ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF SCIENCE ENGINEERING AND TECHNOLOGY

READING THE MODERN THROUGH HOTEL INTERIORS OF THE 1950S: DİVAN AND ÇINAR HOTELS IN İSTANBUL

Ph.D. THESIS

Hande ATMACA ÇETİN

Department of Architecture

Architectural History Programme

OCTOBER 2019

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1950'LER OTEL İÇ MEKANLARI ÜZERİNDEN MODERNİ OKUMAK: İSTANBUL DİVAN VE ÇINAR OTELLERİ

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To my grandmother,

FOREWORD

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ABBREVIATIONS

ECA **:** Economic Cooperation Administration
CIAM **:** Congrès Internationaux d'Architecture Moderne
HIH **:** Hilton International Hotels
NATO **:** The North Atlantic Treaty Organization
MoMa **:** The Museum of Modern Art
UN **:** The United Nations

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READING THE MODERN THROUGH HOTEL INTERIORS OF THE 1950S: DİVAN AND ÇINAR HOTELS IN İSTANBUL

SUMMARY

The aim of this thesis is to examine the socio-spatial characteristics of the hotel interiors built after the opening of the İstanbul Hilton Hotel in 1955, to understand the construction of modern interiors. In this context, it is aimed to reveal the construction of the modern interior and its effects on social life through Divan Hotel (1956) and Çınar Hotel (1958), which were the first of the modern hotels of the 1950s, built with local capital and architects. İstanbul Hilton Hotel, as Turkey's first modern hotel, was regarded a school for tourism buildings that came afterwards. In contrast to the modern outlook of the hotel, it exhibited different agendas with local/global, modern/traditional and interior/exterior dualities in the interior. In this context, the aim of the study is to reveal the reflections of these identity dualities that shaped the Hilton Hotel and to examine how Turkish architects represented themselves in the international arena inside Divan and Çınar Hotels, built with local capital and labor.

The importance of choosing the 1950s in the study is that this period coincided with a break in terms of modernization in Turkey. In this year's range, while modernization evolved into a consumer society, commercial spaces diversified and new typologies such as cinemas, hotels and banks emerged in a modern sense, designed from the start for such purposes. Turkey moved away from statist policies through multi-party era, following the lead of the U.S. The importance of these three major hotels is that they witnessed a major political and cultural change that reflected on spaces and social life. As for interiors, a socio-spatial analysis of hotel interiors allowed to trace the complex relationship between politics, society, economy and architecture, and the changes in cultural identity reflected in these areas. In addition, this study aims to fill the lack of research about less documented and neglected interiors within history writing in Turkey.

Method of the study includes; a literature review, observations, analysis of images obtained from personal archives and databases. In addition, these data were supported by oral interviews with architects, interior designers, craftsmen, tourism professionals and period witnesses. The dissemination of interiors in the international arena and their contact with the *local* constitute the main subject of the thesis. In this context, a wide literature review was conducted in various fields such as architecture, interior design, tourism and tourism architecture, social and cultural life in the 1950s Turkey. Architecture and tourism magazines, popular media, newspaper archives of the period, tourism and hotel guides, brochures were scanned related to this subject. Hotel and personal archives were accessed and the study was enriched with previously unpublished materials obtained.

After the introduction, the second chapter elaborates the theoretical framework combined with the historical background that shaped the Hilton International Hotels, which İstanbul Hilton Hotel is part of. The third chapter discusses the social, economic and architectural situation in Turkey, followed by Chapter four, which is about

specifically tourism architecture and the making of İstanbul Hilton Hotel. Chapter five that includes the case study is divided into three parts. In the first part, the actors that shaped the construction of the hotels along with their stories, the influence of the politics of the period and the importance of making hotels with local capital were discussed. In the second part, information about the hotel building is given and Divan and Çınar Hotels are discussed in the urban scale in the duality of modern structure/traditional urban fabric, which is of great importance for the period that experienced a major break with the Hilton Hotel. The third subheading belongs to the construction of the interior and in this section the dynamics, actors, materials and limitations shaping the interior are thoroughly explained in detail along with the changes in social practices via these spaces.

According to the results of the study, it can be stated that Divan and Çınar Hotels show the effect of the Hilton Hotel and International Style in two different trajectories. İstanbul Hilton Hotel was a structure alien to the urban fabric of Istanbul with its scale which had no precedents. The building was set in a large American-style landscape detached from its surroundings. Divan Hotel, on the other hand, adhered to the Prost Plan and to the dominant architectural language along the street. It was associated with public space with its patisserie and sidewalk café. On the other hand, the International Style principles that shaped the Hilton Hotel such as glazed entrance volume, gridal facade and roof terrace were present in the building. Unlike these two city hotels, Çınar Hotel was built as a resort hotel. Çınar Hotel, was the first airport hotel that was built as a result of the growing air traffic and recently opened coastal roads in Turkey. It was frequently compared with the Hilton Hotel due to its structural similarities, even referred to as "Small Hilton". Along with the structural similarities such as sculptural block rising on pilotis, transparent lobby floor, gridal facade, terrace roof, the hotel bore similarities with its facilities such as the mini shopping center, tennis courts and large landscaped areas.

When it comes to interiors, Divan Hotel followed the International Style with its undivided layout, clear unornamented surfaces, use of modern furniture. In terms of materials and technology, the hotel was not as advanced as the Hilton Hotel. On the other hand, as the Hilton Hotel, it hosted modern venues such as the lobby and reception, restaurant, patisserie and cafe, and an American bar. Similar to the Hilton Hotel, it featured artwork or traditional motifs by local artists. Çınar Hotel's interiors were designed in accordance with the International Style and showed the Hilton Hotel influences with its open plan and transparent character. It featured great similarities with the Hilton Hotel with its unornamented surfaces, the excessive use of marble, uncolored carpet and textiles, the sculptural staircase leading to the mezzanine, American bars and large landscape areas. Many of the luxuries of the period, such as metal furniture, a variety of imported equipment or sanitary showed an abundunce in the interior that was advanced in terms of the materials and technology of the period. At the same time, traditional elements such as wall paintings with local motifs or Kütahya ceramics were used together in the modern interior as in Hilton or Divan Hotel.

With all aforementioned aspects, the crucial difference between the Hilton Hotel and Divan and Çınar Hotels was that there were no historicist or orientalist spaces that represented an illusionary East in the interior of these hotels. At this point, both hotels hosted venues that showed a desire for modernization. In both hotels, works of local artists or elements of traditional motifs were used, but these works could be considered as attitudes that conform to the contemporary understanding of the period and support

the synthesis of art and architecture as part of the international tendency. Opposed to the Hilton Hotel, these hotels refrained from the representation of an imaginary Ottoman Empire such as harem looking Lalezar Room, artificial domes, spatial descriptions such as the Şadırvan restaurant or the Karagöz Bar, or female staff serving in traditional clothes. On the other hand, they had interiors with plan schemes, programs and contents, spatial elements, furniture and works of art reflecting the modern understanding of the period.

Seen from a social perspective, Hilton Hotels disseminated a spatial and cultural atmosphere with American bars, tea times, New Year's celebrations, music accompanied dinner and social practices such as the big opening night, which eventually influenced Divan and Çınar Hotel. In addition, the fact that Vehbi Koç tried to blend what he learned from the Hilton Hotel with "a Turkish man could run a hotel" approach sheds light on the presence of the identity issue even in the 1950s. What was common in these two examples, based on different interpretations, was the desire to modernize and the pursuit of the world order. Their approaches to modernism were beyond the dualities of local/global, traditional/modern, internal/external, common/private. In this context, it can be argued that Divan and Çınar Hotels were both affected and differentiated from the Hilton Hotel. These hotels were influenced by the International Style and the interior and social life carried by the Hilton Hotel while establishing modern interiors, avoiding oriental agendas and seeking a modernity unique to this culture.

1950'LER OTEL İÇ MEKANLARI ÜZERİNDEN MODERNİ OKUMAK: İSTANBUL DİVAN VE ÇINAR OTELLERİ

ÖZET

Bu tezin amacı, 1955'te İstanbul Hilton Otel'in açılmasının ardından inşa edilen otel iç mekanlarının sosyo-mekansal niteliklerini, modern iç mekanların inşasını anlamak için incelemektir. Bu bağlamda, 1950'li yılların modern otellerinden ilklerini oluşturan ve yerel sermaye ve yerel mimarlar ile üretilen Divan Otel (1956) ve Çınar Otel (1958) üzerinden modern iç mekanın kuruluşunu ve sosyal hayat üzerinde olan etkilerini ortaya çıkarmak amaçlanmıştır. İstanbul Hilton Otel Türkiye'nin ilk modern oteli olarak sonraki turizm girişimleri için bir okul görevi görmüştür. Otel modern yapısına zıt olarak iç mekanda yerel/evrensel, modern/geleneksel ve iç/dış ikilemleri etrafında şekillenerek farklı politikalar sergilemektedir. Bu bağlamda, Hilton Oteli'ni şekillendiren ikiliklerin Divan ve Çınar Oteller'deki yansımalarını açığa koymak, Türk mimarların uluslararası arenada kendilerini nasıl temsil ettiklerini irdelemek çalışmanın amacıdır.

1950'li yılların tez çalışmasında seçilmesinin önemi bu dönemin modernleşme açısından büyük bir kırılmaya denk gelmesidir. Bu yıl aralığında modernleşme tüketim toplumuna evrilirken, ticari mekanlar çeşitlenmiş; sinemalar, oteller ve bankalar gibi yeni tipolojiler baştan bu amaçlar doğrultusunda tasarlanarak, modern anlamda ortaya çıkmıştır. Türkiye çok partili döneme geçerek devletçi politikalardan uzaklaşmış, modernleşme Amerika'yı örnek alarak gelişmiştir. Bu üç büyük otelin önemi, yaşamın her sosyal yönünü ve dolayısıyla mimariyi şekillendiren büyük bir siyasi ve kültürel değişime tanık olmalarıdır. İç mekanlar göz önünde bulundurulduğunda, modernizm 1950'lerde Amerikanlaşma yönünde ilerlerken, otel iç mekanları üzerindeki sosyo-mekansal bir analiz; politika, toplum, ekonomi ve mimarlık arasındaki karmaşık ilişkiyi ve bu alanlara yansıyan kültürel ve mekansal kimliğin değişimlerini izlemeye olanak sağlamaktadır. Ayrıca bu çalışma, Türkiye'de daha az belgelenen ve tarih yazımı sırasında göz ardı edilen iç mekanlar hakkında araştırma eksikliğini doldurmayı amaçlamaktadır.

Çalışmanın metodu; literatür taraması, gözlem, kişisel arşivlerden ve veritabanlarından elde edilen görsellerin analizinden oluşan nitel bir yöntemden oluşmaktadır. Ayrıca elde edilen bu veriler; mimarlar, iç mimarlar, zanaatkarlar, turizmciler ve dönem tanıkları ile yapılan sözlü görüşmelerle desteklenmiştir. Çalışma konusu olan oteller birçok farklı disiplinin biraraya gelerek ortaya çıkardıkları mekanlar olduklarından; mimarlık, iç mimarlık, turizm ve turizm mimarisi, sosyal ve kültürel hayat gibi çeşitli alanlarda geniş bir literatür taraması yapılmıştır. Döneme ait mimarlık ve turizm dergileri, popüler medya, dönemin gazete arşivleri, turizm ve otel rehberleri, broşürler bu konuda taranmıştır. Otellere ait arşivler ve kişisel arşivlere ulaşılarak daha önce basılmamış materyallerle çalışma zenginleştirilmiştir.

Çalışmanın ilk bölümü yerel ve evrensel arasındaki gerilimi anlatan teorik bir çerçeve çizmekte, bu kısımla beraber Hilton Uluslararası Otellerin doğuşuna sebep veren dinamikler tartışılmaktadır. Burada aktarıldığı üzere sömürgecilik dönemi ile Batı'nın

Doğu'ya olan ilgisi başlamış, bu ilgi sonrasında oryantalizme dönüşmüş, her iki anlayış da Batı'nın Doğu'yu az gelişmiş bir "diğer" olarak tanımlamasına yol açmıştır. 1950'li yıllara gelindiğinde ise "diğer" olan, kapitalist Amerika karşısındaki her coğrafyayı tasvir etmektedir. 1950'lerin kitlesel üretim ve tüketim yıllarında mimarlıkta baskın eğilimler değişmiş, Uluslararası Stil Amerika'da dönüşüme uğrayarak dünyada yaygın estetik dil halini almıştır. Teknolojideki gelişmeler ve ortaya çıkan yeni tipolojiler ile paralel olarak iç mekan da gelişmiştir. Tasarımın kapitalist propaganda için güçlü bir araç olduğunun keşfedilmesi ile MoMa ve Knoll gibi kurumlar, modern tasarımı yurtdışında çeşitli sergilerle ve ABD hükümetiyle el ele vererek yaymakta önemli bir rol üstlenmiştir. Bu yayılma sırasında yerel kültürlerle yakın temas ise bir sorun teşkil etmektedir.

Hilton Uluslarası Oteller zinciri bu bağlamda ABD'de meydana gelen tüm değişiklikleri ekonomik, sosyolojik ve mimarlık açısından gösteren, dönemin bir sonuç ürünüdür. Hilton Oteller zinciri, ABD'nin turizmi yurtdışına yayma amaçlı politikalarının bir sonucudur. Binalar ve iç mekanları Uluslararası Stil'e göre tasarlanan bu mekanlar aynı zamanda politik birer araç olup Amerikan yaşam tarzını teşvik etmektedirler. Hilton Oteller denizaşırı ülkelere yayıldığında, dönem mimarlığının en büyük sorunsalı olan binaların homojen görünümünden ve yerel bağlamla olan iletişim kurma sorunundan kurtulmak için bir formül benimsemişlerdir. Hilton Oteller modern binanın iç mekanda yerel ve geleneksel sanatlar ile harmanlandığı, egzotik ve oryantal bir görünüm sergileyen bir model oluşturmuş, bu ikilik Hogben (2014) tarafından "çift modernite" (double modernity) olarak kavramsallaştırılmıştır.

Çalışmanın diğer bölümünde 1950'li yıllarda Türkiye'deki sosyal, ekonomik ve mimari, daha sonrasında ise spefisik olarak turizmdeki değişimlere ve İstanbul Hilton Otel'in açılışına odaklanılmaktadır. Türkiye'ye bakıldığında 1950'li yıllar, tüm modernleşme sahneleri için bir kırılma dönemini oluşturmaktadır. Demokrat Parti'nin Amerika yanlısı liberal politikaları benimsemesi, artan özelleşmeler ve gelişen tüketim kültürü ile yüksek elit ve fakir arasında derin bir kutuplaşma yaşanmaktadır. Bu ikili durum sadece zengin ve fakir arasında değil, DP yönetimi altında her alanda hissedilmektedir. İstanbul Hilton Otel ile Türkiye ilk modern otelle tanışmış, Hilton sadece mimari anlamda değil, sosyal ve kültürel olarak da Amerikan tarzı bir yaşam ve sosyalleşmeyi beraberinde getirmiştir. İstanbul'un en gözde kamu alanlarından birine yerleşmesiyle tartışmalı bir ortam yaratan bu yapı, Amerikan Modernizmi'nin ve politikasının komünist tehdidinin karşısındaki bir ifadesi olmuştur. Dış kabuk ve iç mekanda oluşturulan farklı tasarımı dili de bu politikaların sonucudur. Hilton Otel'in iç mekanları, modern/teknolojik dış kabuğunun aksine, Osmanlı İmparatorluğu'nu canlandırıcı teatral mekanlara sahiptir. Yerel/evrensel, geleneksel/modern ve iç/dış gibi ayrımların ortaya çıkardığı bu oryantalist tutum, akademik çevreler tarafından oldukça eleştiri almıştır. Harem görünümlü mekânlar, geleneksel giyimli kadın servis personeli, Osmanlı mimarisinden devşirilmiş öğelerin yapay reproduksiyonları ülkeyi Batı gözüyle hayal edildiği gibi temsil ederek bir "diğer" yaratmak endişesi taşımaktadır.

İstanbul Hilton Otel, modern turizm, mimarlık ve iç mimarlık adına adeta bir okul olmuş, arkasından gelen birçok otel ondan öğrenip etkilenmiştir. Bu çalışma, Hilton'dan sonra şekillenen otelleri konu almakta ve Türk mimarların 1950'lerde yerel sermaye ve emekle inşa edilen ilk modern otellerle kendilerini nasıl temsil ettiklerini ortaya koymayı amaçlamaktadır. Bu kapsamda Hilton Otel sonrasında açılan 1950'lerin en büyük modern otelleri olan Divan ve Çınar Otellerde modern iç mekanın

nasıl kurulduğu ve Hilton Otel'de varolan yerel/evrensel, ulusal/uluslararası ve iç mekan/ dış mekan gibi ikiliklerin ne şekilde karşılık bulduğunu araştırmaktadır. Bu odak noktası ile beraber otellerin analizi üç bölüme ayrılmıştır. İlk bölümde otellerin kuruluş hikayeleri ile beraber yapımlarını şekillendiren aktörler, dönemin siyasetinin etkisi ve yerel sermaye ile otel yapmanın önemini tartışılmıştır. İkinci kısımda otel yapısı ile ilgili bilgiler genel olarak verilmiş, dönem için büyük önem taşıyan ve Hilton Otel ile büyük bir kırılma yaşanan, modern yapı/gelenseksel şehir dokusu ikileminde Divan ve Çınar Otellerin izledikleri politikalar tartışılmıştır. Üçüncü alt başlık ise, konunun özünü oluşturan iç mekanın kuruluşuna ait olup bu bölümde detaylı olarak iç mekanı şekillendiren dinamikler, aktörler, malzeme ve teknolojiler aktarılmış, Hilton Otel'deki "çift modernlik" kavramı üzerinden bu oteller analiz edilmiştir.

Çalışmanın sonuçlarına göre, Divan ve Çınar Otellerin Hilton Otel ve Uluslararası Stil'in etkisini iki farklı yönde gösterdiğini söylemek mümkündür. Bina kent ilişkisine bakıldığında İstanbul Hilton Otel daha önce emsali bulunmayan ölçeği ile İstanbul'un kent dokusuna yabancı bir yapıdır. Yapı Amerikan tarzı büyük bir peyzaj alanı içerisine oturtulmuş olup çevresinden kopuktur. Divan Otel ise, Prost planına uyarak cadde boyunca hakim olan mimari dile uymuştur. Pastane ve kafesi ile kamusal alan ile ilişkili içerisindedir. Öte yandan, camlı giriş hacmi, gridal cephesi, çatı kullanımı gibi Hilton Oteli şekillendiren Uluslararası Stil ilkeleri binada mevcuttur. Bu iki kent otelinden farklı olarak, Çınar Otel, bir sayfiye oteli olarak inşa edilmiştir. Çınar Otel, Türkiye'de gelişen hava trafiğinin ve yeni açılan sahil yollarının bir sonucu olarak açılan ilk havaalanı otelidir. Yapısal benzerliklerinden dolayı sık sık Hilton Otel ile karşılaştırılan Çınar Otel, "Küçük Hilton" olarak bile anılmaktadır. Pilotiler üzerinde yükselen heykelsi blok, şeffaf lobi katı, gridal cephe düzeni, teras çatı kullanımı gibi yapısal benzerlikler ile beraber, otel iç mekanındaki mini alışveriş merkezi, tenis kortları, geniş peyzaj alanları gibi unsurlar ve barındırdığı tesisler ile Hilton Otel ile yakınlık gösterir.

İç mekanlar incelendiğinde, Divan Otel, açık plan prensibine uygun bölüntüsüz mekan düzeni, süsten arınmış yüzeyleri, modern mobilya kullanımı ile Uluslararası Stil'i takip etmektedir. Malzeme ve teknoloji açısından Hilton Otel kadar ileri olmayan otel, öte yandan, Hilton Otel gibi, lobi ve resepsiyon, restoran, pastane, kafe, Amerikan bar gibi modern mekanlara ev sahipliği yapmıştır. Hilton Hotel'e benzer şekilde, modern iç mekanlarda sanat işlerini barındırmaktadır. Çınar Hotel iç mekanları, Uluslararası Stil'e uygun olarak tasarlanmış olup, açık planı ve transparan karakteri ile Hilton Otel etkilerini göstermektedir. Süsten arınmış yüzeyler, mermer kullanımı, tek renk desensiz halı ve tekstiller, asma kata çıkan heykelsi merdiven, Amerikan barlar ve geniş peyzaj alanları ile Hilton Otel ile büyük benzerlikler göstermektedir. Metal mobilyalar gibi dönemin pek çok lüksü, çeşitli ithal malzeme ve donatı ile dönemin materyal ve teknolojisi için çok ileri seviyede bir iç mekanın karakterini oluşturmaktadır. Aynı zamanda Divan Otel'de olduğu gibi yerel motiflerden oluşan duvar resimleri veya Kütahya seramikleri gibi geleneksel unsurlar modern iç mekanda bir arada kullanılmıştır.

Bütün bu etkilerle beraber, Hilton Otel ile Divan ve Çınar Otel arasındaki en büyük fark, bu otellerin iç mekânlarında Osmanlı canlandırıcısı ya da oryantalist mekanların bulunmamasındadır. Bu noktada, her iki otel de modernleşme arzusu gösteren mekanlar barındırmaktadır. Her iki otelde de yerel sanatçıların eserleri ya da geleneksel motiflerden oluşan öğeler kullanılmış, ancak bu işler dönemin çağdaş anlayışına uyan, dönemin uluslararası eğiliminin bir parçası olarak sanat ve mimarlığın sentezini destekleyen işler olarak düşünülebilir. Hilton Otel'de bulunan haremvari

Lalezar Odası, yapay kubbeler, Şadırvan restoran ya da Karagöz Bar gibi mekansal tanımlamalar, geleneksel kıyafetler içerisinde servis yapan kadın personel gibi hayali bir Osmanlı İmparatorluğu'nun temsili bu otellerde yer bulamamıştır. Buna karşın, dönemin modern anlayışını yansıtan plan şemaları, program ve içerikleri, mekansal unsurlar, mobilyalar ve sanat işlerinin oluşturduğu iç mekanlara sahiptirler.

Sosyal açıdan bakıldığında Hilton Otel ile Türkiye'ye taşınan Amerikan barlar, çay saatleri, otellere taşınan yılbaşı eğlenceleri, müzik eşliğinde yemekler hatta büyük açılış gecesi gibi sosyal pratikler, Divan ve Çınar Otellerin de iç mekanlarında yer bulmuştur. Bunun yanısıra Divan Otel'in Hilton Otel'den öğrendiklerini Vehbi Koç'un "bir Türk de otel işletebilir" mantığı ve "bizden olan" vurgusuyla harmanlamaya çalışması, 1950'lerde bile kimlik konusunun tazeliğine ışık tutmaktadır. Yerellik vurgusunun olmadığı ve yapısal olarak Hilton Oteli ile daha fazla benzerlik gösteren Çınar Hotel, Uluslararası Stil ve Amerikan modernizminin yansımalarıyla ortaya çıkmıştır. Farklı yorumlara dayanarak oluşturulan bu iki örnekte ortak olan, modernleşme arzusu ve dünya düzenini takip etme çabasıdır. Modernizme yaklaşımları, yerel/küresel, geleneksel/modern, iç/dış, ortak/özel tanımlamalarının ötesine geçmektedir. Bu bağlamda, Divan ve Çınar Otellerin, Hilton Oteli'nden hem etkilenmiş hem de farklılaşmış olduğu söylenebilir. Hilton Otel'in dönemin mimarisi ve turizm işletmeciliği için bir okul görevi gördüğü bilinmektedir. Bu anlamda Divan ve Çınar Otelleri'nin, modern iç mekanı kurarken Uluslararası Stil'den, Hilton Otel ile taşınan iç mekan ve sosyal yaşam açısından etkilendikleri, iç mekanda oryantal ajandalardan sakınıp bu kültüre özgü bir modernite arayışında oldukları söylenebilir.

1. INTRODUCTION

1.1 Aim of the Thesis

This study initiated as a result of a curiosity on the history of modern interiors in Turkey. The first motivation was to understand the socio-cultural and political motives that formed interior spaces, which were respectively neglected in the course of history writing in architecture. Similarly, a timeline in historical trajectory came to the fore as a forgotten period, was the 1950s. This breaking point in Turkey's course of modernization marked with the multi-party turnover, was tackled in a very limited amount of research. With two interests coming together, an interest of 1950s interiors in Turkey became the focal point of this inquiry. This period occupied a significant position portraying the political attitudes and socio-economic background of the aftermath of the Second World War that transformed modern interiors in both Turkey and all over the world.

To examine the significance of mid-century interiors, among many spaces one distinctively appeared before the others: the hotel. The hotel, a quintessentially modern space, provides utmost resources to examine a period's changing approach to space and its social meaning. Hotel interiors are ideologically charged spaces to entail the relationship of a newly emerging Western lifestyle that started to transform the material space and the notion of leisure in the post-war period. An in depth reading of interiors sheds light on the major transformations on economics, culture and architecture that the period brought about. Considering the emerging of modern hotels, Istanbul Hilton Hotel is a breaking point that marked a crucial change in the 1950s. Not only as an architectural icon, Hilton Hotel became the main actor of a great social change in Turkey.

İstanbul Hilton Hotel, with its ample social and economic effects was a widely discussed subject by both academic and social circles. However, no research has been conducted on other hotels in the 1950s, namely Divan and Çınar Hotels which subsequently followed it, and how they shaped the modernity of the period in Turkey.

These hotels were mostly mentioned in the context of International Style aesthetics or their resemblence to the Hilton Hotel with their formal characteristics, without a further analysis of the interior. For this reason, this study takes İstanbul Hilton Hotel as a model and discusses two case studies over the interiors of the first modern hotels of Turkey, Divan Hotel (1956) and Çınar Hotel (1958). Divan and Çınar Hotels were the first modern hotels of 1950s after the Hilton Hotel and they both publicly underlined their status and importance as the first hotels to be built with Turkish capital and Turkish architects.

For the aforementioned reasons, the aim of this thesis is to investigate the socio-spatial qualities of 1950s hotel interiors constructed following the opening of İstanbul Hilton Hotel in 1955 to understand the construction of modern interiors of the period. In this context, Divan Hotel (1956) and Çınar Hotel (1958) are questioned to understand the reflections of the mid-century modern in the realm of interiors. The objective is to understand the local/global dualities shaping the hotel interiors' along with modern/traditional habits experienced within these spaces. In this context, it is also aimed to understand how Turkish architects represented themselves in the international areana, inside hotels that came after the Hilton Hotel, which hosted ideologically charged interiors with dualities of local/global, modern/traditional, and interior/exterior.

İstanbul Hilton Hotel marked a threshold in shaping all spheres of spaces and social life in Turkey. Not only in Turkey, Hilton International Hotels were advocates of capitalism and spread through 17 countries outside of the United States, and their emergence was always under a debate in the host countries. Architecturally they carried the International Style and triggered an American lifestyle. The Hilton Hotels were huge advancements in architecture and tourism, but for the public of the host countries it was a matter of despise or appraisal since they brought large changes in the urban and social realm.

Turkey was the third country that Hilton International Hotels were constructed outside of the U.S. First of all, İstanbul Hilton Hotel was Turkey's first modern, 5-star hotel. Even though hotels were in use, a modern hotel as this example did not exist. It was a huge breakthrough with its architectural qualities and technology. It carried the principles of International Style, as a pure manifestation of modernism placed in İstanbul. However, the interiors differed from these ambitions which were designed

with an orientalist approach, as theatrical representations of the Ottoman Empire. This agenda of the Hilton Hotel, which was evident in most non U.S. buildings, was criticized within the framework of orientalism, and this dual identity of the hotels were referred to by Hogben (2014) as “double modernity”.

After the opening of the Hilton Hotel in İstanbul, it became a school to look at, both in terms of tourism management and architecture, since it was the first example of a modern hotel. Debates in tourism journals revolved around it, comparing any hotel with the Hilton standards. After the Hilton Hotel, it became an ambition to build a hotel with local capital and Divan and Çınar Hotels were the first to be built by Turkish capital and Turkish architects. Architecturally, they were influenced from the International Style, following the dominant aesthetic of the 1950s’ architectural realm. In the case of Çınar Hotel, since they resembled closely, it was named as “Small Hilton”. Divan Hotel, although not the same in form, it carried the main principles of International Style. Until recently, architecture in Turkey in the 1950s was generally discussed within the framework of originality in academic circles but all of these discussions left out the interiors, although they can have totally different agendas as in the case of the Hilton Hotel. In architectural historiography, it maintained a general issue that interior space is less mentioned and these spaces could not be part of the discussions. And so, how the modern interior was shaped in hotels of 1950s was not questioned, although they were the spaces that shaped the modern lifestyle. For this reason, the thesis deals with the architectural modernization process in Turkey in the 1950s within the context of hotel interiors in İstanbul, which so far dealt mostly with public spaces and architecture. Hotels were the new spaces of socialization, which transformed habits as well as the leisure time of the period. So much as that, the modern space, life style and culture of leisure shaped by the architects in hotels were carried to houses and everyday life. The modern sense of the interior influenced spaces of social life that started a cultural transformation.

Hotels are also important since the first experiments of developing technologies showcased themselves in these spaces. The grand hotel of the 19th century İstanbul, Pera Palas was the first to use electricity so much that the whole neighbourhood was lit by it. The first steel elevator, first steel construction was present with the first running hot water. Also in the case of the modern hotels of the 20th century, the massive construction of İstanbul Hilton Hotel, the building technology and the interior quality

became again the display of technological and material abundance. Also for the social qualities, hotels were means of a new modern life style full of show and display, the first unoffical spaces for conferences, social gatherings, the newly aquired Western influenced habits such as tea parties, musical dinners or New Year's celebrations. They were means of influencing the taste and habits of the society which makes specifically interesting to study the interiors. And for this purpose, the study aimed to include a reading of the social life experienced inside the modern spaces of these hotels, which makes the reading of interiors more valuable.

As Gencal states, tourism was one of the main agendas of Democrat Party government and the density of buildings were mostly on hotel buildings as compared to previous decades (2011). By the help of laws and regulations, the government played an important role in shaping the hotels. Here it is important to note, these were the years when tourism went under a transformation and most of today's standards did not exist for the time being. Hotels were not ranked on a star system, standard classifications, or programs did not exist or a negotiation on the matter was not present.

As for the account of architects, interior designers and craftsmen, firstly in the professional field, the 1950s were the first years when private architectural and interior design offices were developed. These years were the first years to embark on an experience of different typologies, so interior design flourished in these commercial spaces. Gürel mentions that they acted almost as a "laboratory" for their profession, a field to experiment outside the domestic environment. They were the channels to diffuse a new aesthetical culture (2018). The first experiments were made in modern furniture design, specially in metal, inside a long lasting tradition of wood working of non-muslim craftsment. For this reason, hotels are examples to see the efforts to keep up with the world, inside a country taking the initial steps in modern means of production.

İstanbul Hilton Hotel's dual identity, and its specific representation through the interiors constructs the key point in this study. The issue of identity in Turkish architecture has been an ongoing debate formed through dualities of the local/global or the traditional/modern. Hilton Hotel in this regard pointed out the importance of the reading of interiors, carring different agendas and Divan and Çınar Hotels are investigated to understand the extent to which these dualities found place and internalized by Turkish architects. These dualities of local/global, traditional/modern

and interior/exterior employed as polarities but the study aims to go beyond and examine how new spaces provided different expansions of modernism from this interaction. It is believed that these dualities are never strictly divided from each other and blend into one and other. For this reason, the theoretical framework was supported by literature that discusses how interaction of these dualities affected each other.

For these aforementioned reasons, reading the interiors of hotels as a public sphere is crucial to understand the spatial and social expansions of the mid-century modern in Turkey. In addition, the history of tourism buildings and their relation to the socio-economic and cultural environment and their effect on the society is a research field that has also been disregarded. Due to the nature of hotels, the need for renovating brought issues of conservation and made the documentation and analysis of these spaces more vital.

1.2 Literature Review

This study based on an inquiry on the construction of the mid-century hotel interiors in Turkey began with an area of research from three main headings; mid-century modernism, interior arhitecture and tourism. Research that fall under these categories were examined specific to the period of 1950s and the thesis aimed to contribute to the gaps that are not covered by these publications.

First of all, works that explain the changes in interior design come to the forefront as they constitute the theoretical part of the study. These works mainly discuss the transformation and spread of design practices developed in the mid-century in parallel with the politics and cultural atmosphere of the period. Two publications in this scope; Castillo (2010) and Floré and McAtee (2017) stand out in this regard. Examination of these publications has brought into question a need for a particular study that tackles mid-century interior design within a broader socio-political context specifically for Turkey. Wharton (2011) which investigates the expansion of Hilton Hotels in the world*;* Hogben (2014) examining the impact of Hilton Hotels' on other tourism buildings contributed to the development of the theoretical framework, and also shed light on the necessity of a study for the case of İstanbul Hilton Hotel's effect on tourism architecture in specific.

It should be pointed out that, there is a limited number of research that focus on mid-century modernism and architecture in Turkey. Kaynar (2015) is prominent since it covers a wide range of topics from politics to social life. Regarding architecture, Gürel (2016) discusses modernism of the 1950s under various topics from urban development to housing. Tekin and Akpınar (2014) dealing with material, technology and the changes in urban pattern; Karakuş (2011) tackling production and furniture; Kaçel (2011) discussing the American influence on post-war housing are considered key readings illustrating several points of production of space and the changing meaning of design in the mid-century, Turkey. When these studies were examined, mid-century interiors seems as a rarely touched field, which this study aims to contribute to.

Parallel to this, regarding the specific topic of mid-century tourism architecture, academic studies mostly focus on Istanbul Hilton Hotel and the transformation of urban fabric. Bozdoğan (2019), Altan (2015) and Vanlı (1958) are important publications in this respect. When considering master's and doctoral thesis, Tozoğlu (2007) is a prominent study since it deals with a focus on mid-century tourism architecture over examples in three major cities, Ankara, İstanbul and İzmir. Nonetheless, these studies partially include a reading of the interior space and analyze their significance in architecture or in a social context.

In addition to all, in architectural historiography, very limited amount of research is related to Divan Hotel, which is one of the first modern hotels in Turkey, by a significant architect Rüknettin Güney. Kanıpak (2011) could be listed as a single critique of the transformation of the building. There are only publications by the hotel itself, Tanju (1991) and Karamani Pekin (2006) are only examples providing the history of the establishment. There are no studies that deal with Çınar Hotel in particular as an architectural product, besides its comparison with the İstanbul Hilton Hotel as covered in Kortan (1973) and Gönlügür (2014). Examining these two prominent hotels in detail, and as a whole by taking interiors into consideration, is also seen as a contribution of the thesis to architectural historiography.

1.3 Scope

This thesis consists of seven chapters. The first part is the introduction, followed by the theoretical framework in *Chapter Two*. *Chapter Two* firstly introduces the

theoretial framework of dualities which modernism faced while it spread, starting from colonial and orientalist agendas towards the post-war era. Before going deep into how post-war modern interiors spread around the world, firstly the emergence of International Style, how it transformed under the dominance of United States, into a more corporate American Modernism in the postwar years is portrayed. This part talks about the emergence of modern commercial spaces and office buildings, the need for interior design as a result of the changing nature and program of buildings. It discusses the birth of modern interiors with two specific sub-points as the changes in furniture and the idea of a synthetis of arts were distinct changes that also influenced interiors in Turkey. Distinctive brands such as Knoll and Hermann Miller were discussed since they were active participants to spread modernism in the post war years. After discussions of how these interiors were shaped, it is followed by the local expansions of modernism, and debates around the local/global and the traditional/modern. In this sense, this chapter ends with the emergence of Hilton International Hotels, which is seen a product of all the above mentioned changes, an example of a modern building with interiors carrying all the tensions of post-war ideologies, a political agenda to channel capitalism over communism. With the development of Hilton International Hotels, the chain of hotels spread outside U.S. and affected architecture and lifestyle according to American culture. This chapter elaborates how mid-century architecture and interior design changed, how Hilton Hotels emerged and the resulting effects in the countries they were exported. This part aims to illustrate the tendencies in the world that affected Turkey.

A similar structure of sub-topics are in line with *Chapter Three*, to easily follow the changes that occured locally and globally. In *Chapter Three*, the situation of architecture, interior design and tourism in Turkey in the 1950s are discussed. The chapter starts with the social and economic condition in Turkey, the changes starting with the multi-party turnover, and the in-between status of the government over conservatism, religion and modernity. A brief introduction is given to how modern architecture evolved starting from the Early Republic and the orientation of Turkey to the worldwide International Style in the 1950s. Furthermore, in detail, the development of interior design as a professional field is discussed this time similar to *Chapter Two*, with the same sub-headings, to discuss local firms like Moderno and Kare Metal to examine similarities and their association with international firms such as Knoll.

Interiors in the 1950s are discussed through commercial interiors, which is an area that is merely touched by academic circles except for residential interiors and the Turkish house, with examples given from banks, shopping centers, tourism and private offices focusing on only commercial interiors built from the start for these specific purposes.

Chapter Four is specifically about hotel architecture in Turkey and it tracks the changes between the 19th century grand hotels and the first modern hotels of the mid-century. This part is significant to understand the tourism buildings conditions before the arrival of the first modern hotel. Examples were selected amongst the most prominent hotels such as Pera Palas, which holds an important place in grand 19th century city hotels. Ankara Palas is discussed as an example of hotels' changing role and the Republic's efforts for a modern society. The chapter's main focus is the arrival of İstanbul Hilton Hotel, as a breaking point in many aspects, with spatial and social qualities promoting American Modernism. The analysis is divided in three main headings; the background information as the story, the formation of the building and lastly focuses on the interiors. The difference of the outer shell and interiors, stems from the different character that the building portrays inside and outside. Following this, the interiors of the building are analyzed in two sections, as the common spaces and the private rooms address different notions; as one is the "traditional/oriental" and the other is the "modern". This chapter ends with the Hilton Hotel's effects on hotel architecture, its critique over tourism and modernization with debates in articles and publications over tourism journals as *Turizm Alemi* and *Turing*. This panorama of the aftermath of İstanbul Hilton Hotel provides a wider context to discuss the hotel's effect on the following buildings in Turkey, which is not covered by the case study. This part excluded a reading of hotel interiors, which were converted from residents or whose construction was not completed in the focused period. This part excluded Tarabya Hotel, although it showed the influence of Hilton Hotel same as the Grand Efes Hotel, since no information on the inital interiors project could be traced.

Chapter Five discusses the situation after the opening of İstanbul Hilton Hotel, with Divan and Çınar Hotels, which make up the case study of this work. These hotels are crucial to understand the translation of İstanbul Hilton Hotel's knowledge into buildings which were completed with Turkish architects, owners and capital. 1950s were the learning period of Turkey in terms of modern hotels, so the key point of discussion for the thesis is how these hotels constructed the modern in their own

fashion. This part elaborates the physical and social qualities of the new social spaces, through their interiority and the construction of the modern through interiors. For this purpose, not only spatial references, but how people used them was essential to discuss. The structure of the analysis of the interiors of the case study hotels follow the same sub-categories of the Hilton Hotel, to better trace the possible influences and divergences. It starts initially with the story of each hotel, the general features of the building and land use then focuses on the interior. The modern hotel which was shaped with the Hilton Hotels in Turkey produced certain typical interior spaces. The analysis in this study is based on these repetitive modern spaces such as the lobby, the restaurant, the patisserie, the casino and the American bar. At the same time, since these spaces brought new Western habits, the analysis is carried out through the social habits that these spaces induced inside the hotels. At first, there is an analysis of the documents and photographs which is followed by the oral interviews as supporting data.

1.4 Methodology

As Cengizkan puts forward, the most frequent way of writing history of architecture is to make a reading through the formal character of the building and to analyze the understandings that mediate the physical character. These studies constitute the first stages of a reading and are not wrong or harmful. They convey the discourse of a period and how it pervaded through architecture. But their stay at this stage does not accommodate what constitutes the great dimension of reading and analyses, whose tendencies and understandings produced the building itself. On the other hand, analyzing the stages of production and reading the political, ideological and social variables of the period in which it is shaped can be accomplished with a thorough scientific research process (2010). Hotel buildings are witnesses of the period to read the involvement of many actors that shaped the production of space, such as the government, stakeholders, architects, interior designers, craftsmen and users. As stated by Gürel:

> The materiality of interior space reveals a celebration of some sort of ideas, values, beliefs, visions and even ideologies, while supressing others. Its reading provides an intriguing social history and serves as a tool through which we can make sense of dominant design concepts, inclinations, and preferences floating around globally at a historical moment in a society. Although never fully in command of how interiors are shaped, all of the responsible for their

> creation, such as owners, users, decorators, interior designers, and architects contribute to the discursive formation of certain concepts such as modernity. (Gürel, 2008, p.203)

For this reason, this thesis uses a qualitative method of research, which is a combination of a literature review, observations, analysis of visuals obtained from personal archives and databases supported by oral interviews. First of all, the spread of architecture in the international field and its conflict with national identities constitute the main subject of the thesis. In particular, it is aimed to read the differences between the modern and the traditional created by this tension through the interior space of the hotels in Turkey. In this context, a wide literature review in various fields as architecture, interior architecture, tourism and tourism architecture, social and culture life of mid-century was conducted. Debates in architecture and interiors were traced from architectural magazines, such as *Mimarlık* and *Arkitekt*; and tourism discussions were obtained from tourism magazines such as *Turizm Alemi* and *Turing* that constitute the sources of analysis. Information about social life was obtained from the popular media; opening ceremonies, social life and entertainment of the period from journals such as *Ses*, *Hayat*, *Radyo Dünyası*, *Resimli Hayat* and *Salon*. In addition to this, newspaper archives of the period, tourism and hotel guides, brouchers were obtained through investigations conducted in *SALT Research, İstanbul Atatürk Library, İstanbul Beyazıt Library, İstanbul Research Institute, İstanbul Turabibaba Library,* and *İzmir National Library.* This literature review provided background for the research, however it was not sufficient since studies related to 1950s, specifically on interiors or any hotel building apart from İstanbul Hilton Hotel are very limited.

Secondly, observations on Hilton, Divan and Çınar Hotels were made by visiting these spaces in year 2018/2019. This helped to understand the spaces and recent renovations and also provided recent photographs taken personally.

Another resource of the thesis was visual materials related to the case study hotels and other hotels of the period. For this aim, several people from different fields were contacted. These names and the materials they provided could be listed as: Zeynep Tuna Ultav (Academic): Visuals related to Çınar Hotel, Ömer Durmaz (Academic): Visuals related to İstanbul Hilton Hotel, Koç Family and Divan Hotel: Visuals related to Divan Hotel, Esen Çetingil (Çınar Hotel's Manager): Visuals related to Çınar Hotel, Haluk Kılıç (Personal collector and tourism manager): Tourism brouchers, Hasan Yüksel (Second hand bookseller, Gezgin Kitapevi): 1950s journals, Tezgah Kitapevi:

(Second hand bookseller): Divan Hotel Photographs, Ahmet Güney (Academic, Architect Rüknettin Güney's son): Visuals related to Divan Hotel and Rüknettin Güney's buildings, Kenan Kurtkaya (Former employee of the Pension Fund and Grand Efes Hotel): Visuals related to Grand Efes Hotel, Kadri Kalaycıoğlu (Architect): Visuals related to Balin Hotel.

Koç Family and Divan Hotel Archives, and especially Çınar Hotel archives where previously unpublished photographs were obtained by Tuna Ultav and the author, provided the main materials of the thesis. Supplemantary to archival materials, oral interviews with a series of actors involved in the production of these spaces were conducted (Figure 1.1). It should be noted here that, reaching period witnesses of the 1950s was a major challenge, for this reason the interviewees are selected from a small group of people who are related with the issue and could be contacted today. These actors are selected according to their professions or their relation with the study under three main headings as: Tourism, Architecture and Social Life. Under heading, *Tourism*, hotel managers (recent or retired) and tourism authorities (worked in 1950s or 1960s) were interviewed. Esen Çetingil (Çınar Hotel's Manager) and Harika Seçkin (Former Quality Manager of Divan Hotel) provided data about the case study hotels whereas Mukadder Sezgin (Former Undersecretary of the Ministry of Culture and Tourism (1950s-1980s), Güler Yalım (Architect in Ministry of Tourism Architectural Office) and Esad Suher (Architect in Tourism Bank's Architectural Office) were interviewed to gather knowledge on period's tourism developments. Yalım and Suher, both architects who worked for tourism establishments, gave insight both on tourism developments and architecture of the period.

Under heading, *Architecture*, architects or renovator architects of hotels, interior architects and craftsmen who worked in that period were contacted. One of the hardships of the study was that, architects/interior architects or craftsmen who worked for these hotels are unfortunately deceased. For this reason, hotel authorities, architects' relatives, renovator architects and users of these hotels during that period are contacted. Ahmet Güney (Divan Hotel's architect Rüknettin Güney's son), Yüksel Karapınar (Architect, Renovation of Divan Hotel), Halit Gürelman (Interior architect, Renovation of Divan and Çınar Hotel), Gözen Küçükerman (Interior architect working from 1960s and now on) Sadun Ersin (Interior architect, former Dean of the Academy of Fine Arts, working from 1960s and now on), and Berç Özbıyıklıyan (Craftsmen)

were important names that contributed to the study. To provide wider data on period hotels, Kadri Kalaycıoğlu, architect of one of the first modern hotels of the 1950s named Balin Hotel, was also interviewed.

Lastly, under heading, *Social life,* artists and witnesses of the period were interviewed. Musician İlham Gencer, ceramic artist Bingül Başarır were contacted to understand the cultural atmosphere. Ümran Cabadak, who worked as a biologist in a prominent American firm called *Squibb* in the 1950s in İstanbul, was an important period witness who also attended the opening of İstanbul Hilton Hotel. Kenan Kurtkaya, who worked for the Pension Fund and later in Grand Efes Hotel were key names in this regard. Although they were reached; the owner of Divan Hotel, Vehbi Koç's daughter Semahat Arsel, Çınar Hotel's owner Murat Ercan and daughter of Çınar Hotel's architect Rana Zıpçı, Sanda Zıpçı could not take part in the interviews. And many people who were searched and found related to the hotel were deceased and family members' lack of knowledge about the issue or the lack of archived materials limited the study in that regard. In addition to all, academics who work in this field, Meltem Gürel, Umut Şumnu, Ömer Durmaz and Emre Gönlügür provided valuable information to have a better understanding of the period and issue.

The interviews were conducted via a questionnaire prepared according to each interviewee's relation to the study. Architects, artists and craftsmen were asked questions about spatial production, whereas a similar structure of questions was asked with a focus on the tourism structure of the period to hotel managers and tourism authorities. In parallel, witnesses of the period were asked questions about the social importance of these spaces. Questions about spatial production were divided into two main groups under titles of *"Actors of modernization"* and *"Production of the modern".* In this context, under title *"Actors of modernization"*, questions were asked about the policies, people and institutions that had a say in the production of space in order to understand local and global dynamics. In the second part, *"Production of the modern"*, there were questions about material properties, import-export relations, production technologies and restrictions. Similar to this structure, for hotel managers and tourism authorities, in the first stage, questions were asked about tourism policies, tourism incentives of the period, and local/global changes in tourism. In the second part, questions were asked about the spatial characteristics and programs of hotel buildings. In parallel, period witnesses were first asked questions about

domestic/imported goods, how users defined the “modern” and the “traditional”, and then they were asked to talk about the social importance of hotel spaces and their own experiences. Photographs of the case study hotels were also shown to the interviewees to help trigger their memories. Some questions could not be answered during the interviews, but memories told by the interviewee’s during the flow enriched the thesis.

This inquiry aimed to analyze both the visual materials of the hotels and to support necessary information by the oral interviews. Also these individuals provided important documents and photographs. Not only a research solely on forms and styles but also face to face interviews with multiple actors gave clues to visualize the entire Zeitgeist of the period. Oral interviews were used not only to help understand the case studies, but give information on the realm of architecture, tourism and interiors of 1950s Turkey, so they were also used under related topics in *Chapter Three*.

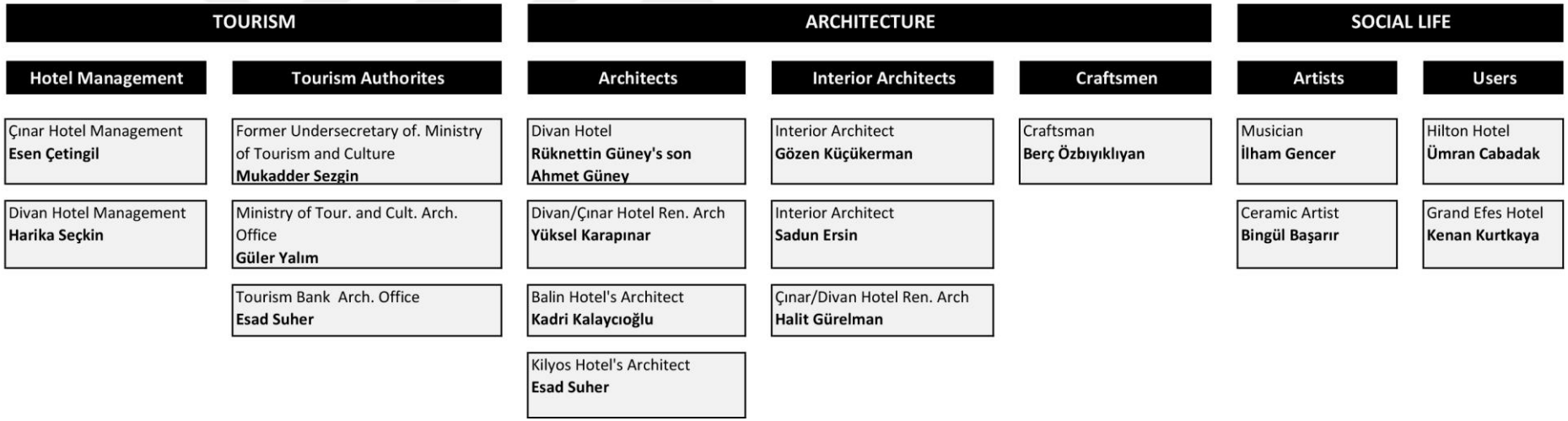


Figure 1.1 : Interview List.

