

THE MODERN AESTHETICS OF PAVILIONS

An Investigation of the International Izmir Fair Pavilions

Nağme Ebru Karabağ and Gülnur Ballice

ABSTRACT: The Great Fire of Izmir in 1922 caused a great loss of life and property, and the historic city center was destroyed in a few days. However, this tragedy led to the realization of one of the most important modernization projects of the Early Republican Period in Turkey. The modern city plan for the burned area was prepared between 1924 and 1925 by René and Raymond Dangér under the consultancy of Henri Prost. It was as a typical example of the French urbanism school and, together with the buildings designed in the style of the modern Turkish architecture movement, ensured the production of spaces that would support the new lifestyle of modern society. One of the achievements of this plan was that Izmir Culturepark strengthened the image of the contemporary city with the green areas in the city center. Moreover, the International Izmir Fair, held in Culturepark every year starting in 1936, was also an important event in the socio-cultural and economic life of the city.

Some of the most attractive structures of the International Izmir Fair were pavilions built for the new institutions and provinces of the Republic of Turkey, foreign countries, and local and foreign companies. They have become exhibition objects as well as the promotion of commercial products, provinces, or countries. The pavilions carried symbolic significance for various reasons, including the presentation of innovations and advancements in building materials and technologies and the reflection of evolving architectural paradigms over time. They have also contributed to the development of the interior architecture profession as well as collaborations between other art disciplines.

This paper focuses on the interior designs of the pavilions designed and built for the International Izmir Fair between 1936 and 1970, despite the constraints faced by both the country and the city of Izmir following the 1922 fire. The scope of the study documents the existing data about the pavilions and evaluates them in terms of modern interior design history in Turkey.

KEYWORDS: Turkish modern interiors, modern pavilions, modern aesthetic, interior design history, Izmir Fair pavilions

WORLD'S FAIRS AND INTERNATIONAL IZMIR FAIR

The tradition of world fairs, beginning with London's 1851 "Great Exhibition of the Works of Industry of All Nations," significantly shaped the modern world and attracted scholarly attention. Many academic studies have focused on the connection between international exhibitions and emerging societal values (Rydell, 1993, p. 15). Exhibition structures, which have significantly shaped architecture and design, have been influenced by developments in architectural design around the world and have evolved over time. Initially organized within a single building, independent pavilion structures emerged due to international competition and the diversity of objects. The most important features of pavilions are their innovative

and temporary nature. Most of these structures, except for the Eiffel Tower (Paris, 1889) and Unisphere (New York, 1964), have not survived, while some have been reconstructed, such as Le Corbusier's l'Esprit Nouveau in Bologna (Paris, 1925) and Ludwig Mies van der Rohe's German Pavilion (Barcelona, 1929) (Mattie, 1998). For this reason, scientific studies on missing pavilions are of great importance in terms of design history.

In addition to promoting commercial goods or nations, pavilions at fairs became exhibition objects themselves, shaping the future of architecture by presenting architectural trends, developments, and innovations in building materials and technology. Pavilions were simple structures both architecturally and functionally, despite being

ephemeral (Greenhalgh, 1988). Pavilions, known for their flexibility, quick construction, and standardization of architectural elements (Tunçbilek, 2013, p. 2), have become iconic structures designed to convey various messages. This building typology has become an important field of research, discussion, and application in architectural practice over time.

The first international fair of the young Republic of Turkey was held in Izmir, a port city that has hosted commercial activities throughout history. The Great Fire of Izmir, which occurred on September 13, 1922, caused a great crisis by destroying an area of 360,000 square meters in the city. However, the buildings built during the replanning according to French urban planning principles created an opportunity to produce modern interiors. One of the biggest achievements in the planning of the fire area was the construction of *Culturepark*, one of the most important modernization projects of the period. The International Izmir Fair, whose foundations were laid with the exhibition opening at the First Izmir Economic Congress, opened by Mustafa Kemal Atatürk in 1923, was held in *Culturepark* starting in 1936.

The International Izmir Fair, a significant promotional event for Turkey, showcased cultural, entertainment, consumption, recreation, and educational activities to attract visitors. It also featured pavilion structures showcasing economic, technological, and industrial developments (Gürel, 2015, pp. 213-243). Pavilions at the Izmir Fair are crucial structures for promoting state institutions, provinces, foreign countries, and local and foreign companies. They represent a strong design language and convey a symbolic message about the changing architectural trends. Despite reflecting the Early Republican Period state policies and nation dynamics, pavilion designs incorporated modern aesthetics and local and historical references from the National Architecture Movement in the second half of the 1930s. In this period, foreign country pavilions, mostly European, were shaped with neo-classical aesthetics due to nationalist policies (Pöğün-Zander, 2015). Örel and Çeçen (1939) stated that foreign country pavilions were designed by avoiding excessive construction in both their interior and exterior designs.

The pavilions of this period featured large-sized inscriptions indicating the use of the Latin alphabet and Turkish language, enhancing their ideological and symbolic quality of Turkey. Light was also used as an architectural element, emphasizing the Republic's development and industrialization breakthroughs through lighting designs (Yürekli, 1995, pp. 116-119). The Izmir Fair's pavilions significantly influenced the recognition of interior architecture in the public sphere and the development of the interior architects' identity after WW II in Turkey. The

pavilions, which were redesigned every year, attracted global attention, allowed experimentation with changing design trends and new building materials, and increased the visibility of the interior architecture profession in society. Competitions for architectural and interior designs of pavilions and job advertisements for various professional groups have increased the visibility of the interior architect profession. The design and implementation of pavilions allowed interior architects to collaborate with various actors, including architects, graphic designers, painters, sculptors, and engineers. The details of the pavilions, such as display elements, visitor circulation, corporate identity representation, natural ventilation, and lighting, have created simple yet effective atmospheres (Gülmez and Görgül, 2015). In other words, pavilions as an architectural typology in the process of reconstructing the city after the fire enabled the development of the profession of interior architecture as a scientific discipline.

