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MONUMENTALITY IN 20TH CENTURY DEALING WITH TRADITIN AND MODERNISM, COMPARING IN THREE CITIES: ISTANBUL, SARAJEVO AND LISBON

Abstract:

The last century was the time for Modern-traditional dichotomy,being effetive in creating monumentality.This was a critical topic to analyze this common contradiction in the borders of Europe to know the dominancy of foundamental desires thorough their manifestations in mouments. This paper aims out to investigate monumentality in Istanbul,Sarajevo and Lisbon as three differenet cities as the case studies with the most critical buildings mentioned by architecture and urban scholars. The research shows that the more geographic location moves toward the west the intensity of modern-Traditional polarity decreases beyond the typical architectural history process which is similar in all areas . The monuments in Istanbul ended in abstract integration of both poles as the effort for defining a real idenitiy was hopeless.Sarajevo experienced a dominant modern architecture and urban planning in soclialism and Finally there was a peaceful dialogue as greenspaces evolved in harmony with context and continous spatial tradition

Keywords:

Monumentality, Modernism, Tradition, Architecture, Urban Planning, Istanbul, Lisbon, Sarajevo

1   Introduction

The last century was the era of two critical perspectives in art, architecture and urban issues and their dichotomy. Modernism and tradition rooted in the past centuries arrived in societies and influenced the most common majors. The scholars in various fields tried to elevate the maturity of the rational attitudes to its highest point in Europe. Hence it is essential to observe modernity and its opposite ideas in borders of this continent. Istanbul, Sarajevo and Lisbon are the critical capitals located in different parts of Europe in an eastern-western axis.

Monuments in the last century were not only the artistic inputs, as they moved over the artistic fields and appeared in new phases. It was inevitable that monumentality must be in a productive relationship with urbanism and architecture as the most common and visible manifestations of progressivism. The paper aimed at discussing the subject with an interdisciplinary concentration on a socio-political view. Technology, culture, religion, politics and ethnic varieties were the deciding factors in the tree case studies, influenced by adjacent geographic dominant factors. These issues directed the path of modern-traditional dichotomy and the selected locations could define the types of the so-called confrontation.

The century was the time for introducing a new phase of urbanism which the monuments are not the only statues anymore. The urgent need for the building had to create a link between designing and planning and monuments as cultural landmarks then served the new political hegemony and institutional policies. The terms " culture" and " monuments" were in contrast with dominant modernity which condemned returning to history and culture based behaviours in designing. Hence, The primary influences were obvious to find in monuments and the monumentality perspective. The tight relationship between the political regimes, social developments created various situations in different cities of Europe. Accepting the East, as a source of non-radical logic-oriented pole and west, as a source of modernity after the age of enlightenment and the industrial revolution created two most strong dichotomies all over the continent. Therefore, it is vital to analyse different borders of Europe to know the social and political powers to understand the dynamism of urban fabrics and architectural culture.

2   Istanbul

The Ottoman empire approached its end with losing its dominance in Eastern Europe in the 19th century. There was a strong feeling for reform in Anatolia, the first and core of the empire to enter a new attitude, already started in architecture. The beginning of the 20th

century was the time for "The Young Turks"[1] movement to establish a renaissance in the Ottoman-saturated centre.

2.1   The first national architectural movements: The transition period (1924-1930)

The loss of regions in Europe reduced the influence of the Ottoman empire. Lack of self-confidence in the government was a dynamism for starting a new movement. The high demand for reviving the traditional architecture of Anatolia resulted in an architectural mutation, parallel with the democratic reform by the young Turks, as it experienced a fusion with western styles.

The administrative and commercial buildings in the 19th century shaded the traditional religious architecture of the city. It seems that the abstraction of Ottoman forms and ornaments was the only approach to revive the Ottoman architecture inherited by Mimar Sinan. Therefore, an inversion happened as the Ottoman signs dictated themselves to the western-imported buildings. The Academy of fine art in Istanbul commenced the architectural program based on Ecole des beaux-arts in Paris (Celik,1986). The western architects' knowledge of Islamic architecture was limited to decorating western-style building with Islamic motives (Gul,2009), although being aware of the tendency for Islamic Sinan-Ottoman revivalism. This kind of attitude toward architecture caused two different types of eclectism: first the typical European type with North African themes and second the western-Ottoman fusion.

Alexandre Vallaury and August Jasmund were the leading personalities, trying to create a new system of architectural education in Istanbul school of fine arts. These two architects started to design the public monuments with Islamic themes. Sirkeci Train station and imperial school of medicine were the famous examples of Vallaury and Jasmund to use Art nouveau, neo-baroque and Moorish style as well as Ottoman motifs. However, The imperial medical school in Haydarpasa has more similarities with the requested objectives than the Sirkeci train station which resembles more to a Moorish style building. AfteraII, These two examples were the most delightful attempt to reduce the signs of alienation in western public buildings (Figure1).

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[1] Young turks were the reformist Turkish groups ,challenged the hegemony of Ottoman empire and Abdulhamid II. The movement in future resulted to dissolution of the emipre and commencing of Turkish repuplic

Figure 1: Sirkeci train station by Jasmund and Haydar Pasa Medical school by Alexandre Valluary and Tommoso D'Aronco
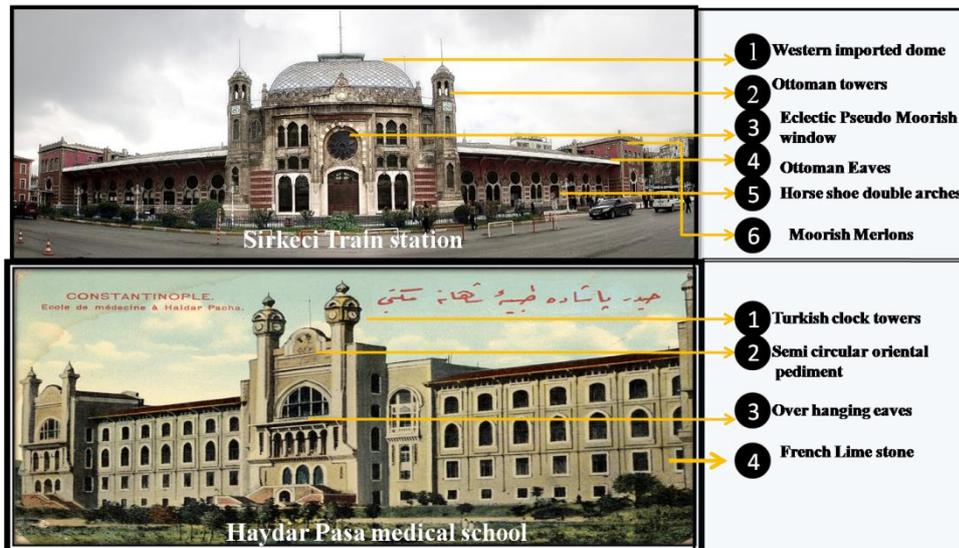