2. CONSTRUCTING AND DISSEMINATING MID-CENTURY MODERN INTERIOR

This section aims to provide a theoretical framework and historical background to the political, cultural and architectural changes that led to the formation of the Hilton International Hotels in the 1950s U.S., of which İstanbul Hilton Hotel takes part. To understand the Hilton International Hotels as a *product* of the period, it is crucial to understand how architecture changed and interacted with the *local* when aimed to spread to geographies outside the U.S. For this purpose, transformation of colonial discourse into orientalism and then into capitalist discourses during the 1950s Cold War environment, the transformation of architecture and interior space inside dualities between the local/global, modern/traditional, and their evolution in different geographies were conveyed in this context.

2.1 The Tension between the Local and the Global in Modern Architecture and Interiors

The interest of the West in the exotic East has a long history. From the 15th century onwards, the first colonial activities started in order to provide the raw materials needed for production and to create new markets to sell them. The industrial revolution that followed the scientific revolution of the Renaissance increased the search for new markets and raw materials. For this reason, Europe, especially Britain and France, turned their face to America, Asia and Africa. Native communities in these countries were assimilated, and colonialism developed as a political action created by the West to govern the East. Orientalism was the product of colonialism as one of the political means of colonizing the East. Information gathered about the East with the Oriental agendas were used to fortify Colonialism, which also fed Orientalism in return (Kaya, 2017). According to Said, the interest in the East and related studies were a form of colonization (1978).

When the Second World War finished, Europe lost its power in the East to America and colonialism was transformed into imperialism maintaining similar practices

(Kaya, 2017). According to Said, America's interest in the East began after the Second World War. The U.S. discovered the Middle East, after the longlasting colonized France and Britain (1978). While this analysis is acceptable, America has always been in a close relationship with the Middle East in economic and political terms. Orientalist ideas until the 19th century was more related to the Far East. During this period, there was a representation of luxury and emotions, based on exotic images, especially through Arab territories in the Middle East (Rosenblatt, 2009). After the 1950s, Latin America, Asia and African intellectuals freed from colonialism, reacted against colonial practices under postcolonial critique (Kaya, 2017).

The book *Orientalism*, written by Edward Said in 1978, was one of the key sources of postcolonial criticism. According to Akcan, debates were made before, but Said's book opened wider discussions also in disciplines such as visual arts and architecture. In his study, Said revealed how the "Orient" was represented by the West that created an illusionary distinction between the "East" and the "West", and the "self" and the "other". In this way, the mystical, uncivilized, irrational East; and the logical, developing civilized West were divided (Akcan, 2014, p.21). Although it is regarded that Orientalism started with the birth and spread of Islam, it also geographically covered Middle East, Far East and Asia (Çelik, 2017). According to Said, the West created a contrast to define itself, and the East became a constructed, "man-made" discourse. As he further explains, "The Orient was Orientalized not only because it was discovered to be "Oriental"... but also because it could be - that is, submitted to being - made Oriental" (Said, 1978). As Benjamin Disraeli states, "The East is a career" (as cited in Bozdoğan, 1986, p.51), since the relationships of dominance over one culture becomes more evident within colonial practices of 1800s (Bozdoğan, 1986).

According to Akcan, the purpose of postcolonial theory is to stand against the marginalizing of the "other" shaped by the Western eye. The general logic that constitutes the colonial ideology is a sharp boundary between "the West" and "others", so the "the non-West" becomes a single unit without any differentiation from one an other. Thus the term "Non-West" already connotes a strict hierarchical order within itself. Through the years, the search for titles as "the undeveloped" or "third world countries" failed short, since the endevour to label a part of the globe was impossible.

But more important that the titles, the labeling as “the other” was the key question (2014).

A postcolonial criticism of the creation of knowledge was dealt with by Spivak. According to Spivak, the oppressed or the subaltern mostly found a voice from the colonial tongue. History writing favored the motives of the producer, thus the “other”, became silent and de-centralized in the narrative of the colonial. Spivak’s will to break away from dualities; such as subject/object, marginal/central or the East/West stemmed from the idea to break the “mis”representation of the “other” by the “self” (Spivak, 1988).

For Trouillot (2003) this idea of a distinct character of the West was imprinted in dualities between “utopia/savage”, “here/elsewhere” and “us/all the rest”, which is built on otherness (as cited in Goga, 2015). Paz states that modernity is a Western concept non-equivalent in other geographies (as cited in Heynen, 1999). While time is static in primitive civilizations and a cycle in classical antiquity, Western perception of time is linear, continuously developing and future oriented. For this reason, modernity is constantly in debate with tradition. After the 19th century, the term was also discussed in the economic and political areas and became more than an intellectual concept with the effect of industrialization and urbanization (Heynen, 1999).

Heynen asserts that, modernity can be examined under three main headings as “the current”, “the new”, and “the transient”. The first of these represents the present as opposed to the previous, as used in the Middle Ages. The second is the new and what is opposite of the past, as the definition that emerged in the mid-17th century. From the 19th century onwards, another definition appeared, the modern expressed an uncertain, variable and open-ended infinity. In all three, the importance of the present was common; that defended a break from the tradition and building on the past knowledge (1999).

The word modern comes up always in a conflicting manner, between the ancient and the modern. So the modern word is asymmetric, indicating a break in the progress inside the normal flow of time. Neither the return in time nor the winning party is clear (Latour, 2012). Alexander describes the paradoxes in modernity calling it “Janus faced” with its progressive and destroying effects occuring in parallel in the course of development stating that “inside the culture and structure of modernity, good and evil

are tensely intertwined". The key point in his argument is that "progress" was the main core of differentiation for modern West in 20th century, that set it apart from other centuries, previous civilizations and periods in the past, for achiving a flawless ideal. However as modernity evolved, so did colonialism and in parallel they became stronger under the auspieces of Enlightenment and cultural progress (2013).

The dualities in modernism with tradition and the problems of representing another culture was most evident when modern architecture aimed to spread elsewhere. Bozdoğan summarizes the transformation of the view of the East from the Western eye and its translation in architecture. First; the "Enlightenment culture", an eager interest and exploration; the second "Romantic culture" as nostalgia and enchantment and the last as "Colonial culture" of interference and profiteering. In the 18th and 19th centuries, important information about the East was collected by illustrations of Western travelers writings and depictions. As in the example of Piranesi, he illustrated these images inside historical remains or inlayed in greenery accompanied on the foreground with animals such as dogs and camels, as "frozen in time" . Later on, with architectural examinations, this information was transferred to buildings as a style with colonial architecture. In the 19th century within the complicated matter of styles, Islamic/Oriental architecture was reduced to a repository of elements to be implemented. Not only with the "Chinoisies", "Turqueries", "Pagodas" but also with international fairs and colonial exhibitions, the oriental repertoire or crafts, gilded decorations or brocades were opened to consumption in the West, which turned into a "spectacle" (1986, p.54).

The orient was either reduced to a selection of ornamental forms or decorative items to add flair to modern architecture. As Rosenblatt states; in the 19th century, oriental agendas were a means of marketing. Especially women were transformed into a consumer mass simultaneously with their economic freedom, and orientalist aesthetics was used as encouraging maneuvers for spending. Department stores and shops used many objects to add elegance to houses as "import firms made it possible to furnish homes with exotic touches or dress with an oriental flair without having to visit the Orient personally". For the Victorian Americans, the orient was reduced to decorative items selected from the cataogues such as "products from the Orient", slippers used in harems, the luminescent lanterns were the objects that were chosen to add a touch from a fantasy world. In the early 1900s, the cigarettes could be given as examples to

illustrate the relationship materials were correlated with the Orient. Before mass production, hand rolled cigarettes were a mix of "foreign luxury, combining European sophistication and oriental panache." The cigarettes and the department store products had one thing in common as the marketing idea, that the Orient was used to illustrate luxury and lavishness (2009).

This dual misrepresentation of the colonial and orientalist agendas between the "self" and the "other" were also evident in the international exhibitions. In the early 20th century colonial exhibitions, the West exhibited itself within a civilising attitude while the spaces were created by combining it with local elements of other cultures, becoming a "hybrid" (Morton, 2000).

According to Heynen and Loeckx, architecture transformed in times of rupture where major changes occur socially and culturally. These breakdown periods, referred to as "displacements", are more likely to be followed by the years after the war, after the colonial period as titled by "postwar", "postcolonial" or "postrevolunatiory". Architecture emerges in different manners in these displacements, which reflect inherent dualities of modernity. They can be listed in three separate categories as "architecture as receptacle", "as instrument" and "as staging of displacement", which are not always completely decomposable, which can also appear concurently. Displacement could also refer to multiple terms as "dislocation" "disconstruction" or "otherness" (1998).

Heynen and Loeckx exemplify colonial exhibitions for the definition of "architecture as receptacle". The design of the Moroccon pavilion in 1931 Colonial Exhibition was the result of the combination of Moroccan decorative objects and exterior appearance that subtly disguised the architectural formation of French architects, who set out the exhibition according to their ideas to represent what they believed as the authentic Morocco. As a receptacle, architecture is didactic and programmatic rather than being transformative (1998). According to Morton, this attitude in the Moroccon Pavillion is defined as *"urubisunce"* where European architectural morphology is "arabicized". This pavilion describes the in-between situation between colonists' enchantment and rejection when facing local cultures, as well as the ideal synthesis of the West and East (1998). Eric Hobsbawm, the Marxist socialist conceptualized the superficial use of culture under certain ideologies as "invention of traditions". Invented traditions are often re-created much later of their time and out of the social environment they were

formed. They are used by elites or social institutions to prevent disintegration and reassure unity when rapidly changing temporal conditions occur (Hobsbawm, 1992). A very subsequent pattern was employed in the representation of Belgian Congo as Lagae states by "inventing a native architecture by mixing indigenous and European architectural forms". The representation of the interior and the exterior differed from each other in the sense that there was a tent-like structure representing the traditional Congo, whereas the interior was adorned with modern amenities, as if to hide the display of everyday life (2000, p.23).

The misrepresentations were not only to convey with the materiality of the architectural pieces, but also to display actual people with traditional clothes and every aspect of culture that gives the "authentic" feeling in the 1931 L'Exposition Coloniale internationale de Paris. Compared to previous exhibitions on colonialism, this exhibition aimed to portray the "actual life" of the colonies by putting local culture, artifacts and indigenous people on stage. Instead of distinguishing the two sides, "the colonist" and the "colonizer", first the "French" and the latter as the "local", the exhibition blended them both, as termed by Morton, a "hybrid". The most interesting feature of the pavilions was that the outer shells represented progress and the "mission civilisatrice", as the developer force of the colonist, while the exotic interiors of educational stands, local artifacts contradicted the architectural language (Morton, 2000, p.7). Similarly, the pavilion of Belgian Congo in Paris in 1937 was designed as a tropical and elite bungalow by architect Fernand Petit, part of the interior of the house, was designed as a "model house for colonies". The interior was a blend of metal furniture combined with colorful textures of the local, which received great praise from the audience. This association was an opportunity for people who wanted to add a "couleur locale" with African prints and colors to the interior spaces. As Lagae points out "modern colonizer loved to live amongst decorative artefacts in which the lyric sentiment of the black race was embodied" (Lagae, 2017).

Coming towards the mid 20th century, the matters of representation and the dualities between the traditional and the modern continued, while changing its form and adapting to new strategies, where the "other" not was not the Orient but also the communist as the opposed of the capitalist bloc. As Obniski states, tradition was a tool to make modernism "palatable". Even though modern architecture faced the dilemma between modern/traditional or self/other, it used tradition in order to justify and

establish itself (2007). Kemper and Kalinovsky state that, in the 1950s, matters of the "other" was not only about the Orient but also between two great powers dominating the world. The rivalry between the two forces in the Cold War as an attempt to create a different "other" (2015). As Çaylan states, the cultures that cohabit harmaniously in the course of history were constructed as artificial essences inside a world of polarization. The nostalgic authenticity scenario created by the consumption culture served to overcome the tension and pass this period of crisis (2003).

Floré and McAtee talk about the soft forces of design products that carry ideologies. This soft power, unlike hard power, causes the transfer of political and ideological forms in a more covert way (2017). Political scientist John Nye defines soft power as "a power that uses the force of attraction instead of instruments of compulsion and control" (cited in Floré and McAtee, 2017, p.4).

According to Harbsmeier (as cited in Zelef, 2003), it is easier to create a unified community than a complex and polyphonic one. Therefore, it is more appropriate to go through a contrast in the creation of national identities. The creation of others has a group dinamic rather than an individual one, that exists in every culture and reinforces group belonging and identity. As Keyman states, the creation of the "other" is an important part of international politics, that is, inherent to the modernity project, such as the colonization of the East, the imperialist policies on the Third World countries, or the state of the Soviet Union during the Cold War (as cited in Zelef, 2003).

Modernization theory for many critics is a social work tried on non-Western countries in order to provide American economic and political power after the Second World War. Marshall Aid's arrival with the promise of a development in Turkey precisely aimed to create a raw-materials-producing country established for Europe's recovery by the collapse of the Kemalist reforms. Modernist theory in this manner sells a universal scientific process that emits the fantasy that everyone can have a better future, disregarding the cultural differences that the old colonist/orientalist countries once dispersed. In this ornate ideal, Turkish architects saw themselves as part of a larger world, and in fact adopted the International Style, which represented the technological and bureaucratic wealth, in the name of a better future (Bozdoğan, 2016).

In short, the U.S. became a dominant force after the Second World War and spread the soft power it had, which was architecture and design. It used lifestyle and American modernism as an effective tool aganist communism. As in the colonial and oriental agendas; local cultures and tradition were also used as political tools during the post-war period, in similar ways, but this time in a larger geography and the use of tradition and culture were a means of spreading modernism. In this period, Japanese craft culture was reduced to "Zen" philosophy, Scandinavian culture to handmade goods and crafts, and Turkey to Ottoman architecture as traditional clothing, dances and cuisine provided a bucket of traditional flavors to add into modern vocabulay.

As a response to all aforementioned developments, today, with the increasing number of scientific studies, it is seen that the countries under American influence were not simply passive hosts, but in cases were selectively adapting to modernism with a trivial eye. This situation was positied by Heynen and Loeckx as architecture of displacement, as "architecture as a stage for receptacle". Architecture of displacement may predict transition and movement which is essential to modernity, and may lead to the development from dualities (1998). Modernity arises from a combination of extremely ambivalent and opposing situations. As Berman states in *All that is Solid Melts into Air*, modernity is a combination of both a nostalgic longing to go back and a desire for progress (1983). The same conceptual view can be applied to "architecture of displacement". Modernity's clash with tradition and the inherent will to development can accommodate different interpretations. The fruitful and transitory effect of situations could be termed as "architecture as staging for displacement" where something new comes out of the dualities (Heynen and Loeckx, 1998).

Homi Bhabha states that the capitalist arrangement of the global transmission of culture always creates position or double concepts in the middle (2012). As Buden et al. (2009) state, the hybrid "third space" still has traces of dualities however they could be transferred "from negation to negotiations", in order to give birth to something new. Pratt defines the term "contact zones" for "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today" (1991, p.24). For this reason, Pratt adopts the term "transculturation" from Cuban sociologist Fernando Ortiz and ethnograpic studies, to define how a new language is invented by the subaltern "whereby members of

subordinated or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture". This new selected language is constructed by a filtered, self-representation state created with deliberately selected items (1991, p.36).

Floré and McAtee states the postwar decades as "highly charged interiors of national representation" (2017, p.3). In the Cold War environment, the use of tradition and dualities between the local and global faced myriad ways, since architecture aimed to spread all over the world under the dominance of the U.S. The historical styles or the local culture was used to represent national agendas, within interiors fully charged with national and ideological concerns. To further discuss the case of duality, it is important to analyze the making of modern architecture and interiors in the mid-century and how these dualities emerged within a culture of polarization between two great powers.

2.2 Constructing Mid-Century Modern Architecture

The rise of America against the economic and political power lost in Europe after World War I resulted in the search for a national "American" identity in arts, literature, cultural and sociological fields. With the opening of the Modern Art Museum at New York University, a new and sharp artistic understanding of American "modern" was born, resulting in the creation of counteracts inside American artists who longed for a seperation for years from Europe and especially France. These quests also begun in architectural, and the question of what "modern" was on debate. It was uncertain whether modern American architecture would be formed by the use of new technologies or to be created as an aesthetic understanding on its own (Kentgens-Craig, 2004).

The exhibition "Modern Architecture: International Exhibition," in 1932 was Museum of Modern Art's (MoMa) first exhibition on architecture and made a long-lasting impression. With this exhibition, the name of 20th century architecture was determined as the International Style. The idea began with MoMa's founder, Alfred Barr, proposing an exhibition to well-known art historian Henry-Russell Hitchcock and Philip Johnson, the curators of the exhibition. For six years, the exhibition traveled to America to announce the upcoming worldwide style thus its common points with European Modernism. The exhibition had three publications, but the most recognizable was the "International Style: Architecture since 1922", became a reference book on architectural history and made the exhibition popular worldwide

(Tabibi, 2005). This international exhibition marked the beginning of a radical change that would continue for the years to come. Henry-Russell Hitchock, Philip Johnson, and Alfred Barr, the distinguished group of art historians and curators responsible for the formation of the exhibition pursued the architectural style of a few architects who were the leaders of European modernism and aimed to replace them with the pluralistic understanding that existed that day in America. The classifications and definitions set out in this exhibition were one of the most important steps shaping today's modern architecture (Matthews, 1994).

Walter Gropius and Mies van der Rohe were at the forefront in the exhibition and only Le Corbusier and J.J.P. Oud was mentioned as next to them in exhibitions and publications. This approach led to criticisms that curators Johnson and Hitchcok wanted to impose the European style on America. After the exhibition, two German names, Gropius and Mies, so Bauhaus architecture, was widely acknowledged. Bauhaus architecture was considered as a uniform movement based on classical modernism. Although Bauhaus was not the sole contributor to European modernism, it begun to be referred to as International Style after the exhibitions and publications (Kentgens-Craig, 2004).

The situation that modern architecture had to achieve since the Industrial Revolution found form in International Style. The union of simple forms based on absolute abstraction, in a rationalist and functional way, with the final state of technology, was the result of this understanding of architecture. The ambition was to create an architectural language to provide continuity and be universally accepted. The five principles applied by Le Corbusier in Villa Savoye, which combined contemporary design and technology, were considered to be the parameters that made up the International Style at the Congrès Internationaux d'Architecture Moderne (CIAM) in Switzerland in 1929. Thus, free plan and facade, reinforced concrete skeletal system, horizontal windows, terrace garden constituted the aesthetic codes of modern architecture (Birol, 2006).

As Akcan pointed out, the creation of a style that could be internationally validated was a contradictory situation. On one hand, Alfred Barr the museum's director argued that this was an already existing style emerged by "successfully carried out parallel experiments" in different countries, that waited to be named. On the other side, the curators were aware of the risk to fall into the trap to be decisive and restrictive which

ignores other regional differences. Therefore they underlined that the title did not mean an international uniformity to keep the style's reputation. This duality in International Style between embracing all but recognizing particularities however remained unanswered (2001). Thus, in the first half of the 20th century, rational, purist characters created an architecture that repeated everywhere in the same way, which led to criticisms. Anti-modernist critiques focused on topics such as geography and space as independent practices (Aksu, 2007).



Figure 2.1 : Exhibition "International Style: Architecture since 1922" (Url-1).

In 1948 a symposium called "What is happening in architecture?" was realized by MoMa. In fact, this symposium was based on a review by Lewis Mumford in 1947 at the New Yorker magazine, arguing it was time to create a more humane modernism negating Le Corbusier and Mies' machine metaphors and the formalist approaches of Hitchcock and Johnson. The debate in MoMa exhibition was the passion to bring together the traditional language and modern European ideals that existed since colonial times. Architects were looking for a language to respond to this complex political and cultural atmosphere that was special to the Cold War environment. Hitchcock, in his 1951 post on "International Style: Twenty years later," gave up many of his sharp definitions he conveyed in "International Style: 1932", and criticized them for creating a sterile and repetitive architecture (Nauman, 2004).

In the wake of all these discussions, the representation of "humanism" as an architectural fashion emerged which was later dissussed by Rudolf Wittkower, in his book *Architectural Principles in the Age of Humanism,* published in 1949. As a result

of the book, humanism began to be associated with the works of Palladio and other similar architects, that is, based on the "transendent, geometries of the Italian Renaissance". The integration of the Italian Renaissance as a form was advocated to bring the International Style closer to humanism. In response to the "Palladian humanism", the definition of regionalism emerged which advocated the necessity of architecture's link to place and culture (Nauman, 2004).

With the decline of European and Asian economies and rise of America after the Second World War, modern architecture developed rapidly and became synonyms with America. The next generation of American modernism was taught by Gropius in Harvard and by Mies in Chicago, the former executives of the Bauhaus school. As opposed to Eastern Europe and China, The U.S. was the place where consumption culture peaked in a world of imperialism. New York and Chicago turned into construction sites and the search for a new language in architecture was in question (Ragon, 2010).

Post Second War modernism developed in a different trajectory than the Modern Movement since the representation of modern in these two periods emerged from different theoretical, cultural and historical backgrounds. During the Cold War, the West made its propaganda of democracy in order to bring out the shortcomings of communism. The political and cultural connotation that European leaders of modernism favored, was replaced with a strategic ideology, modernist architecture was transformed in America and marketed to other countries of the world. This propaganda was distributed by CIAM, the Ford Foundation or institutions such as MoMA and spread to countries like Turkey, Peru and India. CIAM under the direction of Roosevelt used modernist architecture as a vehicle to emit the new democracy in Latin America while from the 1940s military and commercial assistance from the U.S. brought the International Style to Turkey which made the utmost effect of American globalism with the Marshall Aids in the 1950s (Lu, 2010).

The two exhibitions held at MoMa by Russell Hitchcock and Philip Johnson on International Style are very good examples to summarize the evolution of modern architectural perception in the 1930s and 50s. Where 1932 "International Style" exhibition was publicly advertising European Modernism in America, the "Built in USA: Postwar Architecture" exhibition, opened in 1952, declared that the International Style was now leaded by the U.S. Mies, Harrison, Abramovitz and

Wright, as well as SOM, remained the most successful actors in architecture after the exhibition in 1952. Hitchcock mentioned SOM as the firm that delivered successful examples of International Style in the U.S. and promoted modernism, especially underlining their curtain wall designed office building (Akcan, 2001). In overall, an understanding of modernism based on International Style became dominant. The flat roof, white walls, glass surfaces were replaced by glass skyscrapers (Pile and Gura, 2013). International Style that Le Corbusier, Walter Gropius, and Mies van der Rohe once started to better social housing issues with new materials such as concrete, turned into a style used to express the dissemination of American institutional strength. The word "international" became synonymus with the American and the architecture of worldwide institutionalization (Saval, 2014).

The concept of globalization and the problem of regional essence, which were thought to be the result of the economic and social situation of the end of 20th century, initially dates back to mid-century.The polarization of the local and the global was a multilayered discussion that was debated in cultural, political and social areas. The profession of architecture seeking answers to the demolished cities in the aftermath of the Second World War began to look for answers in an area where the rational and universal structure of modernism began to be questioned (Çaylan, 2003). According to Lu, "neocolonialism" and post-Cold War capitalism used the other side of modernism under the auspices of transferring nationalistic ideologies (2010). According to Dipesh Chakrabarty this new colonialism saw modernity as a single and linear progression considering that some societies came to the conclusion earlier than others. "Others" would decide on their own names when they arrive there and become civilized (as cited in Lu, 2010). In this case, third world countries who felt themselves in delay, underwent a national transformation by entering into housing and infrastructure works under a wide modernization project (Lu, 2010).

2.3 Constructing Mid-Century Modern Interior

During the Second World War, design slowed down in the U.S. and came to a standstill in Europe. As the welfare level increased in the communities recovered in the post-war years, the built environment started to be re-established. In America, with the accumulated wealth, a rapid build up begun to compensate for the time of lost and the need for establishing offices, hospitals, schools emerged. The programs brought by the

new buildings created a serious amount of interior design work, and many companies were established and developed in this period in Europe and America. Design truly internationalized at this point, magazines and books became accessible to everyone while travel eased with increased air traffic. Because of its population in prosperity, the U.S. grew more and more affiliated with Europen modern design and became the point of its dissemination also providing new materials and technology (Pile and Gura, 2013).



Figure 2.2 : Seagram Building's interiors by Philip Johnson (Url-2).

For the modernist architects, the interior was just beginning to be discussed. Sparke points out that, the discourse of interior design was either hidden or disguised in the writings of modernist architects, which in a way contrastly highlighted it. Mies's point as " The true architecture is to let the structure articulate the space" was followed by Corbusier's agreement on the point. He positioned any mobile furniture as "equipment", pointing to the connection of built-in furniture and structure. After 1945, an endeavour to integrate interior design to modern archictural discourse was seen and the most intriguing question came in 1950, from Edgar Kaufmann, the curator of MoMa, New York; as "what is modern interior design?". Kaufmann's text was perhaps one of the main ones to link interior design to modern architecture and modern movement, based on the examples of Morris, Wright and Le Corbusier's interiors. He valued these light and harmonius interiors as "a full fusion of furnishings and architecture", a total integration with the structure, which favoured the point made by *Gesamkunstwerk* of the early 1900s (Sparke, 2010, p.11).



Figure 2.3 : Four Seasons Restaurant in Seagram Building (Url-3).

The Lever House by SOM and Seagram building by Mies van der Rohe were two important examples that became prototypes of the corporate architecture and also interiors to be followed by other skyscrapers. As Saval states, Lever House's qualities that gave the shiny glass tower was an expression of the desired future in the U.S. in the 1950s. Not only on the exterior, but the interiors were designed to feature every comfort for the workplace. After a few years later, the Seagram Building was ready, from the association of building's architect Mies van der Rohe and Philip Johnson who designed the interiors. The interiors of the building was glamorous explicitly desired to showcase it at night, with carefully designed shaders. It was adorned with expensive materials, and numerous art works of Miró, Picasso and Rodin (Saval, 2014). According to Friedman, an enquiry on buildings in this period had to be made not on forms; but the life style, image creation efforts, and the visual culture they created based on "American glamour" (2010).

Considering all the developments in architecture, interiors and furniture design, the 1950s was a specific period that followed a different modernism than the 1930s, which was born out of needs of a different culture. According to architectural historian Bob Naumann, this period has astonishing features which is somewhere between modernism created with the architectural-artist community in the 1940s and the postmodernism developed against it. According to Baumann, this "lost period", was ignored and criticized by architectural historians and academic circles. The main reason for this criticism was that International Style was seen detached from the socialist ideals that the Modern Movement defended strongly and became a reflection of the corporate U.S. and consumerism (Nauman, 2014).

According to Friedman, there is a recent interest in the mid-century modern not only by collectors or retro-fans, but also from academic circles and historians. The design aspect in the movies were so dominant that the brilliance of chromes, the luxurious furniture and the shininings cars took the attention away from actors. The new modernist movement portrayed backyards, swimming pools, barbecue parties; not just materialism but also laziness at the same time. In this process, the emphasis of "tough minded humanism" of early modernization which aimed to achieve technological, social and cultural development left its place to a "tender minded humanism". The suburban house of 1950s and "good life modernism" struggled to create a sense of comfort and recreation, as opposed to the principles of honesty, justice and social development advocated by the Modern Movement. In this way, in the modern world, satisfaction and happiness became fake marketing elements (2010).

2.3.1 Furniture Design and Production

The changing production techniques after the Second World War changed both furniture production and interior spaces. The development of the use of molded plywood and fiberglass in furniture production greatly influenced modernist designers such as Eames to produce canonical chairs. Building technologies developed, suspended ceilings, curtain wall systems emerged, constructions allowed wide open-plans that pushed designers into innovative approaches. The development of big corporations and new areas other than residents for interior design professionals now forced then called decorators to seek for professional education rather than just good taste in 1940 and 1950s (Gura, 2008).

The U.S. created a language in the industry with the technologies it developed and influenced the design of different materials and techniques. Bauhaus traditions were now being advanced by American-based designers such as Charles Eames. In addition to materials such as metal and plywood, fiber-reinforced plastic gave the most important examples of groundbreaking organic forms. In this period, the boundaries of the machine and the ideas of the designer created an aesthetic judgement based on the form (Lucie-Smith,1997).

In the U.S., the increasing wealth after the war shaped various furniture firms. Herman Miller, which started production in 1929 and achieved great success in 1947, was one of the pioneers to create the mid-century modern. The language created by the

company that produced furniture of important designers such as George Nelson, Isamu Naguchi, Paul Laszlo and Charles Eames led to the establishment of an aesthetics that spread from departmental stores to printed products which was then titled "contemporary" and today referred to as the mid-century modern (Crow, 2015).



Figure 2.4 : Danish modern furniture by Finn Juhl (Url-4).

Furniture companies also contributed to the dissemination of interior design by constructing manufacturer's furniture showrooms, one of the factors that was effective in the shaping and spreading of modern interior and furniture design. As Petty states, in the early 1950s, American furniture producers began looking for other counterparts to show and market their products. These showrooms, which met directly the end user leaving the sales part out, have constituted "laboratories" where designers try new models of living. The showroom became an unprecedent modern experience with the user trying out the furniture instantly and establishing a direct link with it. It became one of the main channels to propagate a modern life style through interiors (2016).

Knoll was a benchmark for producing modern furniture. Hans Knoll came to New York from Germany in 1937. Not having a design background, he recognized the importance given to modern furniture in Germany. They made a partnership with Danish designer Jens Risom, and Jens designed many chairs and tables that were made from leftover wood from chairs and nets from parachuting materials. In the war years of 40s, they produced a canonical brand. Florence Schutz (Knoll), who would be married later with Hans Knoll, joined the team in 1943 in charge of interior design,

brought prominent names to the company associated with the modern movement. Florence Knoll, who met with the Saarinen family from the Cranbrook years, benefited from this network and collaborated with Mies van der Rohe and Marcel Breuer to incorporate their canonical designs while she shook hands with Eelo Saarinen, Harry Bertoia to design for the firm. Saarinen lounge chair (or later known as womb chair, 1948), Herry Bertoia's wire chairs became part of the Knoll family in 1952. Florence Knoll also designed many pieces for the firm (Pile and Gura, 2013).



Figure 2.5 : General Motors Building's interiors and furniture of Knoll (Url-5).



Figure 2.6 : Saarinen Womb Chair for Knoll, Model 72, used particullarly in the General Motors Technical Center (Url-6).

Florence Knoll's understanding of modernism shaped the Knoll look. As trained and graduated from Ilinois Institute of Technology in 1941, where she met and took as a

mentor, Mies van der Rohe, who “had a profound effect on my design approach and the clarification of design”. The geometrical composition and diligence in details were effects of Mies on her design of interiors and furniture that later revealed. Also having worked with the progressive architects of modernism, Gropius and Breuer, she followed the modernist approach in interior and furniture design (Tigerman, 2007).



Figure 2.7 : Diamond Chair by Harry Bertoia for Knoll (Url-7).

The Knoll Planning Unit was developed as a branch of Knoll Associates, responsible for office interior design services. The Unit was one of the first professional interior design services in America in the post-war era to open up an area for commercial interior design. The unit created spaces compatible with modern architecture, but not totally derivative of the steel-glass aesthetics. They combined modern forms of architecture, which some considered cold and sterile, with color and texture to easen and liven up for everyday comfort. The same approach in “humanized modernism” was valid in designs of Charles and Ray Eames, friends and colleagues of Knoll. The interiors of the Eames house with organic forms, colorful textures and furniture of Eero Saarinen, made a new eclectic look that was more acceptable by the society (Tigerman, 2007).



Figure 2.8 : San Francisco Showroom of Knoll (Url-8).



Figure 2.9 : Knoll showroom (Url-9).

2.3.2 Synthesis of Arts

As mentioned earlier, in the mid-century, modern architecture's interest in critical social issues disappeared and it exhibited an identity that was receptive and unimaginative in the period to correct the demolitions of the Second World War. The repetition of the same language of buildings brought criticisms soon after the construction movements finished and a stable prosperity level was reached within the

wrecked Europe. With the dissemination of architecture loose from the roots and spreading to different geographies in the 20th century, modern architecture was present not only in Europe but also in non-Western regions. The greatest criticism faced by modern architects, especially after the Second World War was its cold and non-humane character and an identity problem in non-Western geographies. The desire to reveal national identity within modernist architecture was solved by the collaboration of artist and architects. Thus, modern architecture became a medium to convey the identity of nation-states (Erkol, 2009).

In the international congress held in 1947, the development of modern architecture in the changing conditions of the day was discussed. The main items of the agenda were the reconstruction, planning and restoration of the destroyed cities as well as the critique of modern architecture distancing from the principles of modernism after the war. For this, the necessity of the integration of architecture with art emerged with the aim of creating more humanist spaces and bringing art together with the public. These decisions were not only given by the architecture and art community, but also by the state. In the post-war period, when the world was polarized between the U.S. and Soviet Russia, architecture was a way of transferring power and ideologies. As well as the arrangements for the construction of buildings, the integration of art works was laid down as a condition under state control (Yavuz, 2015).

Particularly in England and France, architecture and art association was the focus of post-war discussions. Generally called as "synthesis" or "integration", this union employed the use of painting and sculptural arts in architecture, as well as crafts works, carpets, mosaic, ceramic works and reliefs. These works also helped to create a "new monumentality" after the Second World War to create a new social bond (Eckett, 2010).

In 1936, the stipulation of art works, which was carried out by the state France with a rate of 1.5 percent, also helped the rise of public art, with names such as Fernand Léger, Georges Braque and Henri Matisse working in various commissions. At the same time, with the increasing reconstruction works in the 1950s, artists such as Picasso made larger sculptures and public works. In the the U.S. this understanding sought to create a monumental architecture in banks, museums, airports, municipal buildings, and to increase the prestige in the public eye (Campens, 2018). For Temkin and Umland, this tendency was "an ongoing dance between the private and the public, the intimate and

the monumental, the experimental and the definitive, [which] revealed itself as a quintessential rather than exceptional aspect of Picasso the artist" (as cited in Campens, 2018).

2.4 Disseminating the Modern Interior: Local and Global Challenges

In the post war period, Cold War strategies expanded far beyond geographies. Capitalist agendas became eager to hunt local crafters and production techniques to add character to interiors and better market them. As an example, as Jones states, Americans were affected to Japanese ceramics. Ceramics was a way of characterizing an "eternal" Japan with "primitive" methods, as masters were exhibited in the U.S., in a silent mode making potteries, even though they were perfectly fluent in English. As stated by 1956, *Craft Horizons* magazine, since American craftsmen did not embody a folk tradition, for them Japanese hand made products were tentalizing. This approach fortified the Orientalist agendas, pushing a "timeless" character to a country that also mastered contemporary methods in parallel (2017).

The interest in the Sub Saharan Africa was parallel. The intense interest of France begun to the African countries, as raw material suppliers and markets since the 19th century. The interest of France, benefiting from the ever-increasing construction works, also reflected in furniture design, such as Jean Prove's furniture designed specifically for tropical countries. Expanding the search for a market was the first objective. Overseas selling policies were different versions of the same practice developed since the 19th century with worldwide fairs (Lagae, 2017). As in Said's words: "the Orient is an integral part of European material civilization and culture" (1978).

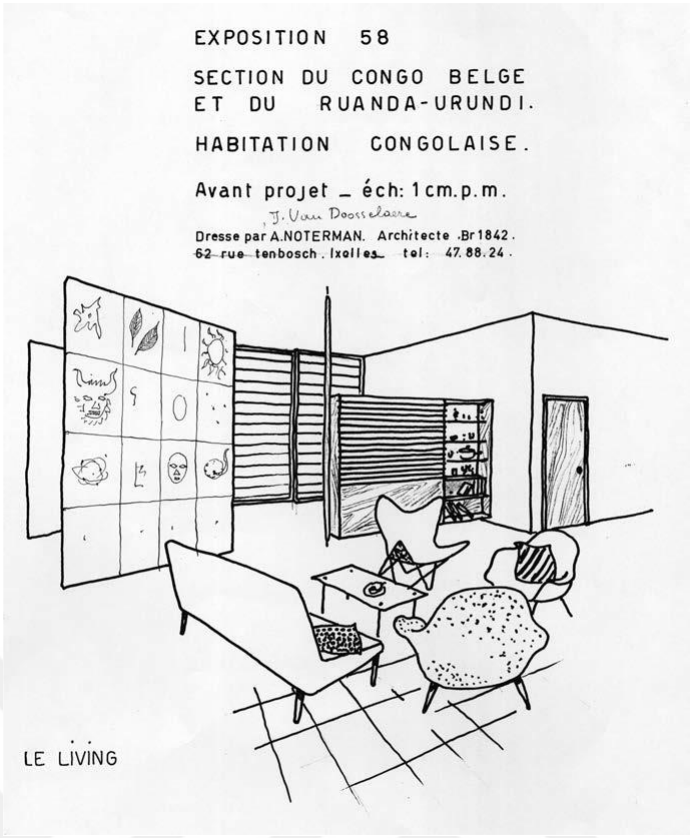


Figure 2.10 : Local decorative items along with modern furniture displayed in Expo 1958 Congo (Lagae, 2017).

During the Cold War period, one of the propagandas organized by the U.S. in the name of defeating communism was the exhibitions. Especially, model house exhibitions were political elements that primarily aimed to spread American power and abundance overseas, starting from the Western Europe. The majority were exhibited in Berlin, separated in two by the East and West, before the wall came up in 1961, to encourage the blessings of the free country by household objects and furnishings. In these exhibitions, the International Style was used as a means of marketing life in the American style. These intertwined exhibitions, where the East/West tension was high, displayed also socialist houses as counter arguments against the interiors of International Style (Castillo, 2010).

The Cold War was not a mere opposition between two powers to control the future, but over who would govern the past. In the divided Berlin, the socialist East favored a neoclassical style as the representive of the cultural heritage of the labor force, while resisting against modernism, the product of capitalism. In order to overcome this dualities; between the International Style and the socialist realism; Soviet's resolution

was to merge local and traditional artworks to give the idea of national identity (Castillo, 2010).

During the Cold War period, the same policies were again carried to international dimensions with American house exhibitions by the cooperation of U.S. Government and MoMa, lead by Kaufmann. Exhibitions under the name of "Good Design" showcased "aesthetic based on function", America's pioneering design and technology. These exhibitions promoted the creativity of the designers who work with the industry, with pure products away from historical decorative elements, in order to promote a comfortable life (McDonald, 2010). Model house and interior exhibitions were important tools of ideological agendas, a propaganda of national identity. In the Expo 1958 Brussels exhibition many countries used model houses as a symbol of industrial development and power (Floré and Devos, 2014).

Knoll also gained success more than its private endeavours, but its connections with the U.S. Government as a counterpart in the reconstruction program of the state. In 1955, MoMa curated the exhibiton *50 Years of American Art* housed in Paris, Musée National d'Art Moderne in Paris at MoMa, where more coincidentally exhibited furniture by Charles and Ray Eames, Eero Saairenen, Harry Bertoia, produced by Hermann Miller and Knoll companies. Knoll and Hermann Miller furniture were amongst top valued American products (Floré and McAtee, 2017).Tony Fry explains ideology's fusion in design as "design gives material form and directionality to the ideological embodiment of a particular politics" (as cited in Floré and McAtee). Design was the material form of ideologies, fed by politics, shaping the physical state and behavior of people. It was more subtle than political expressions operating silently implicit agendas (Floré and McAtee, 2017, p.4.). Thus, in the post-war period, Knoll furniture became the most welcomed items in modern interior spaces in Western countries. The company frequently portrayed in art, architecture and popular magazines, spread around the world with its unique texture of vivid colors, clean simple but sculptural lines (Floré and McAtee, 2017).



Figure 2.11 : The worldwide takeover of Knoll (Floré and McAtee, 2017).

Another type of exhibitions was initated by the Marshall Plan, to spread capitalism through International Style. The Model house exhibitions opened by both the American and Soviet Bloc in Berlin, help to read the identity debates portrayed through interiors and culture. The U.S. was trying to influence East Germany with the abundance and blessings of capitalism with its various model house exhibitions. In fact, the exhibition called “People’s Capitalism” which started the world tour in 1956, moved from countries such as Guetamala, Bogota, Santiago to the socialist Yugoslavia with a materialized ideological strategy to promote what the free world and the American lifestyle offered (Castillo, 2010).

“American National Exhibition” held in Moscow 1959 was the most well-known of the Cold War exhibitions that spread America’s lifestyle internationally. The exhibition marked also that Cold War was not about “hard power” of military but also dissaminating the “soft power” of consumption goods. The exhibition presented many household items and consumer goods marketing the technological strength and material abundance within model home “Splitnik” deriven from Russian “Sputnik”. The famous “kitchen debate” between the two diplomats US Vice President Richard Nixon and Soviet Leader Nikita Khrushchev occurred there where two presidents

discussed the superiority of one nation to support the best quality of life and material prosperity, with the least effort in the household (McDonald, 2010).



Figure 2.12 : Nixon and Khrushchev stage the "kitchen debate" in Moscow (Castillo, 2010).

The use of International Style as a part of the Marshall Plan was regarded as a strategy for "Americanization". However, this term implied an intercultural interaction, as Volker Berghahn (as cited in Castillo, 2010) points out "a blending of those imports that came to be accepted, on the other hand, and indigenous traditions, on the other, ultimately yielding its own "peculiar mixture" (Castillo, 2010, p.33). Throughout the 1960s, ambitious overseas policies of the U.S. were being discussed, and after the 1990s, the understanding changed in a way that overseas countries started to be perceieved not as indifferent recepients of modernism from America. These countries, by either defying or making implicit changes, have integrated and re-interpreted this modernism into their own situation and reinterpreted. These situations, called "cultural brokers" was used by historians, for cultures that shaped American modernism for their own needs (Castillo, 2010).

McDonald here opposes the idea that the United States imposed itself as a dominant country with the exhibitions during the Cold War. It gives the example of Finland to explain this argument, which occured as a reciprocal event between MoMA and FAS (Finnish-American Society) (McDonald, 2010). America regarded Scandinavian design as a "humanist modern" since the 1930s, and MoMa presented this as a model for American designers. The American home decoration exhibition opened in Finland was a good example of the use of tradition to spread modernism. Fearing that the

Scandinavian countries, which were very successful in the craft, would resist to mass production, MoMa representatives found a mixed method and presented an exhibition combining traditional elements with industrial production. Stated by Kaufman, prominent designers such as Harry Bertoia, Eero Saarinen, William Katavolos, Ross Littell and Douglas Kelley, Charles Eames, and George Nelson were seen as pioneers of this "growing humanism". This exhibition also contained many items such as jewelery made by Native Americans to give the message that the U.S. was not against tradition and valued handmade products. According to Kaufmann, the U.S. did not "worship blindly" the tradition and knew how to advance it with new technologies (as cited in McDonald, 2010). As Stritzler-Levine (as cited in McDonald, 2010, p.398) pointed out "history used to explain and accrue meaning to present". These accessories were highly appreciated by Finland since in contrast to products that they can not produce with advanced technology, these hand-crafted items promised a near future according to their standard of production. For the furniture industry, it was seen as an image to break the bulky look of the traditional wooden Finnish outdoor furniture (McDonald, 2010).

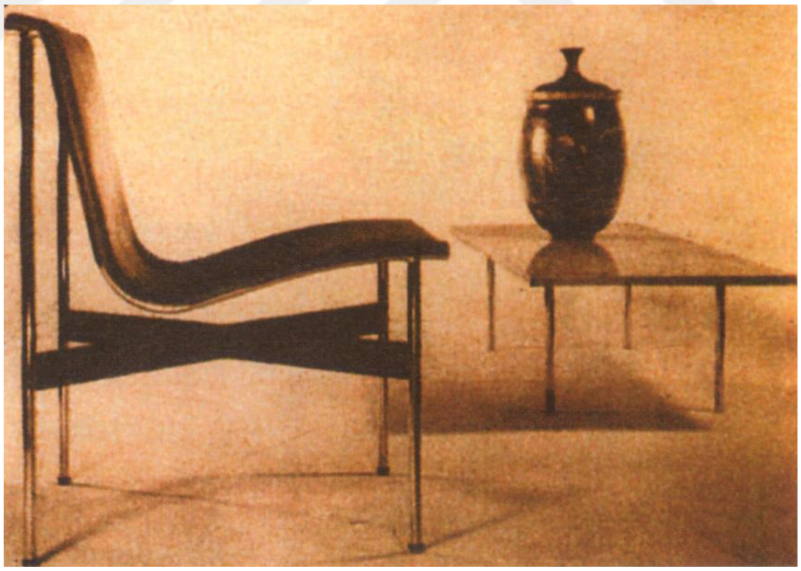


Figure 2.13 : Finnish local handcrafts as a woven mat or a hand made bowl accompanying modern furniture (McDonald, 2010).

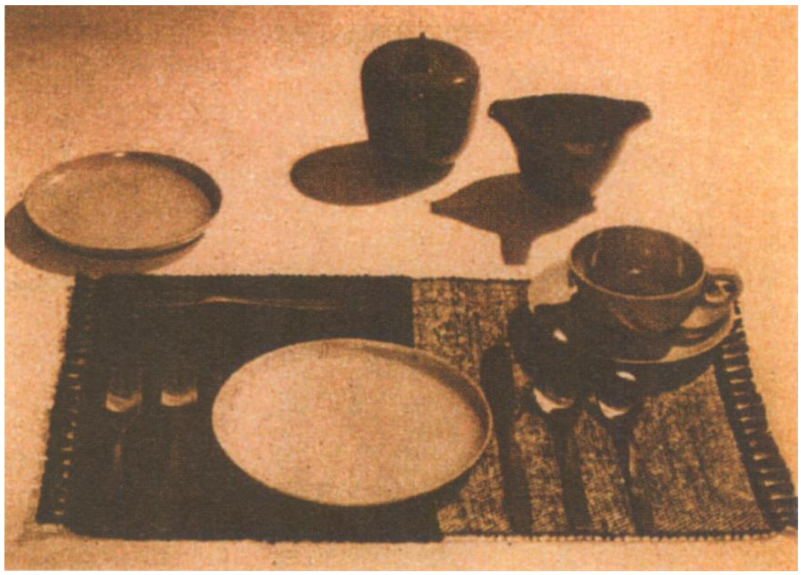


Figure 2.14 : Finnish local handcrafts as a woven mats accompanying ceramics made by George Nelson (McDonald, 2010).

In contrast, USSR's self representation in the exhibitions was peculiar. "The Better Ways of Living" exhibition, opened in the name of transferring the *wohnkultur* in the Soviet Union against American materialism, portrayed this ambivalent situation. The exhibition equipped with modern furniture, was criticized by public for showing an ideal that the people would never reach. After that, the Soviets decided to have a public vote to choose a "style" to represent themselves, by a public vote to choose between "Gersenkirchen style", "old style" and "International Style", where the majority selected the first of them (Castillo, 2010).

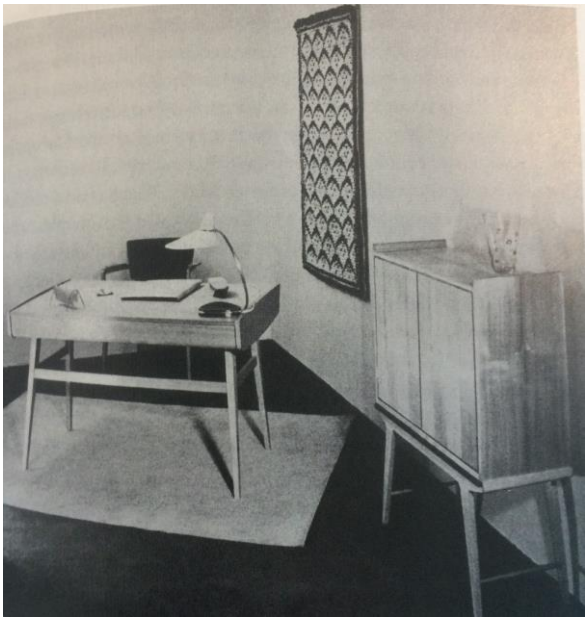


Figure 2.15 : Carpet hung on the wall in "The Better Ways of Living Exhibition" (Castillo, 2010).

