

AN ANALYSIS OF THE *MİMARLIK* JOURNAL (1944-1953):
NATIONALISM, MODERNIZATION AND PROFESSIONALIZATION OF
ARCHITECTURE DURING THE MID-20TH CENTURY TURKEY

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ARCHITECTURE DURING THE MID-20TH CENTURY TURKEY**

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ABSTRACT

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In this research, the architectural context of the 1940s and the 1950s will be the focus of analysis. This study will examine architecture in Turkey during the mid-20th century within the frame of the *Mimarlık* journal, which was published between 1944 and 1953 as one of the few early architectural publications of the Turkish Republic. The aim is to evaluate this journal in relation to the political dynamics, professional institutions, and people playing the key roles in defining and changing contemporary architectural thought and practice under the effects of the nationalist ideology and the modernization process experienced during this transitional period from the foundational years of the new state to the post-Second World War context, when the process of architectural professionalization was still in the process of formation in Turkey.

Keywords: Mid-20th Century Architecture, *Mimarlık* Journal, Architectural Journals, National Architecture, Modern Architecture

ÖZ

MİMARLIK DERGİSİ ÜZERİNE BİR İNCELEME (1944-1953):
MİLLİYETÇİLİK, MODERNLEŞME VE 20. YÜZYILIN ORTALARINDA
TÜRKİYE'DE MİMARLIĞIN PROFESYONELLEŞMESİ

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Bu araştırmada, 1940'lar ve 1950'lerdeki mimari bağlam analizin odak noktasını oluşturacaktır. Bu çalışma, Türkiye'de 20. yüzyıl ortası dönemin mimarlığını, 1944-1953 yılları arasında yayımlanan ve Türkiye Cumhuriyeti'nin az sayıdaki erken dönem mimarlık yayınlarından biri olan *Mimarlık* dergisi çerçevesinde inceleyecektir. Bu tezin amacı, dergiyi Türkiye'de mimarlık mesleğinin oluşum sürecinin devam ettiği yeni devletin kuruluş yıllarından İkinci Dünya Savaşı sonrasına uzanan bu geçiş döneminde, milliyetçi ideolojinin ve modernleşme sürecinin etkileri altında çağdaş mimarlık düşünce ve pratiğinin tanımlanmasında ve değişiminde kilit rol oynayan siyasi dinamikler, mesleki kurumlar ve kişilerle ilişkili olarak değerlendirmektir.

Anahtar Kelimeler: 20.Yüzyıl Ortası Mimarlığı, *Mimarlık* Dergisi, Mimarlık Dergileri, Milli Mimarlık, Modern Mimarlık

To My Family and Son

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CHAPTER 1

INTRODUCTION

1.1. Aim and Scope

In this research, the architectural context of the 1940s and the 1950s will be the focus of analysis. This study will examine architecture in Turkey during the mid-20th century within the frame of the *Mimarlık* journal, which was published between 1944 and 1953 as one of the few early architectural publications of the Turkish Republic.¹ The aim is to evaluate this journal in relation to the political dynamics, professional institutions, and people playing the key roles in defining and changing contemporary architectural thought and practice under the effects of the nationalist ideology and the modernization process experienced during this transitional period from the foundational years of the new state to the post-Second World War context, when the process of architectural professionalization was still in the process of formation in Turkey.

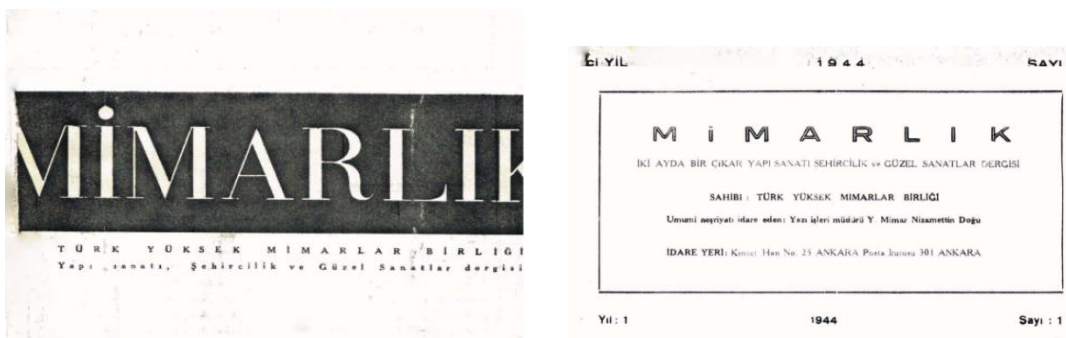


Fig. 1. *Mimarlık*, 1944, 1

¹ All issues of the *Mimarlık* journal have been digitalized and opened for public use by Architects' Association 1927 (*Mimarlar Derneği 1927*): <https://mimarlikdergisi.md1927.org.tr/>

1.2. Literature Review and Methodology

In order to provide the basis for the research, I firstly made a literature review on Turkey during the mid-20th century when the journal *Mimarlık* was published, and the late Ottoman and the early Republican periods that paved the way for the publication of the journal. In addition, I conducted research on the sociopolitical and architectural aspects of the modernization process and the nationalist ideology that were influential in Turkey, like other countries at the time. In addition, the place of architectural periodical publishing, which was increasing in number and rapidly gaining importance in such a chaotic and turbulent period both financially and politically, was investigated in detail. In this context, sources related to the architectural organization process, which is an important part of the professional and practical evolution of architecture in Turkey, were also investigated. In other words, nationalism, modernization, the post-Second World War period in Turkey and the world, and mid-20th century architecture in relation to these factors constitute the topics of literature used in the research process of this study.

The research specifically on architectural magazines in Turkey includes detailed graduate studies on other magazines published in the early Republican period, i.e. *Arkitekt* and *Yapı*.² However, although information about the publication of *Mimarlık* journal in this critical period is included in other research in the form of short sections, any detailed study on the journal does not exist. Therefore, I aim to fill this gap in the literature of architectural periodicals.

² For a general overview of the topic, see: Bostancı, E. E. (2023). *Anıtın Genişlemiş Alanı: Arkitekt ve Mimarlık dergileri Üzerinden Modern Türk Mimarlığında Anıtın İzini Sürmek*, Yayınlanmamış Yüksek Lisans Tezi. Mimar Sinan Güzel Sanatlar Üniversitesi, Fen Bilimleri Enstitüsü; Bükülmez, C. (2000). *1930'larda Arkitekt Dergisi'nde Mimari Metinler*. Doktora Tezi. İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü; Evirgen, Ö. (2018). *Sürekli Yayınlarda Mimarlık Eleştirisi: Mimarlık Dergisi Örneği*. Yüksek Lisans Tezi. İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü; Göloğlu, S. (2011). *Analyzing the Mimarlık Journal: A Study on Architecture in Turkey in the 1980s*. MA thesis. Middle East Technical University, Institute of Social Sciences; Hatipoğlu, Ş. (2019). *Arkitekt Dergisi (1931-1980)'nde Yer Alan Yazıların Sanat Tarihi Açısından Değerlendirilmesi*. Yüksek Lisans Tezi. Gazi Üniversitesi, Sosyal Bilimler Enstitüsü; Özdel, İ. (2001). "Türkiye'de Mimarlık Dergiciliğinin 70 Yılı: Mesleki Örgütlenme Ortamı Olarak Mimarlık Dergileri ". *Mimarlık*, no.300; Şener, M. (2006). *Reviewing the Periodical Yapı (1941-1943): Study on Architectural Practice and Ideology in Turkey during the Second World War*. MA Thesis. Middle East Technical University, Institute of Social Sciences; Ünalın, Ç. (2002). *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye*. Mimarlar Derneği 1927, Mas Matbaacılık, Ankara.

The methodology of this study is based on the critical analysis of the journal, and in order to do it, the contextual analysis of the period that depends on the information gathered from the literature stated above will be made by taking the journal as the main object of analysis. The data gained from the analysis of the journal will be evaluated with a comprehensive study of the 38 issues of the journal, and the studies made over the other journals of the period.

1.3. Structure of the Study

In the main three chapters following the Introduction, this thesis will discuss what the *Mimarlık* journal was defending, and discussing about or contributing to the architectural agenda of the period, and at which point it stood in the mid-20th century architecture that emphasized both nationalism and modernization.

In Chapter 2, titled “MID-20TH CENTURY ARCHITECTURE”, the characteristics of architecture during the first half and turn of the mid-20th century will be the focus of analysis by examining nationalism and modernization in relation to architectural production. While doing this, concepts of nationalism and modernism will be analyzed in depth in order to understand how they laid the foundations of architectural as well as political transformations. The simultaneous developments mainly in European countries and the United States of America, will be presented as a comparative basis to clarify the situation in Turkey. Besides the practical and ideological aspects, the process of the professionalization of architecture during the late Ottoman, early Republican and mid-20th century periods will also be investigated in order to evaluate the relation of architecture to the ideological frames throughout the study on the case of Turkey.

Chapter 3, titled “ARCHITECTURAL JOURNALS”, will examine the professional publications with examples from the world and Turkey in order to define their roles and impacts on the 20th century context of architectural production. Providing a basis to analyze the *Mimarlık* journal, the part will question why publishing textual media tools gained importance for architecture which is actually a profession based on physical structures, and it will investigate the aim, mission, writers and targeted audience, etc. of the journals in order to evaluate their role in the professionalization

of architecture, focusing on the case of *Mimarlık* by examining the founding and publishing processes of the periodical, which involves the emphasis on the founder *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects).

In Chapter 4, titled “MID-20TH CENTURY ARCHITECTURE IN *MİMARLIK*”, the comprehensive content of the *Mimarlık* journal published between 1944-1953 will be evaluated in relation to the period’s architectural approach and concerns in Turkey, in order to discuss the role of the journal in shaping and reflecting the contemporary architectural context. When it comes to what kind of inferences can be made out of the content, its nationalist emphasis glorifying “Turkishness” and its efforts to integrate the innovations brought by modernization into the national architecture stand out in every issue of the journal while the discourses underwent changes parallel to the transforming context from the 1940s to the 1950s. Examining the analyses and critiques in the journal of both the contemporary and previously designed buildings, information about competitions and their evaluations for each participant project, the aim will be to find answers to such questions as what and who defined the contents, what kind of projects were promoted, and how outstanding topics of the post-war period were tackled in this publication. Identifying the *Mimarlık* journal and determining its role as the primary architectural medium of the period as a publication organ of the Union, its attempts and activities for the professionalization of architecture will be evaluated with the evolving position of Turkish architects. In other words, in this section, how the journal promoted Turkish architecture, Turkish architects and modernization in this context with the influence of the concepts of national and modern is explained under the title “Promoting a "National" and "Modern" Architecture”, while the process of professional organisation and legalisation carried out through the journal and the architectural practice context of the period are explained in the title “Promoting the Profession”.