The Izmir Fair pavilions significantly influenced interior architecture education, with numerous interior designs created by painters and decorators from Mimar Sinan University Fine Arts Academy (Tansu, 1936). Instructors such as İsmail Hakkı Oygur, Vedat Ar, and Hayati Görkey, who initiated the interior architecture education at the academy, designed and implemented pavilions and exhibitions together with their students, and teachers and students from other applied art departments also contributed. The pavilion designs provided prestigious job opportunities for the first graduates of the Fine Arts Academy—the country's first higher education institution with an interior architecture department—and also offered practical training opportunities for their students, the second generation of graduates of the academy. Giving pavilion designs as a subject to students in studio courses at the academy has also been a factor that increases the quality of the designs made for the Izmir Fair (Gülmez and Görgül, 2015). To summarize, the exhibitions, pavilions, and fair stands at the Izmir Fair were one of the most common application areas of the interior architecture profession in the first years of the Republic. These venues facilitated the creation of refined interior spaces that embodied the modern identity of the newly established Turkish state. Moreover, *Culturepark* catalyzed the experience of the modern interior in times of crisis in the Early Republican Period.

THE CHANGING MODERN AESTHETICS OF INTERNATIONAL IZMIR FAIR PAVILIONS DESIGNED BETWEEN 1936 AND 1970

In this section, data on pavilion structures built between 1936 and 1970 are documented and evaluated. Although there is visual material about the exterior of many pavilions, photographs and/or documents of the

interiors are very limited. In the scope of this paper, eleven pavilions were selected for a detailed analysis of architectural features of different periods: *İnhisarlar* (State Monopoly Administration) Pavilion, 1936; *İzmir Vilayeti* (İzmir Provincial) Pavilion, 1939; *Sümerbank*, 1948; *İnhisarlar* (State Monopoly Administration) Pavilion, 1945; American Pavilion, 1957; Good Year Pavilion, 1964; Petrol Office Pavilion, 1966; Mobil Pavilion, 1970; Eczacıbaşı, Pirelli and Renault Pavilions, 1970.

The case study examples showcase the modernist movement and the propaganda mission of the Turkish Revolution, which started with the establishment of the Turkish Republic on October 29, 1923. These buildings were designed by Turkish architects, interior architects, and decorators, with contributions from sculptors, graphic, product, and furniture designers, and civil engineers. Most were constructed to represent Turkish governmental institutions, adhering to International Style aesthetic principles. Most of the buildings have an asymmetrical organization of primary geometric forms, resembling a new orthogonal and prismatic language (Hitchcock and Johnson, 1995, cited by Pöğün, 2000). Reinforced concrete skeleton construction was widespread in the 1960s, but after the 1960s, steel construction became the preferred system due to technological advancements. The exterior façades were usually composed of blind walls, allowing planning flexibility. Some semi-open pavilions with steel-frame construction systems had intricate details, representing modularity and temporality.

In 1936, materials such as wood and plywood were used to construct temporary pavilions, while permanent ones were built of masonry and reinforced concrete (Tansu, 1936, p. 284). Temporary pavilions had a short life span; only used for one month during the fair. However, since some of these pavilions were produced in a modular manner using prefabricated materials, the same structure was used in the following years, and a new interior design was integrated into the existing structure. In 1936, when *Culturepark* was opened, the construction of a total of 14 pavilions designed for local and foreign organizations was carried out by Necmettin Emre and Vedat Ar (Aksoy and Özgünel, 2001).

The *İnhisarlar-Tekel* [State Monopoly Administration] Pavilion, designed by Architect Emin Necib Uzman in 1936, is a corner plot pavilion consisting of two parts: one permanent and one temporary [FIGURE 01]. Permanent part: Reinforced concrete skeleton supported by individual bases and connected by a beam at ground level, brick filling, toilet installation. Temporary part: Colonnade constructed of plywood and framing the two front façades, sales exit, exit eave, glass tower with an elevation of 13.00 m from the ground and manufactured with



01 1936 İnhisarlar (State Monopoly Administration) Pavilion, exterior view. © Türkmenoğlu Archives, 2021.

0.40/0.80 m pieces per division. It has an L-shaped plan; all three halls receive day and night light from a glazed ceiling. The air entering through the façade windows opening to the space between this ceiling and the roof deck provides a horizontal air current, and the air rising and warming up in the halls mixes with the current through the holes left in the glazed ceiling, which also form a ceiling motif. With this system, a constant airflow is provided inside the pavilion. The pavilion also features a vending machine, cinema, and cigarette manufacturing machines. The interior of the colonnade and glass tower is illuminated at night. The pavilion's design aims to introduce exhibited products without overshadowing them, create a desire to buy, attract attention, arouse curiosity, have aesthetic value, and gain appreciation from all segments of society [FIGURE 02, FIGURE 03] (Uzman, 1936, pp. 284-288). It reflects the modernist architectural and interior features of the Early Republican Period, such as modern and new, secular, hygienic (natural ventilation and maximum daylight), functional plan layout, with minimal details and simplicity, which are the aesthetic values of Modernism. Thus, it presents the contemporary face of the country in the essence of the revolution (Sayar, 1998, p. 129).

The İzmir Provincial Pavilion, designed by architect Halit Femir in 1939, showcased the city through an exhibition format. İzmir's Mayor Behçet Uz declared the opening of the pavilion called *Three Izmir: Izmir's past, present, and future*. The goal of the pavilion was to showcase the historical evolution of the city from prehistoric times to the present. It begins with the oldest İzmir and gathers old blueprints, images, tables, and documents to show the urbanism features of the city. This will allow for a comparison between old İzmir and the lives of İzmir people from various periods (Ulus, May 13, 1939, as cited in İnan, 2020).