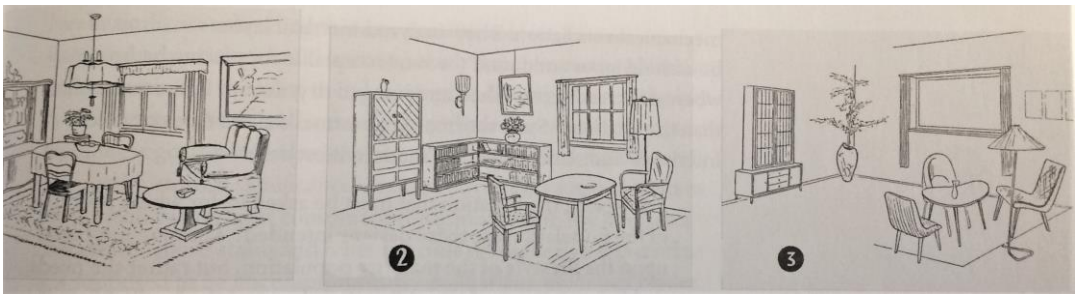


Figure 2.16 : Public votes for which style to adapt in the exhibition (Castillo, 2010).

Cold War strategies were not only evident in Europe, but also in Turkey. These exhibitions were also held in İzmir International Trade Fair in the 1950s and 1960s in order to make U.S. propaganda against communism. The U.S. opened its first exhibition in 1949 and in the following years, the exhibition was visited by not only people in Turkey, but reached 14 countries of 1,7 million people in 1953 (Gönlügür, 2014). One of the most important of these exhibitions was the Model American Home inside 1957 Exhibition themed under "Products of Progresss under Freedom". The model home exhibition is important to understand the propagation of American lifestyle and capitalism through architecture and interior space. The model houses of the 1957 exhibition was placed on a turning base, with a pealed outer shell, consisting of a 5-room house, where the interior was exhibited for the purpose of introducing American style life and technological advancements. Home appliances, refrigerators, modern furniture displayed the material abundance and promoted an American way of living. It is also important to read the local motivations through this model house, portrayed as "modern and middle-class". American James Vincent Joyce, the Department of State Officer responsible of Greek, Turkish, and Iranian Affairs proposed to integrate local materials produced in Turkey along with American technological welfare, which he thought would be appreciated by Turkish people. Although his offers were not fullfilled, the proposition was crucial in terms of the implicit agendas (Gönlügür, 2014). As Bozdoğan states, in the East/West duality, the East is usually the "wrapping" on the Western product to be sold in the East (Bozdoğan, 1986).

> For example, "could the model American home include a cocktail table made from Kütahya tile?" Joyce suggested, "or paintings by Turkish artists? or framed photos of some of Turkey's majestic views? or a reading lamp fashioned from a Turkish water jug?" The displaying of such items, he contended, would "continue the process of awakening the Turks to new horizons available locally. The Turks are desperately anxious to forge ahead; showing what American ingenuity can do with Turkish materials might be very helpful" (Joyce as cited in Gönlügür, 2014)

2.5 The Double Modern: The Emergence of Hilton International Hotels

Clemens asserts that modern hotel was invented by the U.S. In the first stage of 19th century, the new capitalist world led to a social mobility followed by an unseen growth in population and personal freedom. The American hotel came in existence as a response of a demand of this new social group searching for new ways of living and socializing apart from the traditional home or institutions of the day. Since America's lack of architectural history, the hotel was influenced by the only typology existed, the American home. The first examples worked as a spatial test for this new emerging building type, which evolved, into a standarized form in the late 20th century. The modern hotel in the 19th century was iniatially based on an alternative space of socializing over an informal political setting or a traditional home. Over the years it evolved and finally got standardized as a building type. The private bedroom got separated from the common services and the intended domestic sphere that allowed hospitality for a variety of inhabitats in a unique manner faded away (Clemens, 2016).

In the post-war years, the role of 20th century hotels changed, first they were transformed by expanding their capacity to a wider audience and they became spaces of self exposure. Hotels became worldwide identical, hosting a repetition of spaces as bars, restaurants and lobbies (Avermate and Massey, 2013). 20th century hotel buildings became similar to each other in the architectural and interior sense, like railways and department stores with similar spatial distributions, identical glass domed lobbies, giant staircases were copied one after the other. In terms of function, resting, entertainment and business places offered the same prosperity by protecting the same features (Bollerey, 2013).

Initially hotel buildings were seen as standard structures that architects would not consider worthy of their effors. In the 1960s, architects did not operate in this area until Walt Disney convinced many important architects to build a hotel. As for the interior design, decorators who took part in the production were influenced by the Hollywood display. Dorothy Draper decorated many hotels between 1930 and 1960 and Hollywood influences were seen in the theatricality of the places she produced. Likewise, Morris Lapidus performed many hotels and set designs during these years, and the origin of the similarities between the two was coming from this Hollywood influence (Massey, 2013).

Morris Lapidus, who started his business life designing commercial spaces such as stores, built numerous hotels in Miami. The consumer aesthetics that he conveyed made success in popular culture and was followed in the Miami Beach resort hotels for 50 years. The design understanding was a combination of the latest elements of modern architecture and technology (air conditioner, telephone, car park, luxury bathroom), added by the use of historical and exotic items especially in the interiors. Lapidus and his contemporaries such as Edward Durell Stone and SOM, who designed resort hotels, created places that were disconnected from the context and culture, and yet are tried to be associated with it. When his contemporaries prefered a mixture of historical elements or local arts used in restaurants, lounges, supper clubs and lobbies, Lapidus took things a step further and created imaginary worlds that deliberately separated fantasy and reality (Friedman, 2010).



Figure 2.17 : Morris Lapidus, Eden Roc Hotel in Florida (Url-10).

The Cesar Ritz was also another name that helped to create hotel spaces as we know it today, in terms of both space and function. Ritz set up spaces like a theater scene, with carefully built elements such as the lobby as a living room and stunning staircases that provided a cool landing into the social space. In addition to this, elements of comfort such as bathrooms in each room, or beds made in brass helped to set up the modern hotel. Services like memorizing the habits and wishes of people, fulfilling requests according to ethnicity and culture began in the early stages of hotels with the understanding specific to Ritz (Bollerey, 2013).

Hilton could be named as the first person to set up a chain hotel with no specific location. After these changes in the 20th century, hotels became identical places where the traveler faces the same space everywhere. After the 1950s, the increase in air travel and the associations of hotels with corporate tourism agencies, especially airways, made an increase in chain hotels such as Sheraton Hyatt, Hilton, Mariott and Intercontinental (Bollerey, 2013).

Conrad Hilton, the founder of the Hilton Hotel chain, had a different agenda on his mind rather than providing hospitality. He was not a politician in origin, but an innkeeper and a businessman, whose ambition was to spread his hotels around the world which each of them he named "a small America". He went into politics and he saw the hotels as a tool to showcase fruits of capitalism to the communist world. Stating his words: "An integral part of my dream was to show the countries most exposed to Communism the other side of the coin-the fruits of the free world". As a matter of fact, American Governmnet via Economic Cooperation Administration (ECA) and 50 millian dollars from the Marshall Aid were financing the Hilton Chain Hotels out of the States as a way to interfere with other countries and reorganize them economically and socially (Clemens, 2016, p.11). The U.S. government saw the hotel as a "political embassy". The hotels then became an apparatus to transfer a political strategy and agenda, a subtle force of government where it lacked to reassure with official means and structures (Clemens, 2016).

Hilton Hotel Cooperation (HHC) started to spread internationally as a result of foreign policy of the U.S. after the Second World War. In 1947, the U.S. government held a meeting with Conrad Hilton to establish a Hilton hotels chain in Europe under Marshall Plan. According to Marshall Plan, the state-funded ECA fund would provide support to selected countries economies, and as a part of the programme also hotel constructions, providing a refund under the market rate of 2% in return to the government (Quek, 2011). With the desire to open out of the United States, Hilton International was established in 1949, opening in İstanbul in 1955, followed by Montreal, Havana, Rome, Athens, West Berlin and Cairo (Hogben, 2014). However, The Hilton model that was reproduced successfully in Turkey and all over outside the U.S. was rooted in Latin America before the 1950s (Wharton, 2001).

After the Hilton International Hotels (HIH) was founded in 1949, the first hotel outside the U.S. was built in Puerto Rico, in 1949, named the Caribe Hilton in San Juan (Ryan,

2010). Hilton's first hotel opened in Europe in 1953, was in Spain Madrid, then immediately after in 1955 Hilton İstanbul followed. The New York Times described this as "streamline luxury and comfort as America and after Puerto Rico came to Europe". Conrad Hilton consciously made this choice to conquer two edges of Europe under the threat of communism as he underlined "we began our foreign project by spotting two hotels at the two ends of Europe, Spain and Turkey" (Rosendorf, 2014, p.30). Hilton İstanbul's opening in 1955, after Castellina in Madrid in 1953, as the second in Europe fourth outside the United States, emphasized the geopolitical significance of Turkey after the Second World War (Tozoğlu, 2007).

Caribe Hilton is a clarifing example to understand the model that was later on implemented in Turkey showing many similarities in design and operation. Latin American countries were key destination points for the U.S. citizens, due to the increase in air travel, wealth and free time after the Second World War . Caribe Hilton was constructed under a government that aspired to be American and willing to create a new Puerto Rico, breaking away from its traditions. With an ambition to nurture from the breakthroughs in tourism and industry, the state reached out to Hilton with the decision to make a hotel. They decided to open a hotel, that is paid and owned by the state but run by the U.S., which 2/3 of the profit will be kept by the island (Morawski, 2017). This complex ownership of the hotel reflected on its complex identity, which was later read by the historian Annabel Wharton as the place where the business model was created and locked the success of other Hilton International Hotels (2001).

Designed by Puerto Rico architects Toro, Ferres and Terregosa in cooperation with New York's Warner-Leeds, the Caribe Hilton established the modern hotel model as a combination of modern technology, aesthetics and luxury. Opened in 1949, the hotel created an "oasis of modernity" with luxury, aesthetics and "glamour". The guests were enjoying cocktail bars, swimming pools, sea-view balconies and gambling halls. Unlike the older hotels in the past, heavy interior spaces, high ceilings, were replaced by transparent spaces with vibrant colors dominated by light horizontal lines (Hogben, 2014).

The U.S. and the tourists defined San Juan, through tropicality, a dangerours connotation that often evoked a Western representation and a visual image politically constructed. With the tension between tropicality and modernity as the two opposing forces, the design solution was to blend them together. Some brochures displayed

Saarinen womb chair near a pond or plants were inserted on specific points to create a tropic illusion. This led to a new model that blended modernism with a touch of the local that is after called a "tropical modernism" (Morawski, 2017), or as Hogben states, this combination of rationalism and thematic “localness”, was termed as “double modernity” (Hogben, 2014, p.54).



Figure 2.18 : The Caribe Hilton, and a scene from a guestroom (Morawski, 2017).

To be repeated in the case of İstanbul Hilton, all the furniture were convertible. The beds functioned as sofas in the daytime in the form of a living room and the desks turned into vanity tables (Morawski, 2017). The opening ceremony took place quite surprisingly the same as Turkey. Pan Am Airways carried Hollywood artists, businessmen into the island which became an enourmous event. Later, the hotel became a symbol of the desired modern and industrialized San Juan (Ryan, 2010).

Another case, that was a repetition of the similar model, was Havana Riviera Hotel, which justified the wide spread power of American modernism, that was also another particular case since it triggered Fidel Castro’s 1959 revolution. In the 1950s modern architecture was widespread in Cuba and American tourism was a dominant force. One important thing to look at in Havana Riviera, is how a new identity was constructed again through the same model of the Hilton, with a blend of the traditional and the modern, especially in the interiors. To create this atmosphere, Cuban marble, the most luxurious materials of the island, artworks of local artists and intensive vegetation was

used to bring a “tropical” atmosphere, which were blended in modernist interiors. In this way, it was a public statement through the interiors, that Cuba was part of the modern world design and commerce (Morawski, 2017).



Figure 2.19 : The Habana Riviera Hilton Hotel (Url-11).

Hotels this way became a symbol of American induced luxury consumption that was acknowledged by Fidel Castro. Many counter articles in that period were written impyling the American induced corruption that came such as gambling, prostitution and substance use. Castro, gave a press conference in Hilton Havana Hotel, which triggered people to demolish equipment from hotel’s casino and burn furniture on the streets, which they assosicated with the cause of their problems (Morawski, 2017).



Figure 2.20 : The Cubans burning furniture after Fidel Castro's victory in 1959 (Morawski, 2017).

Similar to prior examples, Rome, İstanbul, Paris, Cairo Hilton Hotels became models of overseas enterprises' management that were built with the financement of local counterparts while the Hilton would control the staff and facilities as well as design of interiors. This management model also showed its success in Sydney, exemplifying how international business models made profit and developed inside the local context (McNeill and McNamara, 2009).

To summarize, the HIH made 17 hotels in foreign countries between 1949 and 1966 outside the U.S. In all these countries, the host cities were transformed under this symbol of American capital. According to Wharton, Hilton undertook a cultural and spatial "commoditization" which coins the transformation of space under the corporate authority. Hilton's success was owed to the marketing of the corporate, political and spatial model successfully to the Middle East and Europe. The Hilton model, which became a standard package with style, interior quality and business model, was marketed to the consumer by giving an exclusive image to modernity and constructed an "American spectacle" (Wharton, 2001). As Debord puts forward, "the society of spectacle" is based on the reification of all by the modern capitalist into objects of consumption. The whole point is "progress" and "what is visible is good, what is good is visible" (as cited in Gotham, 2005)

This show and display culture, coined as "conspicious consumption" by Veblen transformed leisure into "etiquette" (1965). This was precisely the effect that the hotels had as the "soft power" described by political scientist John Nye (as cited in Morawski, 2017) on people's choices and decisions. They attracted or made people desire, without any power asserted. Caribe Hilton also exerted a soft power on the island and with its interior design, it disseminated a re-defined identity (Morawski, 2017).

> Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure. As wealth accumulates on his hands, his own unaided effort will not avail to sufficiently put his opulence in evidence by this method. The aid of friends and competitors is therefore brought in by resorting to the giving of valuable presents and expensive feasts and entertainments…But the economic effect of these social amenities is not therefore lessened, either in the vicarious consumption of goods or in the exhibition of difficult and costly achievements in etiquette. (Veblen, 1965)

What is termed as "double modernity" by Hogben (2014) explains clearly how the Hilton model was developed, blending the "American spectacle" with the "local". The Hilton was a combination of the imagined local and the highly glamourus and technologically advanced architecture of spectacle. What brought the term "double modern" was that in Hilton International Hotels, the "foreign" was commonly *mis-represented* by the interiors. As stated by Wharton, in Berlin, Tel Aviv and Athens, interior spaces were filled with Western representations, and in Cairo and İstanbul, local crafts and arts represented the East and the "imagined local". At the same time, many craft products sold at the mini-mall made shopping easy without getting into the hassle of the city and the obligation to meet the "other". Guests would thus be able to get memorabilia unique to each hotel that carry a "regional essence" (2001). This double modern situation of the hotel was a key point of criticism for the Eastern countries, which is further discussed within the framework of Orientalism in the İstanbul Hilton Hotel context.

This chapter illustrated how International Style transformed into a modernism steered by the U.S. and the challenges it encountered while it spread overseas, to better understand the environment that gave birth to Hilton International Hotels. An overview of the chapter could be summmarized as the following. The socialist basis of 1930s modern architecture transformed in the 1950s under the authority of the U.S. Importance given to consumption, display and status gave direction to architecture and interiors and the number of commercial spaces increased. Cold and machine-like

interiors brought by the early modernists were no longer preferred, and the "humanized modern" look led by Knoll constituted the aesthetic codes of this new social structure that prioritized comfort and pleasure. With both technological and cultural developments, hand-made production started to be replaced by mass production, in the end posing a problem of homogenity both for architecture and interiors. The tension between the *traditional* and the *modern* was experienced both in the cultural and architectural dimensions. Propagations to spread fruits of capitalism and American prosperity via modern interiors portrayed in international exhibitions were led by organizations such as Knoll and MoMA with state support. The *traditional* was used as a tool for adaptation and marketing in these endeavours. The Hilton International Hotels was a brief summary of this period with its spatial and social dilemmas in every host country it was opened. Turkey as a key country between the two Cold War superpowers soon met the Hilton Hotel which fortified the spread of all above-mentioned agendas in the country. Before going in detail with İstanbul Hilton Hotel, the next chapter identifies the situation of Turkey, before the arrival of İstanbul Hilton Hotel, in terms of economy, politics and interior design, to trace the reflection of a worldwide transformation in the country.

3. SOCIO -POLITIC, ECONOMIC AND ARCHITECTURAL ENVIROMENT IN MID-CENTURY TURKEY

This chapter's focus is on Turkey and its changing cultural, political and architectural environment with the multi-party turnover. Integration in the international arena and efforts to comply with the world are clarified here, to better exemplify the background of emerging modern interior design.

3.1 Socio-Politic, Economic and Cultural Environment in Turkey in 1950s

The architectural scene between 1950 and 1960 changed as a result of many transformations in the social and political arena. Although the 1950s were termed as internationally independent years unguided by political discourses, these years reflected the multi-party turnover, American influence and the cultural and social differences that came with all these changes. The Democratic Party's (DP) election of May 1950, is often referred to a turning point for the historians. DP reached an overwhelming majority and Adnan Menderes was appointed as the Prime Minister while İsmet İnönü left his place to Celal Bayar as the third president of the Republic of Turkey. The new government compared to CHP was younger but less educated on the university level; moreover they received education on trade or law. Compared to CHP (Cumhuriyet Halk Partisi) which had bureaucratic or military members, DP nearly had none, so in short, Republic of Turkey had a civilian president and a parliament with a majority of civilians (Zürcher, 2004).

The 1950s, starting with the elections of May 14, 1950 and ending with the May 27, 1960 the military coup, represents not only a political or economical change, but "everything that the science of sociology covers". After the Cold War, the world was polarized in two, and as the famous allegedly response of İnonü to the letter of the U.S. President Johnson in 1964, "a new world was founded and Turkey tried to take its place there". Capitalism was largely coordinated and directed worldwide by the new organizations such as The United Nations (UN), the International Monetary Fund (IMF) and the World Bank, which were established as a result of the Bretton Woods

Treaty adopted in 1944. Cold War's "North Atlantic Treaty Organization" (NATO) also gathered America and its allies. The 1950s refer to a history of the U.S. based camp, which Turkey was involved in, organized on a political, military and economic level (Kaynar, 2015).

The period of 1950s could be identified as a turning point for modernization for Turkey. Liberal economy policies began to be implemented with the multi-party turnover. The cultural modernization of the early Republican period shifted to an understanding of modernization with a priority to economy (Özorhon, 2008). As Tekeli asserts, there has been a shift in the modernity project which followed "in spite of the people for the people" ideology, towards more populist tendencies between years 1950 and 1960 (1998). Turkey opened its doors to an international order thus many significant changes followed it. Marshall aids, participation in the Korean War, and entry into NATO were the signs of a new regime (Özorhon, 2008). Signs of changes to be experienced in terms of politics in Turkey were given by the Bretton Woods Agreement signed at the end of the Second World War. In 1929, closed growth policies were left to liberal economic policies. The importance given to industry left its place to agriculture. Road constructions replaced the developments in railways and private sector projects increased. While the symbol of the West was always Europe, the U.S. which provided sovereignty in the newly established world order, became the new adress. The newly elected Democratic Party's agenda was to create a "small America" out of Turkey (Tekeli, 2007).

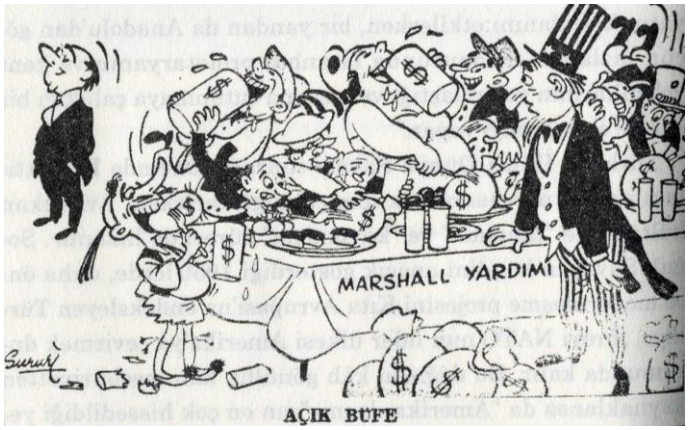


Figure 3.1 : Comics on Marshall Aids stating it as an "open buffet" (Öztan and Korucu, 2017).

The economic development was steered by the private sector after 1950s, as İsmail Cem (as cited in Tapan, 2005) describes , that led to "the birth of the bourgeois class".

Although bourgeoisie in the West fortified the industrial growth, on the contrary, in Turkey, the capital flow did not channel into production. Underdeveloped production techniques and high cost imported goods led to a search for faster results and enriched middle class who relied on trade and retail. Thus development in Turkey that was steered by private sector's demands of this undeveloped bourgeoisie, embraced Western systems as a strategy (Tapan, 2005). The new government embraced a "populist democracy" rather than a "secular authoritarianism" while the economic policies of the new regime shifted from a statist position in favor of free enterprise. In a world polarized by the Cold War, Turkey took a rigorous regional position, joining NATO in exchange to receiving financial and tecnical aid from the U.S. These aids transformed agriculture, infrastucture and the industry (Bozdoğan and Akcan, 2012, p 105).

Following the entrance in NATO in 1952, the loneliness of the postwar period ended with capital coming with the Marshall Aids. The growth and wealth provided with foreign debt and aids caused a dependency on outside financial sources and Democratic Party could not sustain the economical relief of initial years. All of these changes affected the social and cultural life. Migration from villages to the city continued and variety of cultures and the increase in population changed the cultural and social life (Eğri, 2011). As Tekeli states, migration was also a result of heavy industrialization of agriculture and lack of need for manforce (2007). Cultural changes varied from urban scale to the use of language. A witness of the period, Ümran Cabadak portrays this change of "Western" İstanbul with migrations as such: "When people from Anatolia migrated, the apartments named as "palas" would change. When "zade" was added instead of "paşa" on the apartment label, we would understand that the apartment was sold" (2018).

The bureaucratic Ankara as the main center shifted to İstanbul in the mid-century as the emphasis was on trade and commerce. A broad demolition work was initiated to give İstanbul a new and modern face, stated by Adnan Menderes in 1956 as "beautifying İstanbul and glorifying its Ottoman past". These construction and demolition activities between years 1956 and 1960 were similar to the changes made by Robert Moses in New York in the 1950s (Akpınar, 2016). The reconstruction of İstanbul was actually mere destruction of the history of the city (Tuna and Yapıcı, 2004). DP Government's massive demolition program opened new arteries and

promoted new structures symbolic to the postwar modernism such as the Hilton Hotel (Bozdoğan, 2013).

After the Second World War, the unifying background of modernism changed into a cultural environment that diversified classes over consumer culture (Şumnu, 2018). In addition to this, these years also represented a conflict in the cultural identity of the country. A new rich population was shaped who enjoyed night life, clubs, casinos; an "American jazz era" lifestyle of expenditure and luxury showed itself (Ceylan, 2004). On the other hand, DP, advocating that Turkey would be a "Small America", moved away from a progressive attitude by canceling certain applications which came into force as a result of Kemalist revolutions (Dirlikyapan Özata, 2007).

In overall, Turkey as of 1950 showed the inseparability of the opposite polarities. İstanbul was "broke, but proud brother of New York". Besides poverty, passion for commodity and the promises of American capitalism lived together. Language gradually changed, starting from names of casinos and nightclubs in English. The emphasis on local goods of the Republican era ended as having an imported brand was a status indicator, refrigerator ques were sign of a new lifestyle. As the apartments replaced wooden mansions, the enthusiasm for being a "Westerner" was more than ever (Öztan and Korucu, 2017). A witness of the period, Ümran Cabadak, comments on the changing notion of being modern over tranditional:

> We use to call *traditional* to things that belonged to our era, either goods or food or clothes. Those who moved to Etiler, to apartments from houses with a garden, they were called *modern*. What modern meant was *European*. (Cabadak, 2018)



Figure 3.2 : Polarities of society between the poor and the newly enriched in Akbaba satirical magazine (SALT Research).[1]

Period witnesses state the cultural changes, how American managed spaces, Jazz Clubs emerged in this period and shaped social life. Ümran Cabadak comments on the new spaces opened in the 1950s:

> There was Borivaj operated by the Americans. Today it is İstanbul Technical University Club, next to Baltalimanı Hospital. It was a very luxurious place. We went there by day. We used to go to the pool when we were young. They played jazz very well. All foreigners used to go there. All European employees we were working together also used to spend time there. (Cabadak, 2018)

Güler Yalım, the second registered student of architecture in METU, portrays the changing life style as such:

> There were mostly night clubs and hotels had night clubs also. Parties were given, such as New Year's parties. With our friends we used to go to listen to Ruhi Su or Tanju Okan. Most of the stars started their career in Ankara were transferred to İstanbul. İlham Gencer for instance. We used to go out on weekends, dancing with music. But everything was beautiful and respectful. (Yalım, 2018)

[1] The dialogue on the bottom of the cover could be translated as; "Ehmed, why are these women are walking around almost naked?" "How could I know, brother? Could be from poverty". The dialogue of villagers here is analyzed to be referring to the polarized state of the country, due to heavy migration and the division between the rich and the poor.



İSTANBULDA GECE HAYATI

BİR milyonluk bir şehir olmasına rağmen İstanbul, gece hayatı hiç de parlak olmıyan şehirlerden biridir. Sinema ve tiyatrolardan başka geceleyin gidilecek yerler bir kaç şarkılı gazino, bir iki paviyondan ibarettir. Dünyanın en meşhur eğlence yerlerinin adını taşıyan, fakat içlerinde sadece içki içilen kutu meyhanelerle dört beş neşesiz bar da bunlara ilâve edilecek olursa, İstanbul'un eğlence yerleri hemen hemen tamamlanır.

Bütün bu saydığımız yerler Beyoğlu tarafındadır. İstanbul ve Üsküdar tarafı saat sekizden itibaren tenhalaşır. Eğlenmeğe niyet edenler, mutlaka Beyoğlu tarafına geçmeli, Tünel ile Taksim arasındaki yerlerden birini seçmelidirler.

İstanbul dünyanın gece hayatı zengin olmıyan şehirlerinden biri olmakla beraber, memleketimizin diğer şehirleriyle ölçülecek olursa gece hayatı bakımından da birinci gelir. Anadolu'da oturup da İstanbul'u özliyenler, biraz da gece hayatı için özlerler.

İkinci Cihan harbinden sonra Beyoğlu'ndaki bir kaç eğlence yerinin zaman zaman getirtmekte oldukları yabancı artistler mahdut yerlerdeki gece hayatını biraz canlandırmaya muvaffak oluyorlar. Bilhassa akrobatik numaralar yapan sanatkârlarla kabare artistleri, eğer hakikaten iyi iseler rağbet görürler.

İstanbul'da eğlence yeri azdır ama halkımızın zevki vardır, güzeli seçmesini iyi bilir. Onun için Avrupa'nın dördüncü, beşinci sınıf artistleri İstanbul'da pek tutunamıyorlar.

Şimdi yaz mevsiminin başlaması ile beraber kapalı salonlardaki eğlence yerleri de kapılarını kapamışlardır. Bu sene bahçelerde ve plâjlarda hayatın biraz daha eğlenceli geçmesi için hazırlıklar vardır.

Bu sahifede gördüğünüz resimler İstanbul'da Kordon Blö adiyle yeni açılan gece lokaline gelen son yabancı artistlerdir. Kapalı salonlarda gece hayatı mevsimi onlarla kapanmış oluyor.

Figure 3.3 : İstanbul Nightlife (“İstanbul’da gece hayatı”, 1952).

3.2 The Influence of International Style and America on Architecture in Turkey

As a result of an atmosphere that was polarized politically and culturally, questions about identity in architecture came naturally in the 1950s. As Balamir states, the question of cultural identity have been a long issue forming the contemporary architectural practice in Turkey. This hesitation and confusion stemmed from Turkey’s geographic status, between the East and the West, and holding onto its heritage on the Anatolian-Asian, Ottoman and Early Republican periods. In the Early Republican period the cultural ambivalence over “modern/traditional”, “national/international”, “religious/secular” have been a part of Turkey’s cultural production in most fields (2003). As Baydar Nalbantoğlu further asserts, in non-Western societies, as in Turkey, the modern architectural discourse stems from dualities over “traditional/modern”,

"national/international" or "civilization/culture" (1998). This anxiety was inherited from the intellectuals of Tanzimat Era and more deepened in the Republican Period. The search for identity and its acceptance from abroad was evident in Turkey in all aspects of cultural and political life. This quest for a cultural identity shifted time to time from America to Europe; Germany or France to Japan, was a sign of the stress of modernization (Balamir, 2003).

Balamir takes this small frame of comics to tell the transformation of architecture in Turkey. In this frame, the steps of transformation are listed as "1925, New Ottamanism; 1935, European Avangard; 1945, Vernacular; 1952, American Modernism". As Balamir further states, Turkey's dream of being a "small America" just like the other partners of the Cold War led to the transformation of the "West" into "Americanization" in the 1950s (2003). Architecture was one of the areas that felt the deep effects of liberalization policies which transformed the society. Behind this liberation, not only the character of buildings, but a multi-layered transformation of in the architectural field occured (Batur, 1998).

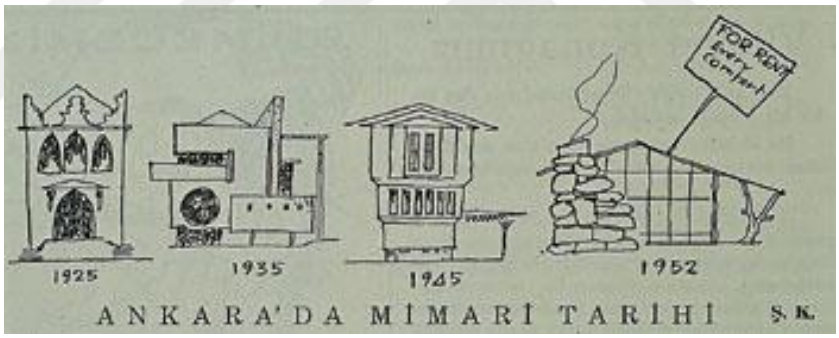


Figure 3.4 : History of architecture in Ankara (Balamir, 2003).

In the 1950s after the end of the war, Turkey opened its doors to the West with the removal of trade barriers. People started to learn about Western life by following sources from abroad, and new lifestyles were adopted by the society (Kortan, 1971). During the Cold War period, there was a soft and silent temperament in the U.S. that encouraged an American way of living. In this way, the ideal of comfort and abundance that can not be attained by the socialist order was manifested to be present in an American lifestyle. Architecture and design disciplines were used as a tool, especially for housing and household goods, and how Americans lived, dressed, and socialized became universally marketed images (Bozdoğan, 2016). However, within the turmoil of cultural identity crisis, a segment discovered modern life and the demand

for an urban fabric that fits the American dream, on the other hand another segment planned for the construction of new mosques (Balamir, 2003).

As Yavuz states, U.S. sourced experts and financial aids constructed an "Americanization" in architectural culture and nearly all the building stock in that period was designed according to International Style and American modernism (Yavuz, 2008). New building types such as bazaars, offices, markets emerged within the needs of the new economic order, creating new typologies (Batur, 1998). İstanbul's urban renewal was one of the most important issues of the new government. Menderes government, like many post-war politicians, put an extraordinary emphasis on the road construction and built a renewal program based on a complete re-structuring of the infrastructure of İstanbul (Gül, 2012). This type of restructuring paved the way for the emergence of buildings with unprecedented scales and programs such as hotels or commercial centers.

Primarily the Unite d' Habitation in 1948 and works under the Corbusier influence in Brazil and the Caribbean were widely published in the magazines (Bozdoğan and Akcan, 2012). Apart from Le Corbusier, Americanization in Turkey also had deep influences of Frank Lloyd Wright and Mies van der Rohe but Le Corbusier was regarded as the one showing the most impact in Turkey since underdeveloped steel construction techniques favored the use of concrete (Kortan, 1971). The use of reinforced concrete became increasingly widespread, with large-scale tourism and commercial constructions made with this technology. High rise buildings were publicized through press which rendered concrete equivalent to modernity (Tekin and Akpınar, 2014). Along with political changes from a closed system into a liberal world, the changing economic structure was a factor in architecture. For example, BTB/glass mosaics, which were used very popularly until the 1960s, have become widespread as a result of the hunger from using a single material in previous years (Sözen, 1996).

The cultural and architectural scene also changed in parallel. The construction of the Hilton Hotel in the 1950s was one of the most well-known constructions of the period, the presence of Sedat Hakkı Eldem working with SOM, was described as an "identity" problem in the professional circles. The Hilton was regarded as a counterweight to the architectural style of the American popular culture. It became a symbol of modernization, moving away and building higher than Ottoman Empire's mosques

(Balamir, 2003). The Hilton Hotel, with its cassette facade and rectangular mass influenced modern architecture deeply in Turkey (Özorhon and Uluslu Uraz, 2009).

Sözen points out that although 1950s were years that many innovations and developments in design, education, application, and organization were made, still it was a period fed by external publications and Western forms (1996). This period between 1950-1960 was a time when Turkish architects applied modern architecture, which they learned through their own interpretations, inspired by Western sources (Özorhon and Uluslu Uraz, 2009). According to Kortan, examples of Western architects were adopted to Turkey with partial differences. In this sense, this architecture was not born from the inside or the needs of the country, but it was exported. Through certain tried-and-true examples matching with suitable material or technology, the margin of errors were vanished and the personal talents and capacities of architects were no longer needed (1971). The ease of construction of the modernist buildings also created this paradigm. The new technologies allowed construction to be done in an easy and quick manner, and at the same time local masters quickly comrehended modern architecture (Asasoğlu, 1988). According to Tekeli "Form follows function was a clear and honest formula….exclusion of the ornament and the revelation of the structure… We searched for originality inside this doctrine.. the search for an identity maybe was not widespread but there was the quest to use the availability of circumstances and not to adapt to the environment but to belong to it" (as cited in Özorhon and Uluslu Uraz, 2009).

During this period, American influence also began in education. The Middle East Technical University (METU) was opened by a committee from The University of Pennsylvania, and the long lasting German leaded education was abandoned. Güler Yalım, an architecture student in METU in that period comments on the changes and American influence in architectural education.

> The establishment of the METU had a major influence, all the teachers were American. Then the instructors of İTÜ would come to our classes, for example Turgut Cansever, or Nezih Eldem. It was a matter of communication…. They would interact with Americans and transfer it to the students. There was a huge breakthrough thanks to METU. Also Boğaziçi was a pioneer in these areas. (Yalım, 2018)

In parallel, the everlasting search for a "national" architecture could not direct the practice, but also there was the lack of a grand professional society that could provide

a new discourse other than what was always discussed before; nationalism. Besides in the 1950s not only Turkey, even European countries was in a period of stagnation in the intellectual sense. In the 1950s, the debate in Turkey was on scarcity of materials or work force, thus there was no debate on matters of design. Though Americanization was openly discussed in Europe and Japan, in Turkey it was accepted and practiced unconditionally. While the upper-income class in the daily life adopted the American lifestyle, no criticism was brought about in the intellectual circles. The tension that the Cold War offered only made possible to the existence of nationalist thinking, but it was no longer possible to practice nationalist architecture (Tanyeli, 1998).

3.3 The Mid-Century Interiors in Turkey

With the first single-party election in 1946, transformations came along. The protectionist policies were loosened, imports were released. Permissions allowing imported products by the Democratic Party started to transform the interiors in Turkey in terms of materials and technology. In these years; bars, restaurants, hotels, travel agencies, banks and other buildings were at their earlier stages in development (Küçükerman, 2013). The 1950s were the years when a culture based on consumption was formed all over the world. Turkey, formerly under the authority of the state in the fields of architecture and design began to form private interior architecture offices by entering the auspices of the private sector. Especially with the increase in spatial diversity, the fields of interior architects expanded beyond fair stands and small decoration works offered by the previous decade. In line with these developments, the Society of Interior Architects, founded in 1954, was an important step towards protecting the rights of the profession towards becoming a chamber (Şumnu, 2018).

The emergence of the private sector favored the "consumer individual" rather than the society. This way, architecture and design practices, which were the prior "necessities", became "objects of desire" and "commodities" which could only be reached by a certain segment or social class. As a consequence, those spaces of luxury were designed according to a life style encouraged by magazines such as *Hayat* of the period .While the practice of design provided a barren distribution restricted to a certain social class, a very rich spatial production occured with a diversity and quality incomparable to previous years. Casinos, cinemas, department stores were opened, showcase and shop designs emerged. Inside the home sphere, a new space called the

American bar emerged. The new and elegant spaces carried stained glass and mosaic works of artists together with popular furniture pieces, introducing another definition of luxury (Şumnu, 2018).

After the war, American products moved into homes with popular culture, magazines and even via model home exhibitions in the İzmir International Fair. The abundance and prosperity symbolized by American goods and household appliances were not only advanced in technology, but also means to infuse an American lifestyle into the domestic sphere. *Frigidaire* or *Hoover* brands rendered homes a part of the larger international arena of consumerism whereas imported furnishings and spatial concepts emerged as new ways of home making. The American kitchen, which brought the kitchen and lounge together in a spatial sense, the American bar that formed the liquor corner of the house, or the washbasin cabinet inspired after the Hilton Hotel as *Hilton Banyo*, were the traces of a domestic transformation (Gönlügür, 2014).

The fact that design practice served in the direction of consumption to a certain social class had a multifaceted expansion. Enrichment compared to the previous decade was evident, though still a majority of the population was deprived of this prosperity. Considering the houses, there were years ahead to reach the material abundance where scarcity was a major concern in every aspect of life. Güler Yalım, explains this situation as follows:

> While I was studying in METU, we were assigned a project... The years were 1957-1958s. We were told to go one by one to each squatter house and write down, how many of them had a refrigator, a washing machine, a sewing machine or an armchair... Can you imagine?...That much scarcity....Neither a refrigator, a washing machine, a sewing machine or an armchair was there. Half of Ankara was a slum... And the rest? Few of them just started to buy refrigators, after a long time arrived the washing machine. There was a brand called “frigidare”, some people bought it from America. Americans also sold goods on open market when they left (Turkey), people would go and buy tables their chairs, since U.S. products were considered good then”. (Yalım, 2018)

At the same time, for a certain enriched class, the modern domestic space emerged much later, since traditional understanding of home and old habits remained even for those who could reach certain standards in İstanbul. A witness of the period, Ümran Cabadak explains:

> Now everybody is changing the home decoration, whether it’s possible or not. Even they go in dept. There was no such thing back then. We were very fond of our classical furniture. We

> could never leave them. There were no furniture that could be changed at all, the furniture was inherited. We would go either to Çukurcuma or Yüksek Kaldırım. But only the upholstery would be replaced, but the furniture did not. They were solid walnut. The fabric was made by someone else, the tassel by another. They were all handmade, even carvings. The curtains were made from velvet, with stones on the edges, gilded in gold. The dinnerware would come from Marseille. In Turkey, even a coffee set was not found when I got married in 1960, can you imagine? It was all brought from abroad. (Cabadak, 2018)

Particularly for people living in Anatolia, the notion of the traditional house kept its meaning. Looking from this perspective, newly constructed commercial spaces brought a huge difference for Turkey. These years, signified a great break for a society that met most of the technological objects, furniture, and materials which were never experienced before in public and residential areas. Gözen Küçükerman explains the issue:

> Even in Kadirli, there were traditional sofas (sedir) in the houses. Even though houses were not built as Turkish traditional houses, the furniture was produced as such…a mattress on the back….One or two wooden chairs... There was a hotel in Adana, but only wood was used there. The same for furniture. Handmade cabinets. Ruined over time, due to the quality of the tree... This type of furniture was of poor quality or did not belong to any kind of style. But Hilton changed our lives. Its furniture was very particular.. Thin legs, metal. (Küçükerman, 2018)

On the other hand, some houses specifically designed by modernist architects were showing the initial steps on the modernization of the domestic sphere in the 1950s with examples such as Rıfat Yalman House or Adnan Kunt Villa. Karakuş states that, Rıfat Yalman House was a prominent example of the period and the understanding, designed by Hancı and Cansever in 1951, and it was realized with the principle of total work of art, "gesamtkunstwerk" designing every detail from surface to furniture (2011).



Figure 3.5 : Adnan Kunt House as an example of "Gesamkunstwerk" (SALT Research, Gönül İzgi Archive).

These aforementioned examples illustrate the dualities in the process of modernization in Turkey, both for interior design and life style. The country was on the verge of development in material abundunce, production techniques, professionalization of the discipline. As a result, a segment of the society embraced the modern house whereas a part remained loyal to the traditional understanding. Understanding domestic sphere is important since it displays the changes in the immediate environment of a society in change.

Besides the home sphere, commercial interiors started to flourish in this period, so produced or documented examples are hard to trace. Most of the examples showed that the initial modern commercial interiors were banks, tourism and travel agencies and hotel buildings. These examples are crucial to understand the construction of the modern interior in a developing country. As an example, Garanti Bank's Eminönü branch in the 1950s, today the head building in Eminönü can be given as an example to the interiors built in these years, that has been preserved until today. The bank was an important building located in Sirkeci, which was the center of trade in those years. Interior design and furniture was made by Hayati Görkey, from the Fine Arts Academy. At the same time, it is understood that Garanti Bank's Çemberlitaş and Balıkesir branches were also regulated by Hayati Görkey (Küçükerman, 2013).



Figure 3.6 : Garanti Bank Eminönü Branch (Küçükerman, 2015).

Another commercial space, the hotel, proliferated in that period. In the 1950s, hotels were located in Sirkeci and Beyoğlu districts. There were a few important hotels close to Sirkeci Train Station and some hotels remanining from the Ottoman period in Beyoğlu. İpek Palas Hotel *(The Silk Palace Hotel)* in Sirkeci was also a frequent destination for wealthy traders and businessmen from Anatolia. Interior design and furniture were made by Hayati Görkey. Detailed information about the hotel is not available today however the short brochure published by the hotel gives some information about its interiors. Today wooden covered columns, wall coverings, some fixed furniture are still in place (Küçükerman, 2013)



Figure 3.7 : İpek Palace Hotel Interiors (Küçükerman, 2015).

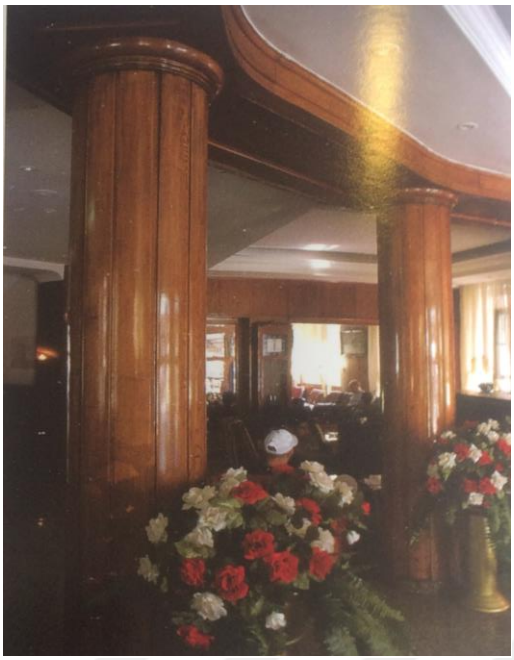


Figure 3.8 : İpek Palace Hotel Interiors (Küçükerman, 2015).



Figure 3.9 : İpek Palace Hotel Interiors (Küçükerman, 2015).

Most of the examples that 1950s interiors could be traced today are from the bank's headquarters or branches. These are initial examples of commercial interiors that started to flourish in the mid-century. Garanti Bank,İş Bank Yenicami Branch and İpek Palas were similar to each other with heavy interiors highly dominated with wooden claddings. The carved wooden surfaces of İş Bank Yenicami Branch could be seen as an attitude to give the powerful identity of a bank, or to speak the same language with the building. They were designed in a modern fashion with unadorned simple surfaces, yet not emulating the characteristics of the International Style that spread in the period.



Figure 3.10 : İş Bank Yenicami Branch, today İş Bank Museum (Url-12).

İş Bank Yenicami Branch's furniture was produced by Mikropulos firm. Armenak Özbıyıklıyan born in 1912, was a furniture craftsmen working for manufacturer Manol Mikropulos, owner of the company. His son Berç Özbıyıklıyan worked as an apprentice at the Elmadağ workshop when he was 13 years old. Özbıyıklıyan asserts that Manol Mikropulos was one of the best producers in the period. They produced the furniture of İş Bank Eminönü Branch, also Koç Family's Çankaya Apartment, Osmanlı Bank on Bankalar Street, State Minister Mükerrem Sarol's house, Ship Owner Suat Sadıkoğlu House in the 1950s. Berç Özbıyıklıyan continues on furniture production of the period:

> Those days furniture was made out of massive wood, not like today, filled with plywood. They were so heavy that you could not lift. On the way to Tünel, there was a slope going to the Russian Embassy, where there were engravers. There were always Greek masters. They would carve the wood with lion feet, and they would not produce the same furniture to anyone else. Every customer got a unique one for their own...Modern furniture was very few, they were carved back then. Engravers were doing it by hand with single triangular chisels…Then there was a lacquer that they called "gomalak". Thinning it up, they would rub it one by one. It's not possible today…There was an architect. Triandafillidis... He was a furniture architect, a painter. He prepared 3-5 drawings and presented them to be chosen. Black and white drawings. And the customer used to choose one. (Özbıyıklıyan, 2018)

İş Bank opened many branches later on, which were commissioned by well-known architects of the period. Different than the head quarter, these buildings were designed inside the common language of the bank, as simple and functional interiors. Wood veneers coating on the walls, linear clear arrangements, circular or rectangular basic

shaped lightings and thin legged furniture shared a language in most of these commercial interiors. An important aspect of the interior, was the display units in İş Bank Galatasaray Branch, by Paşabahçe Glass Factory and İpekiş factory which were sharings of the bank.

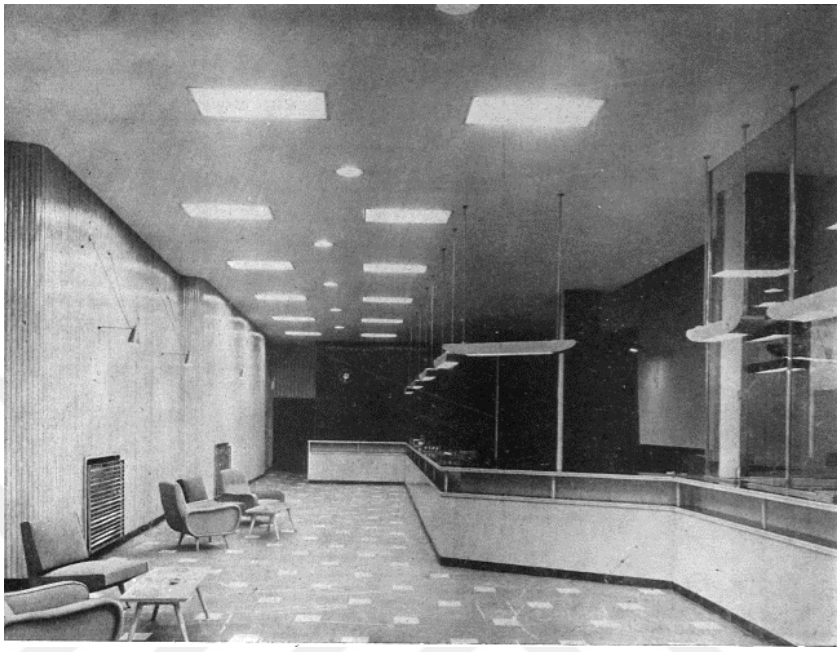


Figure 3.11 : İş Bank Galatasaray Branch by Muhlis Türkmen ("Türkiye İş Bankası Galatasaray Şubesi", 1955).



Figure 3.12 : İş Bank Galatasaray Branch by Muhlis Türkmen ("Türkiye İş Bankası Galatasaray Şubesi", 1955).

The noteworthy part of İş Bank Beyoğlu Branch by Halit Femir and Feridun Akozan was the emphasis of revealing the original look of the material and avoiding decorative elements and stating it as a new approach. Simplicity of design, good quality materials and neat workmanship were highlighted by the architects ("Türkiye İş Bankası

Galatasaray Şubesi", 1955). Another example of the banks, in the last years of 1950s, show the modernization efforts expanding outside the major cities. Interior design of Türk Ticaret Bank and Office Block in Gaziantep, in the south-east of Turkey was commissioned by Eril Architecture and Decoration Office, portray the spread of modern furniture in Anatolian towns ("Türk Ticaret Bankası ve İşhanı Binası", 1960).

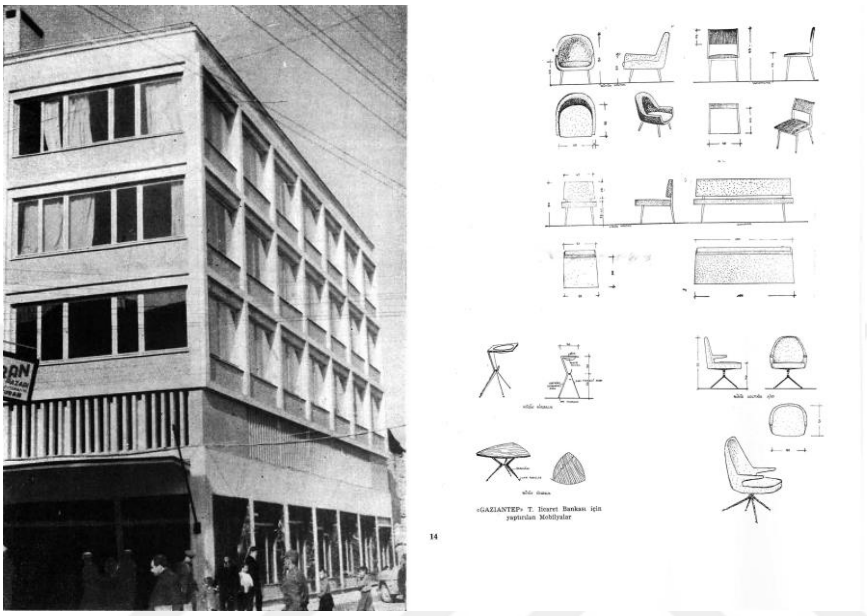


Figure 3.13 : Türk Ticaret Bank and Office Block in Gaziantep ("Türk Ticaret Bankası ve İşhanı Binası", 1960).

