavor defined in jury reports with concern about “being contemporary” yet, the content of “being contemporary” was parallel with what has been experienced in international platform in former years.

In successive cycles, the content of being “contemporary” is defined in detail with additional concerns. In a general sense, a rational standing opposing to the ephemeral values and image based designs are observed with the emphasis on originality, simplicity and accurate use of new materials and techniques which are mainly parallel with the concerns of PA Awards. In 1990s with the increasing flow of information, the issues in international architectural platform began to be observed concurrently (Sey, 1998:37). In 1990s, new quests and attempts in global scale began to be more evident in Turkish architectural practice. Yet, as observed in NAEA, it was intellectually deficient. For instance in the mid 1990s, the tendency about the modesty and simplicity was in the agenda of PA Awards, as well as in the NAEA program. However in the same years, in addition to the emphasis on formal purity, the discussions for the environmental concern, climate control and energy efficiency have been also the main focuses in PA Awards. In Turkish architectural practice the tendency about ecological concerns have been rarely observed, thus the reflections to NAEA remained weak compare to PA Awards. As seen in the NAEA program, in Turkish architectural practice, the influence of international architectural agenda, to a large extent, based on forms and styles. The influences of architectural agenda in international platform have been remained mostly on a stylistic base. The conceptions which are not codified are not reflecting to NAEA program.

In international platform, as the domination by styles or paradigms had diminished, certain differences between awarded submissions of PA Awards program and NAEA program have

been observed in a formal sense. In international platform improved computational design methods encouraged the invention of new architectural forms and the limit pushing attempts in design which resulted in the lack of any dominant style in architectural agenda. Around 2000s, this new state of architectural scene is mentioned frequently in PA Awards. Regarding submissions, it is stated that architecture is signaling a more “pragmatist and progressive thinking.” (Architecture, 2002:55). Besides formal inventions, integration of technology to design phase also influenced the socially responsible endeavors. In representations, graphics about climate control began to take place. Inventive use of materials and contemporary technology in Turkish architectural practice have also reflected to NAEA program, yet, in the design phase and in representations of the submissions, the limit-pushing attempts are not observed as it is the case for PA Awards. For instance, in PA, ecological concerns discussed frequently in last cycles. Yet, in the juries rather than formal expression of it, contributions to the ecology have been praised. Namely the stylistic terms of ecological design have not been in the agenda of PA Awards and the concerns about the subject cannot be observed in NAEA program.

In NAEA program, besides the changing influences of the international platform, the endeavors for establishing relations with geographic context had been observed around 2000s. According to Larson, the subjects that are related with preservation and contextualism are defined as a reaction to modernist urban renewal. Yet, especially in mid 1980s, in PA Awards, new varieties of Modernism began to emerge with contextual intentions (PA, 1993). In 1991 PA cycle, the jury discussed about the effects of globalization and the architectural products which are lacking the relations with their contexts are criticized.

In international architectural platform, the contrary arguments about homogenization of architectural scene have been observed. For instance, in Aga Khan Awards for Architecture which is focusing on the third world countries, promotes critical regionalist architectural examples and aims to encourage the use of local resources with appropriate technology. According to the thesis of Ekin Çoban (2000), the institutional success of the Aga Khan Awards for Architecture program is in the conscious tension that it structures “between the both culturally and economically distinctive sides of the periphery.” At one side of the periphery there exists a society, which tries to internalize the modernity through a “contextualist” approach. At the other side, there exists a society where ‘contextualism’ is promoted as “an alternative discourse of others” (Çoban, 2000).

The cultural and socio-economical varieties in Turkey have reflected to the rates of participations of NAEA program, yet there have been no procedural attempt to balance the inequalities. On the other hand, it can be stated that the juries are reflecting their concern to their selections and began to recognize the evolving approaches about the interpretation of context. Around 2000s, besides the formal influence of international platform, interpretations of the geographical values with the new possibilities have been observed. The endeavors about establishing relations peculiar to geography have increased gradually and the image based designs which are detached from their contexts have been disregarded. Even though in Turkish architectural practice traditional contextual approaches take place in a large extent, in the program, on the contrary, the intentions with the interpretation of contemporary technology and materials have been praised. The architectural designs that are peculiar to a specific place or geography, which are using the contemporary technologies brought new forms within the international perspectives.