Source: Author on Wikipedia's photos

Beyond the efforts of western architecture, the young Turkish architects entered to the architectural presentation scene. Influenced by Zia Gokalp[2], Kemalletin and Vedat were the pioneers to find the real Turkish identity in the Seljuk and Ottoman eras. The crucial impact of their foreign masters and Beaux-art system directed them to focus on a combination of aesthetic, function and contemporary technologies as it is bright to grasp and understand in their designed buildings. The artistic use of decorative elements, wide roof overhangs, supporting brackets and pointed arches (Bozdogan,1997). These aesthetic features manifested the audacity to prove that identity is possible to revive. These characteristics are apparently visible in Sirkeci Post office and Istanbul 4th Vakif Han.

The designing of 4th Vakif Han as an example was started simultaneously with other Hans. The seven-floor monument, Built with a steel structural system, have several similarities with Sirkeci post office. Two towers on each side with lily-shaped domes, harmonious combination of marble and cut stone and overhanging eaves are the defining elements of Ottoman revivalism architecture, used in the 4th Vakif Han. Also, the capitals used in Mimar Sinan's works in the golden ages of the Ottoman era repeated for the last time before the Republican period. The interior space remained unfinished as it functioned as an army barrack for French troops (Koroglu,2004)(figure2).

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[2] See Nefes, T.S., 2018

Figure 2: Istanbul 4ᵗʰ VAkif Han known as "Ottoman Legacy Hotel" designed by Kemallettin Bey
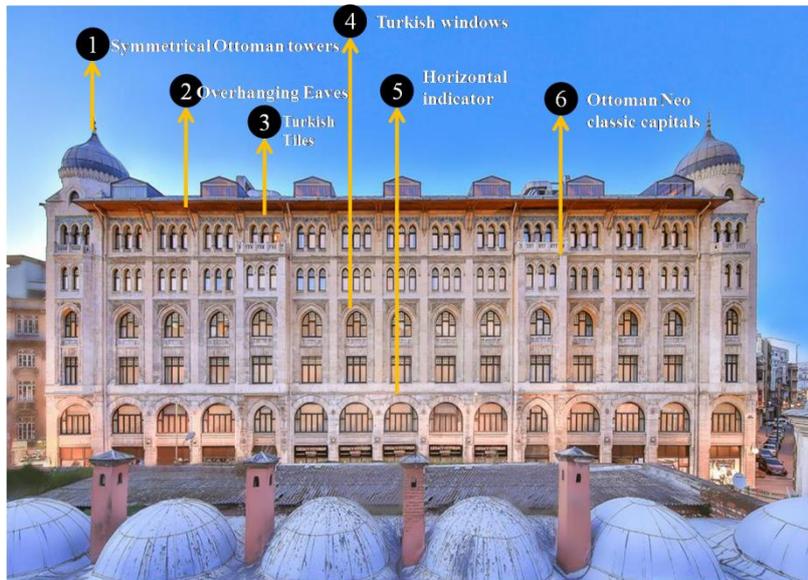
Source: Author on Tobook's website photo

As the time moved on, the Ottoman heritage started to lose its control officially when the Republicans created a new policy. The Republicans state searched for the Turkish identity before the Islamic era (Bozdogan,2001). This attempt resulted in the attribution of Turkish culture to Hittites and Sumerians (Lewis,1961).

2.2   The Second national architecture: Turkish house as a peaceful solution in monumentality (1930s-1950)

The new phase of nation-building process entered to Istanbul after Ankara. However, there were several unanswered questions which concerned monumentality too. What could represent the architecture of Turkey to the whole world? It seems that the more straightforward answer was to"nationalise the modern" (Bozdogan,2001). The government employed foreign architects and planners to take the responsibility of establishing a new system. Their task was to find the ideal Turkish culture applicable in architecture. Native architects were trying to achieve a Modern Turkish path for building the monuments too. Bruno Taut and Sedad Hakki Eldem were the two pioneers in creating a new era in monumentality. The number of Turkish architects was not enough to nationalise the modern architecture, resulting in the entrance of the international style in the Kemalist nation. Nonetheless, it was clear to feel the desire to challenge the cubic[3] architecture in

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[3] This title was the known in Ankara as a simple implication to initial modern architecture with the leadership of figures like Le Corbusier, Ernst Egli and Holzmeiser

Ankara with the leadership of Egli and Holzmeiser (Hasanpour &Soltanzade,2016). Among those who had the ultimate objective to modernise Turkey radically, Bruno Taut was the most flexible one

Being influenced by the Japanese architecture and houses, directed Bruno Taut to the concept of contextualism and climate. According to Bozdogan, The shift of personality from "Taut the modernist" to "Taut the regionalist" took place (Bozdogan,1997). However, this educational system was not able to solve the tension of traditional and modern architecture in the following years.

According to Taut the only way to mediate modernism and tradition is the traditional Turkish house, influenced by Ottoman architecture[4] (Bodogan,2001). Additionally, Sedad Eldem suggested Taut's idea before in a different way by analysing the typologies of Turkish houses. Although Taut criticised this attitude because of the formalist policy of Eldem[5]'s work, The roadmap for the future of monumentalism was clear to understand for the architects. Taut's house in Ortakoy in Istanbul describes his characteristics as he represented the traditional Japanese elements as well as the most common architecture in Istanbul (Ozer,1975), as the octagonal forms of the roofs resemble Japenese pagoda.