Chapter 5, “CONCLUSION”, will present the concluding discussions about *Mimarlık* as an architectural journal of mid-20th century Turkey, also making a comparative analysis with other contemporary journals of *Arkitekt* and *Yapı*. In addition, the changes in the attitude of the journal from the 1940s to the 1950s will be interpreted.

CHAPTER 2

MID-20TH CENTURY ARCHITECTURE

Nationalism is a modern ideology. For the recent centuries, it has become the most prominent feature to define the social organization, which makes the notion the most powerful among the narratives that emerged in modern times. Nationalism is explained as a process through which the nation is created, imagined, and constructed; and “*the desire to have a 'national identity' itself is something that is related to 'nation'-state formation as a 'modern' phenomenon*”.³ In order to manipulate the scenario in which societies live, reinforcing national identities based on the consciousness of citizenship is seen as vitally important for the states.⁴ In order to understand how nationalist ideology and modernization process affected architecture from the late Ottoman to the mid-20th century Republican periods, it is necessary to understand the relation between “nationalism”, “modernism” and architecture.⁵

2.1. Nationalism and Architecture

According to Elie Kedourie, although the foundations were laid after the French Revolution, nationalism is a doctrine invented in Europe at the beginning of the 19th century, which sets a criterion for determining the population unit sufficient to establish its own government, the legitimate use of state power and the measures to properly regulate the community of states.⁶ Thus, 19th century, which Hobsbawm

³ Altan Ergut, E. (1999). “The Forming of the National in Architecture”, *METU Journal of the Faculty of Architecture*, no.19, pp.31-43.

⁴ Smith, A. (1991). *National Identity*. University of Nevada Press.

⁵ Acar, M. (2020). “Yunan Milliyetçiliğinin Oluşumu Ve Modern Yunanistan’da Milliyetçi Tarih Yazımı”, *Barış Araştırmaları ve Çatışma Çözümleri Dergisi*, 6.2: pp.38-63. pp.39-40.

⁶ Kedourie, E. (1971). *Avrupa’da Milliyetçilik*. Milli Eğitim Bakanlığı Yayınları. p.22.

calls the "long 19th century", is the age of transformation of Europe spreading to the world in political, economic, military, cultural and intellectual terms, that actually began in the 16th century with the Renaissance, reformations and geographical discoveries, has been shaped with the French revolution, the American revolution and the industrial revolution in England.⁷ Kedourie adds that this was not the only factor; another revolution in the sense of idea which was massively accepted beyond just by philosophers, strongly supported this transformation. The formula was set by Kant, proposing that human's goal was to create a self-governing being that acts on its own as putting liberty at the center. He meant that peace and freedom could only be achieved where there are laws in which the citizen could reflect his will regardless of the forms of government; and in this way, he signalizes the concept of "self-determination".⁸

After the First World War, nationalism took on a new meaning as it became an academic research subject. Particularly after the Second World War, several sociologists and political scientists developed general theories of nationalism in the context of decolonization and 'ethnic revival' in the West. Smith asserts that, "it was really only during the last century that the term nationalism acquired the range of meanings that we associate with it today".⁹ Benedict Anderson, in *Imagined Communities*, tries to reach some analyzes on topics such as ethnicity, identity, borders, maps, national values, and how these elements were created imaginatively and transformed into a separation mechanism. He describes in detail the struggle of colonial societies to exist in their own language and the efforts of Europeans to rule them as divisions and different ethnic elements; he made in-depth analyzes on how and under what conditions the existing ethnicities were formed and gave light to the history of states.¹⁰ Therefore, the process of transition from multinational structures to the nation-state stage has been painful as well as bloody. It would not be wrong to

⁷ Hobsbawm, E. J. (2012). "The Transformation of Nationalism 1870–1918." In *Nations and Nationalism since 1780: Programme, Myth, Reality*. Cambridge University Press. pp.101–130

⁸ Kedourie, 1971, pp.34-43.

⁹ Smith, 1991, p.14.

¹⁰ Anderson, B. (1983). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso.

say that this period of national uprisings and rebellions in the Balkan lands under the influence of the French Revolution coincided with a period when the Ottoman Empire struggled to protect its territorial integrity; so, the concept was integrative for some groups such as Germany and Italy while being disruptive for the empires like Ottoman that accommodated multiple ethnic groups.¹¹

However, nations are problematic as they are powerful. Most nations are not the inevitable expression of natural ethnic or cultural communities, but the results of circumstances and contingencies. Nations must be built, sometimes imposed. Like other sources of political commitment, nationalism is the result of both coercion and consent, simultaneously the source and product of political power.

At the same time, nationalism has been influential in the formation of historiography; historian's nationality has caused the manipulation of history, at least as much as historians manipulate the concept at the same time. Being objective, as one of the most required qualifications in this profession, is almost impossible while studying on such an ambiguity. Speaking about the impossibility of dealing with every aspect of the highly objective concept of the 'event', Paul Veyne claims that the historian often writes to please his own interest, in which mainly nationalism outstands.¹² Even evaluating a historical text could not be completely objective under the pressure of sense of belonging as a reader from inevitably a nationality. That is why historical texts require to be questioned twice; does the historian rationally reflect the truth without national feelings or is it really possible to talk about a truth in such a fictional scenario?

There are also some other principal variants in the mode of authorial affiliation, because of the identities that writers may have as a member of territorial, religious or

¹¹ For further discussion of this, see: Altan Ergut, E. (2009). "Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar". *Türkiye Araştırmaları Literatür Dergisi*, (13), pp.121-130; Balamir, A. (2003). "Mimarlık ve Kimlik Temrinleri I: Türkiye'de Modern Yapı Kültürünün Bir Profili". *Mimarlık*, 313; Bozdoğan, S. (2008). "Art and Architecture in Modern Turkey: the Republican Period". In R. Kasaba (Ed.), *The Cambridge History of Turkey. Cambridge University Press*. pp. 419–471; Gürel, Meltem Ö. (2018). *Mid-Century Modernism in Turkey: Architecture Across Cultures in the 1950s and 1960s*. Taylor & Francis Group, London: Routledge.

¹² Veyne, P. (1984). *Writing History: Essay on Epistemology*. Manchester University Press, pp.60-72.

institutional communities.¹³ At this point, Hillenbrand's text explains how effective historiographic studies are in establishing the perception about the superiority of the regions while he is discussing the success of the Eurocentric understanding compared to the Orientalism. He attributes the situation to the advantageous conditions of Western scholars and claims that even the use of language is in favour of them, which enables them to dominate the academic world in many ways by saying: "The cards are stacked against precisely those scholars who can justly claim Islamic architecture as their national and cultural heritages".¹⁴ The message of European dominance is thus successfully transmitted by excluding or wrongly representing 'non-Western' artistic traditions.

This desire of the nations to be differentiated from others and expose their superiority can also be evaluated as an opponent of globalization in order to highlight and preserve what they possess to not to lose before the cultural dissolution that has been occurring in all around the world. Although the views claiming that globalization fastened the loss of national characteristics and caused standardization via developed technology and increasing international communication dominates among the scholars, some authors like Eriksen are defending globalization does not mean homogenization. He argues that, "*On the contrary, the participation in global, or transnational, processes seem to entail a vitalization of local cultural expressions.*"¹⁵ Anthony Giddens also supports this thesis, arguing that globalization is the "*reason for the revival of local cultural identities in different parts of the world*".¹⁶ Namely, even the globalization offered the "hybrid" modern art and architecture, it contributed to revealing traditional components as well. As Irene Cheng recognizes, "*Modern architecture was shaped as much by "internal" historical forces as by the kinds of transnational encounters enabled by empire and*

¹³ Woolf, D. (2006). "Of Nations, Nationalism and National Identity". *The Many Faces of Clío: Cross-Cultural Approaches to Historiography*, Essays in Honor of George G. Iggers, p.83.

¹⁴ Hillenbrand, R. (2003). "Studying Islamic Architecture: Challenges and Perspectives", *Architectural History*, 46, pp.1-18, p.9.

¹⁵ Eriksen, T.H. (2014). *Globalization: The Key Concepts*. Bloomsbury Academic.

¹⁶ Giddens, A. (2003). *Runaway World: How Globalization is Reshaping Our Lives*. Taylor & Francis.

globalization".¹⁷ Cheng studied the impact of the racialism, which is a part of objective-nation definition of Renan, being based on more scientific relations like the biological similarities, on the modern architectural theory. As the classificatory table was replaced by the historical timeline, he says, the period saw a growing fascination with narratives of racial evolution, decline, diffusion, and hybridization as underlying causes of historical change.¹⁸ Over time, racial themes evolved from a nationalist emphasis on finding the appropriate architecture for a specific country to finding the best expression for the present leading the modern period. He also adds that the idea that history was shaped by racial conflicts, admixtures and migrations, influenced the art and architectural historians in the 19th century.¹⁹

When the age of empires ended, there emerged nations with national anthems and flags, which strived to create national consciousness and belonging by basing their existence on many heroic stories of the past. The importance of ethnicity is always underlined in the nation theories interpreted by sociology. Ethnosymbolism is at the top of the nation theories that emphasize the ethnic background, and that is, in the first stage, starting from the modernists' claim that "*the nation is the product of the modern age*", the nations have used "*ethnic symbols, myths, epics, rulers, customs, stamps, motifs; that is, it points to an ancestral culture*".²⁰ When nations define themselves and attempt to build a nation state, the first step will be official historiography which is of great importance for every state in the age of modern nations. Official historiography is to create awareness of national identity among citizens while building a modern nation. From the moment official historiography comes into play, it finds roots from the past and feeds on it, emphasizes how great its own nation is, and certainly creates an 'other' to ensure unity and coalescence in the

¹⁷ Dainese, E. (2020). "Review of the book *Race and Modern Architecture: A Critical History from the Enlightenment to the Present* ed. by Irene Cheng, Charles L. Davis, and Mabel O. Wilson". *Arris* 31, pp.122-124, p.134.

¹⁸ Dainese, 2020, pp.136-137.

¹⁹ Dainese, 2020, p.143.