In NAEA, mainly the architectural practices of an “elitist” community in profession, and as reflected to the graphics, the architectural practices in the relatively developed cities are represented. Yet, it should be considered that the geographical scope of NAEA program does not display a homogenous character but a rather heterogeneous character. For the NAEA program, to be all inclusive, the regions with underdeveloped socio-economical conditions with inconsiderable amount of entries should be considered. The program should encourage the architectural practices that respect the local socio-cultural patterns with the appreciation of the use of contemporary technology and should be able to represent heterogeneous conditions of architectural practice in the country as well. In this respect, ACAA program can be considered as a case with the emphasis on regionalist architectural practices. On the other hand, as observed in the submissions of NAEA, in Turkish Architectural practice, there are endeavors about becoming a part of international architectural agenda. In program, the conceptual productions with limit-pushing design approaches are expected to gain prominence. In addition to these, in recent years, the signals of sustainable concerns are emerging in Turkish Architectural practice. Thus the architectural productions in this field are expected to reflect the agenda of the program. Yet, it is suggested that, in NAEA announcement pamphlets encouraging regulations should take place as it is the case for AIA and RIBA Awards programs and NAEA should become one of the encouraging mechanisms in sustainable approaches.

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**APPENDIX A**  
**PA AWARDS GUIDELINES**

The P/A Awards recognize unbuilt projects demonstrating overall design excellence and innovation. Judging will take place in October 2007. Winners will be notified in November 2007, honored at a celebration in New York in January 2008, and published in the January 2008 issue of architect.

**Eligibility**

Architects and other design professionals practicing in the U.S., Canada, or Mexico may enter one or more submissions. All entries must be commissioned by paying clients for execution. Proposals may be for any location, but work must have been directed—and substantially executed—in offices in any one of those three countries.

**REGISTRATION GUIDELINES**

ARCHITECT 55th Annual Progressive Architecture Awards [www.PAawards.com](http://www.PAawards.com)

**who can enter** Architects and other design professionals practicing in the U.S., Canada, or Mexico may enter one or more submissions. Proposals may be for any location, but work must have been directed and substantially executed in offices in any one of those three countries.

**real projects only** All entries must have been commissioned for compensation by clients with the intention, the authority, and the resources to carry out the submitted proposal. architect will not accept entries from building-design competitions when the entry has either not won or the competition is a conception/ideas competition; however, if the building-design competition awarded a project the commission and has the intention, the authority, and the resources to carry out the proposal, the project may be submitted to the P/A Awards.

**architectural and urban design entries** Architectural design entries may only include works of architecture scheduled to be completed after January 1,

2008. Urban design entries must have been accepted by a client who intends to base future development on them; include an implementation timeline.

**research entries** Applied research projects and prototypes must be accepted by a client for implementation or undertaken by the entrant with intention to market and/or publish results. Explain basis of eligibility on Project Facts page (see page 4 of the Registration Guidelines).

**verification of client** Awards are contingent upon architect's verification that selected projects meet all eligibility requirements, including architect's direct contact with clients. architect reserves final decision on eligibility and accepts no liability in that regard.

**providing additional materials** Entrants whose submissions are selected agree to make available further information and publication-quality graphic materials as needed by architect.

**publication** Winners of P/A Awards grant architect first publication rights for their winning projects while under construction or when complete or substantially complete (at architect's discretion). Publication may not coincide with building completion, but architect retains first publication rights to the project for up to one year of building completion. The project cannot have been published in any form by a national design magazine prior to or after submission.

**award** P/A Awards winners will be notified in November 2007, and be announced first at a celebration in New York in January 2008. Winning projects will be exhibited at that event. Winners will submit a summary presentation board for exhibition purposes.

**entry registration** Each submission must be registered online ahead of the submission deadline. The online process will send an entry number and category which must be legibly included on the top left of the binder cover for identification purposes.

**entry categories** Identify each submission's category on its projects fact page; the category is included in the confirmation e-mail and must not be changed.

Mixed-use facilities should be classified by the largest function. There is no "miscellaneous" category. Only one category may be selected.

**binders** Entries must consist of legibly reproduced graphic material accompanied by adequate explanatory text in plainspoken English. All entry material must be firmly bound no larger than 9 by 12 inches. Binders made of recyclable materials are preferred. Avoid fragile or sharp binders. Digital media (such as DVDs/CDs), models, and any unbound material will not be considered. Include entry number and category (as provided by confirmation e-mail) on the top left corner of the front cover.

**project facts page** The first page of each entry binder must list project information using the Project Facts Page (page 4 of the Registration Guidelines).

**process documentation** Entries should document the design process, as well as its result. Include information on software, hardware, and hand media employed. architect encourages entrants to include copies of preliminary sketches, alternative preliminary schemes, information on context, precedents for the design, and excerpts from working drawings.