On the other side, It seems that Eldem's works were a bit more satisfying for a peaceful mediate and integration of modernism and tradition. For Eldem, this could be the only path for even the large-scale constructions and monuments, as the Istanbul faculty of sciences and letters is an explicit monumental version of his work in Turkish house with a more extensive scale (Bozdogan,1997). The traditional eaves proportioned vertical windows and stone on the base-floor parts of the elevation exemplified the favourite features in the Turkish buildings, Although the use of reinforced concrete is not ignorable to mention the synthesis of modernism and tradition(Bozdogan,1987). This monumental work was even trying to concentrate on the interior with the stone arches and 3-storey halls (Figure 3) (Cigdem Uysal,2004).

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[4] Bruno Taut experienced the Ottoman architecture. He first came to Istanbul in 1916 in order to develop a proposal for the German-Turkish House of Friendship Competition in Istanbul , as one of the eleven participating architects.

[5] Turk Evi plan Tipleri, Eldem,S,H,1968

Figure 3: Istanbul faculty of science and letters and its interior space
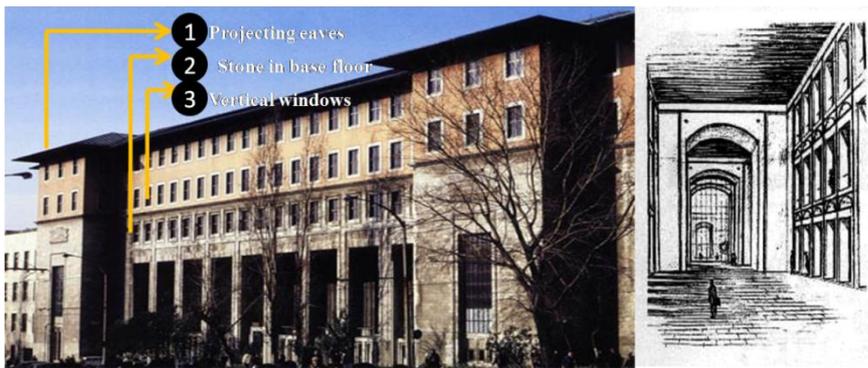
Source: Bozdogan

The concept of monumentality focuses on being extrovert. However, The Turkish houses, like Islamic houses, concentrate on becoming introvert because of its intimacy. Beyond all the paradoxes, The second national movement did not last long and came to an end in Eldem's design for the palace of Justice.

2.3   The Urban perspective

Urban planners might have two critical types of possible correlation between the planning strategy and monumentality. The first type is to create an urban identity based on new monumentality. The second possible way is to renovate the old urban fabric to define the monument as a heritage and to preserve the building. However, the third approach is to assume the future monuments and the planning as two parallel concepts which provide the opportunity for architects to design monuments dependant on time factor.

Investigating the type of relationships is the only possible approach by looking up the bibliographic state of the art, focusing on monumentality and urban planning in the 20th century.

In the first place, architecture historians discussed on two critical planning strategy shaped the Istanbul in the 19th century and the early republican era.

The initial planning happened in the 19th century known as "Tanzimat" for reconstruction after the destruction of houses by fire (Bilsel,2007). The establishment of Republicans made the city in an isolated situation. However, the turn of modernisation compatible with Kemalism started as Henry Prost entered to Istanbul in 1936 for the second time. "Prost: The architect", " Prost: the Archeologist" and "Prost: the urbanist" were the critical titles to describe the strategic developments in Istanbul when he faced the city.

No one can deny the political target was to remove Ottoman memory, and this political strategy was the context of urban and architectural policy in building the Turkish nation too. Yet there are no evident projected links between the monuments built in the 20th century

and the urban policy to define the harmony and correlation. In fact, what Prost did was changing and creating the perspective on history in both visual and realistic term. It was a dynamic path from function to heritage. The Ottoman Legacy acted as a heritage , necessary to be in the priority for preservation.

2.4   Political developments and instabilities(1950-2000)[6]

Istanbul experienced diverse political and social situations from the 1950s to the ending years of the century. The decade was the time for the entrance of private sectors(Tapan,2005). International style especially what was the typical type in North and Latin America got the chance to penetrate more in Istanbul with Hotels and places to answer to consumerism, and the approaches were more toward to capitalism and economic crisis. The migration to cities caused an updated model of urban planning with a priority to mass housing. The monumentality and its concerning discussions were not the popular topics in architecture and urban planning anymore, although some perspectives for a short period like critical regionalism, later on, revived past ambitions. Tradition, modernity and an unbalanced situation between these two poles transited from architecture and space to society and politics and the country experienced the years of instability.

3   Sarajevo

Sarajevo has been famous for the "intersection of West and East" in several topics such as politics, culture and architecture in the 20th century. The amalgamation of diverse fields created a history of unbalanced contrasts in a society with a various cultural record. Bosnian culture experienced two main historical categories assuming the concepts of monumentality. This process started from the ending years of the 19th century by the collapse of the Ottoman Empire. Sarajevo entered the western world from 1878 when Austro-Hungarian armies took control of the city (Donia,2006). However, It was formally part of the Ottoman empire until 1908[7] (Gul and Dee,2015).

3.1   The Austro-Hungarian Style: The primary mutation in Sarajevo's monumentality (1878-1917)

The Bosnian Society entered into its first transition in the Austro-Hungarian era. It was the time for building a new unified society trying to shape a unique dominant style outside of oriental attitudes. It seemed necessary for the government to cope with the prevailing multi-cultural roots. The Muslim Bosniaks, Serbs and Croats were the three dominant groups

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[6] Several monuments were built with the dominancy of modern architecture. However, the main focus on this article is the modern-tradition dichotomy.

[7] The Dual Monarchy of Austria-Hungary announces its annexation of Bosnia and Herzegovina in 1918, dual provinces in the Balkan region of Europe formerly under the control of the Ottoman Empire.

each representing the different religion lived in a peaceful atmosphere[8]. It was Predictable that the new government would face multi-cultural tension and disorder. Therefore, The Austro-Hungarian Empire started to transform the urban policy with an ethnic-balancing attitude. Historicism and Eclectism were the primary tools of the government to establish a connection with cultures through the vocabularies like Neo-Classicism, Neo-Renaissance, Secession and Pseudo-Moorish (Zagora and Samic,2014). The central monument as a reference and a landmark to Austro-Hungarian heritage is the Sarajevo Pseudo Moorish City hall known as Vijećnica (Makas,2010). The building was an attempt at creating a Bosnian identity acceptable for Muslims(Alic and Gusheh,1999) with deviation from the Ottoman motifs and structures. This building had two none-religious functions throughout the history which was: the centre of urban authority before 1949 and the national library as the most crucial function of Sarajevo University.