Femir experimented with materials and forms in his projects, particularly within *Culturepark*, due to its significance as a public space. He created original productions with contemporary design language, which influenced the pavilion's architecture, showcasing his unique approach



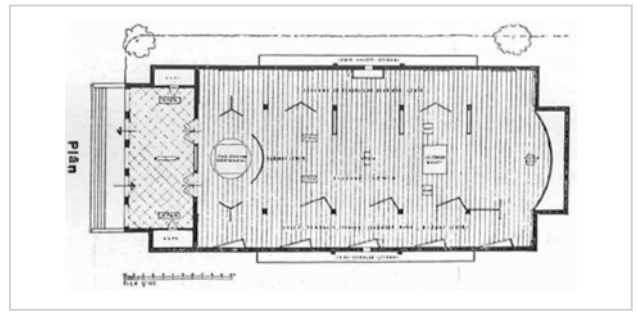
02 1936 İnhisarla (State Monopoly Administration) Pavilion, metal-glass cabinets. © Emin Necib Uzman, Arkitekt, 1936, pp. 284-288.



03 1936 İnhisarla (State Monopoly Administration) Pavilion, sales units. © Emin Necib Uzman, Arkitekt, 1936, pp. 284-288.

to design (İnan, 2020). In the architectural design of the pavilion, prismatic elements were brought together in a balanced manner, the cylindrical mass was raised and covered with transparent elements to emphasize the role of the monopoly administration in the country's economic development, and this mass was illuminated at night to increase its emphasis.

The building features a semi-open space with entrance and exit doors on both sides of the symmetry axis [FIGURE 04, FIGURE 05]. The interior is divided into three sections, with pastel colors achieving harmony (Femir, 1939, pp. 208-211). Halit Femir designed different exhibition layouts by using original showcasing details with contemporary materials. He organized the exhibition space using planar and prismatic display panels and glass cabinets. There were panels, exhibition tables, and metal-glass cabinets in the light colors. Interrelated images and city maps were displayed together [FIGURE 06]. Permeable exhibition panels consisting of horizontally spaced strips contributed to the perception of spatial depth. The space features Atatürk's aphorisms, photographs of the İzmir Fair, historical layers, and past periods. The city maps were placed at an angle for visibility, and information about the period related to



04 1939 İzmir Provincial Pavilion, plan layout, 1939. © Halit Femir, Arkitekt, 1939, pp. 208-211.



05 1939 İzmir Provincial Pavilion, exterior; a relief was added to the front façade after 1939. © Mehmet Server, February 27, 2022_Izmir Fair Facebook group.

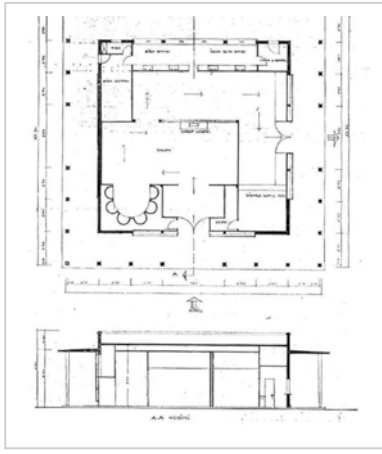


06 1939 İzmir Provincial Pavilion, bicep panels designed at an angle for easy perception. © APIKAM Archives, 2024.



07 1939 İzmir Provincial Pavilion, Atatürk's aphorisms, photographs of the İzmir Fair, historical layers, and past periods. © APIKAM Archives, 2024.

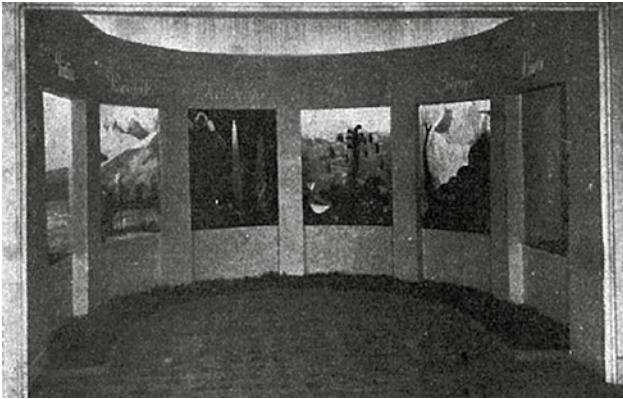
the city maps was provided on the adjacent panel. They indicated the developments in the city in terms of urbanization and newly emerged neighborhoods after the İzmir Fire [FIGURE 07] (Femir, 1939).



08 1945 İnhisarlar (State Monopoly Administration) Pavilion, plan and section, 1945. © Selman Yönder, Arkitekt, 1945, p. 01.



09 1945 İnhisarlar (State Monopoly Administration) Pavilion, simple cubic square-shaped mass surrounded by columns and wide eaves. © Selman Yönder, Arkitekt, 1945, p. 157.



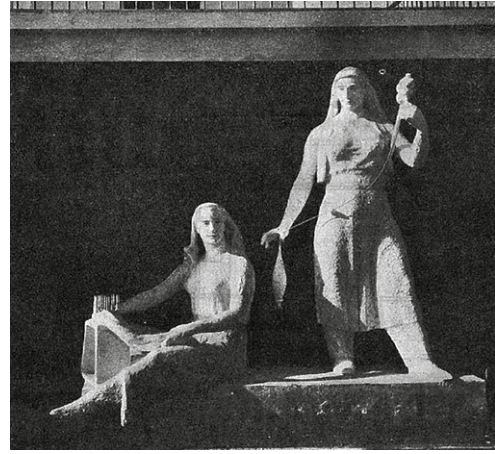
10 Interior exhibition panels, 1945. © Selman Yönder, Arkitekt, 1945, p. 9.