**photocopy** Enclose one stapled set of 8½-by-11-inch color photocopies of your entry. The first four pages shall be copies of the registration e-mail, the Project Facts page, the Team Information page, and the Permission to Use Images page, in that order. Place the photocopies and forms in an envelope and secure it to the back cover of the binder with a binder clip(s).

**project research** Include records of any research performed in support of an architecture or urban design project.

**no original drawings** Do not send original drawings; architect accepts no liability for submittals.

**anonymity** To maintain anonymity in judging, no names of entrants or collaborating parties may appear on any submission materials except the Team Information Page and the Permission To Use Images page. Do not, however, conceal the identity or location of projects. Failure to adhere to this rule will result in immediate disqualification; architect will not blackout or otherwise adjust any submission to make it comply with this rule.

## APPENDIX B

### NAEA AWARDS GUIDELINES

#### GENEL İLKELER

1. Sergiye, Mimarlar Odası'na kayıtlı her mimar, yanısıra ilgili kamu kuruluşları, kurumlar, şirketler, üniversite öğrencileri ve araştırmacılar bireysel veya ekip olarak katılabilirler.
2. Şirket ya da kurum adına katılan çalışmalarda mimar(lar)ın isminin belirtilmesi zorunludur.
3. Yapı ve Proje dallarında katılabilmek için, müellif(ler)in Mimarlar Odası üyesi olması zorunludur.
4. Fikir Sunumu Dalı'nda sergiye katılmak için mimar olma zorunluluğu yoktur.
5. Sergiye katılan bir eser, aynı kategoride bir başka dönem tekrar katılamaz.
6. Sergiye katılacak eserler, Sekreteryaya'ya teslim edildikten sonra geri çekilemez; teslim edilen eserlerin katalogda yayımlanması kabul edilmiş sayılır.
7. Sergiye katılacak eser, Mimarlar Odası Onur Kurulu'nca verilmiş bir cezanın ve Mimarlar Odası tarafından kazanılmış aleyhte bir yargı kararının nesnesi olmamalıdır.
8. Ruhsatsız ve Mimarlar Odası'nın mesleki denetim işleminden geçirilmeyen projeler, Yapı Dalı'nda sergiye katılamazlar.
9. Yurtdışında uygulanan yapılar ve Proje Dalı katılımı için 7. ve 8. maddelerdeki şartlar geçerli değildir.

#### ADAY GÖSTERME YÖNTEMİ İLE KATILIM

Büyük Ödül ve Mimarlığa Katkı Dallarında bir kişi veya kuruluşu ödül adayı olarak göstermek isteyenler, gerekçelerini açıklayacakları "aday gösterme" formunu doldurarak, Ulusal Mimarlık Ödülleri Komitesi Sekreteryası'na başvururlar. Aday gösterilen kişi ya da kuruluşla ilgili bir pano hazırlanması gerekli değildir.

#### ÖDÜLENDİRME DIŞI KATILIM

Mimarlar Odası Merkez Yönetim Kurulu üyeleri, Seçici Kurul ve Komite üyeleri sergiye sadece ödüllendirme dışı katılabilirler; fakat ödüle aday gösterilemez ve ödül alamazlar.

#### KATILIM KOŞULLARI

1. Başvurular, Mimarlar Odası Genel Merkezi, XI. Ulusal Mimarlık Sergisi ve Ödülleri Sekreteryası'na yapılır.
2. Her dalda en fazla 4 ayrı eser ve her biri için en fazla 4 pano hazırlanarak katılınabilir.
3. Panolar:  
Panolar verilen format doğrultusunda hazırlanır (Bakınız: pano formatı).  
Katılımcılar, sergiye katılmak için hazırladıkları panoları BASKI almadan, DİJİTAL olarak pano boyutu olan 58x160 cm olarak, minimum 150 dpi çözünürlükte TIFF/JPEG/EPS belgesi biçiminde hazırlayarak, CD/DVD içerisine kaydederek gönderirler. İstenilen formatta gönderilmeyen panoların sergiye alınması mümkün değildir. Panoların sergiye hazırlanması Sekreteryaya tarafından yürütülecektir, bu işlere ait masraflar katılım payı içerisindedir.
4. Dosya: Katılımcılar, sergiye gönderdikleri her ürün için ayrı bir dosya hazırlarlar. Dosya, katalogun yayıma hazırlanması için gerekli olan, sergiye sunulmuş panolardaki resim, çizim ve yazılı belgeleri içerir. Bu belgelerden hem A4 formatında baskı alınması, hem de belgelerin dijital olarak şu formatta hazırlanarak CD/DVD içerisine kaydedilmiş olması gereklidir:
  - Resim ve çizim belgeleri TIFF/JPEG/EPS formatında;
  - Çizim belgeleri CAD formatında (Autocad, Archicad vd.) ise, TIFF/JPEG/EPS formatına dönüştürülerek;
  - Her bir görsel belge minimum 15 cm. eninde, 300 dpi çözünürlükte;
  - Yazılı belgeler Word programında (Türkçe ve İngilizce olarak);kaydedilmelidir. Dosyasız gönderilen eserlerin kataloga alınması mümkün değildir.
5. Kargo ile gönderilen dosya ve CD/DVD, son teslim tarihinde Mimarlar Odası Genel Merkezi'ne ulaşmış olmalıdır