 There is no doubt that the main similarity between Pseudo Moorish style and the Ottoman architecture is the Islamic arches, known as "The Moroccan Arch". Although the public opinion supported the city hall as a symbol, it was a mere remembrance of Islamic architecture only with the arches like in Spain, Morocco and The former Ottoman territories. However, there are symptoms for the ones who argue that the city hall represented as a relationship between Austro-Hungarian and only Bosnian Islamic society.

Some of the motifs and ornaments used in this building are similar to the "Ashkenazi Synagogues", another Austro-Hungarian heritage (Figure4). The Merlons located at the top of the façade, are the main elements used in the city hall and Ashkenazi synagogues, referred to Mamluk architecture (Cirkovic,2015). A possible background for enlightening this close relationship in the oriental buildings of Sarajevo relates to Semper's ideas in designing synagogues. The combination and abstraction of Islamic architecture and Greek colour motivated him in building synagogues in the Austro-Hungarian period (Klein,2006).[9]

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[8] Beyond the three groups, The Jewish people were the fourth major community in Sarajevo

[9]"In 1834 Semper published Vorläufige Bemerkungen über bemalte Architektur und Plastik bei den Alten in which he analyzed the question of polychromy in antiquity with some references to medieval and Renaissance architecture. Following many other scholars, Hanno-Walter Kruft concludes that polychromes had led Simpers to the concept of the "theory of cladding."(Klein,2006,6)

Figure 4: Diagram and Sketch of The Sarajevo City Hall Ashkenazi Synagogue
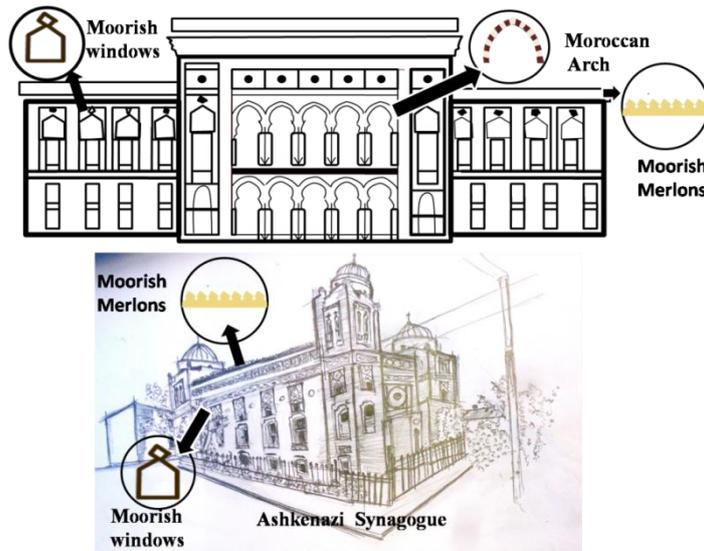
Source: Author

3.2   The Yugoslavian period: From kingdom to Communism (1918-1944)

Nonetheless, this period was short enough for the new regime to dictate any architectural idea. This short time transmitted a message of unification even in architecture and monumentality, in spite of a few buildings during that time. The new era with the Yugoslavian dynasty did not achieve a dominant style as the planning slowed in the 1920s and 1930s (Makas,2010). The Neo-classic style continued as a selected architecture in most buildings. This short period ended with a short-term occupation of Nazi troops in the world warII which failed immediately as the nationalist groups took control of the city.

3.3   Monumentality in a Transition towards Tito's Socialism[10] (1955)

Sarajevo, as a principal city of Socialist Yugoslavia, experienced the most significant era in architecture and monumentality. Dusan Grabrijan and Juraj Neidhart were the main characters in modernism, carrying the responsibility of introducing a new structure for cities in Bosnia and Herzegovina.

Grabrijan, the Slovenian architect, had the responsibility of modern enhancement in Sarajevo. One of the successful students of Jose Plecnick, The Slovenian Modernist Architect, accompanied Juraj Neidhart, The Croatian architect studied at Vienna Academy, to bring about another architectural transition in Bosnia. Neidhart had worked in offices of

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10 The Tito–Stalin Split, or Yugoslav–Soviet Split, was a conflict between the leaders of SFR Yugoslavia and the Soviet Union, which resulted in Yugoslavia's expulsion from the Communist Information Bureau (Cominform) in 1948. This was the beginning of the Informbiro period, marked by poor relations with the USSR, that came to an end in 1955

famous architects like Behrens and Le Corbusier (Alic,2016). These two architects tried to find an interpretation of the Ottoman heritage (Bascarsija[11]) to connect the vernacular architecture and modernism (Alic and Gusheh,1999). Vernacular and traditional architecture faded out in the beginning years of communist Yugoslavia. The Tito-Stalin split led to a revision of Marxism even in monumentality. Historical Materialism created an opportunity for architects to investigate cultural values for the new term of modernism.

Following the theoretical ideas of Neidhardt, he decided to model them in reality. According to Neidhardt, there are five types of monuments:" The first item is a Column-like (a free-standing object in an open space) monument. Wall-like type (embracing and enclosing an open area) and the mausoleum-like (a free-standing structure) are the followings discussed types. Also, Tower like(a high-rise building)and 5- Room-like monument (an interior commemorative) are the central elements for Neidhardt to complete the urban machinery puzzle (Alic and Gusheh,1999). There was an insist from Neidhardt to show Bosnian oriental as synthetic style (Alic,2010). It was a synthesis of higher spatial-ornamental and artistic qualities for both the interior and exterior (Salihovic,2010). Later on, The parliamentary assembly was an addendum to this vertical building by Hamidija Salihovic in 1974-1982, occurred 19 years after the first design. In Contrast to Neidhardt's work, the building had a horizontal shape(figure5).