The other province pavilions, despite not being visible at the World Fairs, promoted their regional products and participated in the İzmir Fair due to agricultural and economic policies, sometimes housing sales units (Pöğün-Zander, 2015, p. 207).

Innovations in the field of design, such as creative, experimental, and innovative approaches, and increased collaborations between different disciplines and diversity, which were seen all over the world after WW II, showed their impact in Turkey, and different designs emerged in the pavilion structures of the İzmir Fair. As an example of this, in 1945, Selman Yönder won the *İnhisarlar* (State Monopoly Administration) Pavilion architectural project



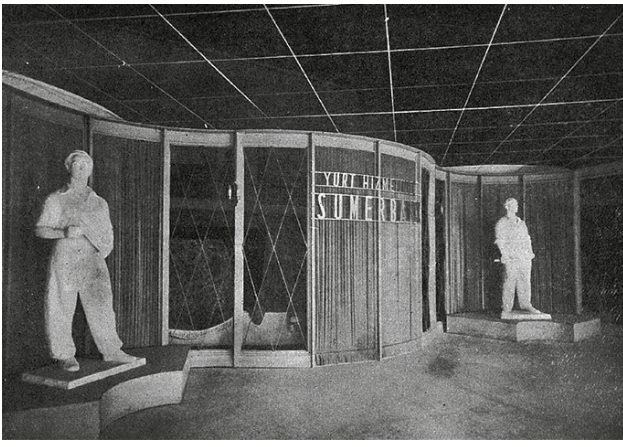
11 Sümerbank Pavilion, exterior view, 1948. © Affan Kırımlı, Muhlis Türkmen and Muhteşem Giray, Mimarlık, 1948, p. 155.



12 Sümerbank Pavilion, sculptures on the terrace, 1948. © Affan Kırımlı, Muhlis Türkmen and Muhteşem Giray, Mimarlık, 1948, p. 156.

competition, with Hayati Görkey and Mazhar Nazım Resmor designing the interior [FIGURE 08]. The pavilion features a simple cubic square shape with columns and wide eaves while maintaining a harmonious design with wall surfaces and light pools [FIGURE 09] (Yönder, 1945; Gülmez and Görgül, 2015). Mazhar Nazım Resmor, a graduate of Paris Applied Arts School in 1932 and a renowned caricaturist, stained glass artist, and exhibition designer, designed the interiors of the *İnhisarlar* [State Monopoly Administration] Pavilion [FIGURE 10] and the entrance façade wall relief which was added after 1939 (İnan, 2023). The pavilion is a good example of three different designers working in harmony on architectural and interior design.

The 1948 İzmir Fair *Sümerbank* Pavilion project, designed by Affan Kırımlı, Muhlis Türkmen, and Muhteşem Giray, was a competition-winning project [FIGURE 11]. The competition specifications requested to protect the reinforced concrete skeleton system of the pavilion built for the İzmir Fair in previous years and to make some innovations with a low budget. In this direction, the architects added an open terrace in front of the entrance façade, creating a semi-open, human-sized entrance courtyard in front of the building [FIGURE 12]. This terrace system connected the gallery floor with the exterior, creating transition spaces and strengthening the indoor-outdoor relationship (Kirimli et

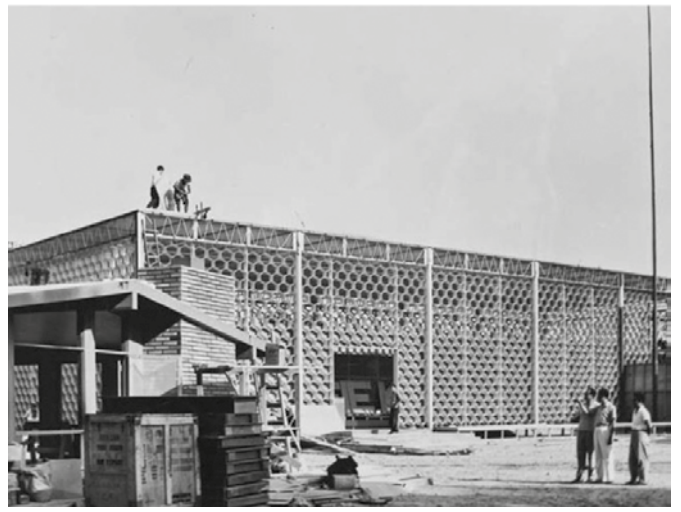


13 Figure 13: Sümerbank Pavilion, interior showcases, 1948. © Affan Kırmılı, Muhlis Türkmen and Muhteşem Giray, Mimarlık, 1948, p. 157.

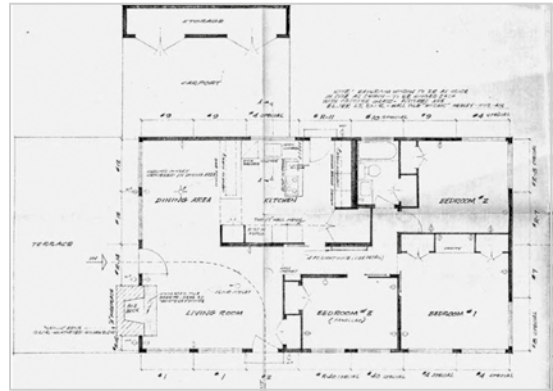
al., 1948). The sculptures and plastic works on the façade and terrace section were made by Sculptor Hüseyin Anka while the interiors were designed by Abidin Zafir [FIGURE 13]. Such collaborations can be interpreted as an indicator of a trend that became widespread, especially after WW II. The project showcased the cooperation between architects, interior architects, and sculptors in 1950s Modernism.