## APPENDIX C

### REVIEW ARTICLES ON NAEA AWARDS

1. Balamir, Aydan, Türkiye'nin Ulusal Mimarlık Sergisi ve Ödülleri, Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye, 1988-2004, Mimarlar Odası Yayınları, Ankara, Temmuz 2005, 8.
2. Balamir, Aydan. IX. Ulusal Mimarlık Sergisi ve Ödülleri: Kurum ve Katılımcı Performansları, Mimarlık (317) 2004, 24-25.
3. Cebeci, M. Numan, Davetli Eleştiri, Mimarlık (233) 1989, 22.
4. Çinici, Behruz, Ödül Gecesinde "Sinan Ödülü" Konuşması, Mimarlık (317) 2004, 25-27.
5. Ersin, Nejat, Ulusal Mimarlık Sergisi ve Ödülleri'ne İlişkin Görüş ve Önerilerim, Mimarlık (317) 2004, 27.
6. Güzer, Abdi, Mimarlıkta 'Orgy' Sonrası, Mimarlık (258) 1994, 15-16.
7. Güzer, C. Abdi, Mimarlıkta Kültürel Çatışmanın Temsiliyet Alanı: Ödüller, Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye, 1988-2004, Mimarlar Odası Yayınları, Ankara, Temmuz 2005, 8.
8. Karaaslan, Merih. I. Ulusal Mimarlık Sergisi ve Ödülleri Üzerine, Mimarlık (230) 1988, 29.
9. Karabey, Haydar, Ulusal Mimarlık Sergisi ve Ödülleri Üzerine Toplantı Notları, Mimarlık (256) 1994, 19.
10. Karabey, Haydar, Tekdüzeleşen Mimarlık Üretimine Evrensel Açılımlar, Mimarlık (258) 1994, 16.
11. Özbay, Aslı, der., Ulusal Sergi'de 'Ayrıcalıklı Mimarlık' Tartışması, Mimarlık (268) 1996, 49-52.
12. Özbay, Hasan. 4. Ulusal Mimarlık Sergisi ve Ödülleri '94 Çalışmaları Hakkında, Mimarlık (256) 1994, 16-17.
13. Özbay, Hasan, 4. Ulusal Mimarlık Sergisi ve Ödülleri 1994, Sunuş, Mimarlık (258) 1994, 14.
14. Özbay, Hasan, 1988'den 2004'e Ulusal Mimarlık Sergisi ve Ödülleri, Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye, 1988-2004, Mimarlar Odası Yayınları, Ankara, Temmuz 2005,14.
15. Sayın, Nevzat, 'Ulusal Mimarlık Sergisi ve Ödülleri' Üzerine, Mimarlık (262) 1995, 48.
16. Tanyel, Mesut, 4. Ulusal Mimarlık Sergisinin Almanya Gösterimi Üzerine, Mimarlık (268) 1996, 5.

17. Tanyeli, Uğur, Ulusal Mimarlık Sergisi ve Ödülleri: Anomi Dünyasında Düzen Arayışı, Ulusal Mimarlık Sergisi ve Ödülleri, Türkiye, 1988-2004, Mimarlar Odası Yayınları, Ankara, Temmuz 2005, 18.
18. Yardımoğlu, Mehmet, Başbakanla Randevu, Mimarlık (230) 1988, 33.
19. Yoldaş, Ahmet, Ulusal Mimarlık Sergisi ve Taşralı Mimarlar, Mimarlık (256) 1994, 18.
20. Ergut, Elvan Altan and Turan Özkaya, Belgin. Mimarlar Odası Türkiye Mimarlığını Sunuyor/ Değerlendiriyor: Ulusal Mimarlık Sergisi ve Ödülleri. In *2000'lerde Türkiye'de Mimarlık: Söylem ve Uygulamalar*, ed. Tansel Korkmaz. Chamber of Architects. 2005.
21. Balamir, Aydan .Simgesel Meslek Ödüllerine Türkiye'den Bir Örnek: Ulusal Mimarlık Sergisi ve Ödülleri. *XXI*. (5). 2000.
22. Balamir, Aydan. *Ulusal Mimarlık Sergisi Ve Ödüllerinin Üç Yönetim Dönemi, Komite Ve Juri İşleyişleri*, Unpublished article.