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[11] Bascarsija is an old Ottoman trade center which is now a tourist zone in Sarajevo. The word Baščaršija derives from the Turkish language. The word "baš" which is "baş" in Turkish literally means "head", in some contexts however also "primary", "main", "capital" and "čaršija" which is "çarşı" in Turkish means "bazaar" or "market

Figure 5: The Bosnian Parliament building (Source: Wikipedia Common)

Source: Wikipedia Common

Neidhardt used all kinds of monuments that he identified in Marijn Dvor district. He and Grabrijan had known the value of historical space experience (Figure6). Like the sketches of Le Corbusier, The Ottoman and Muslim homes presented the desired characteristics for them to find a link between modernism and culture. Afterwards, the "intimacy" in these houses was one of the similar factors to use in Young Bosnia museum which represented the second type of Neidhardt's monuments: A room-like Monument (Alic,2016).

Figure 6: Neidhardt's monumentality in Marijn Dvor precinct
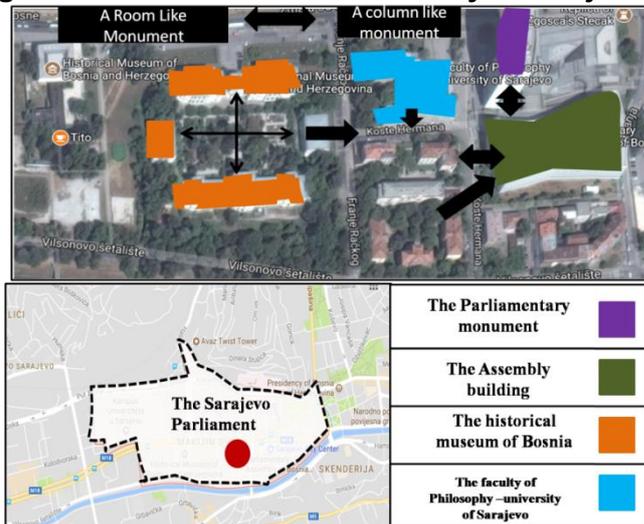
Source: Author

After falling the communism in the beginning years of the 1990s, Bosnia and Herzegovina started to state its' independence. The Serbian nationalists opened fire due to this political decision and several religious monuments and even the buildings related to modern era demolished by soldiers of Republica Srpska. The siege of Sarajevo lasted for 3.5 years. The war ended as the Dayton peace treaty signed. The last years of the 20th century were the age of ethnic cleansing. Therefore the process of rehabilitation and renovation took place instead of building something new.

The monuments in Austro –Hungarian empire were the symbols for personal ideas rather than the Bosnian cultural needs. Moreover, the devaluation of monumentality in modernism had a significant effect in Sarajevo and other cities in the Yugoslavian period. The mixture of linear and development of the precincts made the process of monumentality follow the modern urban planning as a system. Both of the case studies mentioned in this research were under the bombardment during the war. The cultural communities of Sarajevo which lived in the least tension before presented the most severe symptoms of radicalism in the 20th century and architecture played its role as one of the manifestations in this disgraceful attitudes among the groups and their leaders. Religious and nationalism had been two invisible pillars, useful in the orientation of monumentality in Bosnian society. Each of these metaphorical pillars in the faces of tradition and modernism. Whenever the balance between these two elements dissolved, the architecture, urbanism and the whole situation moved into instability.

4   Lisbon

There was a continuous effort in architecture, trying to reintroduce Lisbon to the world. Being in complete accordance with the process of enlightenment, rebuilding of the capital after the 1755 earthquake described a new moment in the Portuguese architectural and monumental history.

 Rationalism as a common theme discussed in the whole Europe penetrated in the traditional context of Lisbon, prepared the city to the incoming trends in architecture and urban planning. The historical path beginning with the Pombaline style reached to the industrial era with an ambition to the iron and steel. The combination of unity in urban planning and progressivist tendencies in the 19th century paved the way to a new phase in monumentality with Santa Junta Elevator, completed in 1902 (Tostoes,2003).

4.1   Before the Estado Novo: The years of instability[12]

The capital entered an era with various concerns like hygiene[13] (Camarinhas,2011) and orientation of expansion which were not at all new topics as foreign and dominant French planning including Hausmannian Boulevard building style which was a continuous path of the rational plan since the Pombaline time.

In fact, Lisbon needed to pass over the Eclectic and Romanticism due to ordinary demands of progress as a result of industrialisation.

The first two decades in the 20th century were the time for discussing the architectural future of Portugal, based on the ideas of Raul Lino as a cultural defender and Ventura Terra as a progressivist (Tostoes,2003). The influence of scholars like Ruskin and Viollet-Le-Duc on Lino and Terra (Ramos,2011) directed the Portuguese architectural polarity through the topics like dwelling and restoration. These dialogues were critical in changing the image of the houses not as a monumental example but functional symptoms of architecture. The principles of Beaux-arts and Portuguese schools started to magnify the dichotomy of function- facades and decoration.

The Hausmannian planning strategy provided a new scene for a linear-developed Lisbon. Boulevards needed architectural and artistic landmarks. It was clear to understand that the French system based on the Institut d'Urbanismeof the University of Paris and Ecole des Beaux-Arts would automatically create a chance for the newer image of monuments. However, the first twenty years of last century was only the period of transition and discussions above on the path of future Portuguese architecture, Although the 1904 plan by Ressano Garcia provided another phase of modernism in Lisbon. Political and economic instabilities during the first republic government did not present enough situations for large-scale projects until the Estado Novo[14] and Salazarian regime after the coup took control of the country. The architecture of the new state regime was known as the" soft Portuguese style", tried to convey the government (Barroco,2012).

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[12] King Carlos and his heir Luís Filipe were assassinated in the Terreiro do Paço in 1908. On 5 October 1910, the Republicans organised a *coup d'état* that overthrew the constitutional monarchy and established the Portuguese Republic.

[13]" Hygienists such as physician and humanist Ricardo Jorge (1858–1939) denounced the miserable living conditions of the working classes and introduced debates about the effect of industry over Lisbon's society and territory" (Camarinhas,2011)

[14] The New State (Estado Novo) was authoritarian regime in Portugal in 1933,formed after the coup d'état of 28 May 1926 against the democratic First Republic

4.2   Estado Novo period

The 1920s, the golden decade of public works, was the time for experimental works with a high-priority concentration on monuments (Tostoes,2005). Indeed, it is simple to state the first official era for modernism with its common vocabularies, including rationalism and concrete building on a large scale similar. Porfilio Pardal Monteiro as one of the factors of these attitudes highlighted these primary symptoms the most.