Turkish-American relations, which began with the Marshall Aid in the 1950s, led to American influence in different areas in the following years. The 1957 American Pavilion at the Izmir International Fair, designed by Peter Muller-Munk, can be seen as one of the examples of this approach [FIGURE 14]. This pavilion featured a Model American House and several other buildings (Gönlügür, 2018, p. 120). The model house, consisting of a living room, dining room, and open kitchen, introduced visitors to a new lifestyle in daily life [FIGURE 15]. The study, bedroom, and children's rooms featured Casablanca sofas, Herman Miller brand Formica game tables, modular shelves, and Eames chairs [FIGURE 16]. The bathroom featured blue tiles and ceramic products, and the open kitchen featured fitted kitchen cabinets, a Formica counter, a Westinghouse brand refrigerator, a wall oven, and a dishwasher. The American Pavilion amazed visitors with an unconventional Modernism that was not part of everyday life for the local people of Izmir and its environs. The Model American House introduced local citizens to modern interiors and furniture, introducing new ideals, pedagogical approaches, hygiene standards, and contemporary food preparation (Gönlügür, 2015). In terms of kitchen and bathroom equipment, it was a great novelty for Turkish people living in rural areas, in particular, to see the equipment and specially designed furniture in the model house up close.

Between 1960-1970, the Izmir International Fair was very important, especially for the students of the Mimar Sinan University Fine Arts Academy. There was a big race among the teachers and their students to make these projects bigger and more effective every year. In 1964,



14 Model American House and the American Pavilion in the background, 1957. © US National Archives, March 1957–August 1957 RG 489, Box 19, Folder: Izmir (L.W. Court Files), from Gönlügür, 2018, p. 121.



15 Plan of the Model American House, 1957. © US National Archives, March 1957–August 1957 RG 489, Box 19, Folder: Izmir (L.W. Court Files), from Gönlügür, 2018, p. 122.



16 Model American House interior view, 1957. © US National Archives, March 1957–August 1957 RG 489, Box 19, Folder: Izmir (L.W. Court Files), from Gönlügür, 2018, p. 123.



17 1964 Good Year Pavilion. © Küçükerman Archives, 1964.



18 1966 Petrol Office Pavilion. © Küçükerman Archives, 1966.



19 1970 Mobil Pavilion, exterior view. © Yusuf Pakman, SALT Archives, 1970.



20 1970 Mobil Pavilion, interior view of dome structure. © Yusuf Pakman, SALT Archives, 1970.



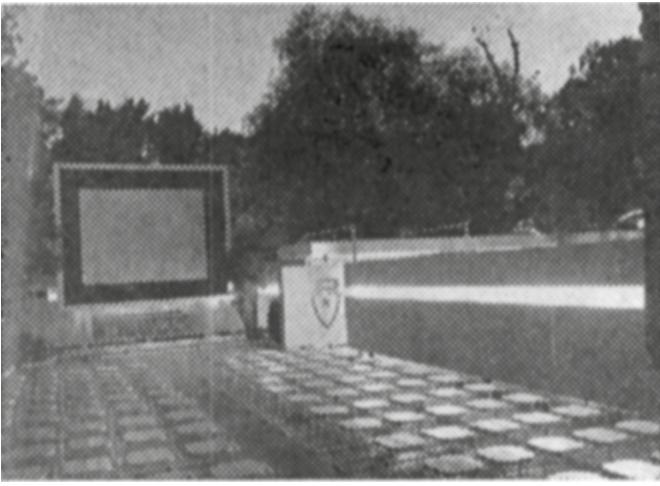
21 1970 Eczacıbaşı Pavilion. © Mimarlık, 1970-10 (84), p. 46.

Önder Küçükerman and his classmates designed pavilion interiors and furniture at the İzmir Fair. Their most significant projects were “Petrol Office” and “Good Year,” both pavilions for the respective companies. The projects were completely prefabricated, with every detail meticulously planned and assembled within a day or two. These works are personal favorites of Küçükerman [FIGURE 17, FIGURE 18] (Ö. Küçükerman, personal communication, September 19, 2023).

Architect Bedri Kökten and decorator Selçuk Akbaşlı designed the Mobil Pavilion in 1970, integrating nature with stands in the form of a dome [FIGURE 19, FIGURE 20]. By using semi-open dome structures, the background with its green

texture could be seen. These structures also enhanced the public interior with their curvilinear forms. The dome at the entrance was raised, and functions like display panels, traffic models, driver test areas, resting areas, and cinema were placed along the circulation axis. The green texture in the background was increased by using a single color in new masses built in addition to the existing pavilion (Kökten, 1970, p.49)

In 1970, AFA-Architecture and Engineering (Faruk San, Kayan Özgiller, Nizamettin Coşkun, Ürün Güray, and Sina Serinken) designed the *Eczacıbaşı*, *Pirelli*, and *Renault* Pavilions (“*Renault Pavyonu*”, “*Eczacıbaşı Pavyonu*”, “*Pirelli Pavyonu*”, 1970). The *Eczacıbaşı* Pavilion, located on Cascaded Pool Square, featured indoor and outdoor spaces [FIGURE 21]. It featured fluorescent light display showcases, ceramic productions, dark-colored mosaic tiles (*Famerit*), and Palladian flooring. The pavilion was a symbol of the fair and showcased *Eczacıbaşı*’s ceramic productions. The *Pirelli* Pavilion featured a polished wood promotional and exhibition platform with integrated entrance and exit ramps. The platform incorporated four graphic panels that illustrated sequential stages of the exhibition narrative for visitors. Tires are displayed on a carrier hexagonal structure, and a welcome counter and seating groups are arranged. The platform also serves as a foyer for viewing the exhibition and cinema. A rounded panel on the floor between the promotional section and



22 1970 Pirelli Pavilion. © Mimarlık, 1970-10 (84), p. 47.

the cinema area explains the development of automobile types throughout history. The exhibition platform on the cinema floor has a capacity of 150 people [FIGURE 22]. The Renault Pavilion showcases innovations such as a rotating automobile display, an open cinema with a capacity of 40 people and a foyer, as well as exhibits highlighting Renault's global operations and technological advancements. Photographs, graphics, and texts promoting the company are exhibited on a second surface that allows the space created in front of the existing wall surfaces to be perceived in human size. The company's name and logo can be found on the outer wall of the circular suspended ceiling structure located on the rotating platform where the vehicle is displayed [FIGURE 23].