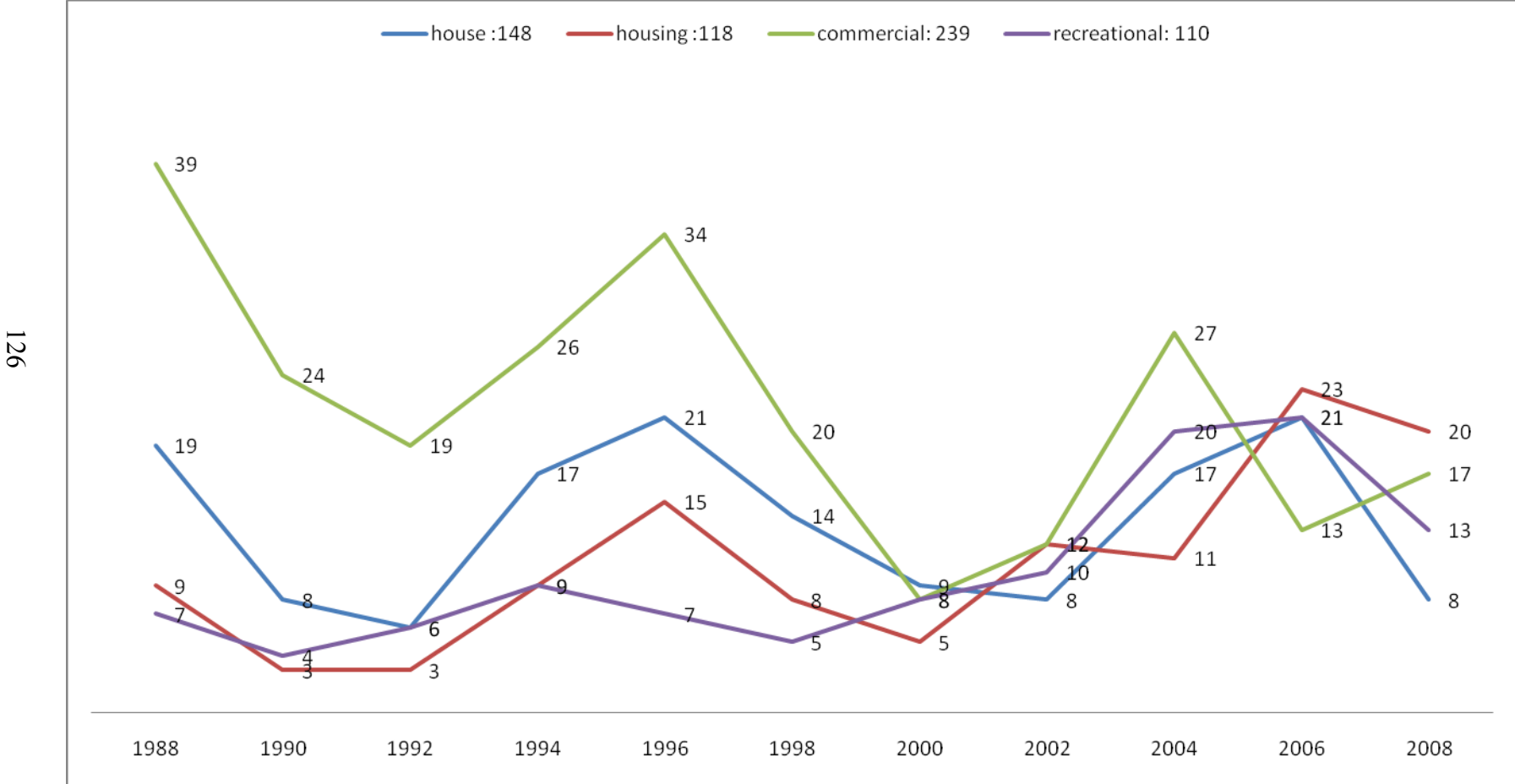
**APPENDIX D**  
**LIST OF GROUPS OF PROGRAMS.**

<b>ACCOMODATION</b>	<b>COMMERCIAL</b>	<b>CULTURAL</b>	<b>EDUCATIONAL BUILDING</b>	<b>PUBLIC</b>
accomodation complex	administration	amphitheater	campus, administration	administration
hotel	agency building	convention center	dormitory	administration, library
resort center	association building	convention center, cultural building	educational building- industrial building	court of justice
	bank	convention center,hotel	educational building, campus	embassy building
	bank- shopping center	cultural building	educational building, research center	office building
	bank-office building	cultural building- commercial building	educational building- dining hall	
	commercial building-resort center	cultural building, opera house	library	
	market	cultural building, shopping center	library, cultural building	
	market-office building	cultural building, shopping center	library-administration	
	media center	galery building	research center	
	office building	museum		
	office building, store	museum visitors building		
	office building-social building	museum, cultural building		
	printing center	museum, research center		
	shopping center	opera house		
	shopping center,office building	theater		
	showroom	turkish pavillion		
	showroom-educational building			
	showroom-store			
	storage building			
	store			
	studio building			

HOUSE	OTHER	INDUSTRIAL	RECREATIONAL	MEDICAL	TRANSPORTATION
housing	cemetery	farmplace	aquapark	hospital	airport
house	monument	industrial building	club building	medical building	airport, multi-storey car park
		industrial building, administration	landscape design	rehabilitation	airport, terminal
		workshop	park	research center	bus station
			recreational	spa center	bus terminal
			recreational, sports building		marina
			recreational-restaurant		marina, sports building
			social building		multi storey car parking
			sports building		petrol station
			stadium		port
					railway station building
					station