Extension of Lisbon to north ought to be in a relationship with the central urban structure and newly initiated social classes. Therefore, The higher technical institute of was an example of designing in the urban scale (Tostoes,2003). The work started in 1927, one year after the military coup, acting as a conjunction between the old and new structures of the city (Figure7).

Figure 7: IST and Its urban role

Source: Author

Pardal Monteiro, Ventura's successful apprentice, manifested a typical type of rationality as it magnifies the axial order with the Alameda park (Hartman,2014) The integration of reinforced concrete with stone and masonry construction(Tostoes,2006). In addition to flat roof and surfaces (Tostoes,2005) was the main characteristic of the decade that Monteiro and his colleague tried to create in Portuguese architecture. Furthermore, the interior indicates the minimum features of monumentality.

The usage of frames in door and window frames, Ceramic in coloured tiles, grand halls and staircases were another critical factors in symbolising the modern Portuguese buildings (Tostoes,2006). However, Its façade and the relationship with urbanism were more topics of discussion by scholars. This complex as an ensemble provided the further hierarchical system to the boulevards such as Avenida de Nova, Almirante Reis and the buildings like National Institute of Statistic, Casa de Moeda (Camarinhas,2011).

No one can ignore the interaction of the university with Alameda D.Afonso Henriques and Fonte Luminosa by Rebelo de Andrade. Also, the greenery space as a park was the best possible solution to create a connection between two architectural poles, located on each side of the hill, and the former Imperio Cinema Although the type and quality of the link between this green space and the poles could be questionable. Indeed, Monteiro's design not only got in line with past strategies, but it also provided the future considerations in a well-mannered form. The south-north orientation of the city and the Avenue which had an intersection with Alameda park reached to The Areeiro, as another Monumental location in line with Jean-Claude Forestier and Cristino Da Silva's plan. Among all the influences of modern international style on the decade's architecture, the consciousness against context appeared to take shape gradually

The next decade was the ceaseless process of mass public works. In urban planning Donat Agache, another French planner continued the Frostier's strategy in modern urban designing with a priority to motorised vehicles. The public works and monumentality reached its peak as Duarte Pacheco, the undeniable minister of public works and the later mayor of Lisbon made his impact on urbanisation of Lisbon. The architects like Cristino Da Silva and Pardal Monteiro represented the Government's required design with IST and Classicised Praca de Areeiro with functional and rational modernity in their works. However, As the time moved on, the national demands (Tostoes,2005)and in fact the concept of contextuality started to appear. After gaining stability by the Salazarian regime, it was the time for changing the perspectives and distancing from first images of modernism. That is why the ending years of the 1930s were the finishing line for what called the first cycle of modernity. Assuming the Cinema-theatre Capitolo as a primary work of the so-called style, The Portuguese Exhibition in Belem[15] was the historical point for starting a different approach in architecture, affecting the process of monumentality in Estado Novo.

No matter how determined could a society be whenever facing progressivity, the historicism and identity were always the deciding factors for authoritarian governments to prove themselves and interact more with more with their people.

The monumental axis of Areeiro –Almirante Reis paved the way for new residential complexes like Alvalade to define new urban blocks. In fact, it is vague to talk about how much the apartments and housing around the mentioned boulevard were monumental, but it is feasible to approve it since the buildings are in harmony with equal floors, in an apparent direction with the street. Also, the interaction of modern and traditional spaces

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[15]The Portuguese World Exhibition was held in Lisbon in 1940. The event was conceived as an act of propaganda, and may be defined as the most relevant cultural manifestation of the Estado Novo. Cristino Da Silva and Cotinelli Telmo were the main figures designed the most important monuments to represent the country and its dominant policy. The monuments of discoveries and Portugese world pavillion were the most famous landmarks built in this Exhibition.

(Barroco,2012) represent the successfulness of Faria de Costa and Etienne De Groer's proposal to involve the Howards ideas on green cities to distance from Beaux-Arts ideologies (Tostoes,2006)and radical modernism. In this case, the transformation of monumentality is evident to perceive with a turning from CIAM to ATHEN Charter.

The second phase of modernity accepted by architects, seen in apartments and high-rise blocks following Athen Charter and Olivais was a paradigm of this acceptance in a more democratic face of the architecture as a social condenser.

The attitude toward the planned city and the quality of its integrity with greenery space changed during the decades, and the gardens and park were not an artificial transition space anymore. The perspective of green-city penetrated to the subject of monuments and enriched the modern architecture path in Lisbon, and the Gulbenkian Museum became a shining star at the end of the 1950s. The architects Ruy Jervis d'Athouguia, Pedro Cid and Alberto Pessoa, won the competition for designing this grand ensemble and the cooperations of Goncalo Ribeiro Telles with Antonio Viana Barreto as landscape architects contributed to a unique space(Figure8)