Looking at the commercial interiors; different trajectories are seen since some of the examples there was still the urge to inject a local character. Mostly in the case of tourism interiors, this could be a matter of representating the country in an international arena. As Kortan states, cultural or personal expression could not show its effect on these structures, and some of the architects tried to add a regional value with decorative elements such as fountains and panels. These efforts have produced a "so-called regional" result that can not be integrated into the structure in a real sense (1971).



Figure 3.14 : Italian Airlines Office Interior ("İtalyan hava yolları", 1957).



Figure 3.15 : Italian Airlines Office Interior ("İtalyan hava yolları", 1957).



Figure 3.16 : Traditional motifs in Migros-Türk's Aksaray Shop ("İstanbul'da Mügros-Türk'ün dört satış mağazası", 1960).

On this issue, Tanyeli states that under the threat of communism, Turkey took refuge in the United States, the largest power that existed. Although it did not integrate totally with the West, feeling Western because of its closeness to the United States suppressed the fear of an identity loss in the future. Thus situations related to identity were expressed rarely. Until the 1970s, Turkish identity was slightly expressed under added motifs of Turkish art. In an article by Vedat Nedim Tör, in Cumhuriyet, praised Seyfi Arkan's tourism office in the Hilton entrance, since the modernist architect adopted to a "Turkish" style. The identity efforts in architecture found place with the displays of technical schools, adding Westernized Turkish motifs to be blended with the modern (1998). In an article in *Hayat*, the local productions by the The Institute of Maturation for women was praised, since they kept the old traditions. In the article the longing for the past was put forward as:

> Ancients know, would it be possible to see a house without a brass pitcher (ibrik), or a street without a woman in veils or men with fez seating comfortable or in a horse driven carriage in İstanbul before? These exquisite memories, all of which have been history, are now exhibited in the tourist office at the entrance of the Hilton, with small examples. ("Turizm Bürosu", 1957)



Figure 3.17 : Tourism Office in the entrance of Hilton Hotel ("Turizm bürosu", 1957).

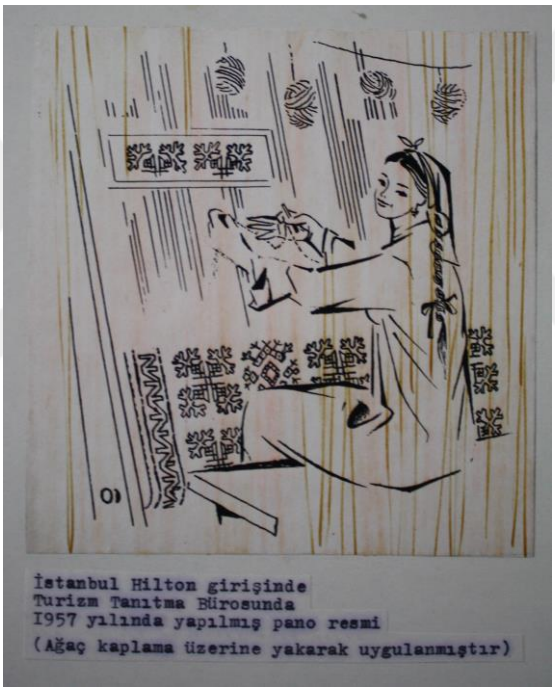


Figure 3.18 : Wooden decorative panel inside the Tourism Office, dated 1957 (Ömer Durmaz Archive).

The situation of commercial interiors, similar to the domestic sphere, shows a great desire of modernization. In paralel to the efforts to modernize spaces, there was a silent emphasis to integrate a regional value, a "Turkish" style by adding traditional motifs to the modern character. This dilemma could stem from the hesitations of belonging to the Western culture, with the ambition to belong and adapt to it while keeping values of the country intact.

3.3.1 Furniture Design and Production

Furniture production in the 1950s of Turkey was very limited. Metal furniture hardly existed and even wooden furniture was a nuisance to find. After the Second World War there was a massive shortage on materials even for wood (Küçükerman, 2015). One of the prominent criticisms was put forward in 1950 by Zeki Sayar in his article, "Mobilya Meselesi" *(Furniture Matter).* For Sayar, the biggest limitations in furniture production was lack of materials, information or capital, and "comfortable, solid and tasteful furniture can not be produced in our country" (Sayar, 1950).

Manufacturers were usually foreign masters who continued traditional methods of furniture production (Küçükerman, 2015). Gözen Küçükerman asserts that, all the masters were either Armenian craftsmen or masters who were trained by them. Turkish craftsmen from Anatolia, especially from cities like Kayseri and Trabzon learned this work from the Armenian masters or those who were in contact with them. Armenian craftsmen prepared not only furniture in İstanbul, but also many products which could not be mass produced. Furniture accessories, all types of graphic work in metal, products for interiors, even infrastructure such heating systems were produced by these people (2018). Küçükerman points out the dominance of foreign masters in İstanbul as follows:

> Car repairs; they were the masters, painting; they were the masters. Furniture, they were the address ... Where were they? In Ortaköy. Down on the slope from Karaköy to Beyoğlu. All the engravers, solid wood craftsmen. All the foundrymen; climbing through Eminönü to Beyazıt. Casting, writing .. Who would produce the texts? There was no plastic, no fiber, no texts on the facades back then. Nothing. They were casted in brass. The masters would fill the sand into the mold and the masters could do that, no one else. One master Hazeros was a very close friend of mine ... A foundryman did all accessories of furniture. No other man. Hazeros Reisyan . Andonaki Daniska did the heating systems.. There was no one else.. The life of the building depended on him. (Küçükerman, 2018)

Another furniture producer, Berç Özbıyıklıyan comments on different districts furniture were made as such:

> There were furniture sellers in Bankalar Street, but they were ordinary things. There were better furniture in Tünel and there were polishers in Dolapdere. Wealthy people did not buy from Bankalar Street and preferred carpenters and custom made furniture. In Osmanbey, Pangaltı, in Telefoncular Street (there were phones sold) there were few small workshops under the apartments. They were also good masters. They would work 3- 4 months to deliver one work and get another order. (2018)

The first steps in the production of modern furniture, though limited in number, were laid in these years with the efforts of both the state, private sector and universities. To this end, the Academy provided tremendous benefits in terms of furniture production. Hayati Görkey, Sadun Ersin as the instructors of the Academy, the foundation of the Department of Interior Design, the establishment of the metal workshop to be the first steps of first metal furniture brand, Kare Metal were major stepping stones. Also, state's role in producing metal furniture in this period with the foundation of State Supply Office *(Devlet Malzeme Ofisi)* was an important contribution (Küçükerman, 2015). Another important contribution to modern furniture making was the spread of architectural magazines. Domus was one of the most influential, as stated by Gözen Küçükerman, the magazine initiated an important change for the household's changing habits of buying furniture and getting rid of the antiques (2018).

Moderno was one of the most important examples of modern furniture production and beyond this, it was the first of professional interior design services in Turkey (Küçükerman, 2015). The company was founded by architect Fazıl Aysu and interior architect Baki Aktar in İstanbul in 1953. It became one of the leading companies in modern furniture production since the business was mostly run by non-muslim craftsmen working on traditional furniture. The firm also started to give professional interior design services along with furniture sales in the 200 m^2 showroom at Beyoğlu Cumhuriyet Avenue (Url-13). Their showroom in Elmadağ, across Divan Hotel was a showcase of modern design presenting a great innovation of the time. The shopwindow that changed every week was a fascination for the passerby and a display of modern interiors newly flourishing in Turkey (Küçükerman, 2015).

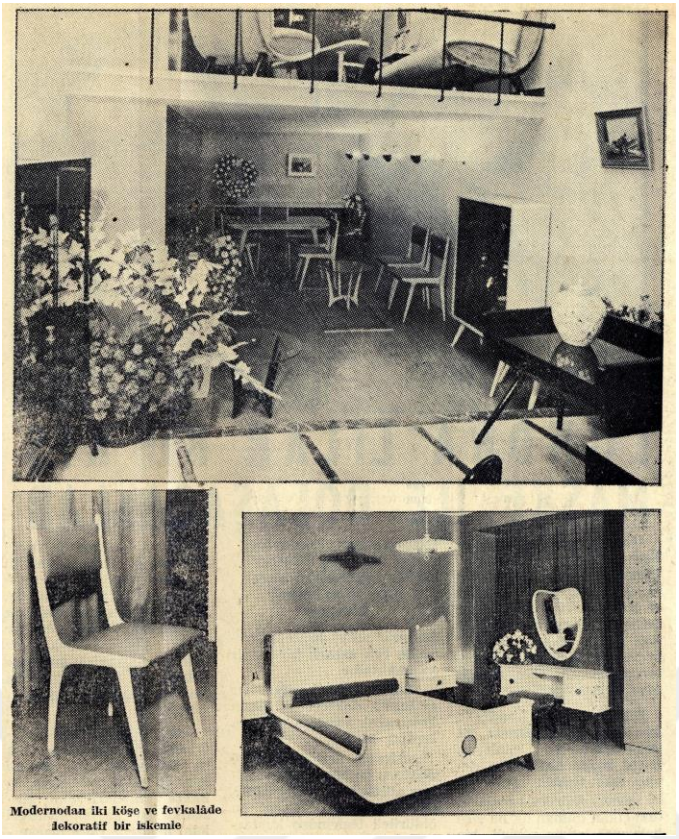


Figure 3.19 : Moderno Showroom (Ataker, 1953).

An article published in İstanbul Ekspress Newspaper in 1953, shows how the company made a big difference in Turkey. According to the author, the pleasurable ladies complained about the company, since its establishment, chic houses with low budgets lost their values and it was "a total failure of the ametuer taste after seeing all these beautiful decors and furniture". This building, crowded at all hours, greatly influenced the author, and it was nothing like the luxury shops in Beyoğlu or the American markets. Young architect Fazıl Aysu and "decorator"[2] Baki Aktar (cited in Ataker, 1953) present the following:

> Our aim is to provide guidance from the floor to the curtain, to ones who would like to have a comfortable, tasteful home. We will serve the ones that need, at every stage of construction. We will mobilize our workshops and decorators and all our facilities, which work in parallel to our store, to provide in all circumstances the good, the modern and particularly the tasteful and harmonious. (as cited in Ataker, 1953)

In the article, Aysu and Aktar emphasized the need to design the building as a whole, since the buildings were designed together by architects and decorators in Europe and

[2] Here it should be noted that interior architect Baki Aktar was referred to as a "decorator"

in the U.S. in this manner. At the same time, they underlined that the furniture produced in Moderno were not copies, and they tried to prove that furniture that people adore in the magazines can also be produced in our country (Ataker, 1953). Aysu states his holistic approach as such:

> We worked in the country's most cramped and poorest years. None of today's facilities were available. But despite this, we were working on "furnishig the spaces" than making furniture. The work as a whole was completed by specific measurements from wall claddings to window frames. A large assembly had to to be done. We were starting from the carpets, upholsteries. We also had various lamp designs. (as cited in Küçükerman, 2015)

Moderno, a product of the Bauhaus educated early modernists, became a token for modern interior design of 1950s. It was selling modernist furniture such as the newly emerging metal productions. It was a stopping point where all architects who were involved in interior design, which was mostly termed as "decoration" at that time, must surely visit (Özkaraman Şen, 2015).

Another important firm, Kare Metal was founded by a group within the Turkish Espas Group, which advocated for the unity of the arts. In this way, the first step towards the physical production of the ideals of the Turkish Espas Group were taken (Yavuz, 2015). The foundations of Kare Metal company were laid in the metal workshop established in the Sculpture Department of the State Academy of Fine Arts. In the 1950s, the Academy worked as a lab that provided a space for innovative and experimental works. Sculptors Sadi Öziş and İlhan Koman, who were educated in Paris, started to manufacture and design metal furniture in the metal workshop. These efforts later turned to become Kare Metal, one of the most important firms in the history of furniture design, with close to 50 models they produced which made them the initiators of metal furniture in Turkey (Özkaraman Şen, 2015).

With the establishment of a metal workshop in 1953, Sadi Öziş, Şadi Çalık and İlhan Koman started to produce metal furniture. Thus, they continued to make metal sculptures with the money they earned from making metal furniture (Küçükerman, 2015). The decision to produce metal furniture already was a consequence of a lack of interest of the public in the abstract sculpture. The sculptors who started to design furniture had to do many experiments in terms of ergonomics as well as to overcome material problems. In order to find the right angles, furniture were measured by sand

and fixed with gypsum. Due to the lack of materials, they used materials such as water pipes or hazelnut sieves (Url-13).

Furniture produced at the Academy's metal workshop attracted the interest of Moderno, since metal furniture lived its most popular years in the 1950s not only in Turkey but also in Europe and in the U.S. Moderno opened a space for these young people in Elmadağ, in its own workshop. After a while, it received a lot of orders, even renowned architect Sedad Hakkı Eldem was ordering for his upcoming Kilyos Hotel. As the business grew, relations with Moderno changed, and the three partners in Şişli founded their own firm under the label Kare Metal (Küçükerman, 2015). Craftsmen such as Ahmet Pilevneli and İsmail Sakız supported the production, while financial support was provided by Sadi Öziş's father, Tevfik Bey, and his family friend, Mazhar Süleymangil. Thus, Kare Metal was founded with four partners, which was named as the four corners of the square (Url-13) ; İlhan Koman, Sadi Öziş, businessman Mazhar Süleymangil and manager Tevfik Öziş. Their friend and colleague Şadi Çalık also joined them in 1957 (Özkaraman Şen, 2015). Koman and Çalık left Kare Metal in 1958, and thus Sadi Öziş worked alone in Kare Metal alone and focued also on his sculpture works and later established Galeri-T in 1962, with Gevher Bozkurt and the two worked until 1967 (Url-14).

Knoll International's interest in Kare Metal's furniture is very important in terms of recognition of the steps taken in Turkey in the 1950s. After inviting Sadi Öziş and Hadi Bara to a meeting in Paris, the company invited them to the headquarters in the United States. However, in those years, only 500 pounds of foreign exchange could be taken abroad and all designs had to be submitted to Switzerland for patent applications before the visit to the United States, which made the process impossible and the project was stopped (Küçükerman, 2015). In 2015, the long-waiting agreement between Knoll and Kare Metal was made by Sadi Öziş's son Neptün Öziş and on the 150th anniversary of Knoll, the collection of Sadi Öziş and Neptün Öziş was placed inside the firm ("Kare Metal Tasarımları Walter Knoll Koleksiyonunda", 2015).



Figure 3.20 : Fishnet by Kare Metal (Url-15).



Figure 3.21 : Kare Metal in Knoll's collection (Url-16).

In overall, Karakuş states that, starting in the 1950s and up to 70s, Turkey's first steps in modern furniture was shaped in the framework of certain persons engaged in the design. Although the first examples were copied from the examples overseas, the original examples were created later. The most important inspirations were contemporary interpretations of the early works of Gio Ponti, Achille Castiglioni and Carlo Scarpa along with Mies van der Rohe, Marcel Breuer from Bauhaus school and Le Corbusier (Karakuş, 2013).

Cooke asserts that modernization in 1950s progressed in two different trajectories in Ankara and İstanbul. Bauhaus-inspired "hard modern" and imported production influenced İstanbul, whereas "soft modern" based on craft production influenced Ankara. İstanbul was the most cosmopolitan city leading the market and the customer segment read Domus magazine and shopped from stores such as Moderno and Interno. Those stores sold local productions of furniture of names such as Mies van de Rohe, Le Corbusier and Gio Ponti. Also Hilton Hotel was a great influence which emerged as the symbol of American corporate modernism (2011).

At the end of the 1950s and early 60s, Galeri Milar, Şark Mobilya in Ankara; Moderno and Kare Metal were the leading names in İstanbul. Selçuk Milar, both an architect and a graphic designer, began to sell wooden furniture that he firstly started as an art gallery where the works of artists such as Bedri Rahmi Eyüboğlu, Orhan Peker, Süreyya Koral were exhibited in Ankara. Hand crafted furniture pieces inspired by Danish designers such as Arne Jacobson, Hans Wegner and Fritz Hansen attracted Ankara bureaucracies and elites. Gallery Milar, founded in 1957 by Selçuk Milar, captured a groundbreaking aesthetic for the period by combining Füreya Koral ceramics and Bedri Rahmi Eyüboğlu's artistic products such as textiles and ceramics (Karakuş, 2013). Şark Mobilya was founded in 1954 by Ali İhsan Şark in Ankara offering heavier versions of Danish style furniture, which Ankara elites, bureaucrats and foreigners prefered (Karakuş, 2011).

3.3.2 Synthesis of Arts

Integration of arts in architecture or the synthesis of arts was a dominant approach in 1950s Turkey and worldwide, that developed for a variety of reasons and affected the construction of modern interior. Historically, after the Second World War, with the increase in technology, ceramic applications became wide spread with international fairs. Prominent names in the 20th century such as Picasso, Miró and Matisse dealt with ceramics besides painting, which influenced Turkish artists who produced Republican era buildings with traditional ceramic applications. After 1950s, masters such as Füreya Koral, Jale Yılmabaşar, Sadi Diren and Bedri Rahmi Eyüboğlu gave the initial examples of contemporary and abstract art parallel to the world (Gül et al, 2014). However in the period, it was a challenge to produce such large projects. Başarır states that, although the Ceramics Department was established by İsmail Hakkı Oygar in

Academy of Fine Arts, there was no equipment or materials, which slowed the development of the profession. İsmail Hakkı Oygar used to order materials from herself while she went to study in France. Similarly periodicals or magazines were hard to reach and there was little possibility of going abroad (2018).

As stated before, there was a variety of motivations behind the integration of arts. Yavuz states that, traditional elements were means of solving the identity problem caused by the anonimity and the homogenity of International Style. In Turkey, architects took influences from the West, and interpreted and negotiated this style with their own language and necessities of this culture. Another motivation was the weakening of the Democratic Party's artist protection policy, pushing artists to move away from the canvas to producing for the demands of the building sector. Therefore, from the 1950s onwards, the collaboration of architecture and plastic arts stood out. The fact that the Ministry of Public Works decided that large-scale public projects would be designed in a competitive manner led to an increase in the number of architectural offices, which also provided an appropriate environment for artists out of state protection looking for income (2008).

On the other hand, with the spread of International Style, architects were dealing with matters of identity which made artistic integration more valuable in the private sector after these years (Yavuz, 2008). There was a tendency to embrace abstract compositions, which contained traditional images fed from history. This became an appropriate tool for post-war modern architecture trying to adopt and internalize modernism and to communicate with the local (Yavuz, 2015). As Sadi Diren pointed out (as cited in Gül et al, 2014) his influence of Anatolia: "A motif was taken from Anatolian civilizations and this motif was applied to various current events. The motif was used as a tool".



Figure 3.22 : Reliefs of Şadi Çalık depicting traditional dances in Konak Cinema by Rüknettin Güney (Güney Family Archive).

Parallel to all aforementioned developments, interior as a "total work of art" mentality emerged, where furniture made of chrome, metal and wood were combined with textiles and ceramic panels made by people of the Academy of Fine Arts. The State Academy of Fine Arts was the Turkish version of the Cranbrook Academy, which nurtured names under Knoll in America. The similarity between the furniture of Kare Metal in the 1950s and the products made by Bertoia and Saarinen for Knoll confirms this alignment (Cooke, 2011).

As Bozdoğan states, the 1958 Expo was a very important example to trace the national/international, art/architecture, traditional/modern dualities in 1950s architectural realm. In this pavillion, the ongoing theme of arts-architecture synthesis and how the building incorporated such approach to fulfill a national concern was explicit (Bozdoğan and Akcan, 2012).The apparent understanding to collaborate with artists was evident in Expo 1958 Brussels exhibition, titled as "A New Humanism", in order to alleviate pressure and provide means of communication. This exhibition both conveyed national concerns and the will to adapt to the new environment. It was a space for many countries to portray their status architecturally and politically as the layout, design of pavillions, exhibition materials and the reception carried ideological agendas (Te Velde, 2016).



Figure 3.23 : A postcard with Turkish Pavillion in 1958 Expo in Brussels on the cover (Url-17).

The Turkish pavillion incorporated two ways of representation. First was the structured-modern organization and the latter was the arbitrary, random and traditional. The building was a light weight steel structure designed according to International Style principles (Bancı, 2009). The dualities were apparent from the formation of two main blocks, as the small one incorporated a wooden facade reminiscent of the Ottoman/Turkish house and the bigger one was the symbol of the modern. A third space, a mosaic mural of Bedri Rahmi bridged the two; as the "past" and the "present". The modern look of the structures however was unexpected, as one guest's, Andre Falk's comments tell the surprise (as cited in Zelef, 2003).

> Turkish Style? If this is a question of architecture, these words irresistibly evoke loaded and curiously effeminate ornamentation that affected Ottomans of the past. Turkish Style? One thinks, of palaces of wood and tiles, of decoration for bakeries and baths, of harems where beauties sequestered in their secret gardens sigh, of decorators of the past who bequeathed us kiosks- the word and the thing (Andre Falk as cited in Zelef , 2013).

Expression of the national idioms were more than the traditional proportioned facade. Various artworks, traditional crafts were integrated and exhibited inside and outside of the pavillion. The major artworks were the 50 x 2m mosaic mural by Bedri Rahmi Eyüboğlu, depicting traditional themes in a stylistic manner. It functioned also as a guiding element from the exhibition hall towards Café Turc. Other artworks included Eyüboğlu's Venetian Blinds out of silk, metal pylon by Selçuk Milar and wirefence

chairs by İlhan Koman and the Hitite “Sun Course”. Füreya Koral designed cups and saucers were placed in the café and Namık Bayık designed the table top tiles. Sabri Berkel’s paintings were placed as partition walls, whereas Gevher Bozkurt made graffiti on the walls. In addition to these, there were many items displayed inside the pavillion as wooden engraving by Lerzan Bengisu, sculptures by Zerrin Bölükbaşı, copper works by Selva Ebuziya, and decorative beads of Gençay Okçu (Bancı, 2009).



Figure 3.24 : Mural by Bedri Rahmi Eyüboğlu (SALT Research, Utarit İzgi Archive).



Figure 3.25 : Interior scene from the pavillion (Bancı, 2009).



Figure 3.26 : Carpets displayed inside the pavillion (Bancı, 2009).

Bancı states, more than the architecture itself, the whole representation, together with the portrayal of folk dances, artworks, exhibited objects, the Turkish participance had a strong connection to history and the interpretation of national values and local culture. The interior arrangement of the pavillion raised most of the criticisms since it resembled an "oriental bazaar" that contrasted with the formation of the modern buildings. Also modern dresses were wrapped with traditional motifs as if to display the desire to be seen as "modern", a blurred state between the East and the West (2009).

This chapter focused on socio-politic and economic changes that came with the new regime and the cultural environment that it shaped. These changes significantly altered spaces and also social practices they brought about. An overview of the chapter can be presented as the following. Turkey was highly influenced by the developments in the world, and stuck in-between the winds of democracy created by the transition to the multi-party regime and the conservative attitude of the DP government. The country begun to divide between modern/traditional dualities, both architecturally and socially. Western habits and entertainment welcomed new spaces which led to the professionalization of the interior architecture profession. The vast quantity of goods and furnishing needed for these commercial spaces encouraged newly opened furniture companies. New technologies were tested and metal furniture began to be produced by furniture companies such as Kare Metal. Starting from Istanbul, International Style

began to attract the inhabitants and alter their taste. Here it should be pointed out that, this change in that period was still in a minor scale, where in other cities, even in the capital, Ankara, technologies or capital investments did not allow such large productions, and furniture still depended on hand-made production. Likewise, the majority of people had no access to these luxuries. Here it was the part where dualities occurred, between crafts and technology and the rich and the poor, and the modern and the traditional. In parallel, the issue of representation of the local still appeared in some discussions and interior spaces. Traditional motifs appeared in various interior works such as the newly opened bank and shopping centers. Another is the Brussels Pavilion, which is given as an example in the chapter. In this structure with modern shell, the exhibition elements used in the interior, the use of handcrafts, modern interpretations of the traditional motifs found in costumes exhibit concerns about the preservation of the local/traditional in the modernization process. The next chapter focuses on the emergence of a new space, the modern hotel, and the dynamics that came along to transform interior space and social life.

4. MODERN HOTEL ARCHITECTURE AND INTERIORS IN TURKEY IN THE 1950S

This section covers the evolution of the hotel buildings in Turkey starting from the Ottoman period to the opening of the first modern hotel; İstanbul Hilton Hotel in 1955. Furthermore, the political actions taken to modernize tourism are elaborated here, to understand the state's role in the development of tourism in the 1950s, as a special case for Turkey opposed to private sector developments in the West. The importance of this section is to convey the significance of hotels for the society at different time intervals and the importance of the hotel space on social life. As a result of this, the opening of İstanbul Hilton Hotel and its spatial and social effects were discussed in this context.

4.1 From Grand City Hotels towards Hotels of the Republican Era

Hotels which were founded in 18th century in Europe proliferated only in the 19th century in the Ottoman Empire (Yakartepe Çelebi and Binan, 2011). This centennial difference in the late appereance of hotels in the Ottoman Empire was due to the fact that travels for leisure in the Ottoman Empire came later, and at that time the foreign visits were realized with diplomatic purposes only. During the Ottoman period, the merchants who brought goods to the markets stayed either in inns or in caravanserais. The Westerners who came to visit stayed either with their own citizens living in Ottoman territories, churches or monasteries (Göksel and Kuneralp, 1986).

When it came to the 19th century, the end of the Industrial Revolution resulted in a bourgeoisie class in Europe. Transportation became easier and tours started from Europe with train and ship services pioneered by the rich elite. Orientalism was rediscovered in literature and art and for these reasons, the East became a place of curiosity and the old traveller got replaced by the tourist (Baslo, 1998). International fairs also triggered the opening of hotels. The Ottoman Empire as a participant of the 1851 International Fair in London, hosted the İstanbul Exhibition *(Sergi-i Umumi-i Osmani)* which became the first attraction for foreign tourists to visit İstanbul. The ambition was to portray the empire's power in industry and economy aganist its

declining status, compared to other European countries (Zat, 2005). As a result of these developments, the need for a hotel suitable for European culture and standards was born (Kayın, 2000).

Hotels of the 19th century were operated by and served the Europeans. Muslim Ottomans dealing with hotel management were very few. For this reason, the first hotels were found in neighbourhoods where foreigners and non-Muslims lived intensely, such as Pera and Galata (Göksel and Kuneralp, 1986). As Baslo states, there are specific reasons why Beyoğlu was the first center for hotels. The tradition of rejecting non-Muslims in the historical center, an already developed accommodation culture by pansions and rental houses, Western identity of Beyoğlu, closeness to embassies, the effect of English tourism on the Ottoman Empire and Haliç could be listed as such (1998).

As Gülersoy notes, until the first hotel, Hotel d'Angleterre opened in 1841, the Ottoman Empire welcomed its guests free of charge but without any comfort because the social and economic structure did not have the power to allow it (1989). Regarding the hotels, in the 19th century they were initially converted from mansions and houses of non-Muslim or Levantine population (Kayın, 2000). Hotel d'Angleterre opened in 1841 in İstiklal Street or *Grand Rue de Pera* was the first hotel in İstanbul close to European standards. The highlight of Hotel d'Angleterre was, its status as the first hotel to be facilitated with today's understanding with its lobby, reception and all furnished rooms. Not only for the purpose of accommodation, in addition to the upper storey bed rooms the hotel had grand rooms on the entrance floor. Concerts, ballrooms and charity nights were held in the big hall and the hotel was able to meet these big events of the elite society in terms of capacity and decoration (Zat, 2005).

In the 19th century, the Ottoman Empire faced problems that it had not encountered before in terms of architecture. New typologies other than military, religious and civic buildings emerged to meet new requirements and the Ottoman industry was not in a position to respond to them. The search of a new language ended up in an eclectic style that conceivably stemmed from this necessity. The reflection of eclecticism in extreme dimensions in some buildings were criticized by the French poet, Theophile Gautier. "Dolmabahçe Palace is neither Greek, nor Latin, nor Gothic nor Renaissance, nor Arabic nor Turkish" (Göksel and Kuneralp, 1986).

The 19th century was the transitional period of accommodation that started traditionally with rental houses or pensions that were transformed into hotels. Hotel d'Angleterre in 1841 was the first hotel of Beyoğlu, however Grand Hotel des Londres in 1891 was the first hotel constructed from the beginning as a hotel. Bristol Hotel in 1893, Pera Palace in 1896 and Tokatlıyan Hotel in 1897 started serving as hotels built for this specific purpose. All these buildings showed traces of both Ottoman and Western influences, therefore all reflecting an eclectic understanding (Baslo, 1998).

19th century hotels varied in many ways in the plan layout according to the land lot, the services provided and the targeted customer. They mostly hosted a service area in the entrance with a lobby, restaurant or cafe and on the upper floors the bedrooms were placed. With such divisions, different services were provided in different zones. In some hotels, also the basements were included in the common areas, where some social events occured. The rooms were occasionaly lined up with the hallway or opened towards it. In cases with the central courtyard, the closed hallways were used to reach the rooms. There were no private bathrooms inside the rooms and suite rooms were provided occasionally (Kayın, 2000). The city center hotels Tokatlıyan Hotel or Hotel Smyrne in Sirkeci were shaped by the neighboring parcel, the road border or the coastal line and whereas the resort hotels such as The Splendid Hotel in Büyükada were more extensive settlements, providing beaches, terraces, or tennis courts, and additional structures designed to reach the sea or the greenary (Yakartepe Çelebi and Binan, 2011).



Figure 4.1 : Interiors of Grand Hotel des Londres (Url-18).

Pera Palace Hotel was built for the famous Orient Express, which shaped the cultural flow between the East and the West. The luxury trips throughout Europe were the idea of American George Mortimer Pullman and together with Belgian Georges

Nickelmackers, owner of the Compagnie Internationale des Wagon-Lits (Transnational Wagons and the Great European Express Company). Orient Express initiated wagon train services between Paris and İstanbul between 1883 and 1977 and the last stop of tours was İstanbul which was still an exotic attraction for the West, even during the collapse of the Ottoman Empire (Zat, 2005). Pera Palace was the most influential and prominent examples of 19th century hotels in İstanbul and Ottoman Empire, not only in terms of decoration and facilities it inhabited, but its famous guests and historical events that it hosted. The hotel served events and gatherings of the society, from ballroom dances to hosting guests of the non-Muslim community. Atatürk was one of the guests of the hotel and known to make business deals in that period (Kayın, 2000).

As Gülersoy mentions Pera Palace emerged, since there was the need for a "palace" hotel similar to the examples seen in Western countries. The hotel, which opened in 1895, was a combination of the latest technology, comfort and the luxurious mystery of an Eastern palace. The decoration was embellished with bronze chandeliers, use of marble and silk curtains. Even shortness in goods in the First World War did not reflect on the luxury of the hotel (1994). The hotel had 145 rooms as double and suites, separate reading, chatting and smoking rooms, a post office and a hairdresser, as well as guiding, vehicle and interpreter services (Kayın, 2000). The design of the nine storey hotel was made by the prominent architect of the era, Alexandre Vallury. The interiors were designed in an oriental manner whereas the structure and the facade had effects of classicism (Batur, 1994). The Morisco arches and domes, the tiled fireplace in the Turkish Hall and the Great Hall created an oriental atmosphere. In contrast, the Tuscan columns and the art deco and rococo furniture in other spaces were in contrast and reflected an eclectic style (Göksel and Kuneralp, 1986). Especially the ballroom was a unique combination of an orientalist approach resembling an interior courtyard with the use of windows on the upper walls. The use two colored *(Almaşık)* patterned of alternating marble, the turqoies glassed domes and the arched carvings illustrated an imaginary scene of the East. On the other hand, the hotel was facilitated with the latest technology; lit by electiricity and a generator, adorned with a full metal constructed elevator (Batur, 1994).



Figure 4.2 : Pera Palas Hotel (Url-19).



Figure 4.3 : Pera Palas Hotel (Url-20).

For 500 years, the ideas of the West about the East were shaped through İstanbul. The collapse of the Golden Age of the Ottoman Empire and the dominant presence of religion affected these impressions. In between two world wars, this situation changed and the İstanbul elites entered into a Westernization excitement and this seemed like a loss of traditional values causing disappointment for the foreigners. Between the Asian and European lands, between the East and the West, İstanbul became the biggest test of Westernization (King, 2014).

Pera Palace lived the most glamourous years of 19 years until the First World War. By the Republican Era, the wealthy foreigner was replaced by the newly established state of calm and egalitarian entertainment. By the 1950s, the hotel could not compete with newly opened Hilton and the Divan since the 19th century accommodation had left its place in search of international comfort. Due to the importance given to historical spaces, the hotel continued to attract the foreign travel companies (Zat, 2005).

The Hilton Hotel as the first modern hotel, differed in terms of program, business model and scale from 19th century grand hotels. These differences underline how the concept of modern accommodation transformed. First, in terms of scale, the Hilton was very large in terms of bed capacity. The building, which had 11 floors and 240 bedrooms in its first years, was the largest of Eastern Europe. Another spatial change was the lack of a common central point as the oriental room in Pera Palace. The Hilton Hotel deliberately refrained from this to direct the attention towards the view (Wharton, 2001).

In Pera Palace, the reception desk, where the space and money relations were held, was disguised in a corner as a place of embaressment. On the contrary, in the Hilton, the main reception area, did not hesitate to show the money relationship while displaying the spectacular scenery on the back with a glorious Bosphours view. The services and the facilities provided by the hotel were also different as Pera Palace served expensive haute cuisine. Hilton Hotel in addition to haute cuisine also served inexpensive fast food. Old European hotels had ornate interiors and artwork, varied in private rooms, where better suites occasionaly had balconies where other rooms did not even have private toilets. Hilton Hotel also brought American standardization for the rooms, as they were identical with a bathroom and balcony where only corner suite differed in size. Another innovation provided by the Hilton was the mini-mall in the entry level. Where shopping at the Pera Palace was limited to catering bars and restaurants, the luxury mall in the Hilton was a place where luxurious, local and imported goods could be purchased without going out (Wharton, 2001).

Park Hotel was another prominent space of social life in İstanbul. It was originally built in the late 19th century as a mansion of the Italian Ambassador Baron Blanck. While he moved away, Blanck gave the mansion to Tevfik Pasha and during the World War I, the mansion was converted into a hotel. It changed several owners during those years and finally it was named as Park Hotel (Karamani Pekin, 2006). The first hotel project dates back to 1922, which was followed by others and in 1930 with enlargement and alterations; it was finally built by the sons of Tevfik Pasha (Zat, 2005). In the 1950s, Park Hotel and Taksim Municipality Casino were the two most important meeting places. Ball, ceremony and charity dinners were arranged in these two spaces. Politicians such as Adnan Menderes, as well as the elite, frequently visited the hotel until the opening of the Hilton Hotel. The hotel also welcomed very famous

names, it is known that Atatürk stayed in Park Hotel in the first years of the Republic (Öztan and Korucu, 2017). Park Hotel, Pera Palace and Tokatlıyan Hotel constituted the most luxurious hotels of the era and they continued to influence the social life until mid-1950s. When it came to the 1950s, liberal economic policies in Turkey attracted foreign capital, and these three hotels undertook the duty of accommodating foreign guests (Karamani Pekin, 2006). Park Hotel, took the lead and became also the center of political life, since as a demonstration of democratization, the leaders of the multi-party regime preferred hotels instead of palaces (Tanju, 1991). After a while, the hotel fell short for the needs of accommodation with the opening of Hilton and Divan hotels (Karamani Pekin, 2006).



Figure 4.4 : Park Hotel (Işın and Tanman, 2012).

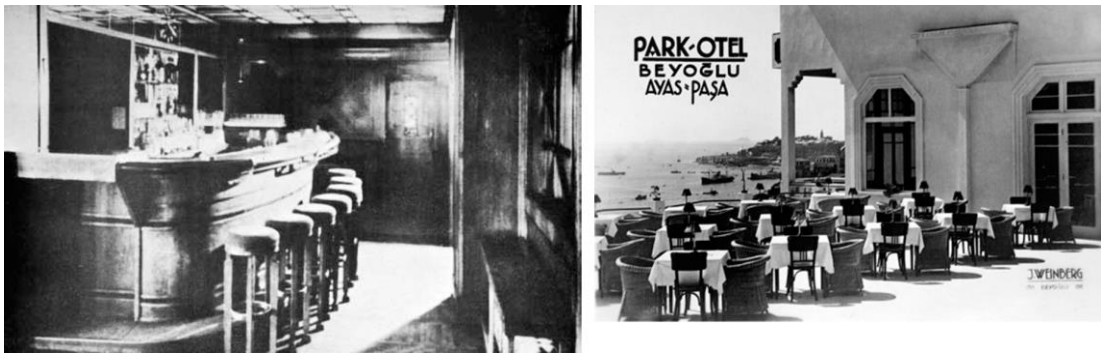


Figure 4.5 : Park Hotel's interiors (Işın and Tanman, 2012).

The construction of new hotels together with the Republic accelerated, the facilities to meet the modern standards in a real sense were limited. The most important of these in Ankara was Ankara Palas Hotel, opened in the new capital city designed by architects Kemalettin Bey and Vedat Tek. The hotel was a major space that both

introduced modern technology and social spaces, including the luxuries of the period with hot water and general heating. In addition, it was a modern social space that hosted bureaucrats and the upper elite's gatherings with its dining rooms and ballrooms (Altan, 2015).

The first building had 60 rooms, a ballroom, dining room, tea room, casino, kitchen, laundry, ironing center, tailor and a hairdresser. Probably for economic reasons an elevator was not initially installed. The rooms were spacious for two and some were used as suites combined. Apart from the king's suites, the rooms had communal toilets and bathrooms located on the corners of each floor. In the two king suites there were study and seating areas including a private toilet and bathroom (Berdi Gökhan, 2013).

After the opening of the Ankara Palas in 1928, Atatürk welcomed all the official meetings and foreign guests in the hotel. The Republican Ball was introduced as a celebration of modern social life starting in the capital Ankara. Importance given to the ballroom is understood from the magnificence of the space. The furnishings were in the neoclassical style, built by the craftsmen or imported as in Pera Palace. The fabrics were more likely to be woven in Hereke factories which were frequently preferred by the palace at that time (Berdi Gökhan, 2013).



Figure 4.6 : Ankara Palas (Url-21).



Figure 4.7 : Cumhuriyet Ball in Ankara Palas (Url-21).



Figure 4.8 : Interior scene from Ankara Palas (Koç University Vekam Library and Digital Archive).

Another important hotel worthmentioning was Yalova Thermal Hotel (1934-37), built by a competition in 1930s, represented a transition period by carrying the characteristics of both national and modern connotations. The use of the roof, portico and the references in interiors from the traditional Turkish house were in contrast with the modern gridal language at the facade. The most important emphasis of the project was the use of national architecture in a large and new typology, such as a hotel building (Url-22)



Figure 4.9 : Yalova Thermal Hotel (SALT Research, Rahmi M. Koç Archive).



Figure 4.10 : Yalova Thermal Hotel's Furniture (SALT Research, Rahmi M. Koç Archive).

Apart from these hotels, organizations and regulations had to be made to modernize tourism. Between years 1923 and 1962, titled as the pre-planned period in Turkey, parallel to the rapid growth of tourism in the world, Turkey kept pace and the first organization was established under the name "Traveller's Club" (Seyyahlar Cemiyeti). The name was first changed as "Turkish Turing and Automobile Club" and later the "Turkish Turing Club" (1923) which prepared the first posters, highway maps, first tourism prospectuses, inspections and tour guide exams (Yıldız, 2011). Afterwards, Foreign Trade Office was opened at the beginning of the 1930s under The Ministry of Economy. In addition to the development of tourism with the new institutions opened, the newly established state also was promulgated. After that, in 1939, The Tourism Department was opened under the Ministry of Trade and in 1948 the Press, Publication and Tourism General Department was developed, establishing policies and covering issues related to the sector (Altan, 2015).

4.2 Mid-century Tourism Policies

Analyzing private sector development in Turkey in relation to the United States and Europe highlights the role of Westernization, since Turkey was considered to be following Western models. In the West, tourism was steered by the private sector, as opposed to countries such as Turkey, where state was involved in constructing extensive public works supporting the country's integration into the international arena. Even though the construction of tourism enterprises was not entirely in the hands of the state, it provided a new turn to change tourism activities after the 1950s (Altan, 2015). For this reason, in 1950s, the promotion of investments in order to support tourism was one of the main agendas of the state, encouraged with the "Act for the Encouragement of Tourism" (Turizm Müesseselerini Teşvik Kanunu). Following this, in 1953, the Tourism Industry Encouragement Law No. 6086 (Turizm Endüstrisini Teşvik Kanunu) entered into force, exempting investors from taxation for 10 years. The Tourism Bank was founded in 1955 and in 1957 the Press-Publication and Tourism General Directorate became a ministry, under the title the Ministry of Press-Publication and Tourism (Yıldız, 2011).

Between the years 1949 and 1957 the Press-Publication and Tourism General Directorate under the Prime Ministry significantly increased their tourism activities which had started during the first years of the Turkish Republic. Between 1957 and 1963 it became the Ministry of Press-Publication and Tourism (Basın-Yayın ve Turizm Bakanlığı) (Evcin, 2016). Most tourism investments in these years were facilitated by the state, by the development of The Pension Fund, The Tourism Bank, The Ministry of Press-Publication and Tourism. The Pension Fund (1949) was an institution that aimed to provide high standards of accommodation in cities through the expansion of trade and international tourism, also setting an example for foreign investments. The Pension Fund's investments led to prominent examples of hotels starting with the İstanbul Hilton Hotel (1955) (Tuna Ultav and Savaşır, 2016). Esad Suher, who worked as an architect alongside Sedad Hakkı Eldem in the Tourism Bank's architectural office, elaborated the conditions of designing tourism enterprises as such:

> In 1957, there was the General Directorate of Tourism. However, there has not been any studies on tourism planning. With the support of Ziraat Bank, the Tourism Bank was established and its architectural office was formed. Orhan Çakmakçıoğlu, Bedri Kökten, Sedad Hakkı Eldem

> and I worked with them. We realized the tourism planning studies in Turkey. At that time, for example, we designed facilities in Şifne, İzmir, then Kilyos Facilities, Florya Facilities were made. These studies began in 1957-58. (Suher, 2018)
>
> We had a consultant at the same time, a man named Armando Ridelli who was invited by the General Directorate of Tourism. I learned a lot from him in terms of hotel management. Of course, you can do the planning, but only experts can better determine how it can be managed. Many of the facilities we made stayed in Cyprus after that distinction between the Turkish and Greek regions (Suher, 2018).

Another architect, Güler Yalım who worked as an architect in the Ministry of Tourism, explains the division of labor between two offices of the Ministry of Tourism and Tourism Bank:

> Both the Ministry and the Bank had architectural offices, and gave businesses credit under certain conditions. We were at the ministry's project office. We were giving certifications, degrees for their qualities and the bank used to give the credit… Certain specifics should be met to pay for that money. Therefore, the projects came, they were allocated or controlled, or they were redesigned. When we did a project, for example, the south Antalya project, we always tried to partner with the Bank… The Bank's office was in İstanbul, then moved to Ankara then it was closed. (Yalım, 2018)

These statements of Suher and Yalım exemplify the 1950s'conditions as the initial years to take action on tourism by the help of the state. However, still the number of facilities were limited and they were not well conditioned. Also it was not possible to state the number and condition of the hotels or the distribution in cities, their bed capacity and their the legal permissions, since the lack of statistics for 1950s. The hotels were low in quality although the state aimed to regulate them by pressing guidelines deriven from foreign (Tozoğlu, 2007). Familiarity with the tourist attractions started to widen by the promotions made by the popular press that different touristic destinations and activities. With the increasing amount of published tourist guides, middle-class became interested in those featured summer vacations. *Arkitekt* magazine published many articles about small houses, hotels, or management issues. Even the subtitle of the magazine from its start in 1931, as "The Journal of Architecture, Urbanism and Municipal Works", was changed into "The Journal of Architecture and Urbanism and Tourism" in 1965 (Altan, 2015). Küçükerman underlines the social changes that also triggered the opening of hotels:

> When transportation began, people started to travel between the cities with cars. Transportation is the lifeblood of everything. Thus, began trading. People used to come to the city from the

village and would stay with his uncle or aunt, but it changed. The towns in Anatolia got richer, such as towns in İzmir, Kayseri. When there is travel, the need for a hotel comes with it. When there are no hotels, in the "a la turca style", people stay with relatives… Also, people started to entertain their guests at the hotel, which was very new. They hosted their guests in hotels in Europe, but that was for the rich people. Turkey also started to host relatives that came from Anatolia in hotels in that period. (Küçükerman, 2018)



Figure 4.11 : A tourism brochure that indicate how to behave a tourist, from the 1950's (General Directorate of Press and Tourism, (n.d).).

All these aforementioned initiatives are important to understand the condition of Turkey before the arrival of İstanbul Hilton Hotel and the importance given to it by the state and the public.

4.3 The Hilton Arrives in Turkey: İstanbul Hilton Hotel

4.3.1 The story: A Western Initiation

The construction of the Hilton Hotel in Turkey was an event that affected political, social and architectural atmosphere. According to Kaynar while Turkey was fighting in the hottest days of the Korean War with 4500 soldiers besides US military, under the "national tourism cause", it was tried to catch wealthy investors. Mr.Hilton came to Turkey within an urgent invitation and left it with declaring his will to fight against communism in Turkey against all cause. On one of the most important lands in İstanbul, just behind the Radio House he was planning to build the Hilton Hotel (2015).

As Ramazanoğlu states, the story of the Hilton Hotel started with the Turkish delegate approaching Conrad Hilton in New York, to share the interest of making the first

modern hotel in Turkey. On this invite, Conrad Hilton together with the vice-president of the company, John Houser arrived in İstanbul, impressed by the geographic location connecting the East and the West, Hilton realized the value of İstanbul to advance his chain hotels. In parallel to these events, the head of the Turkish Football Federation and the general manager of the Turkish Pension Fund Ulvi Yenal, was dealing with the lack of quality accomodation in İstanbul to place the Swedish Football Team. Also, Swedish press published the bad conditions of hotel industry in Turkey, which became an an embarrasment for the country. Two interests colliding, the Pension Fund was to finance the hotel, so an agreement was signed in year 1951 on building the first modern hotel of Turkey, financed by the government and run by the Hilton Company. The chosen land's public status was an issue, but solved quickly since the eager condition of the government to place the hotel (1980). America was about arrive to the country, as stated by Conrad Hilton, in this famous novel *Be My Guest*, "Standing before the opening ceremonies, I felt this 'City of the Golden Horn' was a tremendous place to plant a little bit of America" (1984). Not only for the international relations, but for the social life, the Hilton hotel brought many habits, such as afternoon teas, fashion shows, or musical dinners, which shaped İstanbul for that period. Çetingil states the effects as follows:

> The afternoon teas in hotels were very popular. In the past, all the high society would go to hotels, leaving all the work, they would go for an afternoon tea. Mostly on the weekends. If they lived in Macka or Nişantaşı, they would go to Tarabya. Or they would go to Hilton Hotel. Everyone would be dressed with care. Today, the importance is given to how much food is served. Not food, few cookies to a proper tea side was enough back then. But the service was good also famous people, such as İlham Gencer, played both at dinner and the afternoon tea time. His wife Ayten Gencer also played in Şadırvan Supper Club. (Çetingil, 2018)

Hilton Hotel's opening ceremony was announced weeks before, making a headline in every newspaper or magazine journal. The opening was a major event since numerous Hollywood artists and celebrities attended the ceremony, making each incident a news material for the press ("İstanbul yıldız yağmuru altında", 1955; "Hilton misafirleri", 1955). İlham Gencer, a well-known musician and a witness of the opening ceremony stated the importance of the event as follows:

> When Hilton Hotel opened in 1955, I was working in a very beautiful place called Borivaj in Baltalimanı. I worked there in the years 1954-55. The night of the opening of Hilton, Fethi Pirinççioğlu, the head of İstanbul Bureau of Tourism and the owner of VIP Tourism called me. We used to finish our work at one o'clock. We were working 2 people with Aydemir Mete

(Contrabass) and late Ali Cetinkaya (drums). A phone call, Fethi Pirinççioğlu, said "Dear İlham, do not finish the performance, we are coming there with the Hollywood stars". They came to Borivaj with Ann Miller, Akim Tamiroff, Terry Moore and Nick Hilton. We played until 5 o'clock in the morning. I played "Hello Dolly" to Ann Miller and she made a beautiful ballet. She would dance very well. (Gencer, 2018)

Ümran Cabadak, a witness of the celebration, states how she was mesmerized by the event as follows:

> A luxurious lounge stayed on my mind. It's a place where you're in a very peaceful place. Very clean service. The ambiance was very nice, so I preferred it. We would trust and eat with our eyes closed. Now we can't be sure where to go. (Cabadak, 2018)

Famous names such a Sonja Henie, Ann Miller, Diana Lynn, Mona Freeman, Elaine Shepard came to İstanbul for the opening. The ceremony was carefully planned with an art director, that blended modern and traditional cuisine, dances and entertaintment. The local touch in the opening was underlined with numerous event including traditional folk dances, women service personnel with traditional clothes. It was not limited with the hotel space, so much as that a ceremony was arranged in Yıldız Park where women with traditional attire served lunch to guests which was followed by a fashion show (Ergin, n.d).