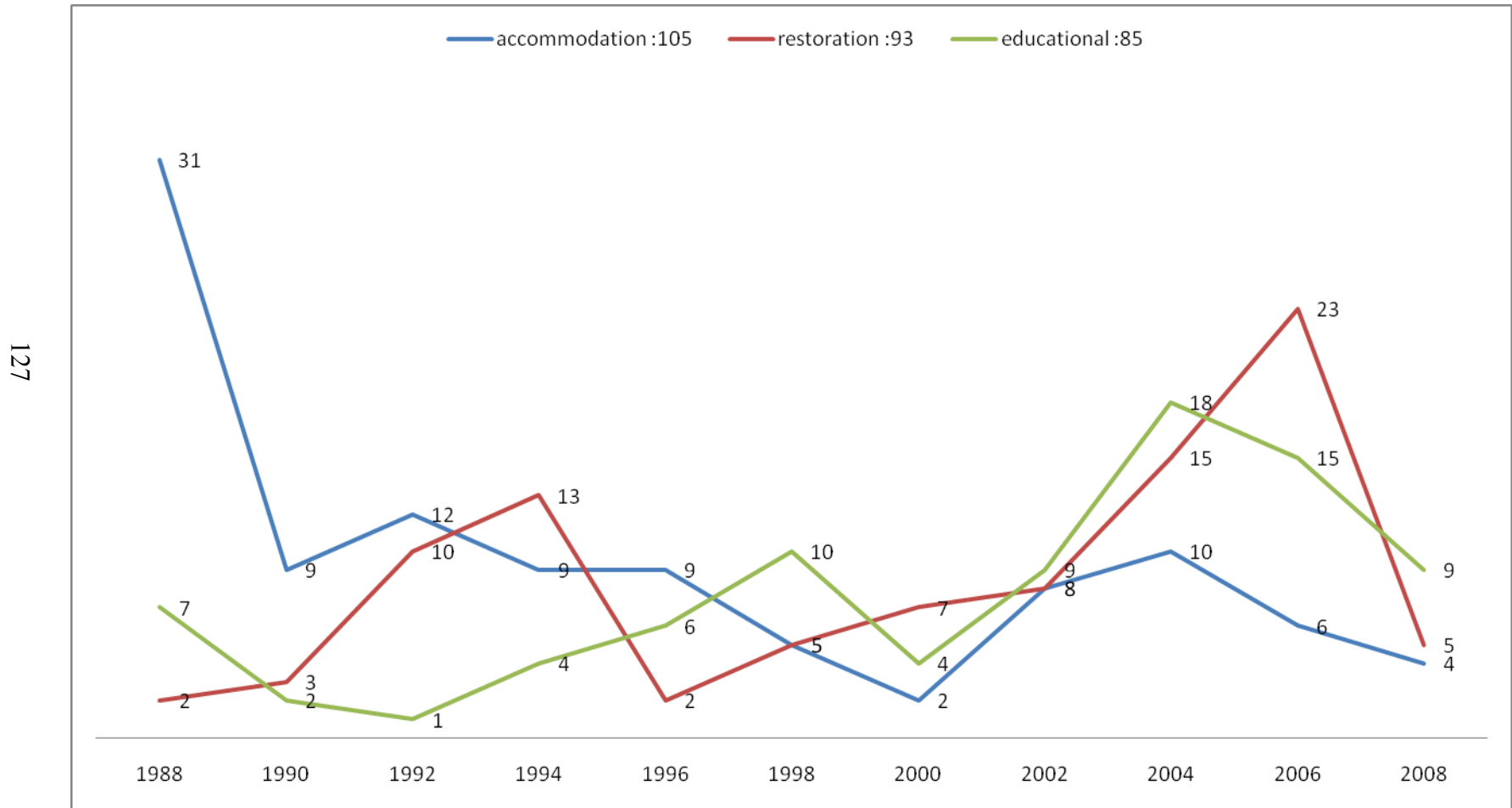
**APPENDIX E**

**PROGRAMS OF SUBMISSIONS IN NAEA PROGRAM SINCE 1988**



(See APPENDIX D for groups of programs)