²⁰ Öksüz, İ. (2016). *Millet ve Milliyetçilik*, Ankara: Panama Yayıncılık.

nation structure. As Ernest Renan emphasizes, distorting history, forgetting dark memories and writing a glorious history are essential elements of being a nation.²¹

As for architecture, since Vitruvius, a number of architects have gained notoriety largely through their writings rather than their architectural accomplishments. Hitchcock emphasizes that the real actors in architectural history are architects, who often write in addition to construction. On the other hand, those who write about architecture as historians and critics without actually building anything, who only select, describe, and exhibit the significant works from the recent past or even from their own day, are also, in some sense, external spectators on the stage. Therefore, architects could not be passive observers who report on the ideas and achievements of others without taking a stance, even in spite of their best efforts to maintain objectivity.²² At this context, for such a century that architecture was undergone radical changes by means of ideological movements largely dominated by the professionals, reading the period over their architectural discourse and writings are essential to be analyzed together with the practices of these leading actors.

2.2. Modernism in Architecture

20th century saw a dramatic shift in the ideas governing architecture, characterized by important movements and powerful individuals that fundamentally transformed the profession. An examination of architectural production in the cases of “Western” countries will provide a comparative basis to evaluate it in relation to the ideological context of the century.

Although modern architecture was a product of the late 19th and the early 20th century, and conceived in reaction to the supposed chaos and eclecticism of the various 19th century revivals of historical forms, the historical process that led in the creation of the modern movements in architecture could not be clearly defined with a specific beginning.²³ Since the emphasis is on forms and not just ideas or techniques,

²¹ Hobsbawm, E. (2011). *On History*. Hachette UK. pp.43-48.

²² Hitchcock, H. R. (1987). *Architecture: Nineteenth and Twentieth Centuries*. Yale University Press. pp.380-386.

²³ Curtis, W. J. R. (1982). *Modern Architecture Since 1900*. Prentice-Hall, Inc. pp.8-21.

it seems reasonable to begin with Art Nouveau. Hitchcock asserts that it offered the first international program for a basic renewal that the 19th century actually set out to realize and that Art Nouveau was actually the first stage of modern architecture in Europe, if modern architecture be understood as implying primarily the rejection of historicism. Thus, while the beginnings of modern architecture cannot be traced to a single time, place, or personality, it is striking, how many movements processing the value of the new came into being in the 1890s.²⁴ However, while Art Nouveau appeared to break with the bones of the past, to be a new style, it was soon perceived to be a subjective creation insufficiently rooted in lasting principles and incompletely answered to the means, and needs of an industrial society.²⁵

The evolution of architecture in Chicago between 1890 and 1910 was also a critical moment that defined the clash between Organicism and Classicism, redefining the architect's role in the context of a developing visual 'language' and advancing technology. This era sparked debates on collectivism versus individualism, representation versus expression, and the recognizable versus the unexpected. These oppositions, recurrent in early 20th century architectural dialogues, found a pronounced resonance in Chicago, markedly intertwined with high national policy concerns.²⁶ Starting with the 1871 fire, Chicago became a hotbed for commercial real estate development, attracting architects with a mission to create a new architectural culture rooted in regional identity and modern techniques.

Chicago architects opposed the Beaux-Arts eclecticism that was popular on the East Coast, but they did not completely reject tradition. Rather, they adopted a flexible tradition that could be adjusted to the current technological and economic landscape. Factors such as spacious, unencumbered plots and innovative inventions like the

²⁴ Curtis, 1982, pp. 22-37.

²⁵ Fundamentally, Art Nouveau struggled with how to reconcile the inherent values of art with the rapidly industrializing and capitalist evolution of society. This existential paradox was not peculiar to Art Nouveau; rather, it was an ongoing dilemma faced by many other avant-garde movements during that period. The beginning of the Industrial Revolution had drastically altered the conditions of artistic creation, compelling artisans and architects to negotiate a balance between the desire for innovation and historical legitimacy. See: Johnson, D. L., & Langmead, D. (2013). *Makers of 20th-Century Modern Architecture: A Bio-Critical Sourcebook*. Routledge. pp.28-31.

²⁶ Colquhoun, A. (2002). *Modern Architecture*. Oxford University Press, Oxford. pp.35-57.

electrical elevator and metal skeleton revolutionized architecture's scope, which allowed for heights that were previously unprecedented and maximized financial yield per plot.²⁷

After the First World War, nationalism gained ground and sparked the development of architectural styles based on historical revival and cultural identity. Architects attempted to reestablish regional styles and traditions in different parts of the world, according to Nikolaus Pevsner's *Pioneers of Modern Design*.²⁸ Likewise, in relation with the political changes, nationalist architectural movements also emerged throughout the period between the two World Wars. Albert Speer's architectural creations during the Nazi dictatorship demonstrate how massive classicism was encouraged by fascist regimes in Germany and Italy, which placed a strong emphasis on historical motifs and symbolic architecture to uphold national identity. The post-First World War period in France triggered a significant artistic shift, catalyzing a "return to order" in artistic circles. This change represented a split among the artists: some advocated a return to conservative ideology, while others embraced advancements in contemporary technology. In the midst of this tension, figures such as Paul Valery and Le Corbusier intertwined classicism and geometry in their respective pursuits.²⁹ Reyner Banham's article "*Brutalism: Ethic or Aesthetic?*" discusses how the tension between modernism and nationalism persisted throughout the 20th century, influencing architectural discourse and practice. Examples of this interplay include the post-war reconstruction efforts in Europe and the emergence of Brutalism, an architectural style that reflects social ideologies.³⁰

²⁷ The term 'Chicago School' initially referred to a group of domestic architects but later expanded to include commercial architects, eventually associating Frank Lloyd Wright and colleagues with the 'Prairie School.' The Chicago School's significance was acknowledged in the 1920s and 1930s, with scholars like Henry Russell Hitchcock, Fiske Kimball, and Lewis Mumford extolling its virtues. However, it was Sigfried Giedion who gave the Chicago School a fresh claim to modernity in *Space, Time and Architecture* (1941), establishing it as a milestone in the progressive march of history. See: Johnson & Langmead, 2013, pp.31-32.

²⁸ Pevsner, N. (2005). *Pioneers of Modern Design: from William Morris to Walter Gropius*. Yale University Press. pp.19-40.

²⁹ Johnson & Langmead, 2013, pp.32-33.

³⁰ Banham, R. (2011). "The New Brutalism". *October*, 136, pp.19–28.

The early 20th-century German architectural scene was a canvas of conflicting ideologies, and this was obvious in the divergent attitudes taken by the Deutscher Werkbund, which had its beginnings in Germany in 1907 and played a key role in fusing industrial production with art.³¹ Besides, Heinrich Tessenow, a proponent of mass housing solutions in Germany, aimed for a return to classical forms within a rapidly industrializing Germany through balancing tradition and modernity.³² The conflict between Tessenow's classical revival and the industrial aspirations of the Werkbund encapsulated the unstable artistic and ideological climate of the era in Germany.

As mentioned, the integration of organic architecture principles, which unite structures with their natural environments and mirror American ideals of space and freedom, was a prominent movement in the works of American architects like Frank Lloyd Wright. Events such as the 1932 International Style Exhibition at the Museum of Modern Art, organized by Philip Johnson and Henry-Russell Hitchcock, introduced American audiences to international architects like Mies van der Rohe and demonstrated modernist ideas. The International Style further solidified modernism's hold on international architectural trends by highlighting functionality, minimalism, and opposition of ornamentation.³³

The period from 1900 to 1930 witnessed Adolf Loos's distinct approach to architecture and design, characterizing him as a provocative figure challenging contemporary trends. Loos became widely recognized for his polemical writings,

³¹ Originating in the Arts and Crafts movement, it sought to bring together mass production and artistic expression, enabling manufacturers and artisans to collaborate to create a national movement. On the other hand, Muthesius proposed 'Typisierung Concept,' promoting standardized forms for mass production. This was challenged by artists like Van de Velde, Bruno Taut, and Walter Gropius, who believed in artistic evolution and individual expression. The conflict highlighted contrasting opinions about the role of the artist within industrialization. See: Colquhoun, 2002, pp.57-73.

³² His designs, echoed Biedermeier tradition, seeking a romanticized German social order. The abstract formal purity seen in Tessenow's work indicated at later architectural styles. See: Gutschow, K. (1993). *Revising the Paradigm: German Modernism as the Search for a National Architecture in the Writings of WC Behrendt*. Doctoral Dissertation. University of California. pp.33-58.

³³ Matthews, H. (1994). "The Promotion of Modern Architecture by the Museum of Modern Art in the 1930s". *Journal of Design History*, 7(1), pp.43-59.

which carried similarities to the sharp style of his friend Karl Kraus.³⁴ He strongly opposed the Werkbund's philosophy, which claimed to integrate artists into industry, labeling it an attempt to impose arbitrary forms on society. According to Loos, capitalism rescued art from the limitations of use-value, resulting in independent practices, pure artistic creations. In contrast to contemporaries like Behrens, Loos highlighted the disjunctions between classical elements and modernity, challenging societal norms through architectural expression. His radicalism was attributed to his refusal to conform, and his ideas had a lasting impact on architects of later generations, most notably on Le Corbusier.³⁵

After the First World War, France saw limited architectural activity until 1923, especially in the area of private housing design. The French avant-garde, under the direction of Le Corbusier, came into being during this time and went on to become a significant figure in this artistic movement.³⁶ For Le Corbusier, this transitional phase, in which tradition and modernity fused, formed the basis of his influential architectural career and artistic pursuits.³⁷ When the new architecture started to spread to other countries around 1930, unsurprisingly, the most obvious potentials were those with the lowest common denominator. The construction boom, which had at best been accidentally related with the advent of the new architecture, quickly came to an end as a result of the onset of an international downturn. In addition to this, the new architecture was also prohibited by the authoritarian government in Germany in the early 1930s, and in Russia and Italy much later to a less extent.

³⁴ His journal, "*Das Andere*," challenged Austrian culture and avant-garde movements, redirecting the discourse on applied arts. Especially, his groundbreaking essay "*Ornament and Crime*" presented the elimination of ornamentation as a cultural evolution reducing waste in labor, freeing energies for intellectual pursuits. For detail see: Loos, A. (2019). *Ornament and Crime*. Penguin UK.

³⁵ Johnson & Langmead, 2013, pp.42-47.

³⁶ Colquhoun, 2002, pp.137-159.

³⁷ The modernist philosophy, with its emphasis on straight lines, open spaces and the tasteful combination of form and function, was best represented by the work of Le Corbusier and his book "Towards a New Architecture". The modernist concept was prominently shaped by Le Corbusier's Five Points of Architecture, which encouraged pilots, open floor layouts, horizontal windows, free facades and roof gardens.(Fig.2) See: Corbusier, L. (2013). *Towards a New Architecture*. Courier Corporation.