Figure 4.12 : Arrival of celebrities to the Hilton Hotel's opening ceremony ("İstanbul yıldız yağmuru altında", 1955).



Figure 4.13 : Hollywood guests arriving for the ceremony ("Hilton misafirleri", 1955).

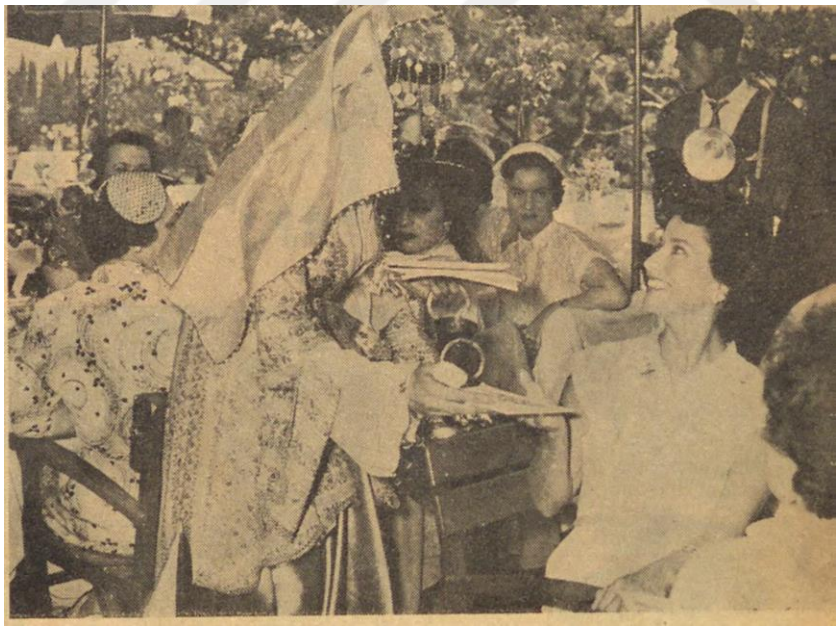


Figure 4.14 : A young girl in traditional clothes serving in the opening feast of Hilton Hotel in Taksim Gezi Park (Ergin, n.d).

This representation of this traditional scenery was enacted again years later in the 30th year opening of Hilton Hotel, with a grand ceremony for two days. This time, the hotel's garden was turned into an "Anatolian village" with street sellers, coffee shops,

which was the inauguration of the start of the new construction for an additional hotel block of 100 rooms ("Eartha Kitt", 1985). The foreign guests' attention to local values were underlined by press articles. In an article published by Ergin, the guests were not excited about the opening gala, or the hotel, but they were totally new to our traditional food or the beauty of Bosphorous and Turkish hospitality. In the image shared by the paper, Ann Miller was seen shoeshopping in Grand Bazaar, with an immense care given by the local dealers. Hilton Hotel invented an illusional traditional atmosphere, as stated by Hobsbawm (1992) in order to market the hotel to the foreign guests.

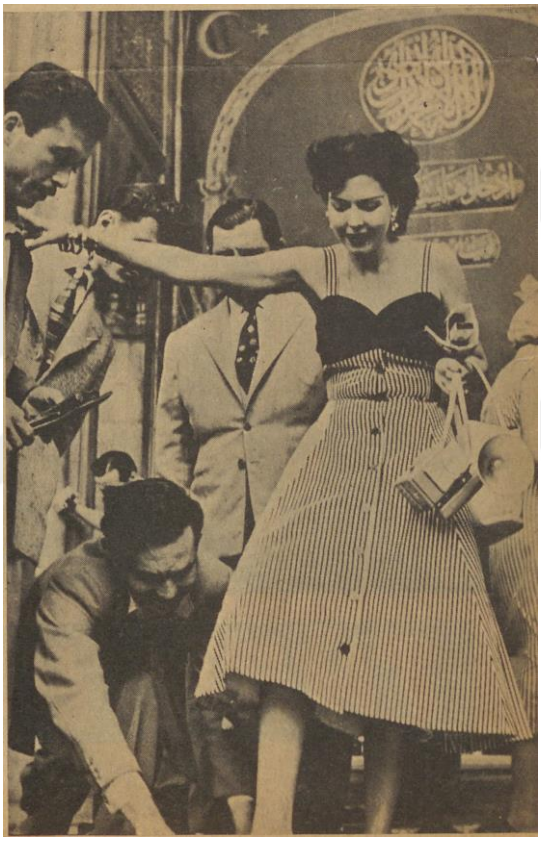


Figure 4.15 : Ann Miller shopping in Grand Bazaar (Ergin, n.d).

4.3.2 Public vs Private: Modern architecture vs Traditional Urban Fabric

The arrival of İstanbul Hilton Hotel was announced early in *Arkitekt* magazine in 1952 titled as "Touristic Hotel" ("Turistik Otel", 1952) featuring a detailed coverage of the building, and photographs of the upcoming building's models. In 1955, the opening was a grand celebration in the newpapers, as seen by the article "Finally, the Hilton Hotel, or a hotel". Hilton Hotel was referred to as "The Hilton Palace" in the news, the first modern hotel in terms of architecture, works of art or luxuries such as metres of woven carpets or elegant rooms. Two important merits were at hand: first it could

accommodate the most discerning guest, and second, it was a work of art that proves hotel buildings have a place in architecture ("Nihayet Hilton Oteli veyahut bir otel", SALT Research, Rahmi M. Koç Archive).

The Hilton Hotel was constructed as the first 5-star hotel in İstanbul and Turkey as a result of the tourism development policy, built on the "2nd Park" according to the Prost Plan, which was the detached green area, running through Gezi Park. It was in the form of a rectangular prism of 21x100m and accommodated 258 rooms. 3 floors were reserved for reception, living areas, restaurants, service and management, and other 8-storey for the individual rooms (Conker, 2009). Hilton Hotel's architectural design belongs to Natalie De Bois and Gordon Bunshaft from the New York office of American architectural firm Skidmore, Owings & Merrill (SOM) and Sedad Hakkı Eldem from Turkey (Url-23).



Figure 4.16 : A postcard showing İstanbul Hilton Hotel's architectural model (İstanbul Atatürk Library Digital Archive, Krt_026571).

The Caribe Hilton Hotel, which was discussed in detail priorly, provided the model for the İstanbul Hilton Hotel. The thin rectangular prism block, roof garden, glazed enterance lifted on the pilotis were transmitted from this model. The curtain wall got replaced with honeycomb of balconies made of a geometric concrete frame, due to lack of steel construction technologies in this period (Wajdi, 2014). İstanbul Hilton Hotel showed SOM's Corbusian influence, as the interiors and the building were influenced by American Modernism and designed in accordance with Hitchock and

Johnson's International Style principles; transparent like Johnson's Glass House or Mies's Crown Hall buildings. The Hilton Hotel provided a American modernism with its "form, technology and landscape while the interiors bore the burden of representing the host site (Wharton, 2001).

İstanbul Hilton Hotel posed a immense contrast to the urban pattern with its massive scale and unique siting, and "remapped its site". It was the tallest building in the period that changed how the city was observed by the outsider. Another contrast was that the Hilton injected parts of the American Suburban into the city to simulate an American experience. Large lawn areas, tennis courts, swimming pools were foreign to the urban İstanbul. The British invention grass lawns, familiarized in the American suburb, entered the Middle East geography after colonization, which was artificial to the basin of the Mediterranean. Attractive pool cabanas were delights for both men and women showcasing themselves. Surrounded by greenery and tennis courts, the Hilton Hotel aimed at foreign visitors to feel at home, and a unique and "uncanny" attraction for the İstanbul population. Hilton had placed the American suburb in the heart of İstanbul and really supported the Conrad Hilton's comment "Each of our hotels is a small America" (Wharton, 2001).



Figure 4.17 : İstanbul Hilton Hotel's swimming pool ("Hilton'un yüzme havuzu", 1957).

Accoding to SALT Research, the intervention of Sedad Hakkı Eldem in the first phase of the project was the "Flying Carpet" canopy in the entrance, the *divanhane* plan scheme restaurant, garden mansions and interior decoration with the elements of the

traditional Turkish House. But the Hilton Hotel and its surroundings continued to engage Sedad Hakkı Eldem in a variety of time spans in the rest of his career, with expansion efforts and an additional proposal for a Turkish restaurant (Url-23). Sedad Hakkı Eldem's presence in the Hilton Hotel was subjected to criticism stating that it conflicted with Eldem's career and attitude. It was criticized in the humor magazine *Balo*, which was also the celebration made annually by the State Academy of Fine Arts in Taksim Municipality Casino, corresponding to the opening year of the hotel. The subtle critical humor written as "I lost my identity at the Hilton Hotel. It is ineffective until I take out the new one "S.H.Eldem" by one of the academy students illuminates the architectural debates of the day considering identity (Kortan, 1997).

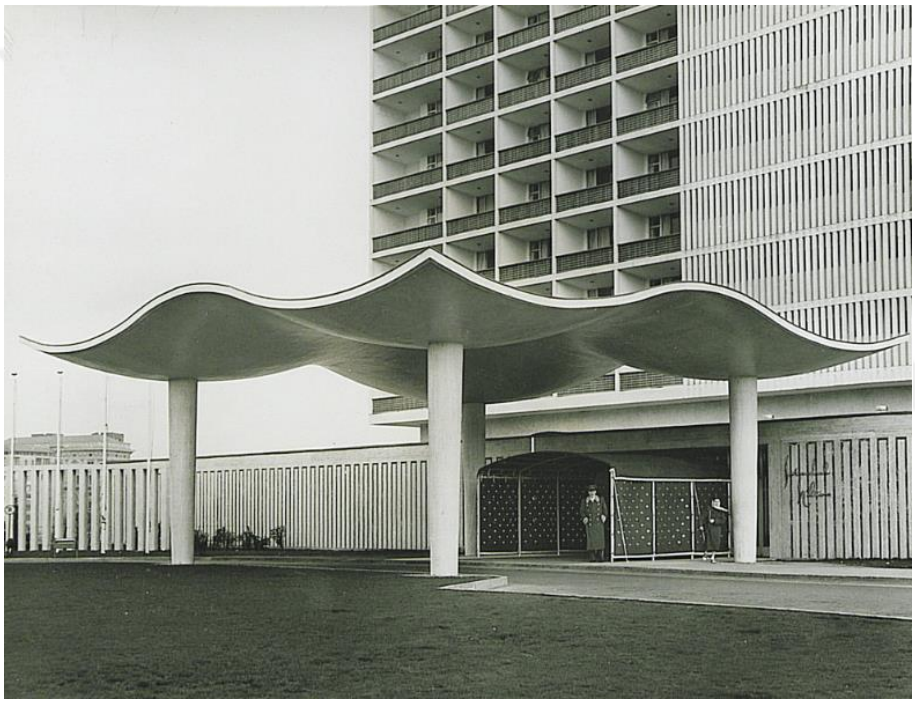


Figure 4.18 : "Flying Carpet" canopy in İstanbul Hilton Hotel's entrance (SALT Research, Rahmi M. Koç Archive).

4.3.3 Traditional vs The Modern: The Interior

4.3.3.1 Common Spaces

The interiors of the Hilton Hotel applied the same spatial principles as the exterior, The International Style's formula was; first of all, the importance of volume over mass: Overall lightness, secondly; clear and uniform order, and lastly strict avoidance of decoration. In the lobby, transparency was achieved with full glass curtain wall looking over Bosphours and an undivided space supported by the functional piers. The technology of the building was expressed through out dining halls, the Corbusier

inspired staircase linking the entrance to the lower lobby, which was not only sculptural but also looked like part of the main structure. The columns and ceilings were free of decoration, the floors and walls were made of polished marble, the sleeknes and the purity of the spaces identified a modern classic. As the local engineer, Yavuz Erdem put forward, the Hilton was an "unusual construction, design and interior concept for Turkey at that time… and it taught modern architecture to Turkey" (Wharton, 2001).



Figure 4.19 : The lobby (SALT Research, Rahmi M. Koç Archive).



Figure 4.20 : The lobby (SALT Research, Rahmi M. Koç Archive).

Apart from being an aesthetic and technological icon, the Hilton Hotel was also an experience of life style, luxury and grandeur that attracted the bourgeoisie of İstanbul (Tozoğlu, 2007). Tevfik Yener, a prominent journalist, referred to the Hilton's opening as "a spaceship moreover a planet descending in the very heart of 1950s" (as cited in Öztürk, 2010). His words on the Hilton Hotel's symbolic meaning are crucial to understand the changes came with the hotel. As stated by Öztürk "it brought the city life the idea to spend time in the hotel and use it for special occasions as a status of prestige" (2010). It was such a newness that as Sadun Ersin states, he provided site trips with the Academy of Fine Arts students, to show them this exciting unprecedented spaces in İstanbul (2018).



Figure 4.21 : "Everything is beautiful, anything is welcome in Hilton Hotel" ("Dün gece Hilton'daki", 1957).

Ümran Cabadak, who worked in Squibb, an American firm for pharmaceuticals, a period witness who attended the opening gala commented on the importance of the hotel as follows.

> The Park Hotel was very famous, very nice, but it was not like the Hilton. It was downhill and there was no parking space. My uncle, for example, had beautiful cars, he could not leave them there, or there was no place in Taksim to stop either. I did not participate in any event there, because there was not any. But the Hilton, even the entrance to the Hilton was so elegant. You were entering in such a noble way. It was so luxurious. Because Squibb was an American company, they always took us to classy places. For dinner or even tea times we used to prefer the Hilton Hotel. (Cabadak, 2018)

Gözen Küçükerman also commented to the changes she witnessed inside the hotel.

> I was a sportsman in the first licensed girl volleyball team. In 1954-55, our school would take us to the Sports Palace for games. They had taken us to the Hilton once or twice, for a five o'clock tea. Chic people… so chic. We were dressed in the school uniform, and had our

> sportswear in our bags. There was no knowledge of sports suits. Of course, everyone was slightly looking at us, all the high-level income of Nişantaşı was there. They were seated drinking something other than Turkish coffee, they were drinking a coffee like Nescafe. It caught our attention. Cakes, layers on layers, small pastries on silver plates. It is very fashionable now, back then it was very new. The service of the waiters... We were very surprised. But mostly the furniture surprised us so much. (Küçükerman, 2018)

The changes that the Hilton brought were not limited to the high standards it provided. Yüksel Karapınar states that Hilton Hotel changed the way the hotels were seen. He underlines that even in the 1970s, in Anatolia, cities like Adana did not have modern hotels and these were considered as places families refrained to spend time. The existing ones only provided bedrooms, and they were in poor conditions, moreoever they were regarded as places of illegitimate affairs. When Hilton Hotel opened it was a breaking point, since it was a place were families spent time in the lobby, having tea times, women attending matinees. There was art in the common spaces and inside the rooms, as unprecedented before. This approach changed the perception of hotels for the public (2018).

Turkey met the most luxurious and modern hotel with Hilton Hotel. In addition to the totally modern look, the interiors of İstanbul Hilton Hotel connoted different meanings then the building's outer shell in the International Style and the American suburban referenced landscape. Although, the Hilton Hotel interiors reflected the aesthetics of the mid-century, by the use of local items it created an "other" by exotising the space and marketing it. It could be valid to state that the Hilton was developed as a different reflection of the same model of Hilton International Hotels. Especially considering the interiors, despite having the highest level of comfort and technology of the period, the hotel reinterpreted the interior from the Western eye. As in the other examples of Hilton International Hotels abroad, the interiors reflected the idea of a modern identity that carried the anxiety to belong to the Western world and remain loyal to traditions (Wharton, 2001).



Figure 4.22 : The Reception hall with artificial domes (SALT Research, Rahmi M. Koç Archive).

The building consisted of public spaces as the main dining room, Marmara Roof, Şadırvan Supper Club, Karagöz Bar, Club Room and Lalezar Meeting Room (Tulip Room). It also had 300 deluxe rooms with a private balcony (Ramazanoğlu, 1980). As mentioned by Gürel, the sofas in the Şadırvan Hall, the Hacivat Karagöz models in Karagöz Bar, the seats in Tulip (Lalezar) room, and the artificial domes in the reception were some of the various local touches to the modern ambient (2009). There were also traditional tiles in common spaces designed as an interpretation of 16th century mosques' by Sedad Hakkı Eldem, which were produced in hundreds years old tile factories in Kütayha. The design phase of the furniture was carried by Hilton Design Office, and under its supervision, a small part of the upholstered pieces were manifactured in Ankara Teacher's Technical College, a state induced institution to educate teachers for the industry. 14 countries abroad made available the rest of the furnishing which was not present in the country. The carpets were locally produced by the company of Kemal Seli, in Konya, which was well-known for the carpet industry. An average of 12,500m^2 of carpet in 17 colors was handwoven by women (Ramazanoğlu, 1980). It is important here to underline that, Turkish carpets, tiles or art works were selected elements out of a repository of oriental items as Bozdoğan stated (1986).



Figure 4.23 : Celal Bayar, on one of the examinations he had conducted in the country before his visit to the United States, ("Hilton otelinin mefruşat ve eşyaları hazırlanıyor", 1954).

As Tozoğlu states, the hotel's interior design, amenities like TV and air conditioner, private bathrooms, hot water and wall-to-wall carpets were symbols of modern comfort. On the other hand, the Hilton Hotel embraced its guests with modernism outside but with a number of Ottoman references on the inside. The entrance canopy in the form of a flying carpet, decorative domes in the reception, an Orient corner and traditional sofas (Sedir), Kütayha tiles and motifs of *Çintemani*, used in the interiors showed the orientalist approach that the Western guest would feel at home but also won't break from the Orient. Remembering the words of Owings, "like a meteor in an Arabian Night" (Tozoğlu, 2007). Curt R. Strand, The President of the chain states on the use of local elements as follows:

> The display of Turkish history which unfolded before us, the thrill of bringing new technology and having the opportunity to combine it with an ancient culture and civilization and to create thereby, a landmark which still today has lost none of its impact made the effort worthwhile (Curt R. Strand as cited in Ramazanoğlu, 1985).

This dual representation in the interior was also mentioned by a prominent artist Cemal Tollu as follows:

> Could this building, which is the product of a completely foreign taste and a whole new technique, easily reconcile with its surroundings? Since new lines and proportions cannot be compatible with the surroundings, in time the eyes would become accustomed and those around them would have to comply with this new taste. However, if the search for the harmony between the hotel and its surroundings should mean the use of Eastern motifs in its interior decoration, that is also partially thought. (Tollu,1955)



Figure 4.24 : Hacivat-Karagöz figures in Karagöz Bar (SALT Research, Rahmi M. Koç Archive).



Figure 4.25 : Füreya Koral designed table tops for the Hilton Hotel (Tuna Ultav Archive).



Figure 4.26 : Marmara Roof Bar (SALT Research, Rahmi M. Koç Archive).



Figure 4.27 : The restaurant (SALT Research, Rahmi M. Koç Archive).



Figure 4.28 : Şadırvan Dining Hall (SALT Research, Rahmi M. Koç Archive).

As stated by Tozoğlu these spaces that were deliberately positioned in the entrance and visibile positions guaranteed to give the feeling of the "East" in the Western mind, as advertised before, reminders of typical images of İstanbul with domes minarets and Arabian nights, relaxed the foreigners' anxiety and reinforced the prejudgements they already had about the "Orient". The exchange of cultures was still a very hot debate, morever it was clear that in the 1950s, the Hilton was a milestone for American propaganda for a new lifestyle. For this, the hotel represented an illusion (2007).

Edward Said uses the term in his book *Orientalism*, as he briefly suggests that it is a way of thinking that ontologically and epistemologically the East and the West are seperate from each other. The orient is posited as the distinct "other" which does not develop with time and only exists as in the illusions of the Occidental (1978). Designed with the most orientalist approach, was the Tulip Room *(Lalezar)*. From the eyes of a Westerner, the room was designed in the style of a harem and the Tulip Room could be reserved only for women where private meetings could be held by closing the curtains. The couches, puffs, curtains and sultan tents resembled an eroticized version of the "other" (Wharton, 2001).



Figure 4.29 : Tulip Room (Lalezar) (Bozdoğan and Akcan, 2012).

However, the image of the room was far away from the changing status of women in society in 1950s. Even though these images illustrate a small portion of the population, these places were preferred and visited by artists gathering to meet in social occasions, or women who actively participate in business, which posed a distant look from what

was represented. An article in *Chicago Herald Tribune* exemplifies also the surprise Americans had when they visited the country as follows:

> Americans visiting Turkey these days inevitably express surprise at the modern Turkish woman. No longer is she hidden in a harem, nor is she constantly veiled and chaperoned. Many Turkish girls now have jobs in business and industry, just like American woman. Some fly airplanes professionally, nearly 100 sit on the judicial benches of Turkish courts. American visitors to the new İstanbul Hilton Hotel opened recently in İstanbul were impressed by the efficiency and beauty of Turkish girls employed as members of the hotel staff. (as cited in Wharton, 2011)



Figure 4.30 : Famous actor Göksel Arsoy meets women fans in Tulip Room (Tengizman, 1963).



Figure 4.31 : Princess Fatma Pehlevi Hilliyard, sister of Shah of Iran, in a press conference held in the Tulip Room ("Prenseslerden biri", 1957).

Another innovation unlike other hotels, İstanbul Hilton Hotel had a small shopping mall inside the hotel. These glass-windowed shops on the entrance floor allowed tourists to shop without any contact with the "other" inside the hassle of the city. Many

local luxury items such as glass, leather, ceramics, metal and jewellery were offered for sale at a higher price, while bargaining was out of question (Wharton, 2001). The matters of orientalism were not limited to the spaces, but also service people were hired to be dressed in traditional costumes, fortified the oriental representation of women in the Hilton Hotel. As Mukadder Sezgin points out, the oriental server was named after a movie called, Kahveci Güzeli, from the year 1941, by director Muhsin Ertuğrul (2018). After the tradition started in İstanbul, the welcome coffee spread to other hotels of the Hilton, with women dressed in "national costumes" (Wharton, 2001). According to Potwin, orientalist agendas can be transferred to interiors in two ways. One reflects the idea of a total work of art, creating a combination of elements up to culinary and musical choices, whereas the other is more on the surface level or furnishing inserted on an pre-set atmosphere (2015).

> Within the spectrum of interior design, oriental space comprises a clear and recurring locus of fascination (harem, public baths, mosques, despot's palace) which give space to stereotypical typologies (the sexless eunuch, the wanton harem concubine, the helpless slave, the merciless barbaric warrior, the tyrannical despot). The conclusion of the interior with steadfast stereotypes of the Oriental other, provides a sort of "theatricality as sophisticated as it is unsought, a sort of involuntary "(lefebvre) mis-en-scene". (Potwin, 2015)



Figure 4.32 : Yeşilçam artists meeting in Hilton Hotel, served by women in traditional attire ("Muzaffer Tema ve Ayten Çankaya yeniden buluştular", 1963).



Figure 4.33 : Traditional coffee is served to Governor-Major Gökay and Bayar ("Bayar Hilton'da", 1955).



Figure 4.34 : Coffee served for Marlon Brando in the 1960s (Url-24).

4.3.3.2 Private Spaces

The alternation of size and decorations for more priviliged rooms were familiar in 19th and 20th century hotels. The Hilton Hotel had 278 rooms which were identical to each other in plan and size with only differences in corner suites as an application of the new aesthetics based on uniformity. Only guestrooms were kept slighlty bigger than the rest, about five to six meters. All of them were equipped with highest amenities, including a radio and a telephone. In every room, there was a private bathroom which

was a top luxury never found in the highest standart of old hotels. They included limitless hot water, and a bidet inside. The rooms also provided ice water on tap, according to Americans' consumption of water during and after meals (Wharton, 2001).

English-made Danish-American style furniture had plain and simple lines finished with a dark varnish on teak tree. The fabrics were covered with simple textures. The carpets had to be from wall to wall. 15.000 square yard hand woven carpet was produced in a company in Konya because the production of it could not be done with a machine with local possibilities. The most important feature of the carpets was that they were far from traditional Turkish carpets with motifs, unornamented, plain and simple according to the hotel's general aesthetic standard. The colors were chosen in the light earth tones, which were different but harmonious in each room (Wharton, 2001). An article published in *Turizm Alemi* stated that the factory named "Seli" dealt with the carpets of Hilton. It also mentioned that apart from the carpets, all the furniture and goods were produced in America or in England ("Hilton otelinin mefruşat ve eşyaları hazırlanıyor", 1954). That brings into questioning the Hilton's decision of avoiding the production of furniture in Turkey. Küçükerman underlines the newness of furniture design in the hotel as "Hilton changed our lives a lot. In terms of furniture and accessories. Metal entered to our lives. Glass came to our lives with Hilton Hotel" (2018).



Figure 4.35 : A scene from private rooms (SALT Archive, Rahmi M. Koç Archive).

Rooms were designed in a manner that the beds turn into couches during the day and the bedrooms functioned as living rooms. Lighting was produced from table and floor lamps desiged in Bauhaus style. Orientalist paintings showing mostly the domes by Piero Fornasetti, the famous Italian designer, adorned the wall surfaces. The room decoration was kept in moderation to emphasize always the view. Large glass sliding doors framed in alimunium frames opened to balconies provided in every room, to enjoy the view of Bosphorus (Wharton, 2001).



Figure 4.36 : A scene from private rooms (SALT Research, Rahmi M. Koç Archive).

A lot of materials were used for the first time in the Hilton Hotel, Küçükerman commented on the matter as follows:

> It was completely part of the Marshall Plan, foreign materials started to come from abroad. Traders, Greek or Armenian craftsmen in Turkey, people who had relationship with money began to bring these materials. So many different faucets which did not exist before came to our lives. Even flushes came, not existed until then. With the most primitive state, if there were any. But Hilton Hotel made a huge change. For once, a modern store such as Moderno, a few young designers saw that it could happen. Display materials, how to show the bracelet, where the dress hanged. These accessories were made by Armenian craftsmen before. Frames of the glasses. These are things that were seen from the Hilton Hotel… Very big changes. (Küçükerman, 2018)



Figure 4.37 : Sanitary appliances in İstanbul Hilton Hotel (Tozoğlu, 2007).

4.4 Hilton Hotels Effect on Tourism and Hotel Architecture of 1950s in Turkey

Tourism development in Turkey was discussed in various journals, since as Sezgin stated hotel's importance, "A single Hilton Hotel changed İstanbul, changed its lifestyle. A single Grand Efes Hotel changed İzmir" (Sezgin, 2018). Some of the prominent magazines of the period such as *Turing* and *Turizm Alemi* illuminate the state of tourism and how the Hilton Hotel's opening provided a model for comparison. The article titled "How do foreigners see us" *(Yabancılara nasıl görünüyoruz?)* in *Hayat* by a German journalist gave clues about the impressions of the Western tourist about İstanbul and Turkey. İstanbul seemed to be "a magical place, a dream you already woke up". The article underlined that not only Turkey's historic beauty but also "modern, bold, mature and manly Turkey" was recognized by the West. In the article, König defined Turkey close to Germany after the war, in a deep working phase, uneasy and restless. She considered the beauty and the magic of the city stemming from dualities; such as modern and traditional buildings, horse carriges and luxury cars, stylish and paesent women exististing side by side (König, 1957).

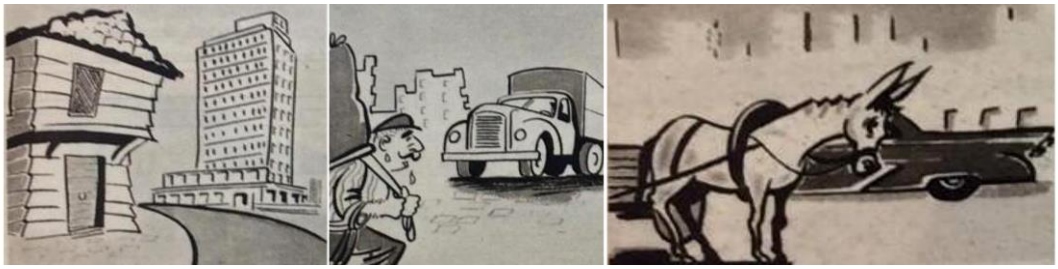


Figure 4.38 : Dualities in modernity and the new versus the old (König, 1957).

> Here are the dream houses built from wood ... Right next to them, modern buildings with new architectural styles ... Besides the massive vehicles that exceed all the measurements, the street porters that try to take the heavy load too big to carry on the back ... model, luxury cars right next to carriages ... Narrow, curvy streets beside the wide, asphalt roads. (König, 1957)

An article titled "What is the situation with the eyes of foreign tourist in Turkey", (Yabancı gözü ile Türkiye'nin turistik durumu nedir), shares the writing of the French tourism director M. Miroud in 1954, a year before the opening of the Hilton in İstanbul. It contains remarkable points on the perception of Turkey and İstanbul, the Western desire to feel the orient in İstanbul and the "magnificient empire". According to Miroud, İstanbul had only natural and historical beauties, but it could not be a tourist country unless it gave importance to entertainment and comfort. At the same time Miroud adviced that İstanbul should give priority to national values, theatre and plays about the great heritage of the Orient and on the other hand gambling, naked demonstrations, the sale of alcohol should be legal (1954). It was a clear demonstration of Turkey's cramped stuck state between traditional values and Westernization.

"Otel davası tamamen halledilemiyor" (The hotel problem can not be fully resolved) article illustrated the importance given to Hilton Hotel. The writer underlines that year by year the country attracts more tourists, and Hilton Hotel's opening and its worlwide named cleared the doubts of tourists stating that there is not a hotel to stay in Turkey (Atay, 1956). "There will be 6 more hotels in Hilton setting" article also publicly promotes the building of touristic hotels of the Pension Fund, Nuri Kınık the General Manager of the State Fund stating that "the anxieties of people over the construction phase, stating that these investments are dangerous for the fund and a dream for our country, should be at peace now". The article heralded the arrival of other hotels, stating that the Hilton Hotel profits every year more. He further continued that they start to launch the program they have been waiting for years, providing touristic hotels to İstanbul, İzmir, Bursa, Antalya, (cities full of natural beauty) to provide income to country and the pension fund. These hotels, in order of start of construction; İzmir Hotel (German managed), Ankara Hotel (Swiss managed), 2nd İzmir Hotel (American managed) and Florya Hotel (Austrian managed). According to the article, these hotel contracts were signed and approved by the state. The article continued with many details about these hotels and the facilities they would provide, also stating the agreement made to build an Intercontinenal Hotel, with Pan Am Airlines, in the most beautiful place of İstanbul with a capacity of 360-400 beds (Görkey, 1957).

“Hospitality Industry and Tourism” (Otelcilik Endüstrisi ve Turizm) article pointed out the advices of French counselors M.A Courtecouisse and M.E. who came to visit Turkey to make a hotel with the Pension Fund. Turkey, according to experts, was on the verge of developments in the tourism industry and the the biggest problem was the lack of trained personnel and education should be given in this regard. According to the article, the developments regarding tourism should continue and the newly opened Hilton Hotel and Divan Hotel would provide a great contribution to this. “A second hotel similar to Hilton Hotel with the French capital and two hotels, similar to Divan, with modern equipment, 100-120 beds will be enough to exceed this threshold” (Durukal, 1956).

As for the architectural effects; the design decisions of the Hilton Hotel and the aesthetic culture created by the honey comb prismatic block received the first criticism in the 1950s by Şevki Vanlı. Vanlı’s criticism of Hilton’s unmediated and negotiated copying in later hotel, residential and government buildings, was posited under the name of “Hiltonism”, (Hiltonculuk) (Vanlı, 1958). Eldem also later criticized this architecture as being insensitive that distorts the proportions by accepting addition, ages poorly, and neglects relationship with the surroundings (1973).

> The silhouettes of the buildings were like boxes, drawers, or radios. The buildings were now narrow and both sides should be blind, sitting on pillars. Even if the sides face the most beautiful view; they would be closed and blind... Anatolian cities were invaded again for the second time, after the cubic buildings, by these pine and tin boxes. (Eldem, 1973)

Vanlı underlined the similarities of buildings in the 1950s, stating that with or without a front balcony, this gridal facade disseminated and the modular structure in the hotel rooms made this work more applicable. Not only in hotels, but also in the apartments, interior space was adapted to fit this facade, the room balconies were enlarged while the bedroom size was diminished. After a while, this language on the front became a representation of rational architecture. Vanlı further argued that this style was transferred to İstanbul with Büyükada Anadolu Club, Çınar Hotel in İstanbul, Efes Hotel in İzmir and Porsuk Hotel in Eskişehir with the partition walls extending to form the balcony. This aesthetic, which Vanlı described as “a mediocre typology of local architecture”, also derived from the fact that traditional architects easily accepted rationality without seeking a new understanding (Vanlı, 2006).

According to Kortan, this was a rational universal approach that can be formulated with primary geometric-platonian-forms such as cubes and rectangular prisms. It is an implementation of the five principles Le Corbusier brought to Modern Architecture in the 1920s such as; pilotis task-independent structure and walls, independent plan and facade and the roof garden (1997). After the construction of Hilton Hotel, the "Hilton Style" spread extensively, becoming a common language in modern hotel architecture in Turkey. The basic prismatic honey comb shape, a grid system out of reinforced concrete with balconies/bries soleils on the main facade was reproduced several times with minor alterations. The large reception area, the bars and restaurants were placed on the ground floor, or a more visible place sometimes as an additional block outside with a distinctive roof, and the hotel roof was kept for a roof bar or nightclub. These significant characteristics were clearly seen later on in Çınar Hotel (1959; Rana Zıpçı, Ahmet Akın and Emin Ertan) situated on Marmara shores as well as on an important newly opened axes, between the airport and the city. The Porsuk Hotel in Eskişehir (1957, Vedat Dalokay), The Grand Efes Hotel (1957-64; Paul Bonatz and Fatin Uran). As an example of a significant alteration with a bent form of that grid block was the Grand Tarabya Hotel, on the edge of the Bosphorus by Kadri Erdoğan in 1957 (Bozdoğan and Akcan, 2012).

Regarding the general building stock, the 1950s indicate a major change in building types, and a rise in hotel construtions more than the previous decades (Gencal, 2011). Considering the major cities, between the years 1950-1960, in İstanbul the grand hotels were Hilton Hotel (1955), Divan Hotel (1956), Çınar Hotel (1958), Büyükada Anadolu Club (1959), Kilyos and Florya Hotel (1959) and in Ankara; Balin Hotel (1959). Efes Hotel and Tarabya Hotel's constructions started in this period; however, they were finalized years later. Looking through all these examples, it is visible that International Style was widespread on hotel buildings. A brief explanation of these hotels opens up a wider perspective on hotel architecture of the 1950s. The selected hotels for the case study will be held in detail in the following chapter.



Figure 4.39 : A tourist map showing the location of hotels in Istanbul (prepared by the author, based on, Ministry of Press, Broadcasting and Tourism. (1958). İstanbul [Brochure]. 1958 Ankara).

4.4.1 Florya and Kilyos Touristic Facilities

Florya and Kilyos Touristic Facilities were designed by Sedad Hakkı Eldem and Orhan Çakmakçıoğlu who took part in the architectural project department of the Tourism Bank.



Figure 4.40 : Florya Touristic Facilities (SALT Research, Rahmi M. Koç Archive).

According to the information given by the project architects in *Arkitekt* in 1961, the project was quite extensive with multiple buildings. However, although the project phase was completed in 1956 during the implementation the buildings were left incomplete. According to this critical article, although the construction of a small hotel started, construction was canceled, two motels designed, cabins on the beach were not completed. The facilities were completely transferred to the municipality in this way, and the remaining constructions were completed independently of the architects' designs. Two motels, differently managed than planned, lost quality. Kilyos Hotel, although warned by the architects on the capacity, was not completed since it was too big in scale. The project according to the architects reflects the underdeveloped mentality and the condition of touristic facilities which led to a huge loss financially ("Florya ve Kilyos tesisleri", 1961).

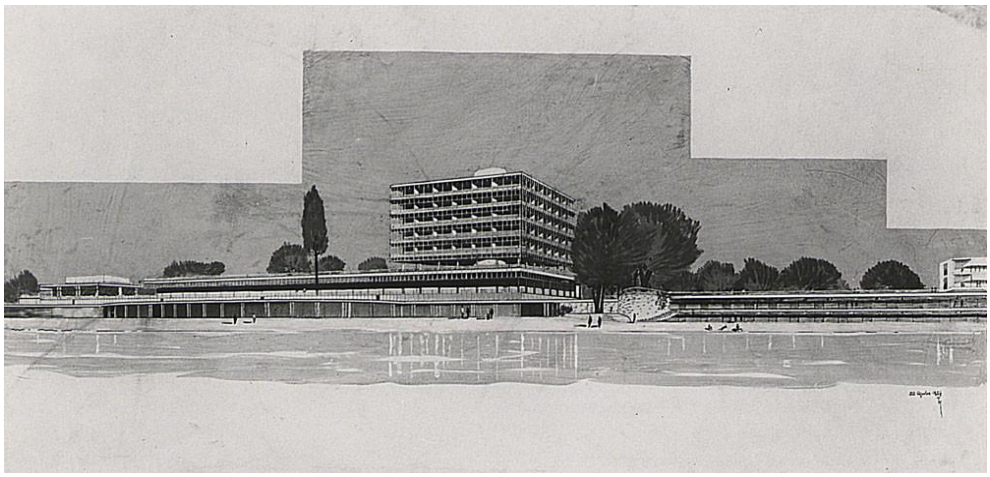


Figure 4.41 : Touristic hotel project (SALT Research, Rahmi M. Koç Archive).

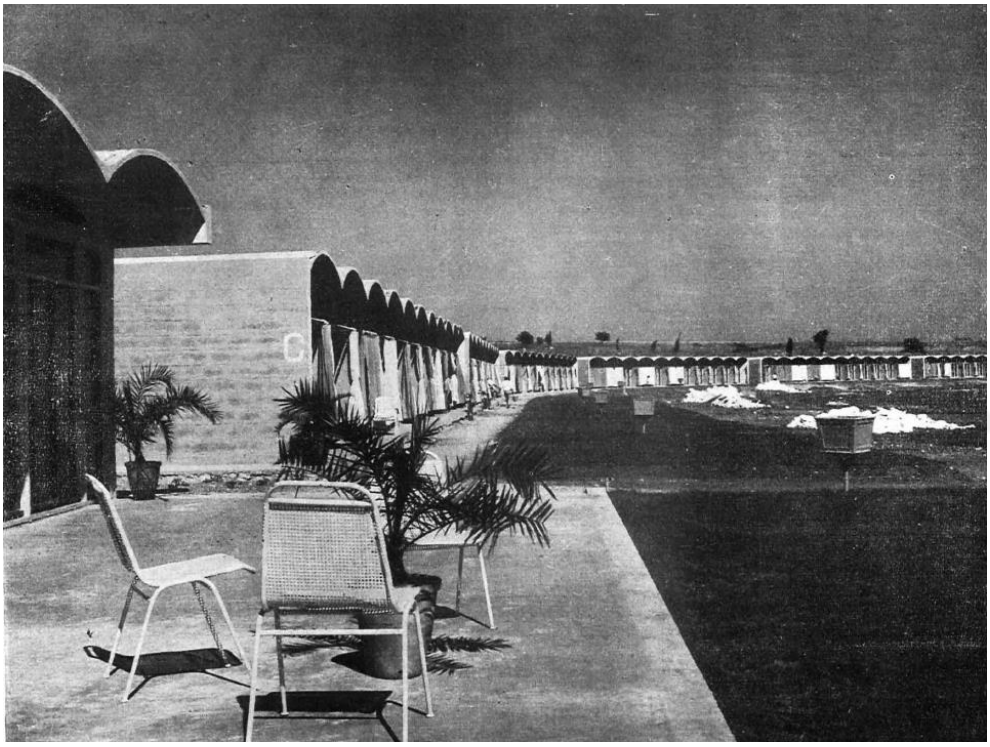


Figure 4.42 : Kilyos Touristic Facilities (SALT Research, Gültekin Çizgen Collection).

Suher asserts that the hotel in Kilyos was left uncompleted since the ground mechanical engineers estimated a possibile slide on the site. The hotel was positioned on a hill and it was planned as two storeys. It was planned to expand with several pavilions, a gathering area and a restaurant. After the structural construction was finished, the engineers warning made the building left incomplete (Suher, 2018).

4.4.2 Büyükada Anadolu Club

On the biggest of the Prince's Islands, Büyükada, another project similar to Hilton won the national competition by architects Turgut Cansever and Abdurrahman Hancı. This hotel building was called Büyükada Anadolu Club (1951-57), seemingly to be an example of the same language carried on after Hilton, differing from the others before itself. While the horizontal form with balconies on the seaside facade resembles the Hilton the other facade has a different pattern. This facade was designed with wooden lattice sunscreens taking a soft light into the corridor. Attached there is a vertical block of circulation ending with a Corbusian parasol. Cansever later on explained that these sunscreens were references to traditional Turkish houses and mashrabiya in Islamic architecture. Büyükada Anadolu Club is an example of Turkish architects' capability of interpretation, rather than copying an international aesthetic standard. Hancı, was known as a follower of Corbusier and spent years in Paris, met the culturally conservative Cansever, connoting cultural traces in a building that cannot be simplified down to "Corbusian, Tropical Modernist, Hiltonist or Islamic" (Bozdoğan and Akcan, 2012).

Büyükada Anadolu Club was designed by a competition, the construction started in 1953, the hotel was opened in 1957. There was a basement and a ground floor and over that 3 storeys consisted of 57 rooms apartment rooms. Each floor had an office and a lounge, and there was a bar on the terrace floor. The corridor in the south direction was shaded by sun breakers. The structure was reinforced concrete. The floor material was rubber with white marble and wooden parquet on the lounge area, mosaic tiles on the balconies, and ceramic tiles in the bathrooms. The walls and ceilings were painted plaster with oil. Bathroom walls are covered with colored tiles. Built as a white volume with a modernist approach, the building constributed to the island's beautiful scenery ("Anadolu Klübü Binası", 1959).



Figure 4.43 : Büyükada Anadolu Club (“Anadolu Klübü Binası”, 1959).

According to Kortan, the building was built in accordance with the Rational-International understanding and the effects of Le Corbusier, with clear parallels to the Swiss Dormitory Building located in Paris. With the same purist principle, the staircase and the elevator form their own masses, which are connected to the main block by a distinct volume. Unlike the Corbusier effect, pilotis did not leave the ground floor empty and a multipurpose space was created for the use of the hotel. The white color of the building was a deliberate contrast with the environment, in accordance with the Rational-International Style. Plastic concrete experiments were also in line with the architecture of Corbusier. The building is considered a prime example of the period, with calm horizontal lines and proportional language in the facade and dimensions of the masses (Kortan, 1971). As cited in Özorhon, Cansever pointed out the unique aspects of the building, stating that the most distinctive innovation was on the ground floor. In order to ensure the flow of land in the style of Corbusier, the building is carried on pilotis and the lower part is left empty. Cansever criticized not using this section since this garden area reflects a feature common in Turkish houses, which adjoins and overlooks the garden called “hayat” (*life*). For this reason, this type of variation was developed in the hotel building, with a seating area facing the sea (2008).

Vanlı regarded this building as an example of a successful rationalist architecture, one of the finest examples of Turkish modernism (Vanlı, 2006). Kaçel also debates that every building created in the 1950s can not be judged in the category of "Hiltonism". She states that inside the widely accepted and produced "common sense" architecture, there were examples of a "good sense", that were aware of their position inside international language, but still in detail and understanding added a personal touch (Kaçel, 2011).

4.4.3 Balin Hotel

Balin Hotel was one of the few hotels opened in the 1950s in Turkey. It was the first large project of two young architects, Kadri Kalaycıoğlu and Vedat Yalçınkaya. It took its name after the two owners; Recai Baloş and Zülfikar İnce, as a proposition by the architect Kadri Kalaycıoğlu. Balin Hotel, which was constructed between 1956-58 in Ankara, was the highest structure in those years with 8 floors and it was one of the first modern hotels that was built in Turkey. Analyzing this hotel illustrates the difficulties that were present in the 1950s in terms of technology and materials in Turkey. It is important to analyze how modernization efforts were interpreted and negotitated by architects in a country with very limited resources.



Figure 4.44 : Balin Hotel ("Balin Oteli", 1958).

The 3-star Balin Hotel served as the biggest hotel in Ankara for many years. The hotel is also memorable for hosting foreign guests and bureaucrats. American vice president Philip Johnson stayed at the Balin Hotel on his visit to Ankara and since the hotel did not find a suitable bed, a special bed was made within 24 hours (Acar, 2002). The Balin hotel had considerable similarities with the Hilton Hotel in terms of its design and operation, with its service areas placed on the large glazed area at the entrance, the honeycomb facade with private balconies and the concrete shell, as one of the first trials in Turkey. As Kalaycıoğlu states, Hilton became an example for them to see for the first time what a modern hotel consisted of. However, there were no materials present in Turkey to compete with such a grand structure and technology.

> In 1951, while Hilton was in construction, I was in my last semester in '51. Back then, there was no such thing as a proper hotel, or even, there were no construction sites in Turkey. Even our professors did not even know what a hotel was. Of course, İstanbul people were very influenced by it. Hilton expanded the functions of the "Kervansaray" (another nightclub of 1950's in Elmadağ) a hundred times... Firstly, there is an enormous land at Hilton Hotel, our Balin Hotel was one tenth of it. As a hotel notion, Hilton was always a pioneer, not only to us, to the whole architecture community. The formation of the Hilton in front of us induced us to look for hotels in this sense, for example in the magazines such as AJ, to see how hotels in the world are built. It directed our research, we were looking at such similar hotels. These hotels were in America, not in Europe, America was different. And the Hilton Hotel influenced us a hundred percent. Our Balin Hotel was outside of European style, so I say it has an American "smell". (Kalaycıoğlu, 2018)

> It was a matter of money and foreign currency. There was no aluminum. We made window frames from steel plates and corner shields. But there were very good iron craftsmen. We tested the frames by blowing air inside, by placing paper, to see if the wind would enter. We did not even have foam to place in between. No double glazing, no large glass plates. So briefly we were obliged to sacrifice as an architect. We only had solid wood parquets that was sanded manually. Through these difficulties we opened the hotel in 1959. (Kalayıoğlu, 2018)

4.4.4 Eskişehir Porsuk Hotel

After the Second World War, the building activities at a standstill have increased and the city's texture changed due to migrations and newly opened roads. In the 1950s, new typologies emerged in Eskişehir as business centers, hotels, cinemas and hospitals through the state and the private sector. Domestic production shaped in line with the Marshall plan, the International Bank for Reconstruction and Development, and the

World Bank. These institutions limited the production to rough construction materials which made the city a producer of cement, brick and tiles (Koca and Karasözen, 2010).

The building is located on one of the busiest streets of the city, in front of the Porsuk River. The V-shaped columns at the bottom are thought to be the signature of the architect (Demirel Etli and Kurt, 2014). Porsuk Hotel by architect Vedat Dalokay was built as a result of a competition opened by the Pension Fund in 1955. It was finished in 1958, and in 1961 it was bought by the Ministry of Defence and converted to a Military Office (Orduevi). The construction technique was reinforced concrete carcass and was built by a German company. The building consisted of seven floors on the ground floor. At the top of the entrance, the domed glass mass carrying the V columns created an entrance eave. The entrance to the office was on the side. The reflection of all these features on the facade was the transfer of modern architectural principles. In the same way, the bedrooms were reflected as a unit on the front and formed the balconies. The language of the building followed the principles of International Style and modern architecture, which began with the Hilton Hotel. The rectangular space, the use of the terrace roof, the gridal right angle organization, the reflection of the functions to the facade was also seen in this building (Koca and Karasözen, 2010).



Figure 4.45 : Eskişehir Porsuk Hotel (SALT Research, Gültekin Çizgen Collection).

The hotel started to serve in 27.10.1959. (“Eskişehir Porsuk Oteli Açılıyor”, 1959). It was called the “Hilton of Eskişehir”, stating the architectural similarities between two buildings built by Pension Fund. The total cost was 5,5 million liras hosting 36 single and 52 double rooms. The hotel had a casino, restaurant, patisserie and bar, selling the rooms between 18-20 liras. Since it was not rented for a long period, the fund started to operate the hotel (Bayraktar, 1959).

4.4.5 Grand Efes Hotel

After the successful operation of İstanbul Hilton Hotel, the Pension Fund decided to build a hotel in İzmir. The project started in the old fair area near Cumhuriyet Square, one of the most central areas of İzmir (Tozoğlu, 2007).



Figure 4.46 : Grand Efes Hotel’s construction inside old Fair’s land (Kenan Kurtkaya Archive).