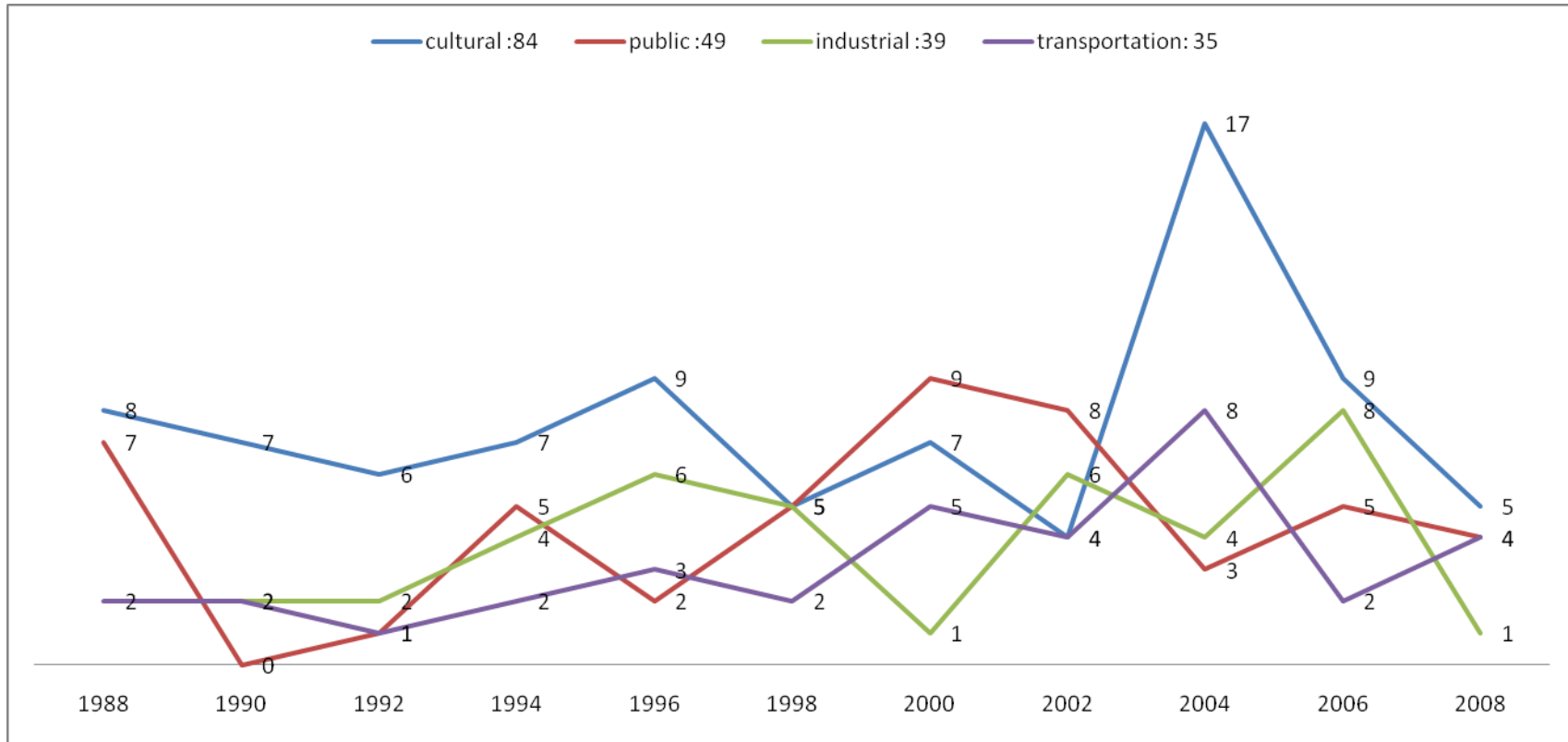
### PROGRAMS OF SUBMISSIONS IN NAEA PROGRAM SINCE 1988



(See APPENDIX D for groups of programs)