Leaders such as Gropius, Mies, and Mendelsohn allowed the nation and the new architecture slide along there until after Hitler's defeat.³⁸



Fig. 2. Villa Savoye, 1929–31, Poissy

Source: Colquhoun, A. 2002, p.150

The post-First World War era in Germany, as in France, underwent a "return to order," although it was delayed due to political and economic turmoil. This shift rejected not only Expressionism but also the values of the Wilhelmine culture that Expressionism had critiqued. Unlike France, Germany's turn signaled a radical departure from its national past, striving for alternative principles. Around 1922, Germany witnessed a notable architectural transformation, reflecting a broader change in visual arts. Within the German avant-garde of the 1920s, the conflict between functionalists and rationalists defined the 'Neue Sachlichkeit' movement. The emergence of 'Neue Sachlichkeit' or 'New Objectivity' signaled a move toward realism, often interpreted as a response to the aftermath of a devastating war, embodying elements of cynicism or 'magic realism.' Adolf Behne's reversal from an anti-technological stance to embracing the division of labor brought by machines mirrored this transformation. His work, "*Der Moderne Zweckbau*," highlighted their

³⁸ Hitchcock, 1987, pp.384-386.

ideological disparities.³⁹ Functionalists, akin to organicists, crafted unique, non-replicable buildings shaped around their functions, while rationalists sought repeatable forms meeting generalized needs. The former were seen as individualists, the latter as socially responsible.⁴⁰ Mies van der Rohe, a significant architect of the era, also grappled with conflicting design tendencies.⁴¹

As seen in Alan Powers' "*Bauhaus Goes West*," the Bauhaus movement was crucial in influencing 20th-century architecture. The Bauhaus, which was founded by Walter Gropius, promoted a modernist philosophy that aimed to bring form and function together in design practice and education by emphasizing the integration of art, craft, and technology. Its influence resonated globally, impacting architectural education and design practices.⁴²

Bauhaus, being initially an Expressionist hub under Gropius, absorbed the ideas of *Neue Sachlichkeit*, *De Stijl*, and *L'Esprit Nouveau*, influenced by figures like van Doesburg and Russian Constructivism. The move from subjectivity to machine rationalism did not eliminate the pursuit of ideal beauty but marked a paradigm shift in artistic philosophy. By 1923, the Bauhaus organized its first exhibition, emphasizing 'Art and Technology: a New Unity,' aligning with a more dynamic functional architectural direction devoid of ornamentation. Its relocation to Dessau in 1925 fostered collaborations that led to commercially successful designs.⁴³

³⁹ Behne, A. (1926). *Der Moderne Zweckbau*. Drei Masken Verlag. v.10.

⁴⁰ Colquhoun, 2002, pp.159-162.

⁴¹ He oscillated between enclosing functions within generalized cubic structures, influenced by neoclassicism, and articulating buildings in response to the fluidity of life, but without adopting figural shaping or adhering strictly to functionalism. Thus, Mies van der Rohe's journey showcased an evolution of architectural ideologies from mimetic eclecticism to Constructivist abstraction through his experimentation with form, space, and materials in defining modern architectural principles. See: Colquhoun, 2002, pp.165-172.

⁴² Powers, A. (2019). *Bauhaus goes West: Modern Art and Design in Britain and America*. Thames & Hudson. pp.33-52.

⁴³ Colquhoun, 2002, pp.173-183.



Fig. 3. Bauhaus Building, 1926, Dessau

Source: Colquhoun, A. 2002, p.164

Architecture in Italy during the period of 1920-65 confronts the connection between the architectural avant-garde and Fascism, which has historically created a dilemma for architectural historians. Italian modern architects associated with Fascism, reflecting an anti-liberal, anti-democratic attitude that characterized European avant-gardes from the 1910s to the 1930s.⁴⁴ The Rationalists saw success in various public projects during the 1930s and maintained its influence in architecture despite political shifts within the Fascist Party.⁴⁵ Following the defeat of fascism, post-

⁴⁴ The 'Novecento' and Rationalism were two prominent post-First World War architectural movements. The 'Novecento,' like the German Biedermeier movement, encouraged modern architecture that was connected to tradition. Rationalism, which emerged in 1926 and took its foundations from Le Corbusier's *L'Esprit Nouveau*, centered around simplicity, knowledge, and the integration of functionalism and the classical spirit. See more: Colquhoun, 2002, pp.183-187.

⁴⁵ Rationalism received official support in 1934 through Mussolini's delayed endorsement, but as the Abyssinian War broke out, nationalistic sentiment increased and the party shifted to the right. With the E42 Exposition of 1942, traditionalists under Piacentini's leadership eventually emerged as the dominant architectural division, exhibiting a shift toward monumental classicism.

Second World War reconstruction saw a continuation of modernist architecture but also witnessed revisionist pressures.⁴⁶

The developments described above would lead to the establishment and widespread acceptance of a language in architecture that was increasingly simpler and free from the determination of history, tradition and styles, and as a result, to the emergence of a new approach called "Modern Architecture". Organized in the early 20th century in the Werkbund and later in the Bauhaus, the modern movement began to influence the practice of architecture worldwide with its manifestos, products and declarations.⁴⁷ The developments that disseminated modern architecture continued to increase their influence in the 20th century preparing a ground for the embracement of international architecture.⁴⁸ As Frampton points out, the international style actually proposed an approach. This approach envisioned the use of new materials and technology to provide flexibility in the design of buildings required in the modern period, and was accepted and practiced in many regions from South America to the Far East.⁴⁹

As seen in the case of architectural production during the first half of the 20th century, architecture has always been a mirror and a stage with its physical existence to reflect and provide the space for the political and ideological understanding of a society or a state, making it one of the first things to be examined in order to read or

⁴⁶ Colquhoun, 2002, pp.189-193.

⁴⁷ Özorhon, İ. F. (2008). *Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği*. Doktora Tezi, İstanbul Teknik Üniversitesi, İstanbul, Türkiye.p p.33-34.

⁴⁸ Internationalism and nationalism both found their own expression in contemporary art and architecture. Internationalism, combined with a belief in the revolutionary and transformative power of new technology, found expression through the various movements that came to be gathered under the title of "Modernism"... The Bauhaus School was established in 1919, and taught a revolutionary design philosophy linked to socialist thinking and a commitment to the modernity of machine production. This was closed down when the National Socialists came to power. In other European countries Modernism was largely a minority choice for a few rich patrons with an interest in the arts, but by 1932 there was a sufficient body of work and unity of style for a highly influential exhibition of modernist architecture to be mounted at the Museum of Modern Art in New York and published as the "International Style." See more: Adam, R. (2012). *The Globalisation of Modern Architecture: The impact of politics, Economics and Social Change on Architecture and Urban Design Since 1990*. Cambridge Scholars Publishing.

⁴⁹ Frampton, K. (1985). *Modern Architecture*. Thames&Hudson, London.

write over a period. At this context, modernism was a revolutionary movement that came to light at the turn of the 20th century. It promoted technological innovation, practical design, and a break from historical decoration conflicting with the prevalent criteria of nationalists.

According to Kenneth Frampton's *Modern Architecture: A Critical History*, nationalism and modernism were the two prominent ideologies during this time, and they had an impact on architectural discourse and practice. For this reason, nationalist ideologies seeking cultural resurgence and identity in architectural representations and modernist ideals promoting innovation and functionality interacted dynamically throughout the 20th century.⁵⁰

2.3. Nationalist Ideology and Modernization Process in Turkey

As mentioned, nationalism is an inseparable part of the modern world order, and in Heynen's definition, modernization "*is used to describe the process of social development, the main features of which are technological advances and industrialization, urbanization and population explosions, the rise of bureaucracy and increasingly powerful nation states, an enormous expansion of mass communication systems, democratization, and an expanding (capitalist) world market.*"⁵¹ Together with "nationalism", ideologies of "modernization" and "secularization", which were followed in the modernization process of the Turkish society, emerged intensely as a result of the theological acquis of the West. The modernization process, whose historical roots date back to the last periods of the Ottoman Empire, expresses the Republican transformation project.⁵² From this approach, the Republic of Turkey, with its establishment and following experience, is a good example to read the transformation from a multinational empire, in which

⁵⁰ Frampton, K. (1980). *Modern Architecture A Critical History*. Oxford University Press, New York and Toronto.

⁵¹ Heynen, H. (1999). *Architecture ana Modernity: A Critique*. MIT Press.

⁵² Olgun, H. (2010). "Türk Modernleşmesinin Batı Teolojisiyle İlişkisi". *EskiYeni*, (17), pp.98-103. p.99

“nations” were more perceived as religious groups rather than ethnicities, to a republic that focused on creating a national consciousness and characteristics.⁵³

2.3.1. Architecture from the Late Ottoman to the Early Republican Period

Like the states in Europe where neo-classicism and Gothic revival movements spread with an effort to trace their national roots to the ancient Greece and Rome, Ottoman Empire and Turkish Republic also instrumentalized art and architecture while creating national roots.⁵⁴ One of the most important factors that played the key role in the formation of Turkish nationalism that started in the late Ottoman period from the end of the 19th century and continued in the 20th century was the Young Turks. With the Tanzimat, the *millet* system was abolished and the concept of Ottomanism came to the fore.⁵⁵ Thus, equal Ottoman citizens would unite under the Ottoman identity. The aim was to ensure the loyalty of the Ottoman subjects to the sultan as measures being taken against the developing separatist and nationalist movements.

After the middle of the 19th century, the Ottoman Empire began to implement modernization initiatives similar to those seen in the West. However, in the years after the establishment of the Turkish Republic, the future scenarios introduced during the closing decades of the Ottoman Empire were soon replaced with the radical implementation of the modernization project in Turkey in favor of those based on the "internationalist" rhetoric. Despite the difficulties the new Republic had to deal with in its early years, the 1920s are a noteworthy time in Turkey's history since they saw efforts to realize the change of a "traditional" society into a "modern" one.

In this context, the early Republican period's nationalism co-existed with the modernization efforts. As a result, an emphasis was put on the archeological excavations that started immediately after the establishment of the republic despite the financial lacks, indicating the search for a new and modern identity which

⁵³ Yesevi, Ç. G. (2012). “Türk Milliyetçiliğinin Evrimi”. *Sosyal ve Beşeri Bilimler Dergisi*, 4.2: p.76.

⁵⁴ Bozdoğan, 2008, p.424.

⁵⁵ Lewis, B. (2008). *Modern Türkiye'nin Doğuşu*. Ankara: Arkadaş Kitabevi, pp.8-11.

requires scientific and rational verifications as the process of identifying the roots of the Turkish nation. While doing this, the archeological explorations were on the classical and especially prehistoric excavations rather than medieval Islamic archeology in order to reveal desired cultural connections with the more ancient heritage of Anatolia, which became the source of inspirations for the period's visual arts⁵⁶. As Güven argues, “*A glorious and heroic past older than the Ottoman would legitimize a future similarly glorious and heroic and, moreover, provide the right to expect it*”.⁵⁷

Atatürk showed his sensitivity towards history with the words “*History cannot be fanciful. While writing history, we must try to find real events. If we can't find them, let's not hesitate to admit the unknown and our ignorance by the way*”.⁵⁸ His awareness about the history and nationalism is not an arbitrary result of his national instincts, on the contrary, it is known that he read too many philosophers and historians to well-establish a national consciousness.⁵⁹ Consequently, he has institutionalized the works carried out to reveal these national values with the Turkish Language Society and Turkish Historical Society in 1932.