Figure 8: Calouste Gulbenkian and its contextuality
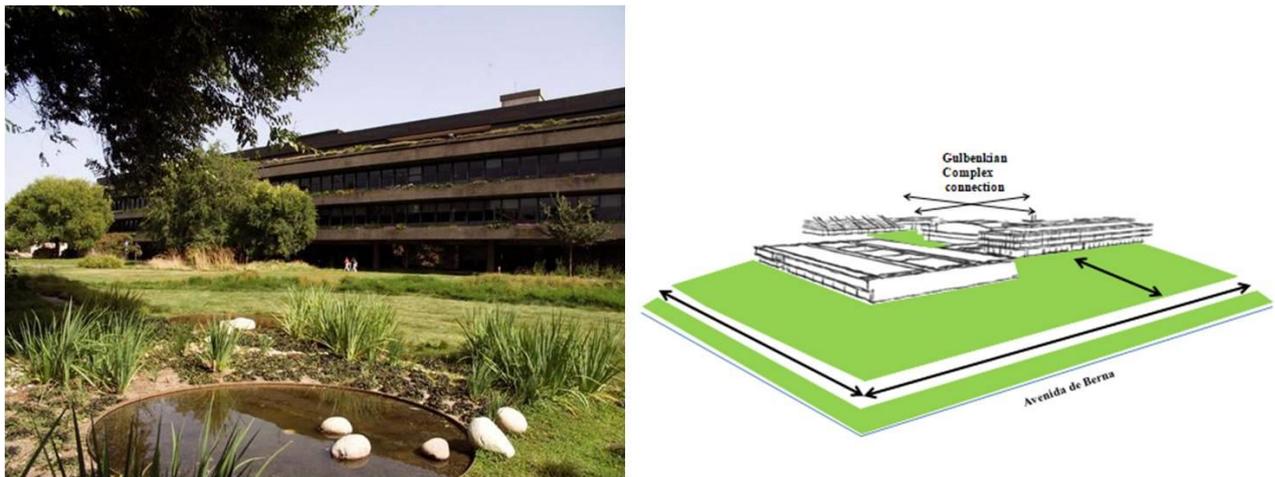
Source: CM-Lisboa and Author

The museum is the contextual project for meeting the cultural and social concerns in a modern language rejected the idea of the museum as an exhibition machine, stated by Le Corbusier (Barranha,2009).In fact, it represented a revised form of modern architecture though silently and rationally (Tostoes,1997). The relationship of the garden and building is two-sided unlike the former roles of parks in other projects.

It is for sure the role of Anglo-Saxon ideas of organic-modern architects like Lloyd Wright entered consciously before as the Dutch architects such as Willem Dudok influenced the scholars like Francisco Keil Do Amaral. That is why this complex located on a 2.5-hectare

site is more believable as an urban monument when the perspectives of Dudok- Lloyd Wright- Howard triangle made Lisbon more dynamic than the past decades through the time towards the global postmodernism. In addition to harmony between the interior rooms, the spatial continuity between inside and outside played a considerable role in bringing about the cultural and symbolic relationships (Spencer et al.,2008), shining as a roadmap for the future Portuguese architecture.

Putting Gulbenkian aside as an essential complex as a turning point in monumentality, Lisbon faced plurality in architecture, resulted in a capitalist taste for designing commercial buildings (Garcia,2004). It was the time for the appearance of cultural and stylistic language in a democratic manner. The houses and residential complexes linked more with urban nodes and gardens and. Also, The time for distancing from modernism had reached and the Portuguese architects like Fernando Tavora, Nuno Portas acted as the leadership of vanguard reformists[16]. Following the development of the carnation revolution[17], the taste for introducing Portugal in a global level was evident to find in the works of architects like Alvaro Siza.

The following years brought about the various attempts by architects, especially in housing projects. To know the abstract of developments in the history of architecture in Lisbon, The Portuguese Pavilion 98 is the best choice to reach an evaluation of last century regarding monumentality. The country entered into European community in 1986 and after six years its capital, Lisbon, appointed as the host city for World Exposition in 1998. The primary target was to change the impression of a half-century dictatorship, and this event could be the real opportunity.

The monument (The host country's Pavillion) was an ending scenario for the last century' architecture and urbanism history, including integration of river, Portuguese identity and the national park(Parque das Nações) as a public space. Although the Expo transformed the adjacent places to one of the most expensive areas, it did not meet the expectations regarding physical and social connection (Garcia,2004).

Consisted of a two-storey building and a covered Plaza, the pavilion Also includes transitional spaces like the side overlooking the park in the East, a gallery to the river in the south parts, Porticos Supporting the roof in the west and the passageway in the north (Santana et al.,2006). Comparing Siza's work to the previous experience in Belem, The differences are apparent to grasp as the Pavillion itself did not look too Portuguese.

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[16] See Tostoes,2005

[17] on 25 April 1974 which The revolution started as a military coup organized by the Armed Forces Movement included military officers who opposed the regime led to the fall of the Estado Novo and the withdrawal of Portugal from its African colonies.

The Expo was an end to the century to the country, at it represented instability, foreign influence, authoritarian regime, critical regionalism and global ambitions which were started from the Tagus riverside and finished on another side of it to review and represent the following events.