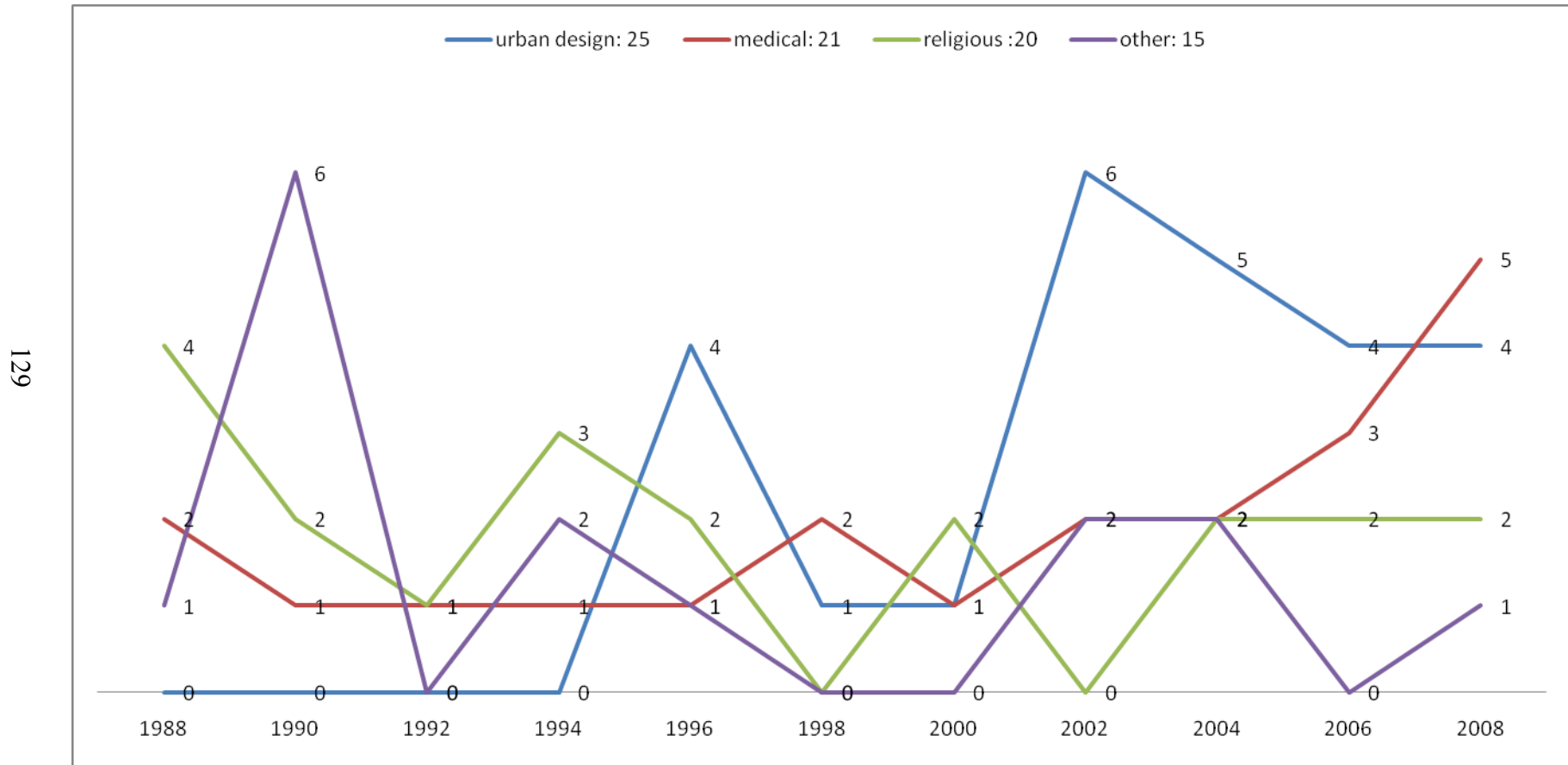
**PROGRAMS OF SUBMISSIONS IN NAEA PROGRAM SINCE 1988**

128



(See APPENDIX D for groups of programs)

### PROGRAMS OF SUBMISSIONS IN NAEA PROGRAM SINCE 1988



(See APPENDIX D for groups of programs)