Taking all these stages into account, it can be deduced that history is in a way a work of inheritance; so, the main ingredient of nationalism is the history. At this point, as one of the most tangible outcomes of these, artistic and architectural processes are worth to be studied as they have generally tent to give patterns to what they had produced to help creating a national identity by art and architecture historians. This concept was open to be manipulated and it can be clearly seen that each period of the modern history of Turkey has a specific character deliberately shaped by the vision of political figures dominating the country. Accordingly, as physical reflections of

⁵⁶ Güven, S. (2010). “Constructing the past in Ankara: From Augustus to Atatürk”. *Perceptions of the Past in the Turkish Republic*, pp. 35-54, pp.37-38.

⁵⁷ Güven, 2010, p.42.

⁵⁸ Ercan, Y. (1988). “Atatürk ve Tarih”. *Amme İdaresi Dergisi*, 21.6. p.19.

⁵⁹ Eroğlu, H. (2002). “Mustafa Kemal Atatürk’ün Tarih Anlayışı ile İlgili Bazı Görüşler”. *Atatürk Yolu Dergisi*, pp.75-85.

national identity, architecture was shaped by the ideologies of the people who were practicing this profession.⁶⁰

The 19th century witnessed many reforms for the modernization of the Ottoman Empire, followed by the new regime of the Turkish Republic in the 20th century. As it occurred in almost all of the important stages of the state, especially after the Tanzimat period, in the field of art and architecture, revolutionary institutions were established and changes were made by noticing that there was a need to transform in order to be self-sufficient and keeping up with the global changes and improvements. In this time, Turkish artists and architects have become more interested in this wider national project. It is crucial to start by identifying these continuities in art and architecture as well as any clear significant breaks with the late Ottoman era. As Bozdoğan says, the foundations of this project had already been laid in the final decades of the nineteenth century by Osman Hamdi Bey, through founding the Imperial Museum of Antiquities (1881) and the Imperial Academy of Fine Arts in Istanbul (1882) to highlight the ‘national Turkish essence’ of Ottoman culture as distinct from Arab and Persian culture, and establish art and architectural education and heritage preservation, as fundamental institutions of a modern nation-state.⁶¹

After Tanzimat, in the field of art and architectural education, *Sanayi-i Nefise Mektebi* was a revolutionary school which is worthwhile to analyze as the first fine art academy of the Empire that had a separate building and worked as an independent institution from the Palace or Military. In order to understand the art and architecture in Turkey as a modern concept, it is necessary to examine *Sanayi-i Nefise Mektebi* as an initiation point together with its context and the important figures that have changed and led the system and understanding of art, architecture, education of the late Ottoman period under the effects of ‘modernization’ and ‘nationalism’.

As Batur says,

From the beginning of the 19th century, when Hassa Mimarlar

⁶⁰ For further discussion, see: Altan, 2009, pp.121-130; Balamir, 2003, pp.24-29; Bozdoğan, 2008, pp.419-471; Gürel, 2018,

⁶¹ Bozdoğan, 2008, pp.419-422.

*Ocađı showed a significant level lowness, architectural education in the Ottoman Empire consisted of only the science of architecture (fenn-i mimari) course in the Engineering House until the opening of Sanayi-i Nefise Mektebi Alisi. It is an interesting fact that the primary role that the westernization movement gave to architecture from the Tulip era until the Tanzimat was not reflected in the field of education.*⁶²

In addition to many modern educational institutions opened during this period, the school was the result of some developments that were tried to be made in the field of fine arts. With the modernization of the building construction process, Kula Say points to the 30 years between 1880-1910 as the most important period when the conditions for the content and distinction of architect-engineer titles matured; and she also associates the Ottomans' last developments of competent human resources in this sector with the engineer and architect teachers and graduates with the Schools of *Mühendishane* and *Sanayi-i Nefise Mektebi*.⁶³

Together with architecture, the establishment of the school was a big step taken to liberalize and institutionalize also the art which would change the perception of it as a profession. It is noteworthy that there was a tendency towards the suggestions of the “West” rather than the “East” in the art of painting, and many artists received encouragement and protection in this way. Ersoy also points out that the establishment of *Sanayi-i Nefise Mektebi* and its starting to give graduates has a crucial place in the background of the further writings and discussions on the Turkish art.⁶⁴ “*On the other hand, the matter of providing historic and modern painting collections and their being within the activities of museology was very much related with this School of Fine Arts. It is because the school, since its establishment,*

⁶² Batur, A. (1985). “Batılılaşma Döneminde Osmanlı Mimarlığı”, *Tanzimat'tan Cumhuriyet'e Türkiye Ansiklopedisi*, (4). İletişim Yayınları, İstanbul. p.1053.

⁶³ Kula, S. (2023). “Ottoman Imperial School of Fine Arts' Department of Architecture: Foundation Years and Early Graduates”. *Tasarım+ Kuram*, 19(40). p.5

⁶⁴ Ersoy, A. (2009). “XIX. Yüzyılda Osmanlı Mimarlık Tarihi ve Kuramsal Söylemin İnşası”. *Mimar Kemalettin ve Çađı: Mimarlık, Toplumsal Yaşam, Politika*, Ali Cengizkan (ed.), Ankara: TMMOB Mimarlar Odası ve Vakıflar Genel Müdürlüğü Ortak Yayını, pp.117-126.

had an effective role in artistic sphere; and became a center in the determination and direction of artistic values".⁶⁵ The coinciding of these processes indicates the school's revolutionary role in the art and architecture of the late Ottoman period which prepared the Early Republican broad-vision approach towards these fields.

The activities carried out in the field of education during the *Tanzimat* period had a great impact on the establishment of *Sanayi-i Nefise Mektebi*.⁶⁶ During this period, the state's search for a solution to the unfavorable conditions in the military field, and its efforts to correct its collapse process through military structuring naturally pushed the problem of trained architects to the background. Thus, the deterioration in the organizational structure and the need for trained architects were tried to be resolved within the military schools opened in this period.⁶⁷ Nevertheless, although it took a long process to realize the ideas about the establishment of an independent art and architecture school, it could be concretized at the end of the 19th century.

⁶⁵ Ürekli, F. (2009). "Sanâyi-i Nefîse Mektebi". *TDV İslam Ansiklopedisi*, 36, pp.93-97.

⁶⁶ Ürekli, F. (1997). *Sanayi-i Nefise Mektebi'nin Kuruluşu ve Türk Eğitim Tarihindeki Yeri*. Doktora Tezi, İstanbul Üniversitesi, SBE. p.1.

⁶⁷ Like in architecture, at that time, there was no other educational institution than schools such as engineering (*Mühendishane*) and military academies (*Harbiye*) for painting education, and most of the painters employed in official offices were foreigners. On the other hand, the painting exhibition organized in 1873 with the activities of artists who completed their education in Europe and returned to the country aroused great repercussions. See: Yazıcı Metin, N. (2015). "Osmanlılar'da Mimarlık Eğitimi", *Prof. Dr. Selçuk Mülayim Armağanı: Sanat Tarihi Araştırmaları*, Lale Yayıncılık, İstanbul. pp.382-388.

Besides, Sultan Abdulaziz's close interest in the painting enabled important steps to be taken for the teaching and development of this art within an independent educational institution. However, the first attempt to open a fine arts school for painting and architectural techniques was inconclusive at a time when the Ottoman-Russian war reached a very dangerous levels even though the enrollment of students had started to be established under the name "*Mekteb-i Sanayi-i Nefise-i Şahane*". See: Mert, H. T. (1998). "Sanayi-i Nefise Mektebi". *Tarih ve Medeniyet Dergisi*, i.48: pp.45-49. p.46.

⁶⁷ Abdulhamid II was also a person worthy of being mentioned in art history as a sultan who attaches a great importance to art and craftsmen. He was personally interested in cinema, theater, music and fine arts. His aesthetic sensitivity was very advanced with the contribution of special trainings since the young age. According to Soylu, despite all his efforts, in all literature, first Academy of Fine Arts in Turkey was reflected as being founded by Osman Hamdi Bey and the role of Abdulhamid II has been never mentioned. However, it was the Sultan himself who appointed Osman Hamdi Bey, the son of the Grand Vizier İbrahim Edhem, to the beginning of the first Archaeological Museum and encouraged the establishment of the Academy. See: Soylu, R. (2020). "II. Abdülhamid ve Sanayi-i Nefise Mektebi'nin Kuruluşu". *The Journal of Social Sciences*, (40), 85-96. p.86.

As in other institutions of the Ottoman Empire, the solution to the lack of architectural education, which came to light with the abolition of *Hassa Mimarlar Ocađı*, was first sought in *Mühendishane*. In order to fill the lack of military and technical education, the establishment of engineering centers, seeing architecture as a part of engineering and the absence of architect-engineer distinctions in the professional field may explain the search for a solution here in a sense. In addition, this process, in which the need in the field of architecture was tried to be carried out by non-Muslim Ottoman citizens or foreign/Levantine architects who studied abroad with their own means, supported by the ‘nationalism movement’ that started in the 1860s, the Ottomans turned to their own past and started to research architectural heritage, must have been effective in the foundations.

Abdulhamid II is a figure that had contributed a lot to the modernization process and concretized the empire’s vision of the 19th century. Following the developments of Europe in scientific fields, the Sultan brought all kinds of technological innovations to the Ottoman Empire as soon as possible. Contrary to the sense of associating him with collapsing empire because of being unable to keep up with the improvements like the other ‘superior’ countries, he was actually the one who laid the foundations of many improvements which are totally regarded as accomplishments of the new republican notion.⁶⁸

In a period of political uncertainty, Abdulhamid II continued the modernization ideas of the Tanzimat and made improvements in many areas, especially education. Studies on the proliferation and development of schools in the Empire continued throughout his reign. The reforms in this field, which had a great impact on the upbringing of a Muslim middle class and social modernization, also clarify the

⁶⁸ Abdulhamid II was also a person worthy of being mentioned in art history as a sultan who attaches a great importance to art and craftsmen. He was personally interested in cinema, theater, music and fine arts. His aesthetic sensitivity was very advanced with the contribution of special trainings since the young age. According to Soylu, despite all his efforts, in all literature, first Academy of Fine Arts in Turkey was reflected as being founded by Osman Hamdi Bey and the role of Abdulhamid II has been never mentioned. However, it was the Sultan himself who appointed Osman Hamdi Bey, the son of the Grand Vizier İbrahim Edhem, to the beginning of the first Archaeological Museum and encouraged the establishment of the Academy. See: Soylu, R. (2020). “II. Abdülhamid ve Sanayi-i Nefise Mektebi’nin Kuruluşu”. *The Journal of Social Sciences*, (40), 85-96. p.86.