While the Izmir Fair between 1936-1940 was an important indicator reflecting the state policies and the internal dynamics of the entire nation in the early years of the Republic of Turkey, the pavilions were also influenced by the developments and policies in the field of architecture and design in the world, reflecting the trends of the periods in which they were built. The pavilions, the majority of which were designed by Turkish architects and designers, were shaped with different scales, structural features, and architectural aesthetics due to their symbolic functions. The large Turkish words on the exteriors and interiors of the structures were used to emphasize the Latin alphabet, which began to be used with the alphabet revolution. The importance given to lighting in the structures refers to the industrialization initiatives of the new Republic. Economical construction techniques and the use of plywood and plastic materials can be considered the characteristic features of the exhibition structures in the early Republic period. The Izmir Fair also undertook an important task in terms of interior architecture education, and many professors who taught in the interior architecture and other applied arts departments at the Mimar Sinan University Fine Arts Academy designed pavilions and exhibitions together with their students. In this sense, the Izmir Fair has become a platform that contributes to the increase in the visibility of professions such as interior architecture



23 1970 Renault Pavilion. © Mimarlık, 1970-10 (84), p. 45.

and graphic design. From the Early Republican Period to the first half of the 1970s, the exhibitions and pavilions at the Izmir Fair brought the profession of interior design to the public sphere and ensured that it was freed from the dominance of the elitist wealthy class. Competitions opened for the architectural and interior design of the Izmir Fair pavilions, and advertisements given in newspapers for different professional groups, such as decorators (interior architects), architects, and engineers, reinforced the fact that the profession of interior design was a different branch of design. Pavilion structures, which were generally built temporarily for a certain period of time at the Izmir Fair, in addition to their promotional function for the products they exhibited, became iconic structures that represented innovations in the field of architecture and interior design and reflected modern aesthetics with their designs.

CONCLUSION

One of the innovations that started in every field with the establishment of the Republic of Turkey was the construction of public spaces needed by the new state, and city parks designed to reflect the Republican ideology played an important role in this process (Bozdoğan, 2002, pp. 75-79). In this respect, *Culturepark*, which hosted the International Izmir Fair, became one of the most important modernization projects of the Early Republican Period. Although the fire in 1922 caused great destruction in the city and the memory of the citizens, *Culturepark*, which was built during the reconstruction works of the fire area in 1936, and the International Izmir Fair held there annually attracted worldwide attention. It was an important socio-cultural and economic event for the whole of Turkey on the one hand, and on the other hand, it represented the modern architecture of the Early Republican Period with its pavilions, exhibition halls, parachute tower, gates and landscapes (Gürel, 2015, pp. 213-243).

The most important architectural typology of the Izmir Fair were the pavilions, which were redesigned annually. Turkish architects and designers who designed the

majority of these buildings followed the changes in the field of architecture and design in the world and the developments in the field of building materials and technology. The pavilion interiors designed at the Izmir Fair have become a part of interior architecture education in Turkey and expanded the horizons of the interior architecture profession. The achievement of many pavilion projects through competitions has enabled the interior architecture profession to collaborate with other disciplines and increase productivity and the quality of designs by creating a competitive environment¹.

While straight lines and simple geometric forms were preferred in pavilion designs in the early periods of the fair, in parallel with the development of building materials and technology, angled lines and circular forms began to be used. With the development of steel construction materials and systems, the use of wood, plywood, and reinforced concrete frames has decreased, and larger spans with more flexible free plans were designed. Natural ventilation was provided in the pavilions due to the hot climate of Izmir; several solutions were developed, such as providing air circulation in interior spaces with raised ceilings, establishing a relationship between indoor spaces and open/semi-open spaces by using traditional courtyard plan schemes, ensuring integrity and continuity between indoor and outdoor spaces. Special attention was given to the interior and exterior lighting designs of the pavilions, and simple but effective interior lighting was designed to symbolize the enlightenment ideology of the Republic. In this period, when corporate identity began to develop conceptually in interior design, state institutions and organization pavilions became a means of reflecting the modernization ideology of the young Republic and its development in every field, in addition to promotion, exhibition, and sales purposes. Architectural and spatial innovations and suggestions have been developed for the proper understanding of the corporate identity in the pavilions of foreign countries and provinces, local and foreign companies, and the placement of exhibitions and stands and planning of visitors' circulation have been made accordingly. Pavilions, generally designed as temporary, sometimes consisted of permanent and temporary parts to allow changes and were renewed the following year at lower costs.

To summarize, pavilion designs and applications have played an important role in the development of the interior architecture profession, the formation of the interior architect identity, and the training of many interior architects. Although these modern buildings, which are generally small in size, are structurally and functionally simple, they convey strong symbolic messages and have become a means of expression of the modernization efforts of the Republic of Turkey in every field. Although the pavilion

structures designed and built for the Izmir Fair between 1936 and 1970 have mostly not survived to the present day, there is information and documentation about their original designs in the archives. Studies in which these data are documented and evaluated will contribute to the deepening of studies on the history of interior design, together with new data obtained in the future.