Grand Efes Hotel was developed in the 1950s over the Mayor of İzmir’s concern about the lack of a hotel and social revenue in the city. Due to the inadequacy of the municipality’s budget, the President applied to the Pension Fund, so that the hotel, whose land was procured by the municipality, was agreed to make a city club and hotel. The former fair area was designated as land and the construction company German firm Dyokerhoff and Windman took under the construction and management on a basis of cost-plus profit (Özdemir, 2013).

According to the statement published in *Arkitekt*, the hotel spread over an area of 36.000 m^2. The total number of accommodation is 326 rooms with 495 beds. 22 of them are 2-room apartments, 2 of them are 3-bed king suites with a living room, dining room and office. There is a 200-person restaurant, a rooftop restaurant, and a snack bar. For international conferences there is a hall for 400 people, a night club for 200 people, an Oriental Room for 50 people, Efe Bar and roof bars, various private lounges, souvenir shops on the ground floor and a swimming pool ("Büyük Efes Oteli", 1965).

Although Paul Bonatz was the main architect of the project, Fatin Uran took over the project in 1957 with the death of the architect ("Büyük Efes Oteli", 1965). In the case of foreign exchange shortage of year 1957, the required financial aid was taken from Belgium as a loan of 200 million francs. Dykerhoff und Windmann Company was selected from the bidders and the hotel construction started on September 16, 1957. The hotel, which was supposed to be finished in 1960 with an expenditure of 10.9 million liras, ended on December 30, 1963, and costed eight times more; 97.6 million liras. For this reason, the lease signed in 1955 with Hotel Continental was canceled due to the high amount and since no other company was not available Emek Construction Co. took over the management (Özdemir, 2013).

Efes Hotel is considered as the only building of Bonatz in the international functionalist style. It is very similar to the Hilton Hotel with its architecture consisting of multi-storey rectangular prism (Can Bilge, 2017). Kortan (1973) states that, rational architecture of the 1950s begins to break in the 60s. The masses were distributed to different units with different heights, not collected in a single volume. Volumes were no longer limited to 90 degree angles. Efes Hotel in this respect included a different understanding from the Hilton Hotel. Thus, it adapted better to the environment and got closer to human scale. New materials and technologies were also used in this hotel (as cited in Tozoğlu, 2007). The main feature that differentiated the project from the Hilton Hotel was the use of different volumes for different functions, their separation in height and size, and their spatial differences. In this way the dispersed units were better adapted to the environment and land. Main and secondary bedrooms were highest while the entrance and the ball room had double storeys only (Tozoğlu, 2007).

Inside the Pension Fund, setting up a trade firm became essential. For this, the fund approached to Dyckerhoff Windmann company and Emek Construction Co was developed in corporation of Pension Fund (%49), Dyckerhoff and Windmann (%49),

Ankara Real Estate Management. Co, Dr. Raif Gürün,Tutum (Savings) Bank. Emek Construction Co. rapidly initiated the construction of The Efes Hotel (1958), Grand Tarabya Hotel (1958), the annex building of Hilton Hotel and the base construction of Grand Ankara Hotel. The technical knowledge would have been provided by the German firm meanwhile employees were selected from local architects and engineers (Tozoğlu, 2007). It is crucial to note here that Dyckerhoff Windmann was also in charge of the construction of Çınar Hotel in İstanbul.

The interiors also followed a similar language to the Hilton Hotel, the grand staircase leading to the mezzanine, the ground floor bazaar, American bars, large landscaped areas with a swimming pool, hairdressers; and various restaurants showed great similarities. As Tozoğlu states, modern unadorned surfaces, metal furniture set in open plans were in parallel with the International Style of the building. There was a vast use of artwork including the prominent names of the era. In contrast with Hilton Hotel the general atmosphere of the interiors were not inside the agenda of a revivalist Ottoman Empire instead the artworks acted as elements contributing to the modern atmosphere (2007).

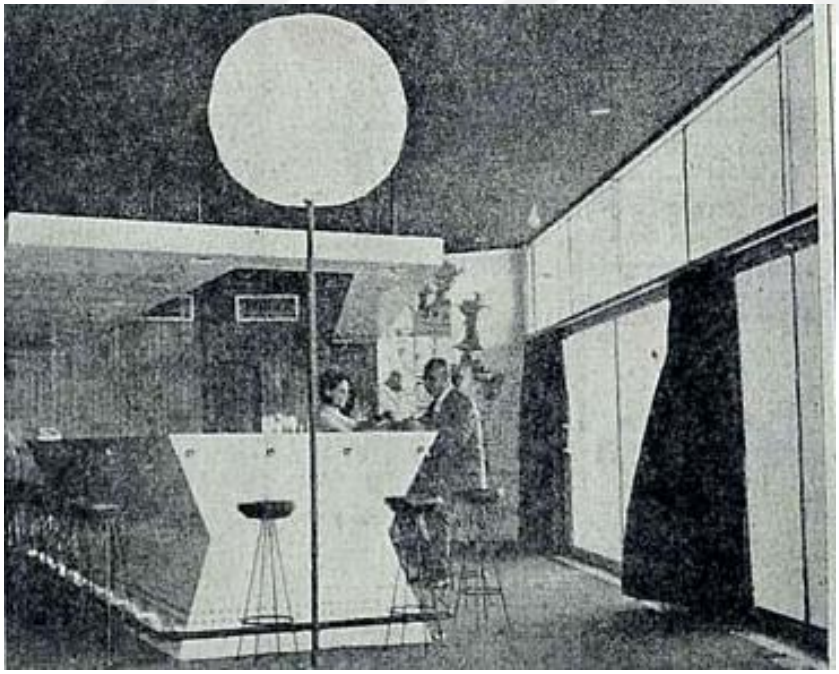


Figure 4.47 : Grand Efes Hotel's interiors ("İzmir'in şahane oteli", 1964).



Figure 4.48 : Artemis statue by Sadi Çalık in Grand Efes Hotel ("İzmir'in şahane oteli", 1964).

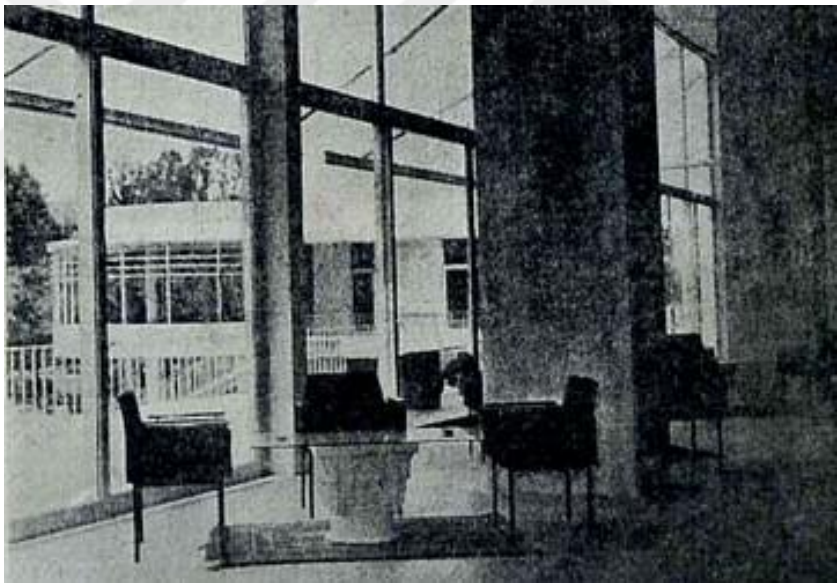


Figure 4.49 : Grand Efes Hotel's interiors ("İzmir'in şahane oteli", 1964).

Oil paintings by Eren Eyüboğlu, Salih Acar and Güngör Kabakçıoğlu; moulage works by Cevat Şakir; glass and mosaic works by Bedri Rahmi Eyüboğlu, Ferruh Başağa; ceramic works by Attilla Galatalı, Nasip İyem ("Büyük Efes Oteli", 1965) contributed to the construction of the modern interior. According to Tozoğlu, local artists contributed to the hotel in a very respectable manner, but these are rather non-historicist elements conveying the cultural identity of Anatolia and the Aegean. This is probably due to the Turkish architects' presence in the making of the hotel who recognize the culture of the territory. Another reason for not having the same orientalist

interiors inside Grand Efes Hotel may be that İstanbul overlaps with the Ottoman image more intimately and it may be difficult to locate it in a hotel located in the Aegean (2007).



Figure 4.50 : Minderli Meyhane (Oriental Corner) in Efes Hotel (Çalışlar, 2010).

The great influence of the Hilton Hotel, and American modern architecture generally, was visible in these examples. However, these efforts could be seen as aimed at realizing ambitions to keep up with the rest of the world, within the conditions of the day. Bozdoğan also adds that, what is termed as "Hiltonism" *(Hiltonculuk)* was in a way a rational solution to hotel and apartment buildings that require repetition of spaces in building programs. These buildings signify how modern architecture was internalized and adapted to country's conditions (2019). Tanyeli asserts that imitation as a concept encourages the production of the original in the newly encountered geographies, which is a natural course in development. The problem here is that the boundaries between a copy and an original are strictly divided, which makes it hard to trace the authenticity, although a closer analysis reveales the originality of the work. Thus, the architectural production of the 1950s, emerged as a result of the tendency of the period and Turkey following an international approach (2001). Uz expresses that architecture is built upon expanding previous knowledge so the "original" and the "copy" issue in architecture is senseless. Therefore, it is necessary to look at all processes and concepts that make up the result, not the end product. In this context, the term "originalcopy" comes out, which are products that show resemblences to another, however produced within a deep understanding and "conscious differentiation" that portray their own unique attributes. In this sense, tourism

architecture in the 1950s of Turkey should be considered as examples showing the reflection of an understanding of the world which developed in parallel (2014).

To summarize the above-mentioned, it could be stated that İstanbul Hilton Hotel had a strong impact on the later mid-century hotels in Turkey. Beyond architectural similarities, the Hilton Hotel was accepted as a model with its spatial elements and program. In this sense, the use of Kütahya tiles in Florya and Kilyos facilities, the presence of the Eastern corner called *Minderli Meyhane* and traditionally dressed women offering coffee in the Grand Efes Hotel, show the presence of an affect that went beyond the architectural shell. Like the Hilton Hotel, these hotels' modern shells incorporated local/traditional elements in the interiors. In addition to the above-mentioned five examples, the brochure of the Ankara Gönç Palas (1954) Hotel, illustrates the influence of the Hilton Hotel as a model. As explained in Chapter Two, these oriental additions were a means of marketing starting from the West from the 19th century, but also powerfully remaining in the mid-century. Modern spaces such as the American Bar and Lounge, appears together with the oriental corner, whereas a combination of *alaturka-alafranga* dishes in the restaurant were served with an additional priority to *Turkish kebab*, in an interior totally designed in the mid-century modern aesthetic, showing a "double modernity" as stated by Hogben (2014).

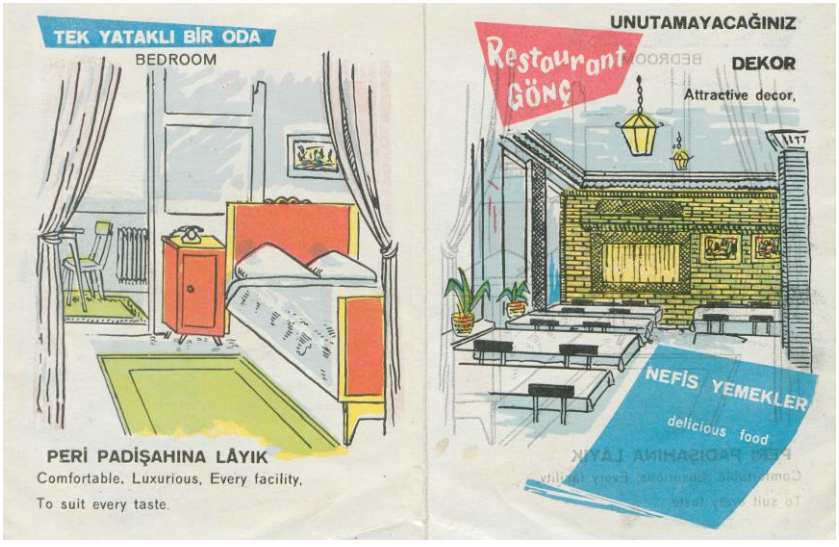


Figure 4.51 : Gönç Palas (Koç University Vekam Library and Digital Archive).

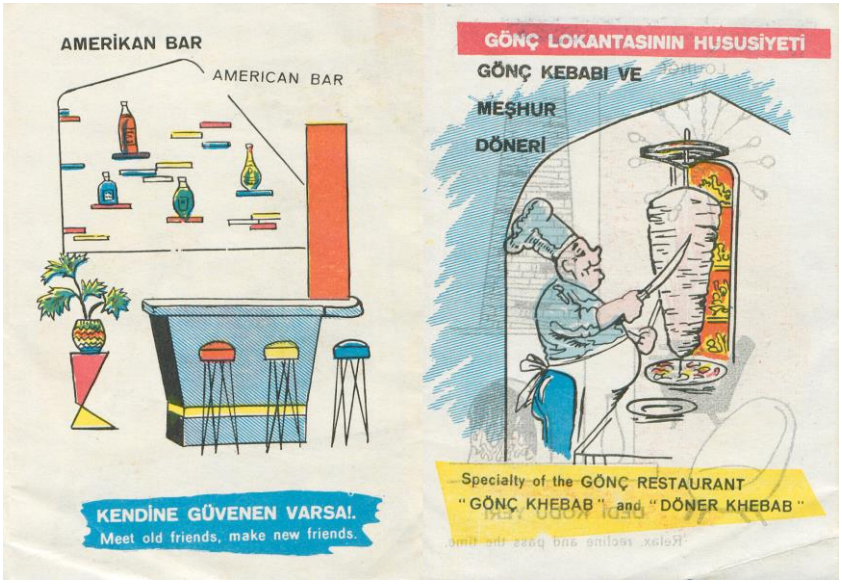


Figure 4.52 : Gönç Palas (Koç University Vekam Library and Digital Archive).

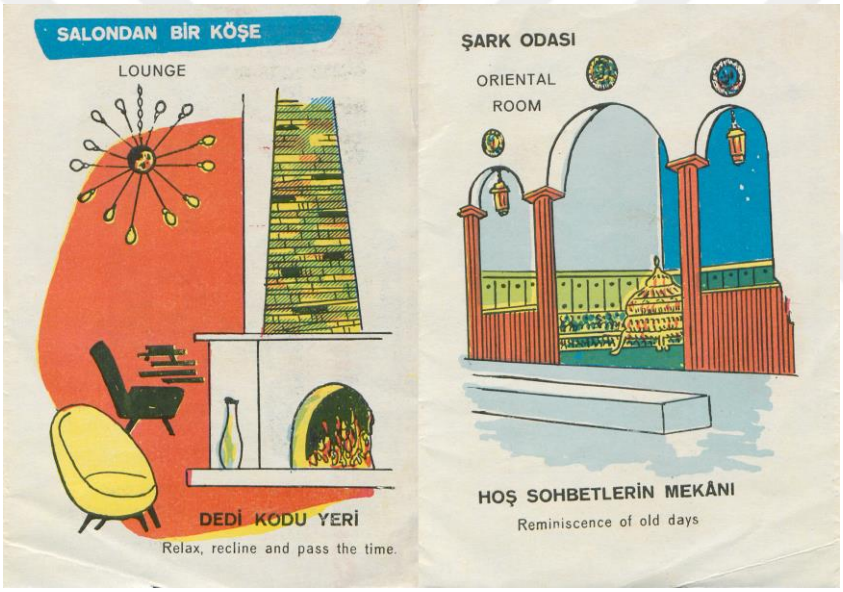


Figure 4.53 : Gönç Palas (Koç University Vekam Library and Digital Archive).

5. DİVAN HOTEL (1956) AND ÇINAR HOTEL (1958)

Divan Hotel (1956) and Çınar Hotel (1958) were the first 5 five-star modern hotels built in the 1950s after İstanbul Hilton Hotel[3] (Ministry of Press, Broadcasting and Tourism, 1959). Apart from these, modern hotels of the 1950s were Kilyos and Florya Touristic Facilities, Büyükada Anadolu Club Hotel in İstanbul, and Balin Hotel in Ankara. Büyükada Anadolu Club Hotel functions as a club building for a non-governmental organization as well as a hotel (Url-25). Kilyos and Florya Touristic Facilities were not selected as a case due to their close proximity to motel typology. Also, these facilities were unfinished at their times, some parts were left at the construction phase, also today they do not exist. Balin Hotel is also not covered as a case, since this study is carried through İstanbul hotels. For the above-mentioned reasons, this work selected Divan Hotel and Çınar Hotel for the analysis.

Under the leadership of İstanbul Hilton Hotel, modern hotels of the 1950s in Turkey created certain patterns that were carried to this date both spatially and socially. The hotels' modern spaces such as the American bar, lobby, reception, roof bar, casino, patisserie which are commonly seen today, mostly originated in the hotels of the 1950s and affected social life in the city. In the same way, social activities such as the grand opening night, New Year celebrations, 5 o'clock teas, international conferences, weddings were means of socializing of the period that disseminated from these spaces. For this reason, the analysis of the interiors is based on first the spatial, secondly the social quality of hotels' spaces. First, there is an analysis based on the obtained visual material that is further enriched by the oral interviews. In the analysis section, readings are made on both common and private areas separately. The purpose of this method is not to separate these spaces that cohabit, but to see how the differences between

[3] The hotel guide published in 1959 by Ministry of Press, Broadcasting and Tourism also mentioned Boğaziçi Hotel in Yeniköy and Florya Hotel as first class hotels. However in this thesis, Boğaziçi Hotel was not considered as a modern hotel, and Kilyos Hotel is considered as a motel as mentioned before.

common and private spaces that existed in Hilton Hotels were reflected in Divan and Çınar Hotels.

5.1 Divan Hotel

5.1.1 The Story: National Efforts to Internationalize

By the beginning of the 19th century, İstanbul had a two-sided residential status. On one side, Western oriented non-Muslim groups dwelled in Galata and Pera whereas the historical peninsula belonged to Muslims. The gap between the two opposing sites, the Western and wealthy; non-Muslim tradesmen, foreigners and Ottoman bureaucrats, and traditional Muslim people residing in Fatih, Beyazıt, Aksaray got deeper with the income accummulating from the West. In the city where divisions were deepening, the social segregation was rising with the newly constructed neighbourhoods. Recently emerging Nişantaşı, Pera, Yeşilköy and the suburban areas from Kadıköy to Bostancı increased in value whereas the settlements by the military, industry and trade devalued the historical peninsula and the Golden Horn shores which turned into slums (Tanyeli, 1998).

Pera and Galata regions were the dwellings of the higher income elite Levantines. In the late 19th century, with the opening of Saint-Esprit Church and the transformation of Harbiye-Pangaltı as the new corporate center of İstanbul, the Levantine, so the Western face the Ottoman Empire also transferred to this region. With the opening of İstanbul Hilton Hotel in 1955 and Divan Hotel in 1956, the residential character of Elmadağ shifted to a business center as the new center of finance and trade. Many tourism and airline companies opened offices in the neighborhood while banks opened new branches. With these advencements, property prices rose, Harbiye started to symbolize the new Western life with hotels, movie theatres, restaurant and night clubs (Danış and Kayaalp, 2004).

In the news published in *Akşam* newspaper, the engineer and director of the reconstruction, B. Hüsnü Keseroğlu, stated that the land of Surp Agop were put on sale. According to the news, city planner Henri Prost and the Urban Planning Department came up with a plan that shows the “refined taste” that would create the most beautiful neighbourhood. The land for sale consisted of nine blocks and in each of them two building plots fit, thus making 18 pieces for sale. Two buildings built in

one block had to be similar in architectural style, looking as a single building from the exterior. Ground floors were to be reserved for visually appealing stores such as fabric stores, perfumeries, luxury pastry shops, car sales stores and they would be placed under a portico, covered with flowers (Ragıp, 1941). Divan Hotel's land, constituted the first part of the sale. The area was sold to 123 liras to a trader B. Abdulvehhap Tatari from İzmir ("Sürp Agop", 1942).



Figure 5.1 : The project planned for Cumhuriyet Street ("Surp Agop Sahasında", 1941).

Vehbi Koç first came to İstanbul in 1916 when he was 15 years old, during the First World War. Since he had been in business and traveling frequently in his early ages, he had knowledge on hotel and service culture closely (Karamani Pekin, 2006). When Turkey's political system changed to a multi-party regime in May 1950, the world was five years after a destructive war period and it was facing a new begining. There was the liveliness of the construction of a new life, and the crowds were spread all over, filling the airports and hotels. Vehbi Koç was also a man in this crowd. After the war was over, he took a trip to America, where he stayed for 52 days, discovering the new updates and witnessing the construction of a new life. Also, his company became the representitive of some foreign companies, for this, a trip to America was a must. The travels abroad became crucial for Koç while constructing Divan Hotel. As a businessman himself, he had the chance to see and experience how to host and serve the businessman expected to stay in İstanbul. In respect to the advancements abroad

considering touristic facilities, Turkey was considered as a baby crawling. But his business was advancing and he was anticipating the new future and the lack of facilities to accommodate foreign guests (Tanju, 1991). He stated the amazement he faced traveling to the United States as such:

> The speed of the elevators, the vitality of the stores, the lights of the cars passing through the streets at night, the bridges of New York, the restaurants…excellent roads, terrible speed of car production, stores with everyting you look for, people's fast pace on streets, and many things together, you feel that the particularity and the vastness of the country you are in. (Koç as cited in Tanju, 1991)

The construction of the building started with the the idea to have a guesthouse for Koç family on the land bought by Vehbi Koç who traveled often from Ankara to İstanbul having difficulties finding a room in Park Hotel (Karamani Pekin, 2006). The initial idea was to build an apartment since his children attended schools in İstanbul and they wanted to move from Ankara to İstanbul. The groundfloor would be reserved for an automobile shop. This idea later turned into a pansion for European visitors. The time they took on action, Hilton Hotel's construction started and Koç changed his mind to build a hotel (Üçok, 2005). The building was commissioned to architect Rüknettin Güney, one of the most prominent architects of the period (Kanıpak, 2011).

It is very crucial to underline as Semahat Arsel pointed out; it was considered rude to even advise a young teenager to go in hospitality business. Turkish people were neither capable nor in favor of going into hospitality as it was a job they belittled. So, the business was in the hands of the Armenian or the Rum. Hardships to find trained personnel in tourism was the first problem. For this reason, Koç took Nusret Arsel and Nüzhet Tekül to look for the first staff and visited Hotel Excelsior Galya in Milan and Hotel Carlton Elite in Zurich. Furnishings were also given to the decorator of Hotel Excelsior Galya and with the guidance of Hotel Carlton Elite, the first team of six people was formed with hotel manager Julier and his wife, Kundert; the pastry cheff, Sauter; the chocolate cheff, Blesman; the cook, and Brüklie; the metrdotel ("36 yıl önce, aynı yerde", 2008).

Divan Hotel, built in 1955 by Vehbi Koç in Taksim, Elmadağ had another significant importance as the hotel was completely built by domestic capital and labor. From its initial years, it became the scene of considerable business and political meetings, gatherings of associations and important events of society life (Karamani Pekin, 2006).

The 1950s was the period when Turkish bourgeoisie met foreign capital and lifestyle, desiring the life they met in Europe and the United States. Divan Hotel was one of the most important projects that fulfilled this desire. The hotel was also important in terms of reflecting the wishes of the Anatolian capitalists against the U.S. Hilton Hotel (Şenyapılı, 2004).

Construction of the hotel was a tough process due to the hardships for permissions on multiple floors and the lack of material imports since the government did not give foreign currency. For the Monetary Fund Congress to be held in 9 September 1955, there were not enough rooms to accommodate the hosts, so the currency needed was provided by the government with the condition that the hotel would be ready by the event. The building was half constructed, Vehbi Koç left all of his other work, and himselft moved to the constructed site, in order to fulfill his promise to the government. Ex-governor of Bursa and Antalya, Haşim İşcan also stayed with him in the building next to the construction site, working to help him (Üçok, 2005).

Divan Hotel was constructed for 6 million liras and 4.5 million liras were spent for the building, 1.5 million liras were spent to furniture and decoration (Şenyapılı, 2004). The total capital was 1 million liras and the founding partners Vehbi Koç hold 450,000 liras, Avadis Çakır 500,000 liras and Rahmi Koç 50,000 liras of these shares. These names later on changed to Vehbi Koç and Sevgi Gönül. The capital rose to 1 billion liras. In the year of its establishment it had 97 rooms, 140 beds, the number of rooms reached to 190 after Ünver Hotel was purchased (Ünlü, 1991).

Koç wanted to give the hotel a name that was familiar to Turkish culture. Divan Hotel's name was given on 10 February 1955 by a competition steered by a committee under the presidency of Cevad Fehmi Başkurt, the chief of Cumhuriyet Journal's editorial department. The competition was opened to the intellectuals and writers of the period and Fikret Adil and Ömer Sami Coşar's proposal of "Divan" was chosen amongst them (Koçu, 1968). Divan's name was chosen since it was short, easy to pronounce in other languages and had a place in Turkish history (Ünlü, 1991). Divan was placed also in the comics, as part of the Turkish culture finding its place in a hotel.

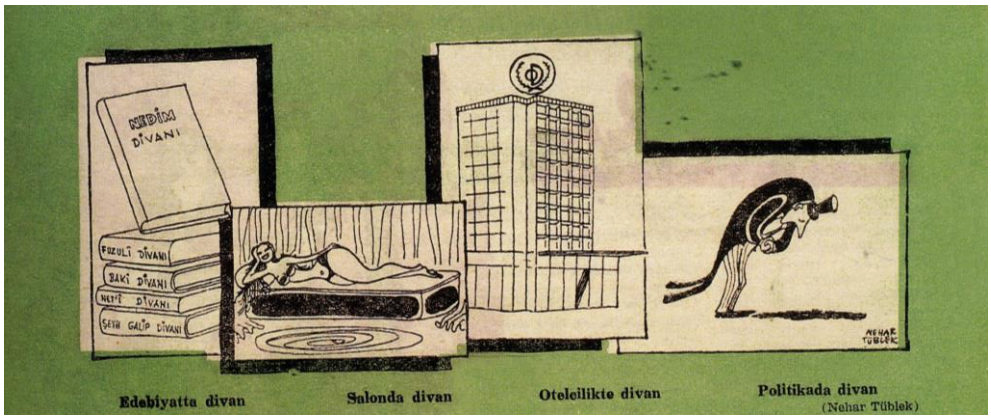


Figure 5.2 : Comics showing *Divan* in diffent contexts in Turkish culture (Karamani Pekin, 2006).

As Kanıpak states, Adnan Menderes gave permission only with the condition that it would be ready for a congress that year. The construction was finished in a short time and the hotel opened for the congress, then it closed and reopened in January of 1956 for the wedding of Semahat Arsel, Vehbi Koç's daughter (2011). By that time, the opening of the Hilton Hotel was a grand event with world famous artists coming from all around the world. (Tanju, 1991). Vehbi Koç was impressed with the opening of Hilton Hotel that he wanted to carry such an event for his hotel ("Divan 30 yaşında", 1986). For this respect, the opening of Divan Hotel, following the same road, had to be a social and cultural event, but with a difference, to assure to give the message that this was completely built by Turkish capital and Turkish architects. So the event had to be based on Turkish intellectuals and artists coming together. Münir Nurettin Selçuk, one of the prominent artists of Turkish Classical Music, and his choir gave a concert while Cemal Reşit Rey and Ayla Erduran performed Western classical music (Tanju, 1991). The opening ceremony was a mixed ritual, a combination of traditional Turkish and Western classical music. Soprano Leyla Erman sang from the Butterfly opera, whereas Ketti Çürükoğlu sang a piece from Tosca. Afterwards the scene was replaced by a traditional Turkish music orchestra played under conductor Münir Nureddin. Also there were performances of Cemal Reşit Rey in piano, Ayla Erduan in violin ("Divan Oteli", 1956b).

Divan Hotel was often compared with the recently built Hilton Hotel. Vehbi Koç spoke at the opening ceremony, emphasizing the importance of "our national tourism cause" that Divan Hotel would serve as a pioneer. He strongly put forward the need to serve the emerging tourism sector with Turkish capital, and to serve for the benefit of the country that every business man was obliged to (Tanju, 1991).

> The Hilton Hotel, located on a fifty-odd-square-kilometer site that has been handed over by İstanbul Municipality with nearly no price, built by 100% capital of the Pension Fund, on one of the most attractive locations of our exceptional city, is undoubtedly an eternal monument for our city; next to that, Divan Hotel could be equal to the entrance of a palace. But besides this relative smallness, Divan Hotel is the joy of a totally Turkish business enterprise. It is a courageous task to undertake a hotel construction worthy of our İstanbul right beside a magnificent presence like Hilton. However, to face a strong opponent did not break our courage and enthusiasm. On the contrary, it was a new endeavor, a source of ambition and action for me. (Koç as cited in Tanju, 1991)


rit, duvar dibinden bir şey alarak, bunu Haydar adlı şahsa vermiş, Haydarın da buna mukabil 2,5 lira verdiği görülmüş ve her ikisi de peşlerinde olan memurlar tarafından suçüstü yakalanmıştır.

Ferit, Koskalı Kardeşlerin satıcısı olduğunu söyleyince, evle-

DİVAN OTELİ AÇILDI

Turistik İşletmeler Şirketi tarafından tesis edilen Divan Oteli, başta Menderes, Emin Kalafat, A. Benderlioğlu ve Vali Gökay olmak üzere seçkin bir davetli huzurunda açılmıştır. Resimde şık hanımlardan bir grup görülmektedir.

Figure 5.3 : Divan Hotel's opening portrayed in local magazines ("Divan Oteli açıldı", 1956a).

In the interviews conducted with Koç, he appraised the Hilton Hotel as the first school in Turkey in terms of hotel business and management. He stated that, "with one word only, Hilton became a school and a teacher of hotel business" (Koç as cited in "Divan 30 yaşında", 1986). He also mentioned that they made mistakes since they had no experience in hospitality, whereas in every stage the Hilton Hotel brought advisors in hotel management ("Divan 30 yaşında", 1986).



Figure 5.4 : Adnan Menderes and Governor-Mayor of İstanbul, Fahrettin Kerim Gökay in the opening (Karamani Pekin, 2006).



Figure 5.5 : Yahya Kemal seen in the opening ceremony (Karamani Pekin, 2006).



Figure 5.6 : Divan Hotel's opening in 14 January 1956 (Karamani Pekin, 2006).

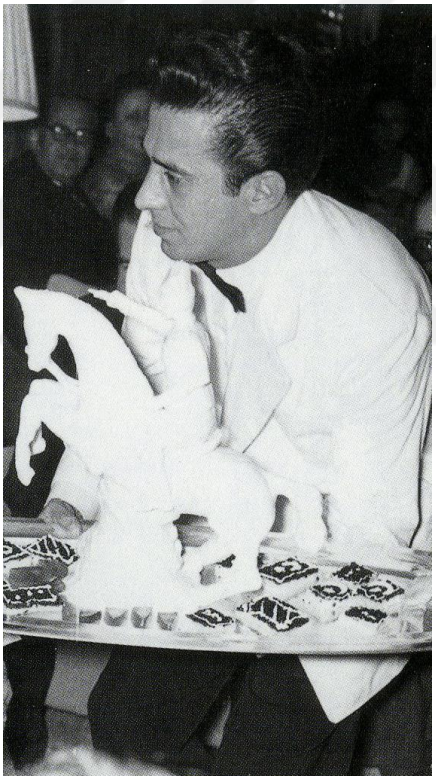


Figure 5.7 : Atatürk on the horse, figure in butter; on the side pastries in the shape of the national flag, served in the opening (Karamani Pekin, 2006).

The opening day was also the celebration of the wedding of Semahat Arsel, Vehbi Koç's daughter. Semahat Koç married Nursel Arsel, the assistant manager of the Koç group, with a wedding of 700 people that was flodded with artists and celebrities (Öztan and Korucu, 2017). The newspaper piece showing the first customer of the hotel signifies the very importance of hotels' opening in Turkey, the press underlying each moment with enthusiasm (Figure 5.8).



Figure 5.8 : Semahat Arsel's wedding celebration in the opening night (Öztan and Korucu, 2017).



Figure 5.9 : The first customer published in the news, shows the importance given to the opening of the hotel ("İlk müşteri, 1956).



Figure 5.10 : Divan Hotel advertisement "Comfort meets Turkish hospitality" ("Türk otelciliğinde yeni bir merhale", 1956).

After the opening, the hotel became a space to open towards the West. Similar to the Hilton Hotel, one ambition was to accommodate football players, as a major endevaour to be part of the international arena. According to Tozoğlu, the inability to find an accommodation for the Swedish National football team in İstanbul became a factor on the construction of the Hilton Hotel. Upon reporting this situation in the Swedish press, the president of the Pension Fund and the Turkish Football Federation, Ulvi Yenal, became very uncomfortable of their image being damaged in international press. A group from the Hilton Hotels visited him and started negotiations to build a hotel. Agreements were not immediately made on this incident, since there was no precedent of such hotel and the deal was postponed and later signed in August 1951 (2007). Divan Hotel likewise welcomed the Hungarian football team shortly after its opening, and the team stayed in the hotel for quite a while (Figure 5.10). (Figure 5.11).



Atıf İlmen – Sebes Mulâkatı ★ Adalet Kulübü Reisi Atıf İlmen Macar Spor Nezareti Muavini Güstav Sebes'le dün Divan Otelinde mühim bir görüşme yapmıştır. Bu toplantı da, Atıf İlmen Adalet Klübünü ilgilendiren mevzular etrafında Sebes'e bazı teklifler yapmış ve kendisinden fikir almış tır. Resim bu toplantıda hazır bulunanları göstermektedir. Soldan itibaren görülenler, Adalet Kulübü Umumi Kaptanı Fahri Somer, Güs tav Sebes, mihmandar Latif Aksoy, Macar Futbol Federasyonu Genel Sekreteri Honti ve Adalet Kulübü Reisi Atıf İlmen'dir. [İSMET GÜMÜŞDERE]

Figure 5.11 : Hungarian football team in Divan Hotel ("Atıf İlmen-Sebes mülakatı", 1956).



Macar meşhurları kaldıkları otelin salonunda dün böyle vakit geçirdiler.

Figure 5.12 : Hungarian football team in Divan Hotel ("Macarlar bugün İzmir'e gidecek", 1956).

Briefly, the history of Divan Hotel was a combination of national endevaours combined with a desire to modernize. Divan Hotel was an establishment with a national concern starting from the hotel's name to the opening ceremony, both emulating from the Hilton Hotel and trying to maintain the nationalist character of the hotel. As exemplified by the opening ceremony, a Turkish version of the spectacular gala similar to the Hilton Hotel was reenacted, since as Wharton states, Hilton marked them with politicians, artists, movie stars as well as local elites, which blended the "politics and pleasure" (2001). And so, Divan Hotel was also a political act to open up

to the international arena such as hosting foreign guests and international meetings, following a concern that the government strongly had in that period. The hotel was one of the first hotels to be built with Turkish architects and capital, an important step towards development and modernization of tourism, local investments and architecture in Turkey.

5.1.2 Public vs Private: Modern architecture vs Traditional Urban Fabric

As stated in *Arkitekt*, it is clearly seen that Divan Hotel was a considerate act towards the urban landscape that had to flow through Taksim Square, Gezi Park towards Elmadağ. As Kanıpak states, Güney adapted the hotel's outer facade with the adjacent building and the arcaded typology of Cumhuriyet Street as planned by Henri Prost, and the patisserie had been placed on the open space under it[4] (Kanıpak, 2011). As mentioned in *Arkitekt*, the need to adapt to Ünver Hotel, did not give the architect freedom. In Güney's project, the hotel was comprised of a basement, an entrance floor, a mezzanine and seven bedrooms, also accommodating a spacious terrace on top of it, possible to use as a roof bar. Architect Necmi Ateş worked on the basement floor, ground floor, and mezzanine and five-storey construction while the other two floors and the roof were constructed by Jirayır İstanbullu ("Divan Oteli", 1956a). In the basement floor; there was a kitchen, an office, cold air storage, personnel changing rooms, washing machine, heating, and candy and pastry production. On the ground floor; there was the entrance hall, reception, administration, accounting, power station, telephone booths, plaque room, male-female barber, bar and pastry (Conker, 2009). Finishing was under the supervision of architect Avedis Hubeser ("Divan Oteli", 1956a).

[4] In the later transformations of the building, the semi-open space under the arcade is demolished and added inside the new building and this typology is deteriorated (Kanıpak, 2011).

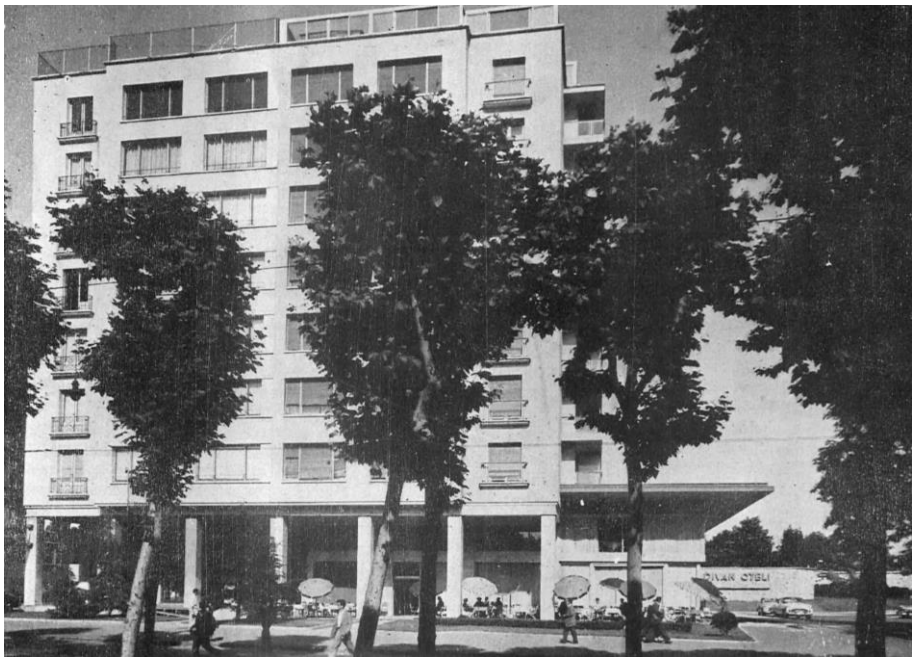


Figure 5.13 : Divan Hotel's patisserie and sidewalk café ("Divan Oteli", 1956a).

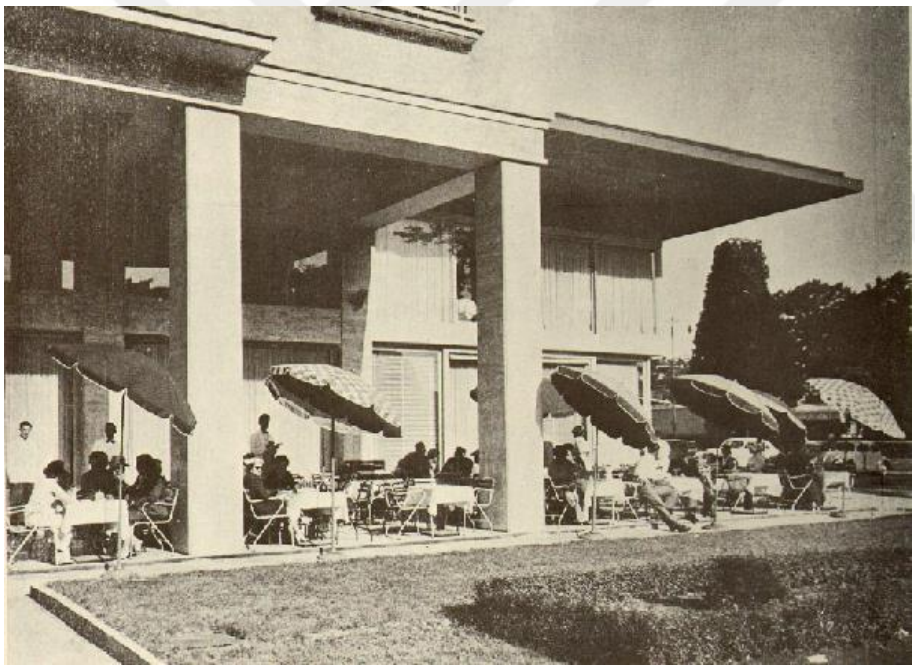


Figure 5.14 : Divan Hotel's patisserie and sidewalk café ("Divan Oteli", 1956a).

Comparing with the Hilton Hotel, as stated before by Wharton, the Hilton Hotel was in total contrast with the urban pattern of İstanbul, with its massive volume, unprecendented height, and its sculptural look. It was also isolated from the surrounding environment, positioned inside a re-created American suburban landscape (2001). On the other hand, Divan Hotel blended with the immediate environment since the concern of matching the facade with the adjacent Ünver Hotel rendered design decisions as a matter of necessity according to the Prost Plan. The structure had a quite

character and not as massive as the Hilton Hotel. In addition, it was not as contained in the land use as the Hilton, with the corner patisserie and café functioning as a public space. Still, some of the aesthetic principles of the International Style were evident in the architectural formation. First, there was an elevated main block of bedrooms, built on a colonnaded structure according to the Prost Plan, which was also similar to the use of pilotis applied in the Hilton Hotel. Other principles of the International Style such as the independent glass entrance, the gridal facade reflecting from the balconies, the use of the terrace was employed in the building. As Ahmet Güney states, architect Rüknettin Güney had a keen interest in Le Corbusier, and his house had a vast collection of his books. He was very considerate about the environmental issues of the buildings, which could be an influence of the education he received in France. His design language was in line with the modern understanding of the period and a reflection of Le Corbusier that was spread all over Europe (2018).

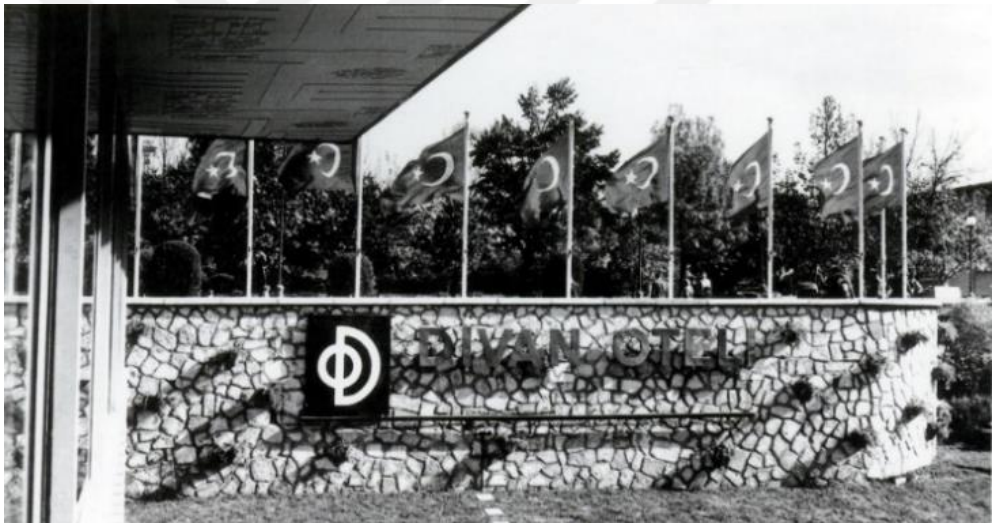


Figure 5.15 : Divan Hotel's entrance and first logo (Karamani Pekin, 2006).



Figure 5.16 : Scenes from Divan Hotel's roof terrace, dated 25 January 1956 (Personal Archive).



Figure 5.17 : A scene from Divan Hotel's terrace pool, dated 25 January 1956 (Personal Archive).

5.1.3 Traditional vs Modern: The Interiors

5.1.3.1 Common Spaces

Looking at the design language of the interiors, the principles of the modern hotel that the Hilton Hotel brought about were followed. As Wharton states, the modern interior

of the Hilton hotel was a combination of several aspects. Firstly, there was a clear organization of the layout, legibile from the entrance to the reception to the rooms. There was no signage involved. The spaces were undivided by walls, in some cases with partitions as carpets or vegetation. Floors were covered with neutral colored carpets that did not distract the viewer and also complemented the polished marble floors or tiles. No ornaments or cofferings were used in the surfaces. The use of plate glass was a symbol of luxury and transparency. In overall, it was designed according to the International Style principles (2001).

Despite the different architectural characters, the two hotels, some key aspects were in common in the interior. The main entrance as a separate glazed volume with a double height, unadorned ceilings and unornamented polished marble columns, the uninterrupted plan, the grandstaircase connecting the main entrance to the mezzanine were also present in the design of Divan Hotel. On the other hand, Divan Hotel showed a heavier interior, compared to the lush and light interiors of the Hilton Hotel, adorned by polished marble surfaces and vast use of aluminum and plate glass, that take all the view as a backdrop. In Divan Hotel timber paneling was used extensively, similar to Rüknettin Güney's previous projects, a design language that was familiar in the interiors until the 1950s, and possibly due to the limitations of other materials. The first brochure designed by Namık Bayık (Figure 5.19) (Figure 5.20) described the interiors as "the hotel was decorated in modern style with two aims in mind: comfort and charm" (Tanju, 1991).

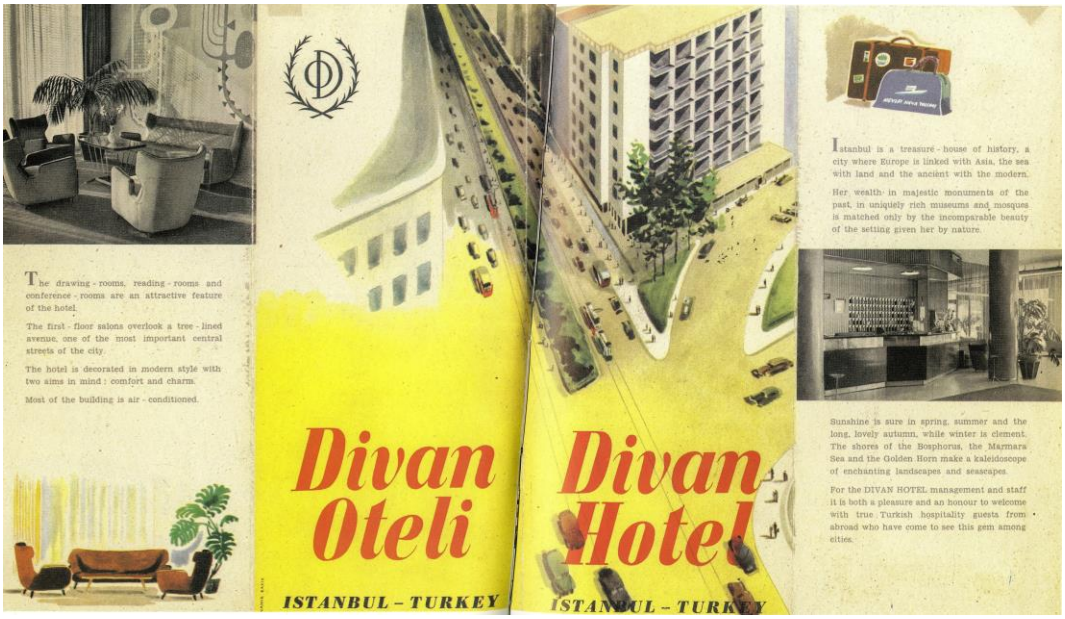


Figure 5.18 : Divan Hotel's brochure designed by Namık Bayık (Tanju, 1991).



The rich and varied menus in the DIVAN restaurant are devised by first - class chefs who are masters of both Turkish and European styles of cooking. What they offer you is indeed Turkish delight !

Grilled swordfish with lemon and bay - leaf is but one of the many fish dishes in which Istanbul cooks specialize. Skewered meats, pastries with spicy meat fillings, juicy Bursa peaches... the list is endless of the novelties which await the gourmet here.

The staff of the DIVAN restaurant, not forgetting the orchestra, are at your service, ladies and gentlemen !

Here, as in the spacious entrance hall, there are gaily painted murals in a style which infuses traditional Turkish motifs with a modern note.

For less solid but not less attractive fare, you will like the Boulevard Cafe, a favourite rendezvous of Istanbul's smart set.

This is an ideal spot to rest after you have done a strenuous round of sight - seeing.

Here, too, you will find that expert skill has gone into the making of the wide range of pastries and confectioneries you are offered.

From the bedrooms you have views of either the Bosphorus, a muncipal park or the central residential area of the city. Whether double or single, all bedrooms are furnished in excellent taste and have a radio set, telephone and bathroom (equipped for either bath or shower).

There are special suites with drawing - room as well as bedroom and bathroom.

Turkish drinks, from fiery raki to cool mint liqueur, as well as all world - wide favorites, can be obtained in the DIVAN HOTEL's American Bar.

Figure 5.19 : Divan Hotel's brochure designed by Namık Bayık (Tanju, 1991).



Figure 5.20 : Divan Hotel's entrance (Tanju, 1991).



Figure 5.21 : Divan Hotel's reception (Karamani Pekin, 2006).

Here an important note should be made. In the plans published by *Arkitekt* magazine, above the reception on the first floor (Figure 5.23) (Figure 5.24), it is seen that an Oriental Room was planned. Considering the photographs published in the same journal, it is believed that there is gallery space overlooking downstairs, and the Oriental Room was not built. This is an important discussion considering the image the hotel portrays. The refrainment of this particular area could be a sign to eliminate a certain agenda to break away from the representation of the Ottoman references, as previously discussed in the Hilton Hotel.