Sultan's perception of “Westernization”.⁶⁹ At this age, the Palace had adopted an approach that supports the development of the taste of painting and protected the figures who are inclined to painting. Despite all these, it was not possible to talk about the existence of an art-oriented educational institution. Those who want to professionalize in painting had seen the solution in the European direction which was an undesired scene for Abdulhamid II.⁷⁰ Establishing an art-oriented college points to the goal of raising local artists and architects. Because according to Abdulhamid II, a modern state had to deal with culture and art..⁷¹

Although the will of the Sultan officially enabled the opening of such an institution; it is an undeniable fact that the attempt wouldn't be so successful without the Osman Hamdi Bey's sophistication and Alexandre Vallaury's contributions in terms of bringing the school to an advanced adequacy on an international scale.⁷² Osman Hamdi Bey, who was in charge of creating the system, determining the course contents and teacher selection, worked with Vallaury during this process. As a result of the extensive works made by Osman Hamdi Bey with government authorities and Vallaury's helps, a new regulation and curriculum was prepared which was quite

⁶⁹ Soylu, 2020, p.88.

⁷⁰ Köksal, A. (2002). “Türkiye Mimarlığında Modernleşme ve Ulusalçılık”. *Arredamento Mimarlık*, 100(49), pp. 89-91.

⁷¹ The conditions that prepared the opening of *Sanayi-i Nefise Mektebi*, which can be considered as one of the modernization studies of the Sultan, were also related to the ongoing cultural transformation in the society. The idea that the increase in the number of artist workshops in Istanbul since the 1880's was related to the fact that the state-handed painting education together with *Sanayi-i Nefise Mektebi* became more widespread with private lessons was not a very distant proposition. As a painting education, it would bring the proliferation of the products, thus the exhibitions would increase in the same years. See: Sinanlar, S., & Akin, G. (2009). “Pera'da Resim Üretim Ortamı 1844-1916”. *İTÜ Dergisi/b*, 5(1). p.49.

⁷² Osman Hamdi Bey, as the founder of Turkish Museology and Archeology, the most important representative of the “westernization period” of Turkish painting, has been known for his knowledgeable, intellectual and artistic personality which he improved to a further level through receiving an education in Ecole des Beaux Arts, the best fine arts school of the period, and several workshops in Paris. He was introduced to Sultan Abdulaziz at an event in Paris during his student years and had the opportunity to prove that he was a talent who would take important steps in the artistic and cultural orientation of the country. In this way, Osman Hamdi Bey, a versatile art man who returned to Istanbul in 1869, after completing his education and worked as a civil servant and manager at various state levels until 1878, was appointed to be the director of Müze-i Hümayun (1881) and Sanayi-i Nefise Mektebi, where he had great efforts in its establishment and progress, and continued until his death in 1910. See: Çoker, A. (1983). “Osman Hamdi ve Mekteb-i Sanayi-i Nefise-i Şahane”. *Osman Hamdi ve Sanayi-i Nefise Mektebi*, Mimar Sinan Üniversitesi Yayınları, İstanbul, pp. 6-51. p.6.

different than the previous ones and unsurprisingly more similar with Ecole des Beaux Arts.⁷³

Osman Hamdi Bey and Vallauray seriously emphasized the necessity of an independent and new building for fine arts education instead of refunctioning any existing building.⁷⁴ The first building designed for the School of Fine Arts was consisting of five classrooms and a workshop; and the construction was completed in September 1882. After the provision of teachers and civil servants was completed, the school was opened on March 2, 1883 to start education. The school, which had a modest start like its building, was initially consisting of 20 students. Two years later, this number increased to 40, remaining around 60 for a while, reached 135 in 1889. By 1895, the number of students reached 200.⁷⁵

This situation can be attributed to the increase in interest in fine arts as well as the success of the school. The scholarship for further education in Europe of those who finished the school with first three grades should be another reason for preference.⁷⁶ The school was in a constant improvement and regulations were changing over time in accordance with the realized necessities as they experienced the contemporary education style such as changing the curriculum and adding new courses.⁷⁷

⁷³ It is recorded in the documents that these two figures, raised in the same *ecole*, worked together in the creation of not only the institutional structure of the school, but also the of the required buildings. Vallauray's first known activities here were *Müze-i Hümayun* and *Sanayi-i Nefise Mektebi* buildings, which he was assigned just after completing his architectural education in Ecole des Beaux Arts and returning to Istanbul. Although he was at the beginning of his career, it is known that his close relationship with Osman Hamdi Bey played an effective role in his signing of such big projects. See: Kula Say, S. (2009). *Türkiye'de İlk Mimarlık Okulunun Mimarı ve İlk Mimarlık Öğretmeni Olarak Alexandre Vallauray*, İTÜ Mimarlık Fakültesi, MİT603 Dersi İçin Hazırlanmış olan Yayınlanmamış Ödev, İstanbul. pp.4-6.

⁷⁴ Cezar, M. (1971). *Sanatta Batıya Açılış ve Osman Hamdi Bey*. İstanbul: Türkiye İş Bankası Kültür Yayınları. p.463.

⁷⁵ Cezar, M. (1983). "Güzel Sanatlar Akademisi'nden 100. Yılda Mimar Sinan Üniversitesi'ne". *Güzel Sanatlar Eğitiminde 100 Yıl*, İstanbul: MSÜY. 5. p.11

⁷⁶ Köksal, 2002, pp. 89-91.

⁷⁷ For example, in 1895, a class about Ottoman architectural style was added to the architecture department to revive Ottoman architecture, and two students were sent to Cairo to specialize in this field. See: Ürekli, 1997, p.3.; For Sanayi-i Nefise Mektebi, figure studies were more important as in Ecole than the landscape studies that were previously dominant. In the beginning, studies were carried out with the help of the sculptures provided by Müze-i Hümayun, and over time, studies from the live

Meanwhile, the increase in the number of students required the physical expansion of the school as well. Vallauray completed the necessary plans on 30 July 1888 and submitted it to the Ministry of Education, but this work was delayed due to the lack of funds. Finally, in 1892, a large exhibition hall, Preparatory Class, and a workshop for Sculpture and Engraving departments were added to the structure.⁷⁸ With the opening of *Sanayi-i Nefise Mektebi*, it was aimed at least to get rid of external dependency in this field, but the dominance of French and Italian nationals in the education staff continued for a long time.⁷⁹ Thanks to the changes being made in 1914, teaching staff was completely filled with locals by recruiting many of the experienced school graduates who completed their education in Europe.⁸⁰ This shows that even the initial scene was criticized for remaining foreign-dependent, *Sanayi-i Nefise Mektebi* made the country stepped into a new age in art education and became self-sufficient in this field.⁸¹ After that, just like the graduates of the military school where art education is given, graduates of *Sanayi-i Nefise Mektebi* were employed and transferred their knowledge to educational institutions.⁸²

In addition, the Ministry of Education focused on the effect of school buildings on the development of students during this period and action was taken to construct buildings such as school buildings in Europe in all over the country. On the return of one of the three most successful graduates of the Architecture Department of *Sanayi-i Nefise Mektebi*, it was decided to be employed by the Ministry of Education. Namely, this is a remarkable event that a population that had received education in

and even naked models began as a result of the protests to clothed model by students. See: Çoker, 1983, p.14.

⁷⁸ Cezar, 1971, pp. 465-466.

⁷⁹ Yazıcı Metin, 2015, p.391.

⁸⁰ Mert, 1998, p.47.

⁸¹ Continuing education in the face of the troubles of the First World War and the occupation years, *Sanayi-i Nefise Mektebi* brought many artists and architects to the country and raised local artists and architects. The inclusion of painting classes in the curriculum and the institutionalization of art education not only raised a group interested in art as a practitioner, but also increased the recognition of the art of painting in the society; and accordingly, the number of painting exhibitions increased in this period. After this point, painting became more visible in the Ottoman society as a profession performed in a professional context by being educated at the college.

⁸² Köksal, 2002, pp.89-91.

the fields of art and architecture were raised during the “modernization” process, when the Ottomans tried to achieve a lot in a short time.

The academy witnessed and contributed to a transitional process of the Empire in terms of art and architecture. At the beginnings of the 20th century, art and architecture was started to be considered as intellectual professions among Ottoman/Muslim citizens and the approach was consolidated with the concept of *Meşrutiyet*. Bozdoğan highlights that many academics think that the Constitutional Revolution of 1908 was the genuine turning point in the creation of modern Turkey, even if the proclamation of the Turkish Republic in 1923 is considered to be the single most significant event in modern Turkish history and she defines the 1908-1931 years as "Formative period," which coincides with the development of a contemporary aesthetic and architectural culture and the seismic historical change from the Ottoman Empire to the Republic.⁸³

During this process, the role of Mustafa Kemal Atatürk, the founder of the new Republic, is worth to mention. Studies under the personal directive of Atatürk and the revolutionary self-consciousness of Kemalism collectively amounted to a total civilisational shift from a traditional order grounded in Islam to a modern, Western and secular one was carried out via giving importance to artistic/architectural references to prehistoric Anatolian, Central Asian monuments and other pre-Islamic heritage of the Turks.⁸⁴

Bozdoğan names the late Ottoman nationalists and their early Republican followers between 1908–31 as “First Moderns” whose dominant artistic/architectural mission was to adopt European genres, theories and techniques and infuse them with national Turkish content.⁸⁵ Classical Ottoman architectural features were utilised in the majority of the structures as overt aesthetic declarations of Turkish identity applied to buildings created using Western construction methods. The contemporary state

⁸³ Bozdoğan, 2008, pp.419-422.

⁸⁴ Bozdoğan, 2008, pp.429-434.