Figure 9: Portugese Pavillion-Expo 98 by Alvaro Siza
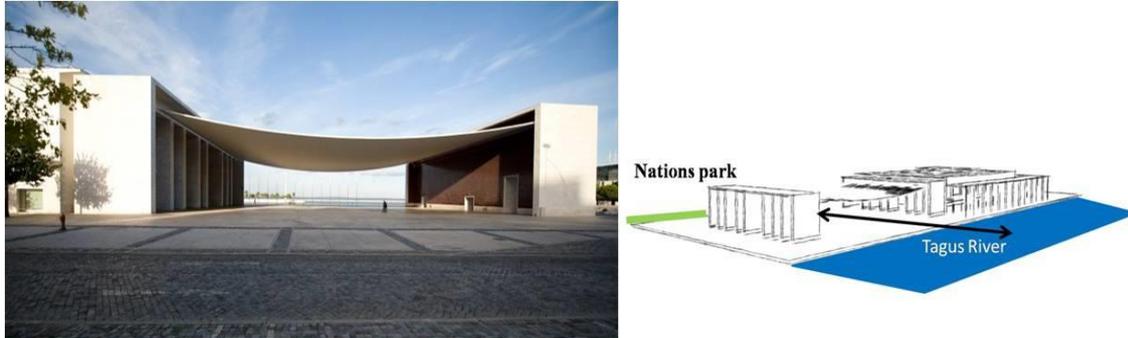
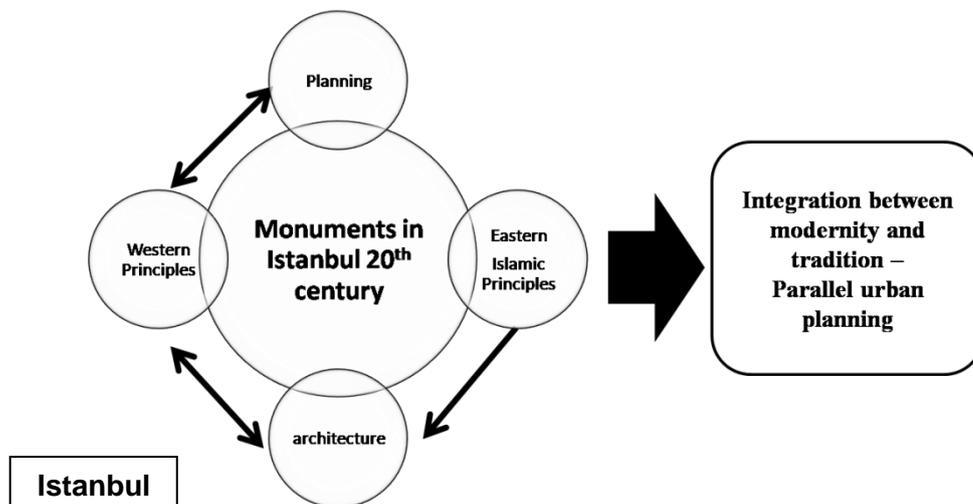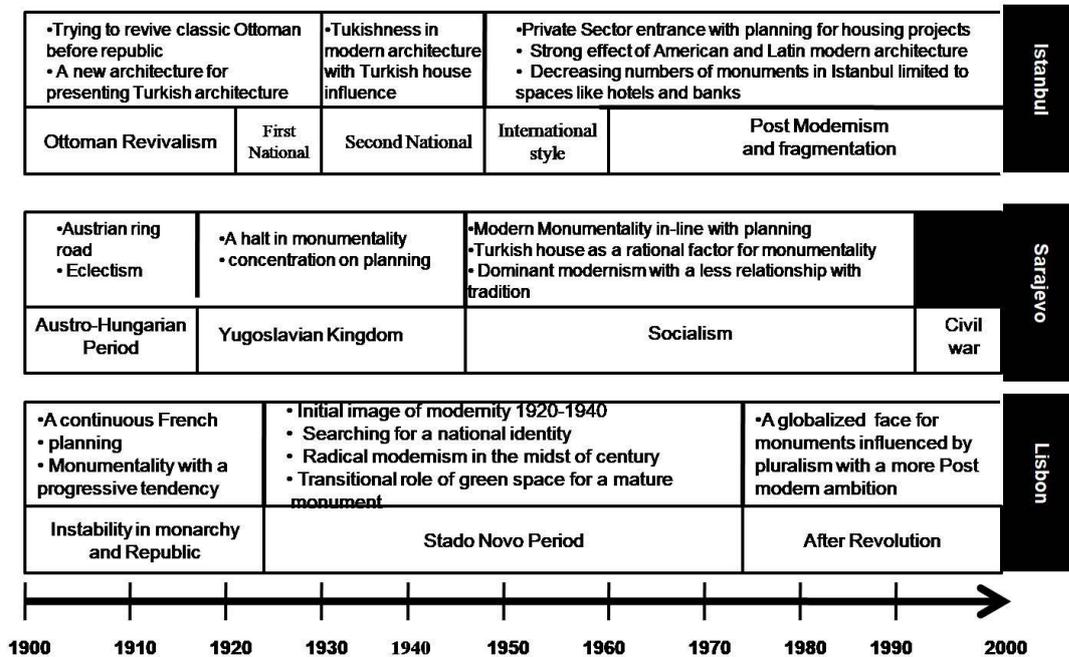*Source: Author*

Conclusion

Two kinds of the dichotomy between modernism and tradition in monumentality are evident in these case studies. Istanbul and Sarajevo experienced West-East Dialogue as the religious values especially Islamic dominated these cities and their monuments. The Ottoman dynasty also concentrated on other religious groups, even though the priorities were not comparable to Islamic art and architecture. However, the orientation of these dialogues changes in Lisbon to North-South axis including the Mediterranean flavour and the modernism with the most typical centralities of German, French and Anglo-Saxon concepts.

The contrast in all the three cities was the contrast between Progressivism and identity. Neither the sense of nostalgy in eclectism nor the technological advancement did not present a harmonious way in Istanbul, and Sarajevo. The confrontation between modernism and traditional attitudes in these two cities were harsher that possibly affected the societies and resulted in radical movements. Istanbul and Sarajevo had several tendencies on not only national presentations, but also the ambition for religious identity.

The coupes in Turkey and the civil war in Bosnia are the product of lacking the relationship between monuments, public approved urban hierarchies and architecture which they are the result of an inevitable request for modernity and nostalgic and continuous tradition. However, the situation in Lisbon was a bit different. The acceptance of modernism was dynamic as the time moved on because of a polite dialectic conversation between the mentioned poles. Green spaces were the central themes discussed in British culture and acted as spaces of peace. It raised toward its peak point when the parks and gardens were not the mere artificial mediatory anymore (Figure10). Gulbenkian museum was the most

important example to show Portuguese culture connected in a modern theme. This roadmap continued until the ending years of the last century.

Figure 10: Monumentality in three cities in the last Century regarding the architecture and urban planning (Table and Diagrams)

•Trying to revive classic Ottoman before republic • A new architecture for presenting Turkish architecture		•Tukishness in modern architecture with Turkish house influence	•Private Sector entrance with planning for housing projects • Strong effect of American and Latin modern architecture • Decreasing numbers of monuments in Istanbul limited to spaces like hotels and banks		**Istanbul**
Ottoman Revivalism	First National	Second National	International style	Post Modernism and fragmentation	

•Austrian ring road • Eclectism	•A halt in monumentality • concentration on planning	•Modern Monumentality in-line with planning •Turkish house as a rational factor for monumentality • Dominant modernism with a less relationship with tradition		**Sarajevo**
Austro-Hungarian Period	Yugoslavian Kingdom	Socialism	Civil war	

•A continuous French • planning • Monumentality with a progressive tendency	• Initial image of modernity 1920-1940 • Searching for a national identity • Radical modernism in the midst of century • Transitional role of green space for a mature monument	•A globalized face for monuments influenced by pluralism with a more Post modern ambition	**Lisbon**
Instability in monarchy and Republic	Stado Novo Period	After Revolution	

1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2000

Istanbul

Planning — Monuments in Istanbul 20th century — Western Principles — Eastern Islamic Principles — architecture

→ **Integration between modernity and tradition – Parallel urban planning**

Source: Author

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