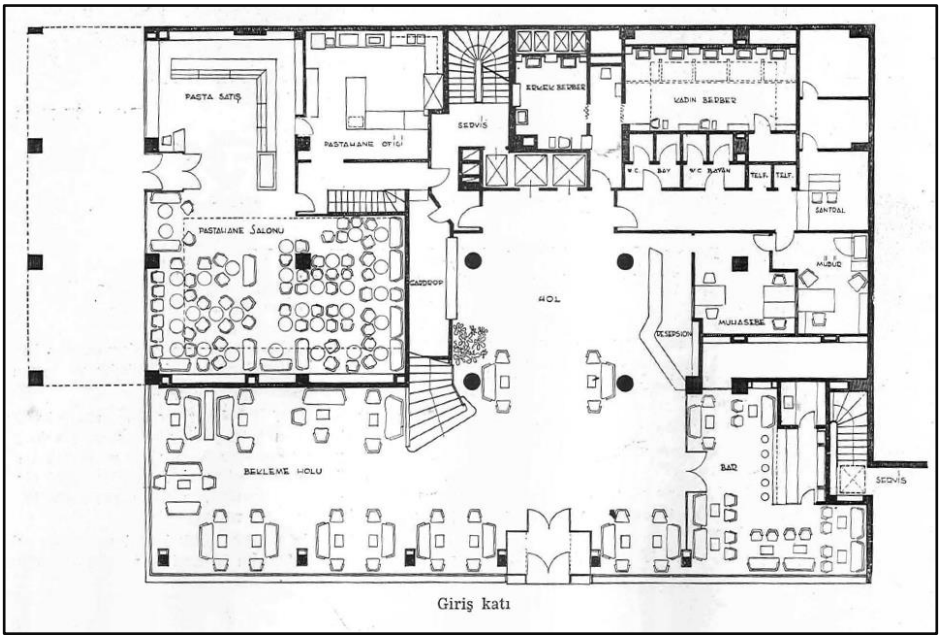


Figure 5.22 : Ground floor plan ("Divan Oteli", 1956a).

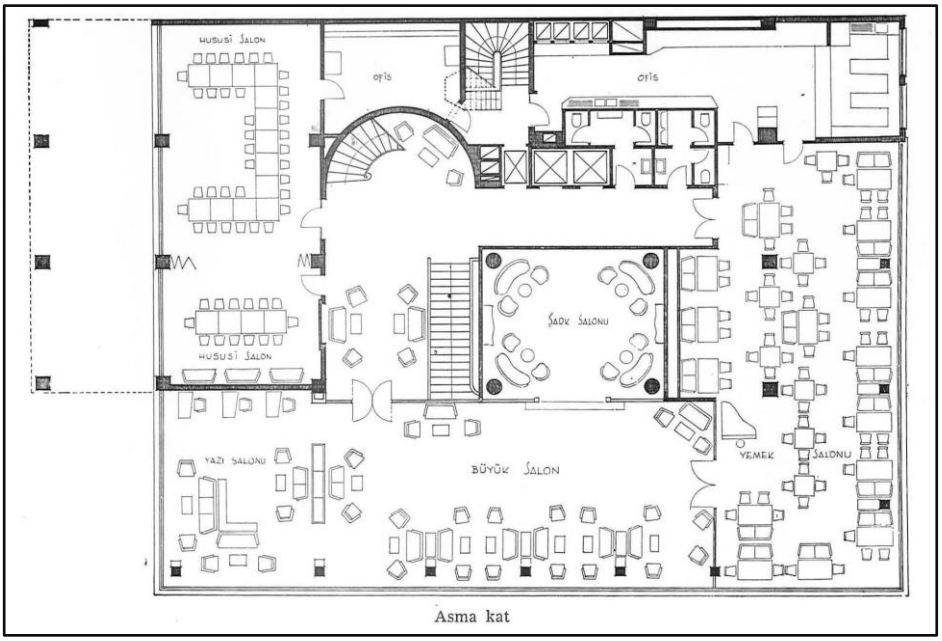


Figure 5.23 : Mezzanine floor plan ("Divan Oteli", 1956a).



Figure 5.24 : Divan Hotel's reception (Karamani Pekin, 2006).

Considering the common spaces, Divan Hotel inhabited modern spaces such as the lobby and the reception hall, the patisserie and sidewalk café, the restaurant, the American bar and the roof bar. Divan lobby was one of the most prominent spaces of the hotel, adorned with a modern abstract wall panel by Bedri Rahmi Eyüboğlu. As it was underlined by the advertising leaflet designed by Bayık, "the spacious entrance hall, there are gaily painted murals in a style which infuses traditional Turkish motifs with a modern note" (1956). As stated by Ahmet Güney, Rüknettin Güney was very interested in using artworks in the spaces he designed, and he retained this approach from his earlier works (2018). In Divan Hotel, these motifs were not only found in the ground floor, but were carried on through the staircase on the upper floor, adding a local touch to the modern interior. In addition, this modern abstract art piece was blended by modern furniture, which characterized mostly the interiors of Divan Hotel.



Figure 5.25 : A Wall piece by Bedri Rahmi Eyüboğlu in Divan Hotel's lobby (Koç Family and Divan Hotel Archives).



Figure 5.26 : Wall piece by Bedri Rahmi Eyüboğlu extending to the staircase leading upstairs ("Gülderen Ece Amerika'ya gitmekten son anda vazgeçti", 1958).

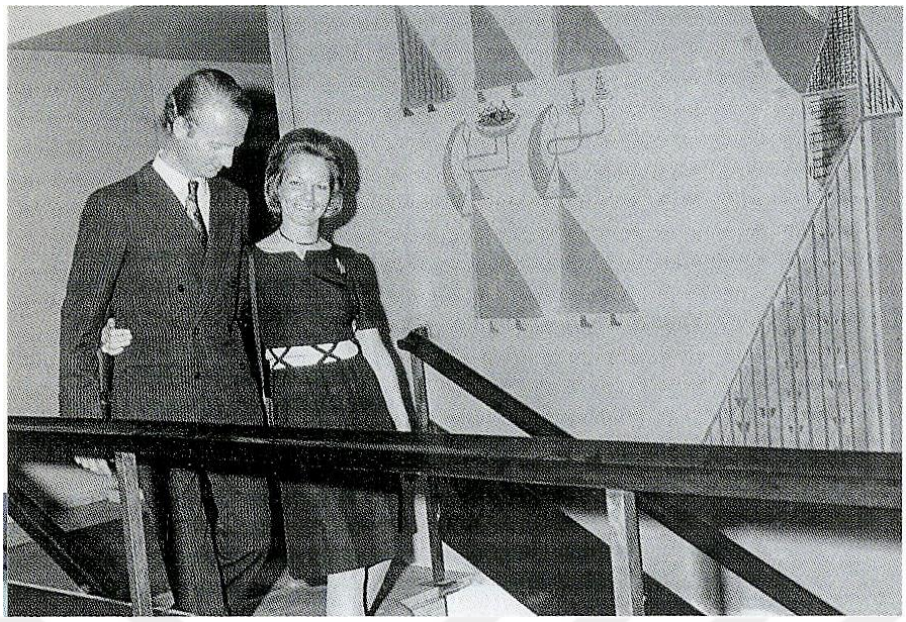


Figure 5.27 : Traditional motifs in an abstract form carried upstairs through the staircase (Karamani Pekin, 2006).

Arkitekt magazine gave a detailed coverage of people employed in the production. Interior claddings and furniture were prepared by Ankara Technical School, Denizcilik Bank workshops, contractor Muammer Demiriz and Koço Yordanidis and Mr. Cevdet Koçak prepared and controlled the bid files. The wall paintings were covered by Isolabella, Koço Azvestas, Mina Herkuş, Koço Havyarapulos prepared the plaster work and coatings. Italian decorator Mr. Reca prepared the furniture projects ("Divan Oteli", 1956a), who was also mentioned to be the decorator of Hotel Excelsior Galya ("36 yıl önce, aynı yerde", 2008). As mentioned earlier by Küçükerman (2018), furniture production was mostly in the hands of Greek and Armenian masters and Divan Hotel examplifies the shared production phase between Turkish craftsmen with the non-Muslim population.

Local production of furniture and many materials were limited in 1950s, as mentioned before, Kare Metal and Moderno were the leading steps towards modern furniture production. Because of this shortage, as Ünver states, armchairs and some of the furnishings were imported from Europe. The construction was costly, as 4,5 million where only furnishing costed 1,5 million liras (1956). Vehbi Koç also commented on the matter of furnishing, stating that as in 1955, while Divan and Hilton hotels were constructed, 90% of the materials were imported, and foreign currency was a difficult matter to bring materials as such ("Divan 30 yaşında", 1986). Küçükerman states that the material shortages were one of the main constraints inside Divan Hotel. The metal

fittings on the railings and the staircases where made in brass, as well as many other details such as the flower pots in contrast to Hilton Hotel's extensive use of aluminum. "In Divan Hotel the color was always yellow, since there was no aluminum, no chromium, no white materials. There was only brass in color yellow. The color from the past" (Küçükerman, 2018).

Looking at furniture, it is noteworthy to point out that many were influenced from Knoll, and were either imported or manufactured in the country. Moreover, Koç family later imported and sold Knoll office furniture under a brand called *Bürokur* in the 1960s. Stating Knoll's importance as discussed in the dissemination of modern interiors, it is crucial to see Knoll's effect also present in Turkey, in such years of shortage. Interior architect Börtaçina also comments on the scarcity of materials and Knoll productions in the early years:

> In the years of our graduation, there was nothing, no door handles nor tiles. We ordered them from our friends who went abroad and used the materials they brought in their suitcases. There was no office furniture. Koç Group had established a firm called called *Bürokur* and imported the first office furniture of Knoll. We made some drawings of tables and chairs for them. ("İki nesil bir arada", 2013)



Figure 5.28 : Divan Hotel's furniture in the restaurant (Karamani Pekin, 2006).



Figure 5.29 : Executive Arm Chair designed by Saarinen for Knoll, introduced in year 1950 (Url-26).

Halit Gürelman, interior architect graduated from the State Fine Arts Academy, also worked for *Bürokur* in the 1970s, producing the application drawings in Hüriş-Tümsan furniture factory where he worked as a factory manager. He stated that they used to measure and detail the furniture models of Knoll, based on photographs, then detail it according to reproduction. He further stated that before *Bürokur* was opened, many furniture was imported, and *Bürokur* was one of the first in those years (Gürelman, 2018). The emergence of these brands such as *Bürokur* exemplifies the power of U.S. government in alliance with Knoll in spreading and shaping modern interiors, as their co-operation guaranteed the firm worldwide success (Floré and McAtee, 2017). The adoption of such a brand in Turkey also affirm Nye's definition of soft power, where dominance of U.S. was not only seen politically, but disguised in the material culture (Nye, 2004).



Figure 5.30 : Bürokur Advertisement (Url-27).

Divan Restaurant was located on the mezzanine floor, an open longitudinal space, divided by columns covered with thin strips of wood, it followed the design language of the reception and the American bar. According to the advertising newspiece of the hotel; the restaurant was served by one Turkish and one Swiss "Maitre d'Hotel". Everyday between 12:00 and 15:00 it served lunch and at night between 19:30 and 23:30 it served dinner with music. The restaurant was administrated by Konya Lezzet Restaurant owners. The most important feature of the restaurant cuisine was the blending of Eastern and Western menue (Ünver, 1956). In the 1960s, it had a special place inside İstanbul hotel kitchens with a rich menu and a delicate service with high quality dinner music (Öztan and Korucu, 2017). İlham Gencer, a famous musician of the period comments on the cultural changes atmosphere of Divan Hotel, following Western habits that emerged in the Hilton Hotel.

> Back then, in İstanbul there was only Park Hotel and Tokatlıyan Hotel. Tea times started at the Hilton. I used to play the solo piano in Divan Hotel, between 1956 -1960. All the high-ranking families of the İstanbul society, even foreigners, used to come to Divan Hotel or Hilton Parksa. (Gencer, 2018)



Figure 5.31 : Divan Hotel's restaurant (Koç Family and Divan Hotel Archives).



Figure 5.32 : Divan Hotel's restaurant advertised as serving the best "A La Turca" and "A La Franga" cuisine together ("Divan Oteli Lokantası", 1956).

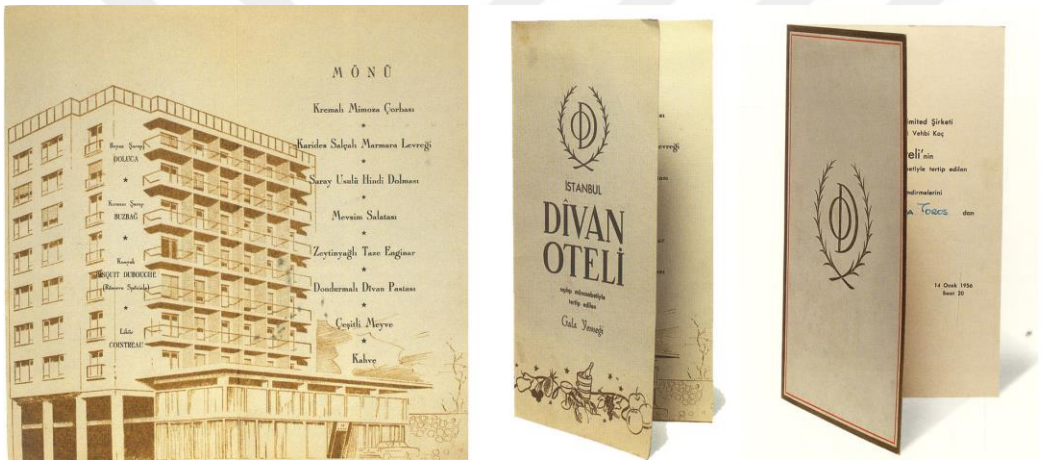


Figure 5.33 : Divan Hotel's menu (Karamani Pekin, 2006).

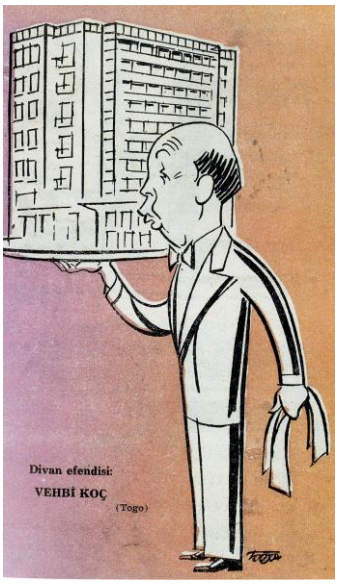


Figure 5.34 : Koç portrayed as serving Divan Hotel in the comics (Karamani Pekin, 2006).

Divan Bar designed as an American bar, was an important socializing space, and architecturally it blended the “traditional” and the “modern” similar to the Hilton Hotel. With the spreading influence of U.S. in the post-war period, amenities and materials used in the interiors came to Turkey and the Hilton Hotel played a major role in their dissemination. While materials such as plastic, Formica were frequently used, the American bar dispersed in both commercial and residential spaces as a symbol of this cultural change. Along with such developments, the American bar moved to the houses, and “serving and having a drink” in the house bar was a symbol of a changing society that marked a “collective taste” that is beyond personal preferences. These elements disseminated a code, a shared ideology that trascended the visible “style”, but a cultural value that represented a social status (Gürel, 2009). According to Küçükerman, the wall coverings of Divan Hotel resembled a stylized way of “Markitöri”, which is a traditional craft used extensively in the 1930s. It was used to create motifs with different colors in wood and this was a modernized simple version of it (2018). A seating group similar to Knoll furniture was positioned in the corner. As a total look, it brought together a local and global taste, close to the formation of the American bar in the Hilton Hotel, this time with traditional motifs in an abstract fashion added a local character to an imported social and spatial phenomenon.



Figure 5.35 : Divan Bar (Karamani Pekin, 2006).



Figure 5.36 : Vehbi Koç and hotel's manager socializing in Divan Bar (Karamani Pekin, 2006).

Socially, Divan Bar was one of the most attracting social spaces of İstanbul. Gürelman states that even in the 1970s, it was one of the top places to socialize for the high elite, a place to attend "if you like to be a celebrity" (2018). Positioned on the right-hand side of the entrance, it was a frequent meeting point for the city for many years beyond serving the hotel customers. As Avni Salbaş, the former bartender stated, it hosted the intellectuals and artists of the period, such as Erol Simavi, Abdi İpekçi, Çetin Altan, Bedii Faik, Mücap Ofluoğlu, Fikret Hakan, Orhan Boran, Cüneyt Arkın, Ekrem Bora, Sadi Alışık, Ajda Pekkan, Müzeyyen Senar. Salbaş stated that he learned bartending in the Hilton Hotel and transferred to Divan Hotel and in two years Divan Bar reached a customer to compete with it. As Salbaş stated, the American bar also brought a Western way of socializing and taste in drinking. He further commented on how the culture of socializing changed from the 1950s towards 1980s:

> It was a habit to meet there, at the snack hour between five and seven and a half… there wasn't a lot of drinks at that time. People usually used to take the White Horse. Between 1958 and 1972, Divan was a very popular American bar… Drinking culture changed a lot since then. If ten bottles of whiskey were sold at that time, a bottle of rakı was sold in the bar. Someone rarely came out and wanted a rakı. Now the opposite. One bottle of whiskey, ten bottles of rakı is sold now... American bar actually is not something ingrained in Turkey. Our traditions and customs are pushing a number of things. You can't sit and drink rakı with snacks. Rakı wants

> an appetizer, but there's no appetizer in the American bar… It is impossible in my bar to serve appetizers, only snacks and fruits. (as cited in Bilginer, 1988)

Divan Hotel was a meeting place of the intellectuals of Turkey. James Baldwin, Safiye Ayla, Bedi Faik, Çetin Altan, Gönül Yazar, Ajda Pekkan, Zeki Müren, Aydın Boysan, Abdi İpekçi were among the many regulars of Divan Hotel (Özbey, 2013). Their statements give ideas about the quality of the socializing environment the hotel provided and how it differed from the Hilton Hotel for them:

> We started to meet Doğan Nadi and Yaşar Kemal at Divan Hotel's bar. In 1960s, there were no alternatives then; Hilton Hotel or Divan Hotel ... We were going to Divan because Hilton had a cold atmosphere for us. There was a restaurant on the top floor, where we had dinner, then we used to go down to the club, share ideas about the politics within the agenda. People did not always have the same political view… But there were never any violent, frustrating, disagreeable events, it had always a certain quality. It was like our private club, so why do we fight ...When the conditions of the press world changed, we stopped gathering there. But for many years as a habit we continued to go with our friends. (Çetin Altan as cited in Özbey, 2013)

> That was the most important gathering place of the intellectuals. Interesting conversations would occur. Everything was spoken, but sweetly. There was never a fight. The limits were never exceeded. It stayed as a humorous chat. We used to go there with my friend Mücap Ofluoğlu, the theater artist. Artists, journalists, engineers, readers, writers, people who liked to talk, would come. In short, there was a meeting of minds there. (Aydın Boysan as cited in Özbey, 2013)

The patisserie and sidewalk café became a crucial meeting point for the intellectuals of the period. In Reşad Ekrem Koçu's *İstanbul Encyclopedia*, it was referred to as the first patisserie with umbrellas and armchairs outside decorating the corner of the hotel as a sidewalk café, for the first time in İstanbul like the ones in Europe (Koçu, 1968). Due to the uninterrupted relationship with Gezi Park and the Cumhuriyet Street, the patisserie became a public space, showing the intimate relation of the hotel with the city. European examples of corner cafés were taken as examples, especially Huguenin Café in Zurich was the major reference. At the same time, the chiefs in Zurich were employed inside the patisserie. It was a space for social gatherings, hosting afternoon teas with music accompanied by the piano. According to the newspiece, the patisserie was a new "flavor" for İstanbul, and it would be run by the crew of Zurich patisserie Huguenin (Ünver, 1956). The patisserie could be considered as a considerate act

towards modernization of social spaces, a new place of social interaction in the intersection of urban and private atmospheres.



Figure 5.37 : Divan Hotel's patisserie ("Divan Oteli", 1956a).



Figure 5.38 : Divan Hotel's patisserie in the movie *Şafak Bekçileri* (Url-28).



Figure 5.39 : Divan Hotel's patisserie's interior view (Koç Family and Divan Hotel Archives).

The patisserie and sidewalk café soon became the meeting place for those who considered Divan Hotel closer to "us", comparing it with the Hilton Hotel. This could be regarded as a topic that underlines the implications of being in the midst of local and global in the developing scene of modernization in Turkey in the 1950s. Attilâ İlhan, an acknowledged Turkish writer and poet was amongst one of the most loyal customers of the hotel's patisserie. When the hotel was renovated in 2011 by Thierry W. Despont, the table where the famous poet frequently spent time was symbolically stored and a corner plaque was hanged on the wall (Özbey, 2013). İlhan's statements give a clear idea about the perception of the hotel in the intellectual circles:

> To be honest, it was not quick and easy to get to Divan; obviously my shyness about prestigious places played a role in this; still, from a distance I felt a closeness; I guess that came from the name. It wasn't one of the usual Western names, it was a name from us. This approach could make sense if you understand that "opening out" is not to adopt the reputation of others, but to announce our own names to others. (Attilâ İlhan cited in Tanju, 1991)

Divan Hotel gave a closer feeling for some people because of the "national" connotation it had. It provided warmth instead of the cold atmosphere of an instituiton. Hasan Pulur, a journalist of the period states the following:

> First, being there was a status; but not in a monetary, but in an intellectual sense. For example, people used to gather before going to a premier of a play. There were other places in İstanbul, but none were similar to Divan. Secondly, Divan Hotel was very important because it was a product of national capital. We saw it as a "national hotel". It was a period of nationalism and independence; we also preferred Divan Hotel as journalists because it was national against the Hilton (as cited in "36 yıl önce, aynı yerde", 2008)

Another intellect of the period, Figen Batur states the following on cultural significance of the space:

> Divan was neither a hotel nor a café, but it meant literature for me. I was in love with poetry. And all the poets I loved were there. "Ben sana mecburum"[5] was there. He came every morning and spent hours with young poet candidates that were in love with each row he wrote. Although it was crowned with Attilâ İlhan, it was not only him. Artists like Demir Özlü, Ferit Edgü, İlhan Berk... I can count hundreds of names. It was Les Deux Magots of İstanbul at that time. Like the famous Parisian café where Sartre and Beckett are known to be sitting in separate tables without looking at each other's faces. Divan was special; it opened its doors to the artists who were pennilesss from morning to the evening. Maybe the reason was, it was engraved with this poetry. (as cited in Özbey, 2013)

Harika Seçkin, the former quality manager of the hotel explains the same situation as such;

> It is somehow cosier here. You feel it when you enter. Every company has a culture and so has this place. This also generates from the owner of the company and infiltrates to the employees. The customer feels the culture, you are transferring it in some way. Your style, your staff, the decoration you choose, or how you present yourself. They see the warmness, your approach. Here, the Turkish customer knows this place like their own house. There is also a credibility of the Koç Family. So even the grandsons of some visitors come in later years. That warmth exists, maybe a bit from the amateur spirit. When you go abroad, you see. There is not an interest like here. That understanding of service is a bit of from the Turkish culture and a little bit of Koç Family. Koç family still see it as their own house. And maybe for this, it is a little boutique. (Seçkin, 2018)

5.1.3.2 Private Spaces

One of the main points of the hotels of the mid-century, was the standardization of the rooms and having private bathrooms as the luxury of the period. Hilton and the American hotels brought this democratic distribution of hotel rooms against different varieties of King Suites and luxury rooms of the earlier grand hotels (Wharton, 2001).

[5] A well-known poem by Attilâ İlhan.

A similar attitude was visible in Divan Hotel that apart from the larger rooms placed in the corners, there was an even distribution of the rooms.

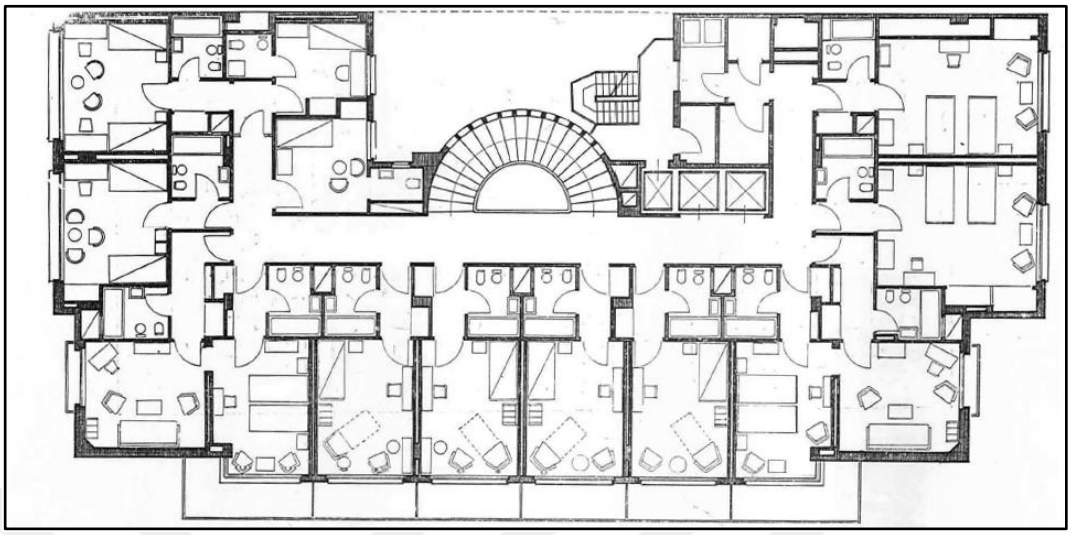


Figure 5.40 : Bedroom floor plan ("Divan Oteli", 1956a).

One difference that the Hilton Hotel brought, were the day and night use of the bedrooms by converting the sofas into beds (Wharton, 2001). Here in Divan Hotel the corner seating arrangement deliberately broke the atmosphere of the bedroom to create a living area but the converted sofas or the day/night use did not exist, they were arranged only in the form of a bedroom.



Figure 5.41 : Bedrooms in the initial years were used until the year 1985 (Koç Family and Divan Hotel archives).



Figure 5.42 : Scene from a bedroom (Karamani Pekin, 2006).

As a similar connotation to Divan Bar or the Patisserie, there was the sense of feeling close to the facility, as frequent visitors regarded the hotel as a house. Although there was a major standardization of the hotel rooms, the customers saw the facility as of their own. Seçkin further goes on how the customers see the hotel as their own house even in the later years:

> We had a customer as a couple. They always stayed up to 5 to 6 months. They always stayed at the same room, room 714… They were changing the shape of the room, or the pillows, or asking for the same cleaning lady each time. The suite was a large room since they stayed for too long. The lady knew their order, and prepared it as the same every time. (Seçkin, 2018)



DİVAN AÇILDI ★ Elmadağda değerli iş adamımız Vehbi Koç tarafından yaptırılmış olan Divan Oteli dün gece otel salonlarında verilen bir kokteyl partiden sonra faaliyete başlamış bulunmaktadır. Resimde otelin rahat yataklarından biri görülüyor

Figure 5.43 : Divan Hotel's opening ad showing the interior of one room as a means of conveying modern standards ("Divan Oteli açıldı", 1956b).

For the case of the amenities and standards, the hotel's adverts were posing a great luxury for the period. According to one advertisement of the hotel; for each floor there was an attendant, a waiter, a Swiss supervisor, a *"femme de chamber";* as the cleaning lady. The rooms had radio, telephone and "*şofaj*" (*chauffage* in French as heating system). It was stated that, in overall, there was a capacity 130 guests and 120 employees, and nearly each guest had one personnel serving them. It is also important to note here, the terminology that was used in the hotel, were all French, as "femme de chamber" was written as *famdoşambr*, or Maitre d'Hotel, for the chief waiter ("Türk otelciliğinde yeni bir merhale", 1956). As stated by Seçkin, the terminology was converted to English towards the end of the century (2018).

All 92 rooms (except for six) had a luxurious private bathroom, equipped with the latest systems of hyiegene and infrastructure ("Türk otelciliğinde yeni bir merhale", 1956). The presence of a bathroom in each room was a great luxury for the hotels of the 1950s, and the hotel often emphasized this feature through its printed media. As Gürel states, the bathroom was a state of modernity which became a social standard for the household beginning from the 1950s in Turkey. It consisted of a bathtub, sink, water closet and even rarely bidet. It was a will to keep up with the world, by means of employing Western hygiene rather than traditional habits. The bathroom connoted the "industrial West" and the ambitions to keep up with it (2008).



Figure 5.44 : A scene from the bathrooms (Karamani Pekin, 2006).



HUSUSİ LÜKS BANYO... 6 oda hariç 92 odanın hepsinde mevcuttur. Büyük bir ihtimamla tertip edilen banyo daireleri sıhhi tesisat mevzuunda en son yenilikler ile mücehhezdir. DİVAN OTELİ'nin ilk gayesi müşterilerinin en küçük ihtiyaçlarını dahi düşünerek huzur ve sükûn içinde ikametlerini temin etmektir.

Figure 5.45 : Part of a brochure advertising a luxurious private bathroom ("Türk otelciliğinde yeni bir merhale", 1956).

Before discussing Çınar Hotel, a brief look over Divan Hotel's transformation until today is necessary. Since its opening in 1956, Divan Hotel has undergone intermittent renovations in the building and its interiors since 1968. The first of the works lasted from 1968 to the mid-1980s and made by architect Abdurrahman Hancı. The first renovation started in 1966-1968, according to Orhan Başdoğan, former general manager of Divan Hotel. During this period, the subsoil parts adjacent to the hotel were incorporated and were separated by a dilatation next to the reception. In this part, a pub, meeting rooms, toilets and barber halls were added to the basement. The lower floors were formed by Aydın Boysan and the upper floors by Abdurrahman Hancı (cited by Hancı, 2008). According to Karapınar, infrastructure such as air conditioning and ventilation systems, which were not available before, were also realized in this period (2018). Between 1972-75, growth studies started with Hancı again, balconies on the facade were joined to the rooms, and 8 rooms were built on the terrace floor and the hotel reached 9 floors in total. Also the rooms and furnishings were completely changed. With the purchase of Ünver Hotel in 1978, the hotel, which had a rectangular form, took the form of a full square. These changes were completed between 1985-89 (Hancı, 2008). According to Seçkin, the hotel has undergone various interior and furniture changes also in the 1990s by Hancı (Seçkin, 2018). After these renovations, the hotel was completely demolished in 2008 ("Divan Oteli yeni bir döneme başlıyor", 2011) and built on the same plot in 2010, by the architectural project of Tanju Verda

Akan, and interior design of French architect Thierry W. Despont (Karabaş, 2011). The building continues to be used as a hotel today. Although it should be pointed out here, Divan Hotel completely changed in character from Rüknettin Güney's modernist project, both with its façade and the interiors deriven from references of the Ottoman Period. Similarly, İstanbul Hilton shares the same fate, as Wharton states "the loss of Modernity through the embrace of the new eclecticism of the postmodern is an index of Hilton International's loss of identity" (Wharton, 2001).



Figure 5.46 : The recent project of Divan Hotel (Karabaş, 2009).



Figure 5.47 : The recent look of Divan Hotel's rooms (URL-29).

5.2 Çınar Hotel

5.2.1 The Story: National Efforts to Internationalize

Before the construction of Çınar Hotel, the appearance of the beach, once known as Ayastefanos bay, was free of touristic facilities and it was used as a sea bath 30 years prior to the construction of the hotel (Figure 5.46).



Figure 5.48 : Postcard showing the bay before the construction of Çınar Hotel (Çınar Hotel and Tuna Ultav Archives).

Çınar Hotel was the first to show the evident influence of the Hilton Hotel in Turkey, although this time with an investment of local capital. As Sayar Başaran states, on the site, initially there was the first Çınar Hotel, a small 15 room facility owned by Haydar Çınar in the early 1950s. Later, businessman Tevfik Ercan (1919-2004) and brothers bought the hotel and land, demolished it to make way for the new Çınar Hotel. Sayar Başaran states that the hotel was "second only to the Hilton in popularity" (2007). Esen Çetingil, the manager who spent 37 years in the hotel, states that it was the first airport hotel in Turkey, functioning as a business hotel (2018). Designed by architects, Rana Zıpçı, Ahmet Akın, Emin Ertam, Çınar Hotel responded to the need for hotels in İstanbul (Figure 5.47) (Figure 5.48) ("Çınar Oteli", 1959). A newspaper advertisement

in 1958 specifically emphasized that it was totally funded by Turkish capital and labor, stating its importance in the increasing local tourism investments in the country (Figure 5.48) (Ünver, 1958).



[RÜÇHAN ÜNVER]

ÇINAR OTELİ 15 milyon liraya çıkan 150 odalı Çınar oteli 18 Temmuzda açılacaktır. Her türlü konfo
havi otelde 400 personel çalışmaktadır. 1643 metrekare sahaya kurulan 7 katlı otelin s
hil kısmında müşterilerin denize girmeleri için gerekli yerler hazırlanmıştır. Şale Konferansına katılacak heyetle
tahsis edilen Çınar Oteli dün gazetecilere gezdirilmiştir ve otel hakkında geniş izahat verilmişti

Figure 5.49 : Newspaper piece showing the opening of the hotel (Ünver, 1958).



07.07.1958, Milliyet, Sayfa 3

[RÜÇHAN ÜNVER]

HAFTAYA AÇILIYOR

İstanbul'un ikinci büyük oteli önümüzdeki hafta Yeşilköy'de açılacaktır. «Çınar» oteli, Hilton'dan sonra Türkiye'nin turistik bakımdan en mükemmel otellerinden biridir. Yüzden fazla odası olan otel tamamen yerli sermaye ile kurulmuştur. Deniz kenarında olan otelin rıhtımından daha şimdiden denize girilmeğe başlanmıştır

Figure 5.50 : Newspaper emphasizing the hotel as a local investment (Ünver,1958).



Figure 5.51 : Çınar Hotel in the first years it was built (Çınar Hotel and Tuna Ultav Archives).

Çetingil states the importance of the hotel in the period as follows:

> This place was completely a resort, there were no coastal roads. Ataköy did not exist…Those roads are gone today. From the airport through Bakırköy people used to come here until the 1960s. People confuse us with summer hotels in the south of Turkey. We are a business hotel. All the boards stay here, for example the staff of airline companies and still today 80% of our customers are foreigners (Çetingil, 2018)

Çetingil states that the construction started in 1954 and hotel opened in 1958, the hotel was made totally with local capital by Ercan family from Ankara. The Bekercan (Bektaş Ercan and Brothers Collective Company) company was constructed by the family's father and belonged to three brothers. Tevfik Ercan, one of the brothers had 30% percent of the shares, and bought the rest when other brothers passed away. When Tevfik Ercan passed away, the grandson, Murat Ercan took the administration and the hotel is managed by him, the third generation today (2018).

It is very important to note that the same company Dyckerhoff and Windmann was responsible for the construction of Çınar and the Hilton Hotels ("Çınar Oteli", 1959; "Turistik Otel", 1952). As Tozoğlu states, Dyckerhoff and Windmann was responsible for building many hotels especially after the corporation they made with the Pension Fund. Inside the Pension Fund, setting up a trade firm became essential. For this, the

fund approached to Dyckerhoff Windmann and Emek Construction Co. was developed in corporation of the Pension Fund (%49), Dyckerhoff and Windmann (%49), Ankara Real Estate Management Co., Dr. Raif Gürün, and Tutum Bank. Emek Construction Co. also later constructed The Grand Efes Hotel, Grand Tarabya Hotel, the annex building of the Hilton Hotel and the base construction of Grand Ankara Hotel (Tozoğlu, 2007). Dyckerhoff and Windmann's presence in Çınar Hotel, underlines that not only formal aspects of the structure but the technology and production methods were shared with the Hilton Hotel.



Figure 5.52 : A view from the entrance in initial years (Çınar Hotel and Tuna Ultav Archives).

Tevfik Ercan was an important businessman of the period. He was born in 1919, Ankara, attained the Ankara Trade High School. Afterwards he received his university education in Lozan University, Economics in Switzerland. He started his business life in 1946, after founding Çınar Hotel, the third biggest hotel after Hilton and Divan, he founded many establishments. In 1966, he founded MAN Camion and Bus Factory in Topkapı which was followed by Akip Textile, Mahle Piston, Meges Paint and cement factories. He started the Ercan Holding in 1973, which is still run by his son Murat Ercan, who is in charge of the hotel now ("İş dünyası Tevfik Ercan'ı uğurladı", 2004).

Bekercan company is seen in the advertisement as the company who sold also American cars in the 1950s (Öztan and Korucu, 2017). Koç and Ercan families shared a similar background, both originated from Ankara, and actively participating in a variety of businesses from sales to production, possibly making it only possible for such powerful families going into the first grand investments of modern hotels in the mid-century. As a result of this, the fact that the hotel was made totally with Turkish labor and capital was announced and underlined by many newspapers. It is mentioned that the hotel would serve to compansate for the lack of hotels and would be the first thing for people to see on the way to the city from the airport ("İstanbul bir otel kazandı", 1958; "Çınar Oteli", 1958).

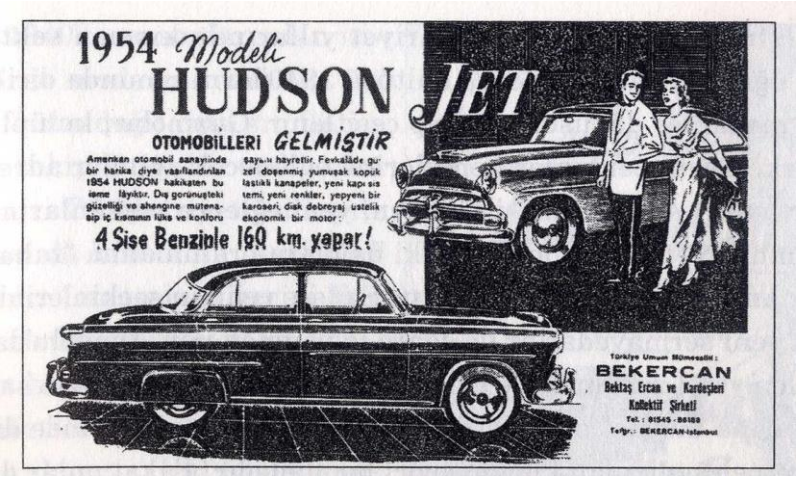


Figure 5.53 : An automobile advertisement of Bekercan firm (Öztan and Korucu, 2017).



Figure 5.54 : Çınar Hotel during the construction phase ("İstanbul bir otel kazandı", 1958).

The grand opening of the hotel was inaguarated in August 14, 1958, which was an event that gathered the high elite and businessmen of İstanbul. International opera star Leyla Gencer, İbrahim Gencer, Ümran Katipoğlu, Semih Tanca, Nejad Eczacıbaşı and Beyhan Eczacıbaşı, Rezzan Has, Kadri Has, Betül Germirli, Münir Tatari, Işık Bertün, Ümit Bertün, Erol Simavi, Belma Simavi, Nükhet Yolaç, Turan Yolaç and Ali Germirli and many more attended the opening night ("İstanbul bir otel kazandı", 1958). Similar to the Hilton Hotel, a grand opening night was prepared, which brought together important businessmen, artists and celebrities, as well as the local elite. Compared to the Divan Hotel, the opening was free of national connotations which was interpreted over the Hilton Hotel example.

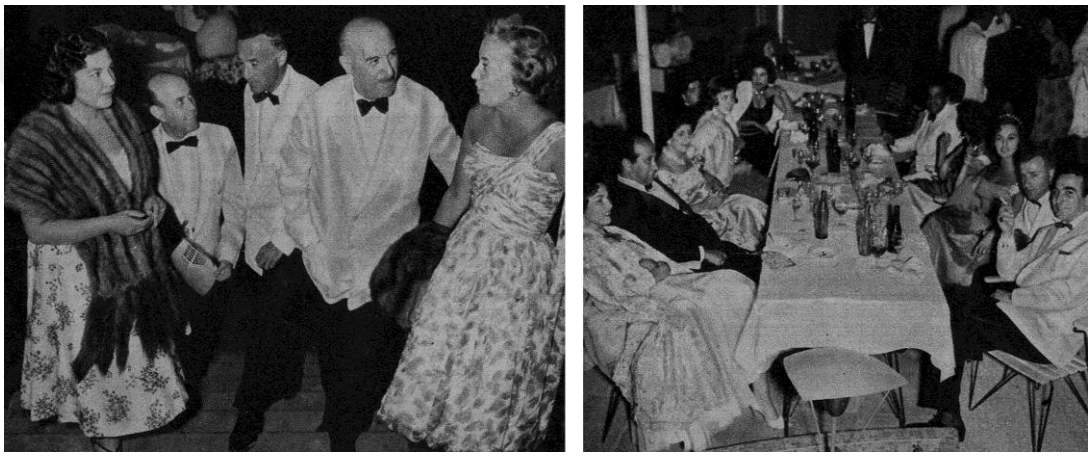


Figure 5.55 : The opening celebration of Çınar Hotel ("İstanbul bir otel kazandı", 1958).

5.2.2 Public vs Private: Modern architecture vs Traditional Urban Fabric

As stated by the project brief, the initial project was made up of one main block and the beach facilities. It was built on a terraced land by the sea inside a vast land of 20.000 m^2 with a construction area of 9.327 m^2. On the ground floor there was the reception, the bazaar and Bade Bar whereas the mezzanine was spared for resting, tea times and ceremonies. The basement floor on the same level with the garden, accommodated recreation and service areas such as restaurants, a pavillion, casinos, a kitchen and laundry. The main entrance of the hotel was from the streetside, 14 lavatory pavilions were on the seaside, a snack bar and an access was provided from the beach side. On the upper floors, private rooms were placed with three typologies. There were 110 single rooms with two beds and a bathroom, 8 apartments with two-rooms and a single-bathroom and two apartments with three-rooms and a double-bathroom. On the terrace floor, there were staff rooms and game rooms. The entrance

to the hotel was from the front but there were many facilities that linked the hotel to the sea. There were 14 cabin pavilions, a snack bar and beach facilities on the seaside. The hotel garden was also opening towards the sea view in the form of a terrace designed as a whole with a restaurant ("Çınar Oteli", 1959).



Yeşilköyde yeni bir otel ★ Turizm endüstrimizin yükselmesi için gerekli zeminlerden birini teşkil eden otelciliğimiz büyük bir hamle yapmaktadır. Bu mevzuda şehrimizin muhtelif semtlerindeki çalışmalara muvazi olarak Yeşilköy Çınar Oteli inşaatı da ilerlemektedir. Hâlen sekizinci katı yükselmiş olan bu tesis yıl sonuna doğru tamamlanarak işletmeye açılacaktır.

Otelin beş tane çok lüks, on yarı lüks dairesi ve 140 tane telefonlu banyolu sıcak ve soğuk hava tertibatlı, ses geçirmeyen odası olacaktır. Müessesenin ayrıca tenis kortları, minyatür golf sahası garaj ve servis istasyonu bulunacak, müşterilerini taşımak için Yeşilköy'le şehir arasında deniz motörü ve otobüs seferleri yapılacaktır. Resimde bu yeni otelden iki şekil görülmektedir

Figure 5.56 : Çınar Hotel, construction photograph and architectural model published in the newspaper ("Yeşilköy'de yeni bir otel",1956).

Comparing with the Hilton Hotel, Çınar Hotel was also in total contrast with the urban pattern, its scale and sculptural look was alien to the immediate environment, let alone its height compared to the adjacent buildings. The hotel followed main principles of the International Style. The main block with the honey comb facade was raised on pilotis. The main entrance was a separate transparent double-height volume which was connected to the mezzanine level with a grand staircase. Independent plan, the use of the roof garden were employed in the hotel design. Guestrooms were opening towards the view, and they would have their own bathroom and balconies. As stated by Wharton, the Hilton was American in "form, technology and landscape" (2001). Following this statement, not only the main building but the technology and landscape of the Hilton Hotel influenced Çınar Hotel, with high standard amenities and large recreation facilities outside. According to the newspiece, the hotel would have five luxurious, 10 semi-luxurious rooms and 140 sound-proof room rooms which have hot and cold air, telephone and private bathroom. The facilities mentioned were; tennis courts, miniature golf courses, a garage and a service station. Transportation would be provided between Yeşilköy and the city with sea motors and bus services ("Yeşilköy'de yeni bir otel", 1956). Also Çetingil states that there were bus shuttles in

every two hours between Çınar and Divan Hotels (2018), which points out the connection of both facilities.

The hotel was a costly investment as stated in *Arkitekt*, the total amount spent for the the hotel was 16,000,000 liras. Many of the amenities were provided by various foreign firms. The electronically controlled elevators were supplied by MAN company, electricity, water and heating system by Mitrani and Beja, kitchen systems was made by the Kreff. The restaurant and night club windows on the ground floor were made of aluminum by Kübler firm in Münich and all isolations were made by the Kabiroit company ("Çınar Oteli", 1959). Çınar Hotel was a luxurious grand hotel, with an advanced use of imported materials and technology, a striking example for the period it was built considering shortages in the country.

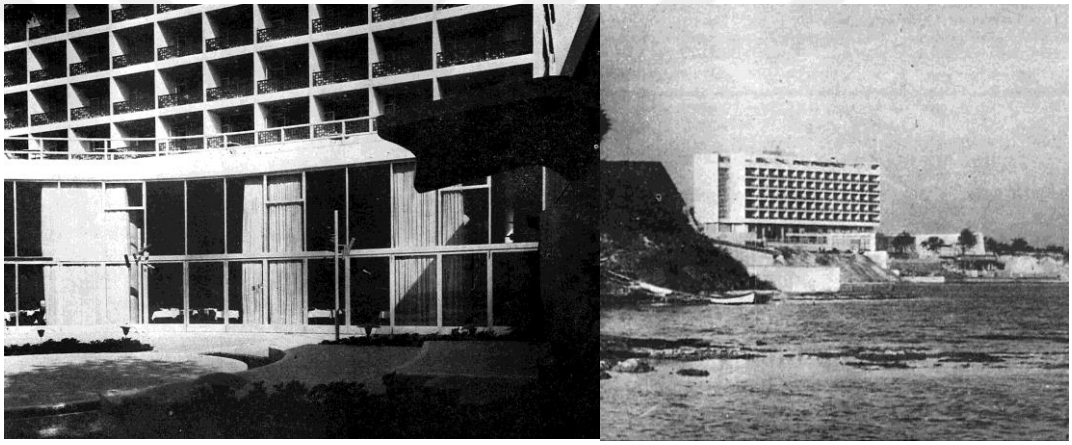
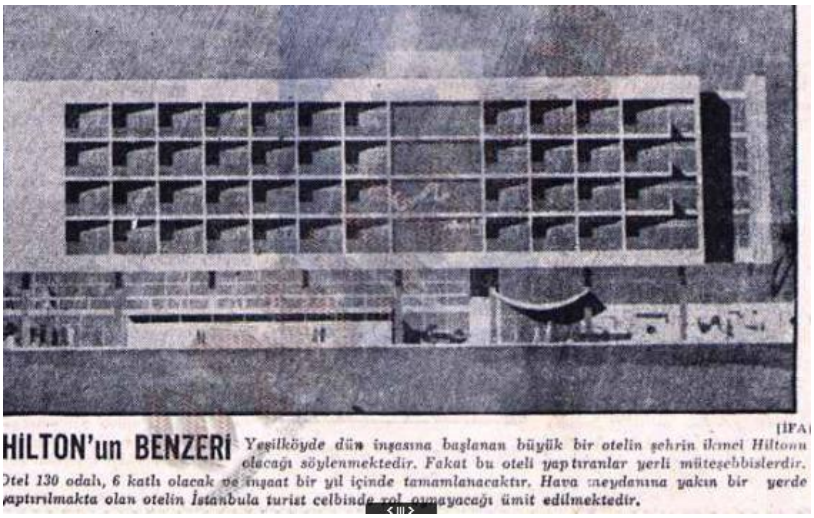


Figure 5.57 : Çınar Hotel ("Çınar Oteli", 1959).

As Gönlügür states, Çınar Hotel was often compared to the Hilton Hotel in terms of the building character. The main mass of the bedrooms, the service volumes attached to it, the gridal layout of each room reflected on the facade, the lobby and lounge areas clad in glass on the entrance floor, were seen as an implamentation of Hilton's aesthetics. For this, Çınar Hotel, started to be called as "Small Hilton" (Gönlügür, 2014).



HİLTON'un BENZERİ Yeşilköyde dün inşasına başlanan büyük bir otelin şehrin ükmei Hiltonu olacağı söylenmektedir. Fakat bu oteli yaptıranlar yerli müteşebbislerdir. Otel 130 odalı, 6 katlı olacak ve inşaat bir yıl içinde tamamlanacaktır. Hava meydanına yakın bir yerde yaptırılmakta olan otelin İstanbula turist celbinde rol oynayacağı ümit edilmektedir.

Figure 5.58 : Çınar Hotel stated as "A similar one to the Hilton ("Hilton'un benzeri", 1955).



KSPRES AKTüALiTE HABERLER

"ÇINAR OTELİ

Figure 5.59 : Çınar Hotel referred to as "Small Hilton" in the news by another newspaper ("Çınar Oteli", 1958).