⁸⁵ Bozdoğan, 2008, p.423.

and urban life were incorporated into this hybrid form by architects, first for the Young Turks and subsequently for the Kemalist Republic. This was the first systematic programme of civilisation reconciliation as the Ottoman revivalism and its contemporaries known as National Architecture Renaissance which was labeled as the First National Style by architectural historians. The overwhelming use of this design approach in the 1920s in Ankara, as the new capital city, solidifies its links with the formation of the new country.⁸⁶

The First National Style's appropriateness as the aesthetic expression of a new, secular, and modern republic at a time when the new regime was trying to distance itself from its Ottoman/Islamic past remains one of the most controversial topics in the history of modern Turkish architecture. However, these "double-coded" building types were capable of symbolizing both the new republic and glory of an Ottoman/Islamic past which was seen as necessary for national pride.⁸⁷

The new state's vision of a civilized country began to take shape at the end of the 1920s. As Uğur Tanyeli described, "borrowed future" ideas were dropped with the establishment of the Republic and studies and research were conducted to reinterpret a number of ideas within the context of the modernization initiative that the nation previously found challenging to assimilate. One of these ideas was city planning. In contrast to Ottoman Westernization in the 19th century, which treated planning as a discipline for the purpose of becoming "Western," the Republic's modernization program established city planning as a "universal" and "scientific" duty. The public support required for redesigning cities and towns was supplied by this transcultural concept for city planning.⁸⁸

During the several years following the foundation of the Republic, an intense activity of construction started in almost all regions of the country. The international competition announced in 1928 for the planning project for Ankara as the new capital, the realization of "*Atatürk Orman Çiftliği*" as a planned urban recreation area

⁸⁶ Bozdoğan, 2008, pp.423-424.

⁸⁷ Bozdoğan, 2008, pp.427-429.

⁸⁸ Tanyeli, U. (1998). "Mekanlar, Projeler, Anlamları". *Üç Kuşak Cumhuriyet*, pp.101-107. p.103.

in Ankara in 1925, the arrival of the Italian sculptor Pietro Canonica to design the monuments and statues of Atatürk for the Republican cities, the arrival of foreign architects such as Clemens Holzmeister and Ernst Egli to teach and promote Turkish architecture abroad, the initialization of the planning project in 1924 for the vast areas of Central İzmir were the examples of major developments in the fields of city planning and construction.⁸⁹

Thanks to these efforts and comprehensive reforms, the ascent of Muslim/Turkish artists and architects to prominent leadership roles previously owned by Armenians, Greeks, or Europeans have become one significant aspect of the new age. In architecture, a number of significant curriculum changes that were introduced at the Academy of Fine Arts in 1926 laid the foundation for the First National Style's eventual collapse. The traditional Beaux-Arts paradigm was completely replaced by the rationalist and functionalist tenets of European modernism. In order to catch the Zeitgeist of the modern era, these new modernists described the First National Style as "*modernism's stylistic and anachronistic 'other' that had to be passed.*"⁹⁰ By 1931, the "New Architecture" had achieved its goal of gradually redefining the field of architecture in response to modern requirements and mentalities. Artists and architects worked hard to distance Republican creations from any allusions to the nation's Ottoman/Islamic heritage when the Republic's more secular and Western-oriented cultural policy were firmly rooted.⁹¹

⁸⁹ Özdel, İ. (2010). "Turkish Architectural Periodicals during the Republican Period, 1923-1980". *Cankaya University Journal of Humanities and Social Sciences*, 7 (2) , pp.517-550. pp.518-520.

⁹⁰ Bozdoğan, 2008, pp.435-437.

⁹¹ Bozdoğan, S. and E. Akcan, (2012). *Turkey: Modern Architectures in History*, Reaction Books.



Fig. 4. The building of Ankara as the new capital city with the new Exhibition Hall (Sergievi) designed by Şevki Balmumcu (1933)

Source: Bozdoğan, 2008, p.436

Modern architecture was constructed as a rational and scientific fact of the modern industrial era unlike earlier historical styles. Although, modern movement was first embraced by early republican architects or commentators as the most appropriate formal expression of the country's civilizational switch from an Islamic and imperial past to the desired modern, secular and Western-oriented future, their enthusiasms were always be counterbalanced by their nationalist discomfort and their anxieties regarding the homogenizing effects of modern technologies and the implied loss of cultural distinctness. Some people defend that, on the other hand, *“modern civilization was not the exclusive monopoly of Europe or the West just because it originated there. Rather, it was the stock of accumulated scientific knowledge, methods and tools, worldviews and lifestyles that constituted the very substance of the historical evolution of humanity and should therefore be seen as the property of all nations”*.⁹²

The late 1930s saw a resurgence of interest in architectural theory discussions at the same time as nationalist sentiment. Influenced by global influences, Turkish

⁹² Bozdoğan and Akcan, 2012.

architecture witnessed a noticeable shift during this time toward a symmetrical and monumental architectural style. Under nationalist/fascist administrations, Italy and Germany prominently abandoned modernism and the international style; Turkey also followed this change.(Fig.5) Turkey's nationalism has grown greatly as a result of the invited architects from Germany and Austria embracing classicist styles.⁹³



Fig. 5. Opening of the Ankara railway station (1937) designed by Şekip Akalın

Source: Bozdoğan, 2008, p.439

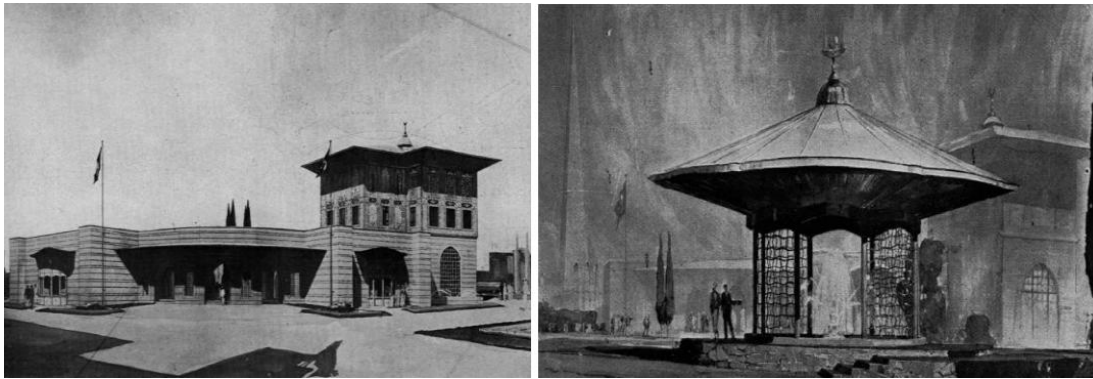


Fig. 6. Turkish Pavillion and Turkish Fountain by Sedad Hakki Eldem

Source: Şencan Gürtunca, 2020, p.126.

⁹³ Nasır, A. (1997). "Ankara'nın İmarı ve Almanca Konuşulan Ülkelerden Gelen Mimarlar (1927-1938)". *Arradamento Dekorasyon*, (94), 07-08. p.73.

Despite the prevalent nationalist trends, Sedad Hakkı Eldem remained committed to modernist principles. Eldem's nationalist tendencies were evident in the design of the Turkish Pavilion for the 1939–1940 New York World's Fair, which included the classic four-iwan Turkish architectural plan.(Fig.6) Eldem's nationalist tendencies were evident in the design of the Turkish Pavilion for the 1939–1940 New York World's Fair, which included the classic four-iwan Turkish architectural plan.⁹⁴ His nationalism aimed to infuse new forms with national allusions. Due to World War II, Turkey faced economic difficulties from 1938 until 1950, which had an influence on construction projects that primarily depended on imported supplies. The war-induced economic crisis led Turkey to adopt an introverted stance, fostering solidarity and unity as a reaction to external influences.

In an era of national unity, the state encouraged nationalist architectural tendencies in the 1940s. The so-called "Second National Architectural Movement" emerged in opposition to the formal features of contemporary architecture as a result of nationalist and fascist influences throughout Europe. The general public was exposed to "Modernism" mostly through visual resources, which shaped its acceptance based on aesthetics rather than theoretical aspects. During this time, official resistance to 'cubic architecture' of Le Corbusier mostly focused on criticizing modernism's stylistic features rather than really questioning its theoretical basis.⁹⁵

During the Second World War, architecture was used as a tool to represent state ideology, most notably in Fascist Italy and National Socialist Germany. With inauguration of the 1934 Exhibition of Italian Fascist Architecture, and the 1943 Exhibition of German Architecture, the Turkish architectural agenda inherited this expressive role. According to Şevki Vanlı, the Exhibition of German Architecture created significant impact, even its brochure deemed powerful enough to captivate Turkish architects. He also states that Nazi state produced and circulated a magazine in Turkish called *Signal* in Turkey that suffered from economic crisis and social

⁹⁴ Sözen, M. & Tapan, M. (1973). *50 Yıllık Türk Mimarisi*. Türkiye İş Bankası Kültür Yayınları, Ankara.

⁹⁵ Bozdoğan, S. (1998). "Türk Mimari Kültüründe Modernizm: Genel Bir Bakış". *Türkiye'de Modernleşme ve Ulusal Kimlik*, pp.118-135. p.123

unrest. This publication, printed on high-quality paper in full color, intended to impress the Turkish public with advancements in German military technology and nationalist Nazi architectural achievements.⁹⁶ It coincided with the inauguration of the Exhibition of German Architecture in Ankara, further emphasizing the effort to influence the Turkish state and society about German achievements in both technology and architecture. This exposure contributed to a phase of eclectic and classicist architectural discourse within Turkey, reflecting the impact of European nationalist/fascist architectural ideologies on the Turkish architectural landscape.⁹⁷



Fig. 7. Anıtkabir, Ataturk's mausoleum (1942–55), designed by Emin Onat and Orhan Arda – the ultimate nationalist monument of modern Turkey

Source: Bozdoğan, 2008, p.440

As an outcome of this bilateral polarization as defenders of international/modern or national/historical/traditional architecture, there were also, not surprisingly, efforts to

⁹⁶ Vanlı, Ş. (1994). "Arayış ve Uygulamanın Kırk Yılı: 1950 Öncesinde Türk Mimarlık Ortamı". *Arradamento Dekorasyon*, (61), p.82.