REFERENCES

- AKAY, Z. (2014, September 9). *Kendi evinde sürgün modernizm: Seyfi Arkan'ın 1940 sonrası yapıtları* [Modernism in exile in its own home: Seyfi Arkan's works after 1940]. *Arkitekt*. modern Türkiye'nin Modern Mimarlık Öyküleri [Arkitekt, modern architecture stories of modern Turkey]. Retrieved April 22, 2024, from <http://zaferakay.blogspot.com/2014/09/>
- AKSOY, A., and Yurdkoru Özgünel, N. (2001). *70 yıllık sevdâ İzmir Fuarı* [70 years of love Izmir Fair]. İzmir.
- BOZDOĞAN, S. (2002). *Modernism and Nation Building*. Metis Publishing.
- 1943 İzmir Fuarı [1943 Izmir Fair]. (1943). *Arkitekt*, 11-12 (143-144), 241-245. <http://dergi.mo.org.tr/dergiler/2/117/1324.pdf>
- FEMİR, H. (1939). *İzmir Vilâyet Paviyonu: Dünkü İzmir, bugünkü İzmir, yarınki İzmir* [Izmir Provincial Pavilion: Yesterday's Izmir, today's Izmir, tomorrow's Izmir]. *Arkitekt*, 9-10 (105-106), 208-211. <http://dergi.mo.org.tr/dergiler/2/104/1144.pdf>
- FRAMPTON, K. (2007). *Modern architecture: A critical history*. Thames and Hudson.
- GREENHALGH, P. (1998). *Ephemeral vistas: The expositions universelles, great exhibitions, and world's fairs, 1851-1939*. Manchester University Press.
- GÖNLÜGÜR, E. (2018). *Exhibiting American domestic modernity at the Izmir International Fair*. In M. H. Gürel (Ed.), *Mid-century modernism in Turkey: Architecture across cultures in the 1950s and 1960s* (1st ed., pp. 85-112). Routledge. <https://doi.org/10.4324/9781315751849-5>
- GÖNLÜGÜR, M. E. (2015). *Consumption of the modern in İzmir: Izmir International Fair and the presentation of everyday modernity (1950-1960)* [Unpublished Doctoral dissertation]. İzmir Institute of Technology.
- GÜLMEZ, N.Ü. & Görgül, E. (2015). *İç mimarlık mesleğinin gerçekleşme mecralarından biri olarak Kültürpark ve İzmir Fuarı* [Kültürpark and Izmir Fair as one of the realization channels of the interior architecture profession]. In A. Yılmaz, K. Kılınç and B. Pasin (Eds.), *İzmir Kültürpark'ın anımsa(ma)dıkları: Temsiller, mekânlar, aktörler* [What Izmir Culturepark does (not) remember: Representations, places, actors] (pp. 247-281). İletişim.
- GÜNER, D. (Ed.). (2005). *İzmir mimarlık rehberi* [İzmir architectural guide]. Mimarlar Odası İzmir Şubesi.
- GÜREL, M. (2015). *İzmir Fuarı'nda modernitenin mekânları, modernizmin çevirisi: Ada Gazinosu (1937-1958)* [Places of modernity at the Izmir Fair, translation of modernism: Ada Gazinosu (1937-1958)]. In A. Yılmaz, K. Kılınç & B. Pasin (Eds.), *İzmir Kültürpark'ın anımsa(ma)dıkları: Temsiller, mekânlar, aktörler* [What Izmir Culturepark does (not) remember: Representations, places, actors] (pp. 213-243). İletişim.
- HITCHCOCK, H.-R., & Johnson, P. (1995). *The international style: Architecture since 1922*. W. W. Norton & Company (Original work published 1932).
- İNAN, B. E. (2023). *Türkiye modern mimarlığında bir ışıklı cam resmi sanatçısı: Mazhar Nazım Resmor* [An illuminated glass painting artist in Turkish modern architecture: Mazhar Nazım Resmor]. *Tasarım+Kuram*, 19(40), 449-466. <https://search.trdizin.gov.tr/en/yayin/detay/1221610/turkiye-modern-mimarliginda-bir-iskli-cam-resmi-sanatcisi-mazhar-nazim-resmor>