Kortan exemplifies Çınar Hotel as another example of Rational-International architecture. The hotel's main block was designed similarly to the Hilton Hotel as the main block consisted of a raised rectangular prism on pilotis, in the same way the larger rooms were placed at the two ends of the mass, changing the axis of the grid. The roof terrace was likewise considered as the Hilton Hotel. Differently in Çınar Hotel, the purism principle was broken with the service staircase placed at the end of the facade. Ceramic terracotta was used in the balustrade railings in the hotel instead of the teakwood balustrades at Hilton (1971).

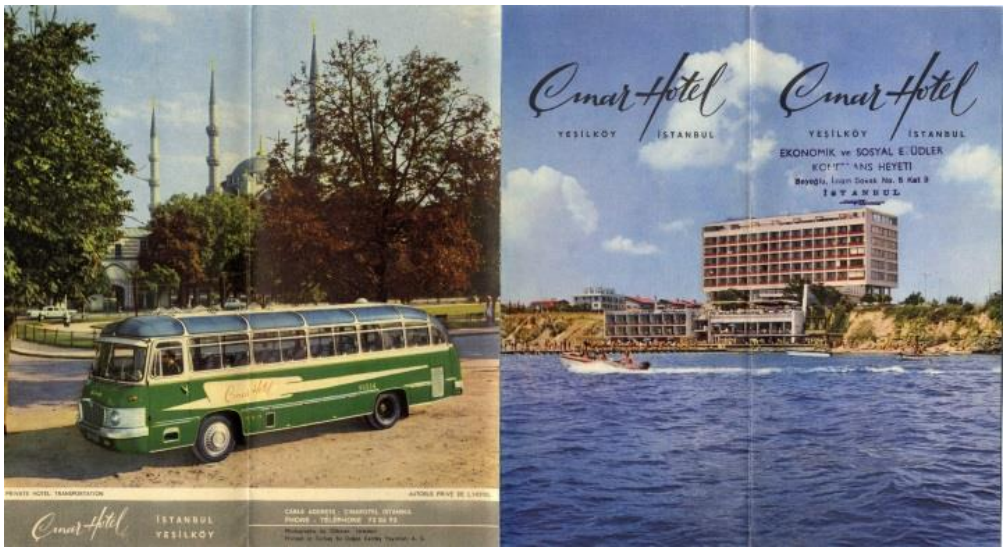


Figure 5.60 : A brochure of Çınar Hotel (Çınar Hotel and Tuna Ultav Archives).

Çınar Hotel was connected to the sea in the first years. This allowed swimming at the front beach as well as hosting water sports. The boathouse was placed (Figure 5.59) under the beach cabins, which were smaller in size but built with the same design aesthetics as the main block. With these service volumes, the hotel responded to the character of the site, gradually decreasing in height. The large terraced restaurant opened towards the sea, whereas the landscaped areas accommodated a bar and a seating terrace. As Çetingil states, the swimming pool was constructed afterwards in 1981, when the sea was polluted, and a coastal road opened which broke the direct relationship with the the seashore (2018).



Figure 5.61 : Çınar Hotel from the seaside (Çınar Hotel and Tuna Ultav Archives).

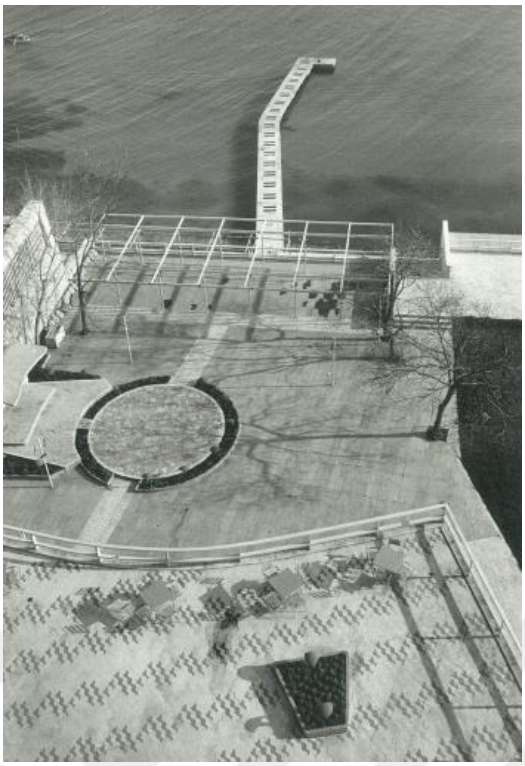


Figure 5.62 : Çınar Hotel's garden before the construction of the pool (Çınar Hotel and Tuna Ultav Archives).

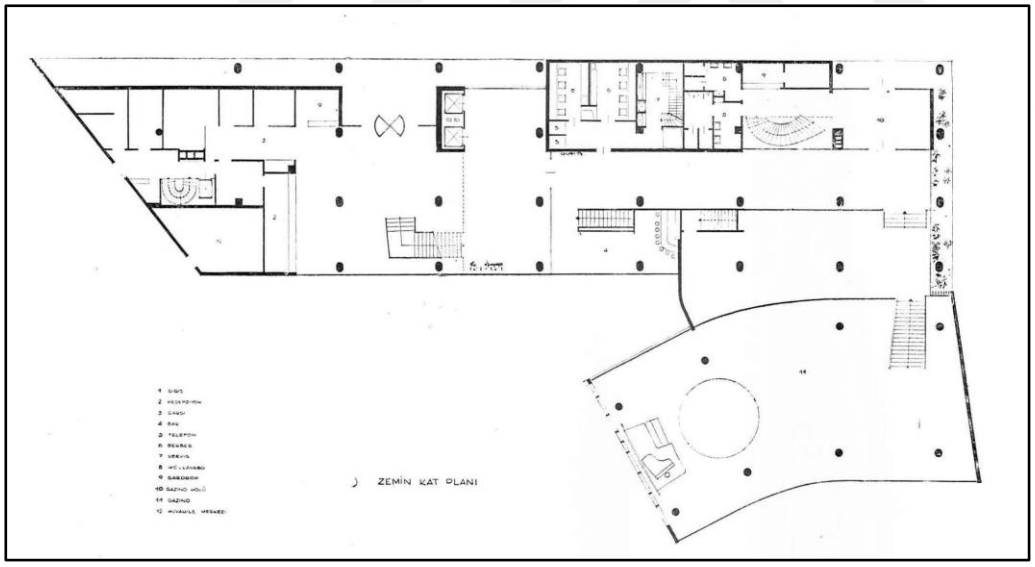


Figure 5.63 : Ground floor plan ("Çınar Oteli", 1959).

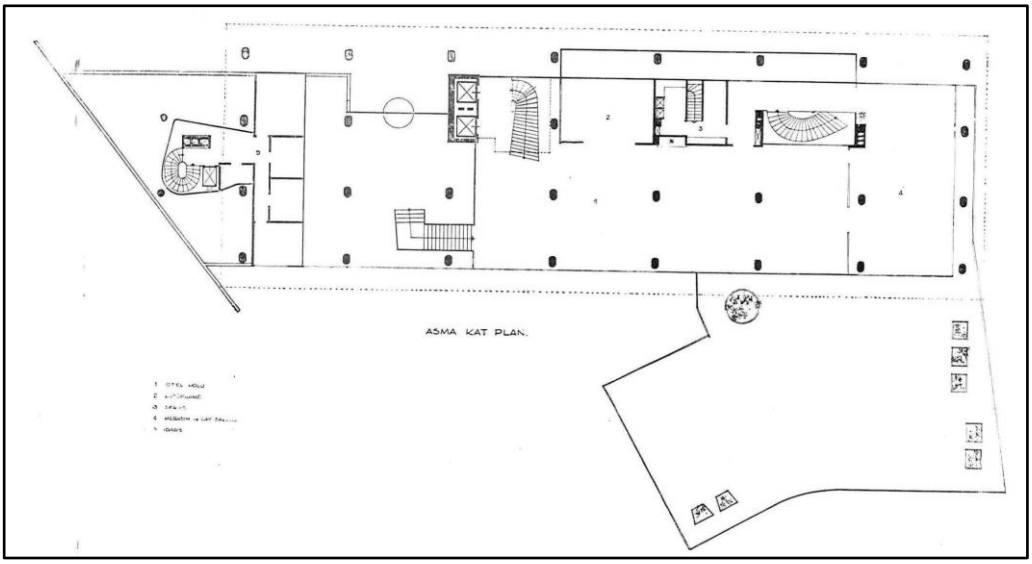


Figure 5.64 : Mezzanine floor plan ("Çınar Oteli", 1959).

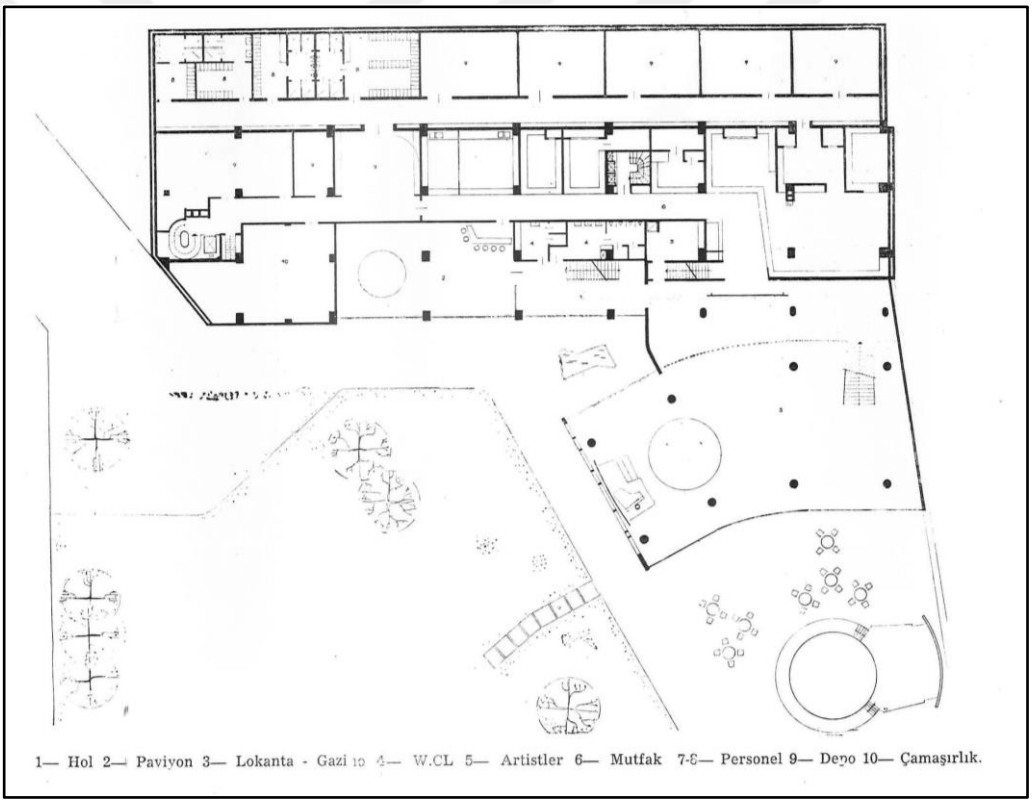


Figure 5.65 : Basement floor plan / The garden level ("Çınar Oteli", 1959).

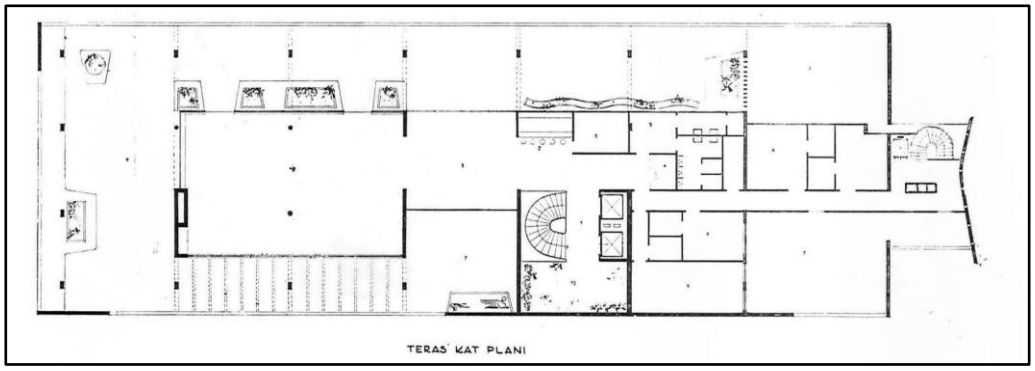


Figure 5.66 : Terrace floor plan (“Çınar Oteli”, 1959).

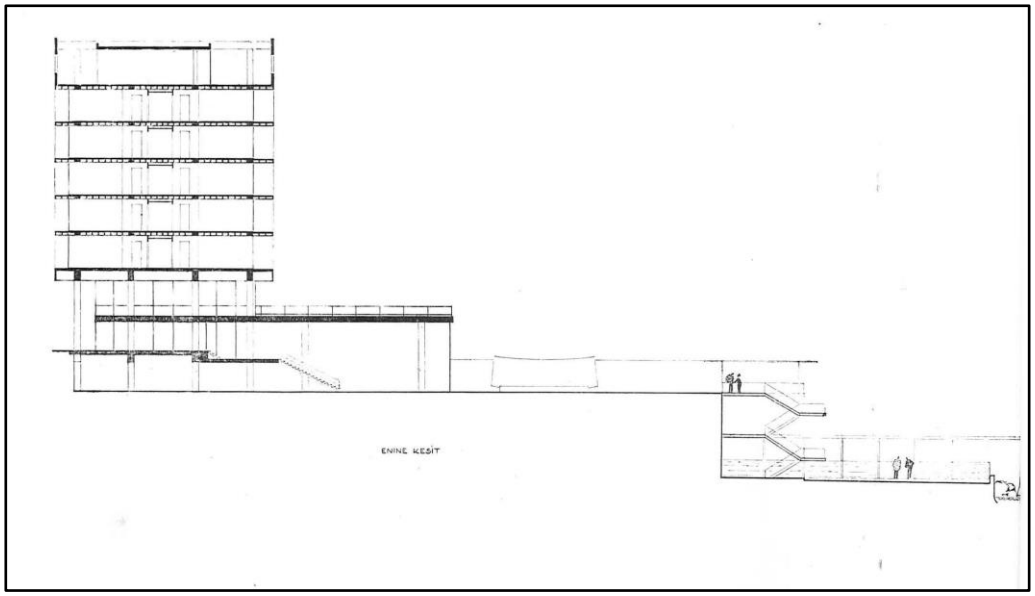


Figure 5.67 : A section of the building (“Çınar Oteli”, 1959).



Figure 5.68 : The added annex structure next to the main block (Çınar Hotel and Tuna Ultav Archives).



Figure 5.69 : The added annex structure on the right side of the hotel and the additional bedroom block behind it. (Çınar Hotel and Tuna Ultav Archives)

5.2.3 Traditional vs Modern: Interiors

5.2.3.1 Common Spaces

Çınar Hotel, similarly to the Hilton and Divan Hotels, inhabited modern spaces, and the most prominents were the lobby and the reception hall, the restaurant, American bar and the casino, and conference rooms. Immediately entering the hotel, the reception hall was placed in double height similar to the Hilton Hotel. The transparent, glazed entrance continued with the grandstaircase leading up to the mezzanine. The polished marble columns and unadorned ceilings were free of decoration. The uninterrupted space was light and flowing towards outside without interruption with an extensive use of plate glass similar to the Hilton Hotel. The aesthetics of International Style was present in most of the public spaces of the hotel. According to the brief explanation in *Arkitekt*, the interior design was carried on by the project architects and the furniture projects were assigned to a variety of companies. Above the reception desk, a new technique was used on the wall panel created by Kütahya ceramics. The window casings were wooden, room floors were linoleum, and common floors were carpeted on travertine. The stairs were covered with hardwood on concrete and finished with carpets ("Çınar Oteli", 1959). The interior design of the hotel also employed a wide range of luxurious materials similar to the Hilton Hotel, in a clear undivided arrangement, totally out of ornamentation, following the International Style.

Similar to the Hilton and Divan Hotels, there was a local touch added to the modern interior, with Kütahya tiles positioned on the top of the reception counter. Moreover, the use of Çintemani, the traditional tiles was a very distinctive quality of the Hilton Hotel, as it was also employed in Çınar Hotel entrance.



Figure 5.70 : The main entrance and the reception (Çınar Hotel and Tuna Ultav Archives).

Similar to Kütahya tiles, another innovation that came with the Hilton Hotel, the mini-mall was also present in Çınar Hotel. For Wharton, this was another act of the Hilton, to sell the hand-crafts and local items as souvenirs of the "other", without having to interact with the "local" in the city (2001). As pointed out by Küçükerman, the bazaar downstairs, just like the Hilton Hotel sold various productions of *Paşabahçe*[6] in the stores and local works from Anatolia for foreign customers (2018).

[6] Paşabahçe (1934) was one of the first established factories to produce glassware in Turkey under the leadership of Mustafa Kemal Atatürk.



Figure 5.71 : Women posing for a photograph on the grand staircase (Çınar Hotel Archive).

The waiting lounge was placed above in the mezzanine which provided an uninterrupted scenery from the sea with large glazed walls. The traditional protective covers (Figure 5.72) that were passed on to the modern and simple appearance of the furniture are important to note as a local touch made on the modern look of the furniture.



Figure 5.72 : Mezzanine resting area (Çınar Hotel and Tuna Ultav Archives).

The hotel's interior design followed the open plan concept as it was broken up into several sub-areas with carpets, plants and division panels, a similar layout to the Hilton Hotel. Right next to the grand staircase of the reception hall, there was a lounge area, surrounded by bird cages and the large monstera plants, resembling an interior garden. The circular area provided a unique seating group made up of modern chairs with metal legs lined up next to each other. As Şumnu stated, the seating area in the middle, in a circular arrangement was a reflection of the chatting corner which started to occur in the 1950s (2018).



Figure 5.73 : View from the lobby (Çınar Hotel and Tuna Ultav Archives).

Similar to the Hilton Hotel, neutral tones of carpets, use of sleek modern furniture, unornamented ceilings and piers and a vast use of polished marble and glass were in use. In the lounge area, modern furniture with metal legs, resembled the Knoll furniture (open back, thin-frame, metal legs) underlining the emerging of modern furniture in Turkey as previously discussed. Küçükerman states that this furniture used in Çınar Hotel, could probably be imported, as they were very hard constructions to produce in that period (2018). Plant uses were selected from the giant and bulky plants of Monstera and Dracena varieties. The plant Monstera Deliciosa was commonly used in the interiors both in 1950s and 1960s, as in the Hilton and Divan hotels. According to Cabadak (2018), a period witness, the plant was chosen because it was very large in size and eye catching (2018). This selection of the plant type underlines the effect tried to be achieved, that the *grandiose* and the *glamorous*, accompanying the luxury of each item employed inside the hotel.



Figure 5.74 : The spread of modern furniture in the 1950s, as in the cover of Hayat magazine (Cover of Hayat magazine, 23 August 1957).



Figure 5.75 : Saarinen designed armchair for Knoll (Url-30).

The use of modern furniture continued through other spaces of the hotel, as seen in the terrace, which were either imported or manufactured, mostly the ones very similar to Knoll Womb chair. *Arkitekt* magazine, stated that the furniture projects were given to a variety of companies ("Çınar Oteli", 1959).



Figure 5.76 : Modern furniture used outdoors (Çınar Hotel Archive).

The modern spaces that came with the hotel also carried modern social practices. Hotels were spaces for the elite social life and entertainment where cafés or night clubs rarely existed in İstanbul, and hardly found in Anatolia. Between the Radio House and Divan Hotel, in Elmadağ region, the only entertaintment place was Kervansaray Casino. Hilton Hotel was the pioneer to showcase this type of social life in İstanbul (Çetingil, 2018). Çınar Hotel added to this entertaintment life. One of the important services offered by Çınar Hotel were dinners with music in Çınar Hotel's restaurant. The hotel was meticulous in the artist and menu choice. At the same time, tea ceremonies were held every Sunday and music accompanied lunches continued in the mid-1960s (Öztan and Korucu, 2017).



Figure 5.77 : The restaurant ("Çınar Oteli", 1959).



Figure 5.78 : The restaurant ("Çınar Oteli", 1959).



Figure 5.79 : The restaurant (Çınar Hotel and Tuna Ultav Archives).



Figure 5.80 : Conference Room (Çınar Hotel and Tuna Ultav Archives).

In addition to it, just as Divan and Hilton Hotels, Çınar Hotel also was an important part of political life. Çınar Hotel was established as a business hotel. Its closeness to

the international airport made it suitable for congresses or business meetings, and it was a frequent accommodation for businessmen. Çınar Hotel housed many national and international meetings as the first Bilderberg Conference in Turkey in september 1959 and the International OEEC Conference in september 1961 were held there (Akyurt, 2011). It is seen from the photographs that the restaurant was also used for conferences.



Figure 5.81 : Conference room (Çınar Hotel and Tuna Ultav Archives).

Apart from the restaurant, there were two other important spaces for social gatherings; the American bar called Bade Bar and the Casino. Bade Bar was positioned on the ground floor, right next to the staircase that is landing downstairs to the casino. For its design quality, Şumnu states that, separators in the form of furniture and square metal profiles were extensively used in the 1950s. These profiles were frequently repeated in the interiors of the period as well as the outer facade of many buildings, especially in Ankara (2018). Furniture had unadorned simple details and single colors showing a very thin pattern. To the overall modern character of the bar, a traditional figure was added on the wall, similarly to the Hilton and Çınar Hotels.



Figure 5.82 : Bade Bar (Çınar Hotel and Tuna Ultav Archives).

With the entrance of American bar into Turkish culture, drinking habits as well as dress codes were also transformed. Cabadak's statements help to understand this change. These new socializing spaces required certain habits, attires which were signs of being Western or modern:

> Rakı was drunk at home or in a traditional tavern. Rakı would be preffered by the common people, not suitable to drink in luxury places. Club Rakı was famous. There was a European gentleman on the label. Sitting with his legs crossed. That was called a "Saloon Man". The fancy and groomed women would be called European (*Avrupai*) or for instance Couquet (*Koket*). They used to wear suits, with their hats slightly tilted. (Cabadak, 2018)



Figure 5.83 : A photograph showing people socializing, taking a drink in the American bar (Çınar Hotel and Tuna Ultav Archives).



Figure 5.84 : Men and women socializing together in the bar (Çınar Hotel and Tuna Ultav Archives).



Figure 5.85 : A photograph showing women dressed in a modern fashion (Çınar Hotel and Tuna Ultav Archives).

On the lower floor, just below Bade Bar, the casino was placed which was surrounded by many architectural elements reflecting the spirit of the period. The piano for instance, was an important symbol of the modern-Western entertainment life, as Pamuk recalls from his earlier childhood his memoirs in İstanbul, a symbol of status in every house even though no one played it (2012). In the same way, the major spatial effects of the American influence were in the American bar as a central element in the restaurant. As Küçükerman states, circular lighting on the ceiling, Marley flooring BTB plated columns reflected the material culture of the 1950s. BTB was frequently imported and used in Turkey (2018). According to Kortan, BTB colored glass mosaics became fashionable after the introduction in the service units of the Hilton Hotel and became wide spread in other buildings' bathrooms, entrance halls, fireplaces, halls and facades (1971). In overall, the influences of the Hilton Hotel, in terms of social practices, material use and the introduction of the American bar was evident in Çınar Hotel

In addition to these, painting work carrying traditional themes and mosaic-covered columns constituted the local elements that were added to the space. Similar to the American bar dressed with a local figure presenting a traditional woman's image, in the casino there was a wall piece depicting a traditional dance.

As stated by Kortan these elements such as Kütahya tiles were employed to state a regional difference. Curved walls placed in the casino were also attempts to seek for identity inside the building (1971).



Figure 5.86 : The casino (Çınar Hotel and Tuna Ultav Archives).



Figure 5.87 : The casino (Çınar Hotel and Tuna Ultav Archives).

As in the examples of the Hilton and Çınar Hotels, the presence of an American bar connoted multiple meanings, as stated by Gürel, they brought new social conventions

such as socializing over alcoholic beverages or dancing, with bars facing towards the dancing zones to influence a Western cultural entertaintment as dancing or drinking in front of others. This way, bars were influencing a culture to enact the rituls of the Western ideologies (Gürel, 2011). Moreover, just like the depiction in the wall piece, the casino hosted local dances and Western customs together, as seen in the photographs below, blending the local and the global in design and social practice. Modern and traditional habits blended also in the entertaintment life, within a complex situation where the waiters are also seen in traditional costumes.



Figure 5.88 : Traditional motifs in the casino wall (Çınar Hotel Archive).



Figure 5.89 : BTB decorated column in the casino (Çınar Hotel Archive).



Figure 5.90 : Traditional dances practiced inside the casino (Çınar Hotel and Tuna Ultav Archives).



Figure 5.91 : Western dances practiced inside the casino (Çınar Hotel Archive).

New Year parties were also one of the changing entertainment habits of the 1950s. The newly formed wealthy and elite made the New Year celebration a symbol of prestige and a modernization opposed to the Muslim majority who avoided the tradition in the previous decade. Hilton Hotel and Kervansaray Casino were famous addresses for these celebrations. Especially the Hilton Hotel started this tradition, and the first celebration in the opening year was a grand event (Figure 5.92). The Hilton Hotel earned 160 thousand liras in one night where 1,200 people entertained with pouring champagne and whiskey (Öztan and Korucu, 2017). This tradition was later transferred to Çınar Hotel. As seen in the photograph, the article "Yes, I have reserved my table" written in English and the image of Nasreddin Hodja besides, describes the Westernization efforts in a society that remained between tradition and modernity (Figure 5.93).



Figure 5.92 : A new year's celebration (Çınar Hotel and Tuna Ultav Archives).



Figure 5.93 : A photograph showing Johnny Walker as a backdrop in the Hilton Hotel in a New Year's celebration (Cabadak Archive).



Figure 5.94 : A photograph showing a sign on the glass saying "Yes, I have reserved my table" in English, next to an image of Nasreddin Hodja (Çınar Hotel Archive).

5.2.3.2 Private Spaces

As stated in *Arkitekt* magazine, there were three types of rooms, single with two beds, two roomed and three roomed apartment suites with single or double bathrooms ("Çınar Oteli", 1959). In the Hilton Hotel, the rooms were standard except from the larger corner rooms. The larger rooms were placed on the two sides of the building, which also reflected on the facade. This approach was also employed in Çınar Hotel. Unlike the example of the Hilton, there were no standard rooms, each room was furnished differently with a variety of furniture. In the Hilton, some of the bedrooms were arranged as living rooms and the sofas would be transformed into beds at night. In Çınar Hotel, this application was not provided. The rooms also opened onto large glassed balconies like the Hilton example, and the view dominated the room. Here, the authenticity of the handrails contributed to the interior. The telephone, which was a luxury item of the period, was at every bedside with an artwork placed on top of each bed. The bedside lamps, the sitting group next to the bed, were new for the period. Marley floors, a frequently used material of the 1950s complemented wall to wall carpets on the floor. Looking at the advanced material use of Çınar Hotel as opposed

to the scarcity in Turkey, Küçükerman states the following about the material use in the rooms:

> Aluminum frames, for example even picture frames were imported. Polyester trash can could not be produced locally. They were the firsts in Turkey. Only families with international relationships could have provided them. But if you look at Sirkeci, they were not available. Only production was possible within the conditions allowed. (Küçükerman, 2018)

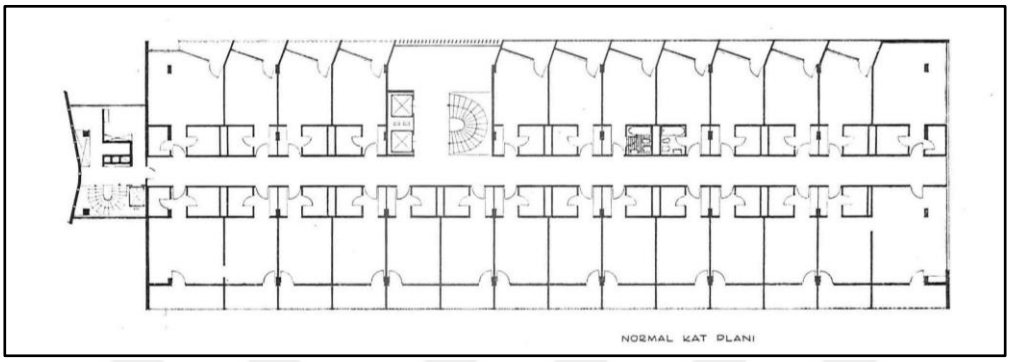


Figure 5.95 : Typical plan for the rooms ("Çınar Oteli", 1959).

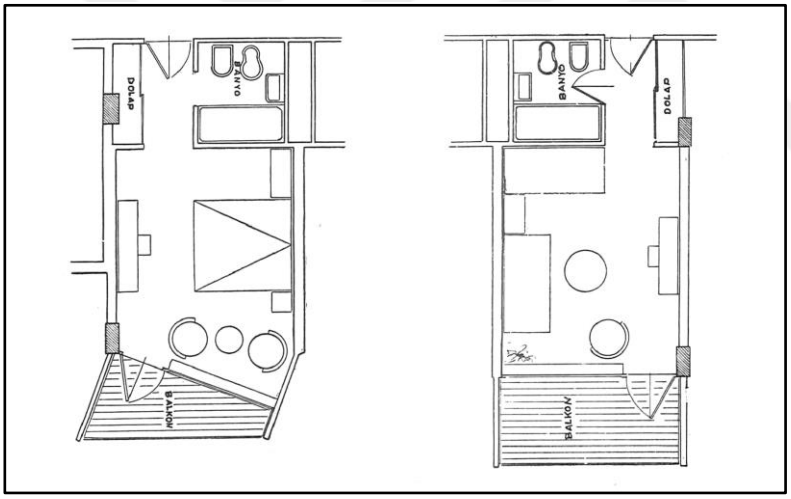


Figure 5.96 : Room layouts ("Çınar Oteli", 1959).



Figure 5.97 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).



Figure 5.98 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).



Figure 5.99 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).



Figure 5.100 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).



Figure 5.101 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).



Figure 5.102 : Scene from the rooms (Çınar Hotel and Tuna Ultav Archives).

Sanitary appliances from showers to bidet were present in each room. They were made in single color, and all these appliances were new for Turkey. As stated in *Arkitekt* magazine, most of them were imported from abroad ("Çınar Oteli", 1959). Küçükerman states the point as such:

> The faucets, they were totally influenced from the Hilton. There were no showers at that time. You would be filling in the tub. The bathrooms, they were made from BTB, no ceramic tiles were available in Turkey. They were very luxurious. These tiles definitely had to be brought from abroad. We never had shiny tiles. Also, the sizes were too small, because production did not allow it. Sizes were not bigger than 25x 25cm. (Küçükerman, 2018)



Figure 5.103 : View of a bathroom (Çınar Hotel and Tuna Ultav Archives).



Figure 5.104 : Sanitary equipment (Çınar Hotel and Tuna Ultav Archives).

Before going in detail to discuss Divan and Çınar Hotel's interiors in the 1950s, a brief overlook of the transformation of Çınar Hotel is necessary. Çınar Hotel underwent several changes after it was built in 1958. Two years after the opening, another block of bedroooms, in the following years, the block consisting of a cinema and meeting rooms were added to the existing structure (Conker, 2009). Also Çetingil states that the annex building with the meeting rooms were added by Abdurrahman Hancı and Yalçın Çıkınlıoğlu. The first renovation was made by Abdurrahman Hancı and Yalçın

Çıkınlıoğlu, and the last one was carried on by Mustafa Toner. Nonetheless in all renovations, the main blocks were kept as they were initally designed (2018).

Today the hotel building is still standing and serving the same function. Murat Ercan, third generation member of the family, is in charge of the family business. There has been a major alteration in the annex building, as there has been additions to the structure and the façade is completely altered today, which changed the shared language between the two concrete blocks. There are functional changes in the main building also, as the casino and the ground floor rooms are used for meetings. The last interior renovation by Mustafa Toner preserved the artworks in the interior, the tiles above the reception are in place. However there has been a restoration work on the painting which was originally in the casino that damaged its original character, there is no information on which of the renovations it occurred. Although the interior renovations tried to preserve the building's main structure, it should be pointed out that, the holistic modern character of the building, from its interiors towards the façade's relationship with the streetscape, is unfortunately lost today.



Figure 5.105 : Çınar Hotel's transformation in the recent years (Atmaca Çetin Archive, 2018).



Figure 5.106 : Çınar Hotel's interiors' comparions between the 1950s and the recent years (Atmaca Çetin Archive, 2018).



Figure 5.107 : Çınar Hotel's interiors' comparions between the 1950s and the recent years (Atmaca Çetin Archive, 2018).



Figure 5.108 : Çınar Hotel's interiors' comparions between the 1950s and the recent years (Atmaca Çetin Archive, 2018).

5.3 Discussion

İstanbul Hilton Hotel adapted International Style to a hotel building with key principles such as; thin rectangular prism block lifted on pilotis, honeycomb facade, roof garden, and a glazed entrance. After the opening of the Hilton Hotel, Turkish enterprises or families initiated in hotel business, as modern hotels did not exist before, and the Hilton Hotel became a great example both for their design and management. It was also an ambition to build a hotel with local labor and capital in that period. Divan Hotel (1956) and Çınar Hotel (1958) were the two biggest hotels constructed after the Hilton Hotel. They were single hotels, not part of a chain, the initial steps in the reformation of a crucial sector in modernization.

Divan Hotel openly declared that Koç entered in the business with the ambition of proving that also Turkish people can make a hotel, after the example of the Hilton. It was a major initiation of a local company building with local capital and architects, with a modernist architect such as Rüknettin Güney. Çınar Hotel, as Divan Hotel, was built with local capital and local architects, which was of great importance for Turkey

in the period. These two modern hotels were the first ones where Turkish architects had the chance to represent themselves towards the international arena in tourism architecture.

Wharton stated that the Hilton was American in "form, technology and landscape" with an eager approach to add regional essence in the interiors (2001). Looking at the building formation and the land use, the Hilton was a massive structure, with its scale and height, also had an alien look with a sculptural form inside the traditional urban fabric, isolated in a large landscape. Divan Hotel, did not emulate the Hilton aesthetics since the concern of matching the facade with the adjacent Ünver Hotel rendered many design decisions as a matter of necessity according to the Prost plan. The exterior of the hotel had its own unique, quite character while maintaining some of the aesthetic principles of the Hilton Hotel. It was not as contained as the Hilton Hotel, with the patisserie and sidewalk café functioning as a public space. On the other hand, principles of the International Style such as the independent glass entrance, the use of pilotis, the gridal facade reflecting from the balconies, the roof terrace were employed in the building.

Unlike the two hotels that came before, Çınar Hotel was built as a summer resort rather than a city hotel. It was the first and only airport hotel, as the result of the developing air traffic in Turkey and newly opened coastal roads. The hotel functioned as a business hotel while inhabiting great luxuries of the period. Çınar Hotel, which was often compared to Hilton Hotel due to its building formation, was often referred to as "Small Hilton", massive sculptural piece same as the Hilton. It should be important to note that the contractor company of Hilton Hotel, Dyckerhoff and Windman was also responsible for the construction of Hilton Hotel. Formation of the rectangular prism with honeycomb facade lifted on pilotis, transparent lobby and entrance, use of terrace, spatial facilities such as; snack and American bars, hotel mini-mall, casinos and, vast amount of landscaped areas with the additional use of the sea shore for swimming were traces of such an influence.

It is possible to say that, Divan and Çınar Hotels were both affected by International Style in two different trajectories. Divan Hotel's building had to comply with the environment and the land due to Prost Plan, whereas Çınar Hotel was known as "Small Hilton" due to their similarities with the Hilton Hotel, in terms of building formation,

program and land use, also stemming from the shared know-how deriven from the contractor company.

Continuing with the interiors as the main focus of this study, Hilton International Hotels carried different characteristics in the outer shell and the interiors; as one was a mere modern structure and the latter was blended with a representation of the local. Interiors generally, like the outer shell, were influenced by Hitchock and Johnson's International Style. On the other hand, the common spaces were co-operated by local artists and their art works; wall panels, ceramic works and textiles were used to give the building a local identity. In overall, as described by Bozdoğan, the East was reduced an oriental repertoire of crafts, gilded decorations or brocades ready to be consumed by West (1986) to create an illusionary "other". As Keyman states, the "other" was invented as a political tool, to colonize and dominate countries, a natural agenda of the modernity project (as cited in Zelef, 2003). Imported phenomena and traditions were blended into a "peculiar mixture" as stated by Volker Berghahn (as cited in Castillo, 2010)

This understanding of the interior was a model that Hilton International Hotels used later in overseas countries. İstanbul Hilton Hotel was an extravagant example of employing stage like interiors of an illusional Ottoman Empire with non-structural domes and vaults, a harem looking Tulip Room reserved for women, Turkish tiles and carpets, a mini-mall selling local craft works, Ottoman themed spaces, screens made of teakwood similar to mashrabiya and women serving coffee in traditional dresses.

Divan Hotel and Çınar Hotels, were examples that set two different trajectories of the construction of the modern in terms of interiors. Compared with each other, Divan Hotel was not as advanced in materials and technology in respect to the luxurious Çınar Hotel, close to the definition of Hogben's "quite modern", (2014) refrained from the luxuries and extravagances of the Hilton Hotel. It had a minimal and modest interior, as well as the outer shell, unlike the shiny Hilton. The interiors were modern, unadorned and simple but not as light as the Hilton Hotels International Style aesthetics. The heavy timber paneling in most surfaces resembled the 1940s tradition, resembling many of the interiors built in the 1950s Turkey. The use of amenities and materials were not as advanced as the Hilton Hotel, such as the use of brass with the lack of aluminum. Looking at the interior of the rooms, there was a great standardization as in the Hilton example. On the other hand, it accommodated modern

spaces such as the Hilton Hotel, the lobby and the reception hall, the restaurant, the patisserie and sidewalk café, and the American bar. These spaces were adorned with modern furniture especially resembling Knoll's furniture which Koç Family started to sell later in a firm called *Bürokur* in the 1960s. Similar to the Hilton Hotel, modern spaces included works by local artists such as Bedri Rahmi Eyüboğlu, and in many various places as a local touch to the modern interior.

As for Çınar Hotel, the interiors resembled the Hilton Hotel, open and transparent by adapting the International Style, as the grand staircase leading to the mezzanine, the ground floor mini-mall, American bar, casino, swimming pool and the landscaped areas, hairdressers, various restaurants showed great similarities. Many luxuries of the period such as metal furniture, various imported luxuries of sanitary equipment made up the physicality of the interior. It was a modern interior *glamourous* as the Hilton Hotel. As in Divan Hotel, there was a use of traditional elements such as wall paintings or Kütahya ceramics, portraying a desire to blend two cultures together.

However, compared to the Hilton Hotel, the biggest difference was the refrainment from Ottoman revivalist or orientalist spaces in Divan and Çınar Hotels' interiors. At this point, both hotels accommodated spaces that show a desire for modernization. The works of local artists or local crafts were used in both hotels, but they were period's works that conform to the contemporary conception of their time, favoring the synthesis of arts and architecture as a part of the global tendency of 1950s. The local arts were used in the modern spaces, with paintings, decorated columns and ceramic tiles and their qualities did not involve historicism. The Hilton Hotel's interior spaces that represented İstanbul in the Ottoman Period such as Tulip Room, Şadırvan Restaurant, Karagöz Bar, artificial domes, oriental corners, were excluded from the interiors of these hotels and rather modern abstraction of local arts and ceramic tiles contributed to the interiors as they presented the time they were made. This refrainment from the theatrical scenes of the Ottoman spaces was a mode of internalizing modernity by transforming it as Gürel states "…cultural forms were picked up, mediated and, meaningfully transformed in the processes of internalization" (2011). This way, Divan and Çınar Hotels' interiors were in line with the modern language of the outer shell, as opposed to the case of the Hilton Hotel. These spaces became "contact zones", a place where cultures meet and crash and "transculturation" occurs (Pratt, 1991) as it was described earlier by Pratt "whereby members of subordinated

or marginal groups select and invent from materials transmitted by a dominant or metropolitan culture" (1991, p.36). In Divan and Çınar Hotels, the dominant culture was not accepted unconditionally, on the other hand a new space was invented by filtering and eluding Oriental agendas and mediating the modern notion that was accepted internationally. Dualities of the "West" and the "East" was blurred as Turkish architects' self representation moved away from the frozen image of İstanbul and the exotic "other".

Looking at the image difference between common and private spaces of the Hilton Hotel, one as the orientalist public outlook and the latter as the technological/functional/modern private life inside the bedrooms, was not created inside Divan and Çınar Hotels. On the contrary, modern, functional and simple spaces that reflected the aesthetics of the time that could be the provided by materials, facilities and conditions of the period were visible in both. It was a sign of the Turkish architects representing themselves towards the modernized West, with their will to be part of the international community.

Looking at the social aspects, hotels were witnesses of a a changing era, where Turkey tried to keep up with the world, hosting conferences, foreign guests, social gatherings in the Western manner as well as weddings, tea parties and New Year celebrations. Since most of the spaces such as American bars, restaurants, patisseries and roof terraces were present in Divan and Çınar Hotels, the Western habits and social practices naturally found their places. The social model of the Hilton Hotel continued in Divan and Çınar with cocktail hours, 5 o'clock teas, and related activities. It was a natural result since 1950s all around the world was changing towards a consumer culture. Social life that was promoted by *Life* magazine's Turkish version *Hayat* encouraged life as it is in America, a showy one where luxury and consumption were encouraged and people envied the life of the bourgeoisie. In this sense, the Hilton Hotel also set an example of lifestyle for the other hotels to follow. American bars, afternoon teas, musical dance nights, and New Year's parties within the Hilton were elements of a social life flourished in the common spaces of Divan and Çınar Hotels. Just like the Hilton Hotel, they were spaces of a socio-spatial change in the 1950s. Having a drink in the American bar, Western dances and musical events transformed social life, with the wide spread of spaces such as the American bar, even inside the houses. The use

of modern furniture, sanitary items, modern technological amenities disseminated from these spaces also to the houses.

On the other hand, still particularities of these hotels in the social arena were easily traced. In the example of Divan Hotel, it had a different connotation for the social life. The hotel often compared itself with the Hilton Hotel, but also highlighted the national values. Starting from the name of the hotel, it tried to keep the national identity while adapting to the new social understanding and architecture in Turkey. Starting from the opening, Divan Hotel tried to match the features tried on the Hilton Hotel, but with local values. While the Hollywood celebrities flocked to the Hilton Hotel's opening, Divan Hotel realized an opening with local artists and masters of Turkish classical music. From a social perspective, Divan Hotel defended the "national" against the Hilton Hotel, as it was quoted by one of the intellectuals as the "national hotel". It was a meeting place for those who considered Hilton Hotel "cold", and also became a shelter for writers and intellectuals against American dominance. On the other hand, it was still a modern hotel providing all the amenities that a modern hotel necessitates. As for Çınar Hotel, the opening ceremony was a quite one, with the attendance of the high elite, and in this study, without a major concern to provide a national agenda. Considering the names, Divan Hotel had a specific competition to give the hotel a Turkish name, whereas it is known that Çınar Hotel, was already built after demolishing a small facility called Çınar Hotel. In both cases, it could be argued that they differed from the Hilton Hotel in their own fashion, which could be considered as the first ambitions to Westernize tourism architecture and social life in Turkey.

6. CONCLUSIONS

The tension between the local/global has a longer history prior to the 20th century. West's attention towards the East started with the colonization period, later transforming into orientalism, both aiming to dominate the East by mystifing it as underdeveloped and frozen in time. By the end of the Second World War, with United States' post-war wealth, the East was discovered again, as lands to spread capitalism aganist the threat of communism. 1950s became the years of mass production, consumption and promotion of the capitalist order and dominant trends in architecture followed as Akcan terms International Style "a la Amerika" (2001), a style disseminating from the U.S. all over the world, into a unified architectural language. Interior design also developed in parallel, with the advancements in technology and new typologies emerging. Design was a strong tool for the capitalist propaganda and period's milestones such as MoMa or Knoll International had a crucial role in disseminating modern design overseas with several exhibitions, hand in hand with the U.S. government. As architecture aimed to spread overseas, its close contact with local cultures posed a problem.

Hilton International Hotels, in this regard could be a perfect example to illustrate all the changes occuring in the U.S., in terms of economy, sociology and architecture. Hilton Hotel chain was a result of U.S. policies to spread tourism overseas. The buildings and their interiors were designed according to International Style and they inhabited spaces that promoted an American lifestyle. When Hilton International started to build in countries overseas, it adopted a formula to break away from the aforementioned troubles of architecture of the decade, the homogenous look of the buildings, and the problem to communicate with the local context. In order to succeed, the hotels adopted a formula, which was later called by Hogben (2014) as "double modernity", where the modern building was blended with local and traditional arts and crafts in the interiors, to illustrate an egzotic and oriental look.

Mid-century in Turkey was a period of change for all scenes of modernization. Turkey was still a poor country in the 1950s, affected by the war. In a socio-economical sense

it was the first years of the multi-party regime. Democratic Party followed America, the country was polarized between an emerging high elite and significantly poor. İstanbul was run down for major construction works, and the urban fabric firstly encountered commercial spaces and apartments in a modern fashion. In spite of all, the biggest ambition of the country was to keep the pace of the world. Especially for interior design it was a learning stage when initial steps were taken in the name of professionalization of the discipline. Also in terms of production, firms like Moderno opened and the first metal furniture experiments were made in companies such as Kare Metal.

In terms of tourism, hotels were a foreign concept mostly before the 1950s. Starting from the 19th century with the grand hotels in İstanbul, these spaces were mostly run by the non-Muslim and also aimed to serve foreign guests. As in the prominent example of Pera Palas, it was a stop in the Orient Express, to represent an illusionary East to the foreign eye. After the Republic, grand hotels started to transform, as the reowned example Ankara Palas Hotel, which became a gathering space to shape a modern social life, with the efforts of Atatürk. Coming to 1950s, hotels again transformed into places to open up to the international arena, also encouraging a culture that promoted a Western way of living and socializing.

İstanbul Hilton Hotel, in this regard, became a school for modern tourism, architecture and interior design. It was the first modern hotel in Turkey, a model that was followed and interpreted in other hotels, both with its style and management. It was a controversial building from the start, placed in a highly important public land, as a huge statement of American Modernism and policy aganist communist threat. It had major political implications that were coded in the interiors, as the outer shell and the interior spoke different languages. The Hilton Hotel's interiors resembled threatrical spaces deriven from the Ottoman Empire as opposed to its pure modern/technological outer shell. This orientalist agenda was highly criticized by academic circles, where distinctions occured in representing the local/global, traditional/modern, and interior/exterior. Harem looking spaces, traditionally dressed staff, Ottoman references were subjected to opposition, since they represented the country as imagined from the Western eye.

This study aimed to analyze the hotels that came after the Hilton and how Turkish architects aimed to represent themselves with the first modern hotels built with local

capital and labor in the 1950s. In this regard, it could be stated that, Divan and Çınar Hotels had been both influenced and differed from the Hilton Hotel as they deliberately refrained from oriental agendas in the interior. They could be spaces of interaction, as Heynen and Loeckx termed , "architecture as staging for displacement", defining a status where contradictions blend into something different, attached to the past but willing to be part of the future (1998). Although the influences from the West were effective both in terms of interior design and social life, there was also a sincere will of searching for a modernity inherent to this culture. Hilton Hotel was a pioneer in this medium that introduced the modern hotel in İstanbul and Turkey. The following Divan and Çınar Hotels were very important steps that had different motivations for different social groups but the first time the modern hotel was tried with Turkish investor-architect and capital.

Divan Hotel in this sense, with "a Turkish man can operate a hotel" emphasis, blending both inspirations from Europe and U.S. while emphasizing "nationality", sheds light on the freshness of the subject of identity in the 1950s. Çınar Hotel, which showed more similarity with the Hilton Hotel, without a nationalist concern, was a product created by the reflections of International Style and American modernism. In these two examples, which were formed through different interpretations, what is common is the will of modernization, and the efforts to follow a larger world order, that is visible in their histories and spaces. Their approach to modernism extended beyond the dualities of local/ global, traditional/modern, interior/exterior, common/private as they blended into each other.

In this study, it is seen that even in the 1950s, discussions on identity were ongoing and subjects such as national capital, tourism and national investment were still significant. Hotels were a means of showing the in-between situation of modernity with a fusion of the East and West, with habits, culture and architecture. Here it could be pointed out that, the tension of the local and global was easier to convey in interiors, since the International Style connoted a will to modernization with strict architectural principles, which makes the reading of interiors more crucial. In this regard, the interiors of Divan and Çınar Hotels, remind us how Turkish architects, designers and investors wanted to represent themselves to the international arena. Refrained from the image difference between the modern and the connotations of the *"orient",* these spaces were interpretations of a modernity that developed in a different fashion.

It is believed that the mid-century is a crucial breaking point that shaped social life and spaces experienced today, making it a vital area of research to understand today's architectural realm. The limited amount of research related to the development of modern interior design makes the study also important to provide a background for future studies to understand the period starting from 1950s towards 2000s. Further research could be conducted on the renovations of these aforementioned hotels, and how interiors changed their faces coming until today, and to analyze these changes within the political, social and architectural atmosphere they were designed and built in. It would also be a contribution of the thesis to raise awareness on the integration of reading of interiors in architectural history, to open up profound discussions on modernization in Turkey. Future studies could exemplify and document other hotels of the period to have a better understanding of the construction of the modern space and social life.

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