- İNAN, B.E. (2020). *Halit Femir'in (1910-1954) hayatı ve mimarlığı* [Life and architecture of Halit Femir (1910-1954)] [Unpublished master's thesis]. İstanbul Technical University.
- İzmir Fuarı hakkında görüşler [Opinions about İzmir Fair]. (1936). *Arkitekt*, 10-11 (70-71), 289-290. <http://dergi.mo.org.tr/dergiler/2/139/1638.pdf>
- KIRIMLI, A., Türkmen, M. & Giray, M. (1948). *İzmir Fuarı'nda Sümerbank pavyonu* [Sümerbank pavilion at İzmir Fair]. *Arkitekt*, 07-08 (199-200), 155-159. <http://dergi.mo.org.tr/dergiler/2/154/1868.pdf>
- KÖKTEN, B. (1970). *Mobil Pavyonu* [Mobil Pavillion]. *Mimarlık*, 84 (10), 49. <http://dergi.mo.org.tr/dergiler/4/403/5896.pdf>
- KÜÇÜKERMEN, Ö., personal communication, September 19, 2023.
- MATTIE, E. (1998). *World's fairs*. Princeton Architectural Press.
- ÖREL, F. & Çeçen, C. (1939). 1939 İzmir Beynelmillel Fuarı [1939 İzmir International Fair]. *Arkitekt*, 09-10 (105-106), 198-207. <http://dergi.mo.org.tr/dergiler/2/139/1637.pdf>
- PIRELLİ PAVYONU [Pirelli Pavilion] (1970). *Mimarlık*, 84 (10), 47-48. <http://dergi.mo.org.tr/dergiler/4/403/5895.pdf>
- PÖĞÜN-ZANDER, Y. (2015). *İzmir Enternasyonal Fuarı pavyonları (1936-1940)* [İzmir International Fair pavilions (1936-1940)]. In A. Yılmaz, K. Kılıncı and B. Pasin (Eds.), *İzmir Kültürpark'ın anımsa(ma)dıkları: Temsiller, mekânlar, aktörler* [What İzmir Culturepark does (not) remember: Representations, places, actors] (pp. 189-212). İletişim.
- PÖĞÜN, Y. (2000). *The reflections of modernization in Turkey on the architectural artifacts of İzmir Culturepark between 1930-1950* [Unpublished master's thesis]. İzmir Institute of Technology.
- RENAULT PAVYONU [Renault Pavilion] (1970). *Mimarlık*, 84 (10), 45-46. <http://dergi.mo.org.tr/dergiler/4/403/5893.pdf>
- RYDELL, R. W. (1993). *World of fairs. The century-of-progress expositions*. The University of Chicago Press.
- SAYAR, Y. (1998). *The impact of architectural design competitions in evaluation of architectural design trends for a secular identity: 1933-1950* [Unpublished doctoral thesis]. Dokuz Eylül University.
- TANSU, M. (1936). 1936 İzmir Fuarı [1936 İzmir Fair]. *Arkitekt*, 10-11 (70-71), 283-284. <http://dergi.mo.org.tr/dergiler/2/139/1636.pdf>
- TANSU, M. (1937). 1937 İzmir Fuarı [1937 İzmir Fair]. *Arkitekt*, 12 (84), 325-329. <http://dergi.mo.org.tr/dergiler/2/53/459.pdf>
- TANSU, M. (1938). 1938 İzmir Enternasyonal Fuarı [1938 İzmir International Fair]. *Arkitekt*, 09 (93), 243-252. <http://dergi.mo.org.tr/dergiler/2/61/525.pdf>
- TUNÇBİLEK, G.Z. (2013). *Temporary architecture: The serpentine gallery pavilions* [Unpublished master's thesis]. Middle East Technical University. <https://etd.lib.metu.edu.tr/upload/12616546/index.pdf>
- UZMAN, E.N. (1936). *İnhisarlar Pavyonu* [State Monopoly Administration Pavilion]. *Arkitekt*, 10-11 (70-71), 284-288. <http://dergi.mo.org.tr/dergiler/2/139/1637.pdf>
- YAVUZ, E. (2019). Re-evaluating modernism through a spatial collection: İstanbul complex of retail shops and collaboration of art and architecture, *A|Z ITU Journal of the Faculty of Architecture*, 16(2), 1-17. <https://doi.org/10.5505/ituja.2019.98852>
- YÖNDER, S. (1945). *İzmir Fuarı'nda İnhisarlar Pavyonu* [State Monopoly Administration Pavilion in İzmir Fair]. *Arkitekt*, 01-02 (157-158), 9-10. <http://dergi.mo.org.tr/dergiler/2/128/1484.pdf>
- YÜREKLİ, Z. (1995). *Modernleştirici devrimlerde geçici mimarlık ve 1930'larda Türkiye örneği* [Temporary Architecture in modernizing revolutions and the example of Turkey in the 1930s]. [Unpublished master's thesis]. İstanbul Technical University.

Nağme Ebru Karabağ received her bachelor's degree at the Department of Architecture in 1994, completed her M.Sc. in 1997, and Ph.D. in 2008 in the Restoration Department at Dokuz Eylül University, İzmir, Turkey. Since 2007, she has been working as a lecturer at the Faculty of Architecture, Yasar University, İzmir. She has developed and taught a range of undergraduate and graduate courses including, 'Basic Design', 'Interior Design Studio', 'History of Architecture', 'Conservation of Historical Environment', 'Vernacular Architecture', and 'History and Theory of Adaptive Reuse'. Her research interests include 'New Building in Historical Environments', 'Urban Archaeology', 'Adaptive Reuse of Buildings', 'Contextual Architecture', and 'Interventional Design Approaches.'

Gülnur Ballice obtained her undergraduate, master's, and PhD degrees from the Department of Architecture at Dokuz Eylül University, Middle East Technical University and Dokuz Eylül University, respectively. She also worked in architectural firms between 1991 and 2005. She started her academic career as an instructor at Yasar University in 2005, and she is currently working as a full-time academician at the Faculty of Architecture, Department of Interior Architecture and Environmental Design at Yasar University. Her main research topics are urban transformation/renewal, urban identity, creative housing approaches, the history and theory of modern architecture/interior architecture/design, healthcare interiors, housing, and culture.

ENDNOTES

- 1 Artist and architect/interior architect collaboration was developed in Turkey and the world especially between 1950-1970 following the global scale developments after WWII. Painter Bedri Rahmi Eyüpoğlu produced the mosaic wall for the Turkish Pavilion at the Brussels Exhibition in 1958. Ceramic artists Gençay Kasapçı, Sadi Diren, and Jale Yılmazbaşar designed mosaic panels for the METU Faculty of Architecture, the AKM building, and the İstanbul Governorship Hall respectively. Yavuz (2019) mentions other examples of the collaborations in the İstanbul Complex of Retail Shops (1963): ceramic panels by Sadi Diren (Abstract Composition, 1965) and Füreyâ Koral (Abstract Composition, 1965); mosaic panels by Eren Eyüpoğlu (Composition: Impressions from Anatolia journeys, 1965), Bedri Rahmi Eyüpoğlu (Abstract Composition, 1965 and İstanbul, 1965) and Nedim Günsür (Horses, 1967); a sculpture by Yavuz Görey; a metal relief by Kuzgun Acar (Birds); and another relief by Ali Teoman Germaner (Abstract Composition, 1965).