⁹⁷ Özdel, 2010, pp.525-527.

search for creating new styles between these two tensions. Therefore, the period has witnessed many different interpretations of mixing these two styles reflecting the architectural confusion of the mentioned time.⁹⁸ Consequently, Bozdoğan defines the 1931–50 period artistic and architectural culture as a ‘nationalising the modern’ or ‘modernising the national’.⁹⁹

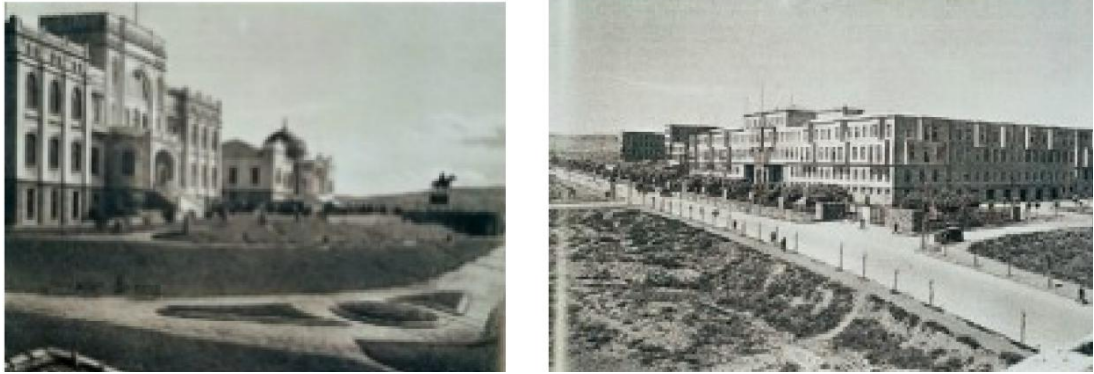


Fig. 8, 9. Turkish Hearth and the Ministry of National Defense (1927-1930)

Source: *Mimarlık*, 2003, p.313

In her article evaluating the early Republican period as a period of indecision between Nationalist Movements and European Modernism, Aydan Balamir argues that two buildings from 1927, the building of the Turkish Hearth organization and the Ministry of National Defense, form a perfect pair to express the cultural hesitation experienced during the founding years of the Republic.(Fig.8, 9) The first building, with its Ottoman architectural style, exemplified the movement that emerged at the turn of the century and would later be called the "First National Style". The second building, designed by Austrian architects and called "cubic architecture", was quite new for the country. In those years, the barren landscape of Ankara, the capital city, was the stage for the architectural equivalents of the two identities

⁹⁸ Tapan, M. (1984). "International Style: Liberalism in Architecture," in R. Holod and A. Evin (eds.) *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press. pp.105-118.; Yücel, A. (1984). "Pluralism Takes Command: The Turkish Architectural Scene Today". *Modern Turkish Architecture*, Renata Holod and Ahmet Evin (ed.), Philadelphia: University of Pennsylvania Press. pp.119-152. pp.127-129.

⁹⁹ Bozdoğan, 2008, pp.429-434.

between which the young Republic had been oscillating: To continue the Ottoman legacy or to reject it altogether.¹⁰⁰

From this period onwards, although Turkish architecture closed its doors to foreign architects, it encouraged reliance on local talent and materials amidst burgeoning political and economic partnerships with abroad.¹⁰¹ Towards and after 1950, as the liberal and democratic environment in Europe and US began to be reflected in Turkey and young Turkish architects began to establish closer relations with world architecture, the Second National Architecture Period came to a close.¹⁰²

2.3.2. Architecture in the Mid-20th Century

The 1950s were the years of Turkey's opening to the international order and the beginning of important structural changes in which modernization in Turkey changed direction. The axis of cultural modernization in the early Republican period shifted to an economy-oriented understanding of modernization. Developments such as Marshall Aid, participation in the Korean War and entry into NATO were signs of a new order. In these years, liberal economic policies started to be implemented with the transition to the multi-party era. In particular, experts from the US and capital aid made this understanding dominant in the culture of life. The change in the social structure brought about by the different understanding and liberal attitude of the Democratic Party in the 1950s undoubtedly affected the architectural environment. The expectations for the state to be a pioneer in the establishment of a national understanding of architecture in the 1940s gave way to an environment that was open to the international approach and allowed for the coexistence of different understandings.¹⁰³ The government also transitioned from prioritizing dark, imposing

¹⁰⁰ Balamir, 2003, p.25.

¹⁰¹ Tekeli, İ. (1998). "Bir Modernleşme Projesi Olarak Türkiye'de Kent Planlaması". *Türkiye'de Modernleşme ve Ulusal Kimlik*, pp.136-152.

¹⁰² Özorhon, 2008, pp.53-58.

¹⁰³ Özorhon, 2008, pp.62-65.

ministry buildings towards a more welcoming and service-oriented approach with modern public blocks.¹⁰⁴

The era also saw increased industrialization and urban migration, leading to housing challenges. Rapid growth and building requirements that forced the existing fabric of new cities to change, the emergence of new building types (office, bureau, market, etc.), the role of the private sector in meeting the building demand, and the entry of new building materials into the country are other important developments observed.¹⁰⁵ In this period, when the technological infrastructure in Turkey was inadequate, architects could not produce new technology, but they tried to apply the solved 'details' with the materials and technology available. However, the strain on the available means played a driving role in the development of construction technology.¹⁰⁶

The post-Second World War era, when nationalist ideologies in architecture waned by the 1950s due to the ongoing effects of a devastating war in Europe, witnessed a shift towards international modernism in Turkish architecture, exemplified by notable projects like the Istanbul Courthouse and the Hilton Hotel.(Fig.10) As it can be observed in the buildings of the period, the admired products of international styles were taken as examples.¹⁰⁷ It was not surprising that in rapidly developing relations, architects accepted this cultural commonality instead of hesitating or remaining indecisive.¹⁰⁸

¹⁰⁴ Vanlı, Ş. (2006). *Mimariden Konuşmak: Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı: Eleştirel Bakış*. Şevki Vanlı Mimarlık Vakfı. p.206.

¹⁰⁵ Özorhon, 2008, p.68.

¹⁰⁶ Tanyeli, U. (1999). "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve Reel Mimarlık", 75 *Yılda Değişen Kent ve Mimarlık*. Tarih Vakfı Yayınları, İstanbul, pp.235-254.

¹⁰⁷ Kortan, E. (1971). *Türkiye'de Mimarlık Hareketleri ve Eleştirisi, 1950-1960: XX. Yüzyılın Başından 1950'ye Kadar Olan Sürede Modern Mimarlığın Dünyadaki ve Türkiye'deki Gelişmesiyle Birlikte*. Orta Doğu Teknik Üniversitesi Mimarlık Fakültesi Mars Matbaası.

¹⁰⁸ Şık, N. (2000). *Türkiye'de Kentleşme, Mimarlık ve Sosyo Kültürel Ortam (1950-1960)*. Yüksek Lisans Tezi. İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü.



Fig. 10. Istanbul Hilton Hotel (1952–55), designed by the US architectural firm Skidmore, Owings & Merrill with Sedad Hakkı Eldem as the local collaborating architect

Source: Bozdoğan, 2008, p.446

In the previous period, the customers of the architect's labor were primarily the public and, to some extent, high-level bureaucrats. The new state of demand also shaped the supply of architect labor. Before 1950, there were no private architectural offices in Turkey. For a long time, a significant number of architects would work under various bureaucratic identities. Some of them were faculty members at colleges and their offices were their rooms at the school. Some were salaried in municipalities and only take private work when they have the opportunity. None of the foreign architects employed in Turkey during these years had freelance offices as well. Despite their intense activity, even the names like Paul Bonatz would also not have an office in the 1940s. The situation began to change in the 1950s; the period witnessed the birth of the modern freelance architectural career in Turkey.¹⁰⁹

Between 1950-60, architects in Turkey focused almost exclusively on practice. In the journals of the period, projects are introduced, but there were almost no critical

¹⁰⁹ Tanyeli, 1998, pp.101-107.

evaluations of these practices unlike the previous decades. The subject of complaint was usually material deprivations (technologically inadequate materials, labor force, etc.). It is obvious that there was an atmosphere of optimism during the period, and this was reflected in the architectural agenda. However, it cannot be claimed that there were no design debates, considering the examples where architectural concerns were prioritized.¹¹⁰

Besides, after the Second National Architectural Movement disappeared, which lasted until 1951, it left its place to the so-called International Movement that also influenced architecture schools. The relations of young faculty members with abroad began to be reflected in studio work and courses. Thus, the period between 1950-60 shows itself as a period that opened new horizons in architecture.¹¹¹ Despite all the developments in the fields of education organization, design and practice in the 1950s, the period was criticized for being a period of formal transfer, in which Turkish architecture was fed by foreign publications and influences, and a period in which social issues were not addressed as much as they should have been.¹¹² Affan Kırımlı expresses that: "*In the first post-war period of 1946-1955, the first resistance to the conservative Ottoman understanding of architecture began. The tendency towards modernism that started among the students of the Academy of Fine Arts in Istanbul and the Faculty of Architecture at Istanbul Technical University became a collective student tendency in the 1950s. Due to the infallible law of sociology, it immediately encountered resistance from conservatives.*"¹¹³ However, in the following years, this resistance gradually began to break down. Especially with the young educators who went to Europe and returned, the ideas of Modern Architecture entered into architectural education.¹¹⁴

¹¹⁰ Özorhon, 2008, p.69.

¹¹¹ Sey, Y., & Tapan, M. (1984). "Türkiye'de Mimarlık Eğitimi". *Cumhuriyet Dönemi Türkiye Ansiklopedisi. İletişim Yayınları*, Cilt 5, İstanbul. pp.1421-1423.

¹¹² Sözen, M. (1996). *Cumhuriyet Dönemi Türk Mimarisi*. Türkiye İş Bankası Kültür Yayınları, Ankara.

¹¹³ Kırımlı, G. A. (1983). "Türkiye'de Çağdaş Mimarlık Hareketleri", *Yapı*, v.52, pp. 35-36.

¹¹⁴ Özorhon, 2008, pp.72-74.



Fig. 11. Turkish Pavilion at the Brussels International Expo (1958) designed by Utarit İzgi, Muhlis Türkmen, Hamdi Şensoy and İlhan Türegün, dismantled after the Expo

Source: Bozdoğan, 2008, p.447

Thus, it can be said that the early 1950s with its dynamics present a sharp transformation in terms of ideological claims compared to the previous period and the mid-20th century architecture in the western world and especially in the United States of America started to be effective in Turkey. While it was a country whose most crucial agenda was the emphasis on nationalism, it abandoned the discourses that were extremely prominent in the effort to modernize and entered a period in which it changed its language with internationalist movements that influenced almost the whole world in the post-war context.(Fig.11)

CHAPTER 3

ARCHITECTURAL JOURNALS

Magazines are written with a specific audience in mind and are intended to be actively read in a way that encourages action.¹¹⁵ David Abrahamson, who helpfully highlighted the essential distinctions between magazines and other forms of journalistic media through his phrase "magazine exceptionalism," underlined this purposefully constructivist approach.¹¹⁶ According to him, magazine editors and authors typically have a direct connection to their readers' interests. Additionally, periodicals often concentrate on what is current due to their short shelf lives as they are consumed quickly but also consistently through subscription, in contrast to books, which have a longer shelf-life span.¹¹⁷

At this context, architectural journals are another particular type being not only publications on architecture and medium of the architectural criticism but also sites for the production of architecture. First of all, they are the principal regulator of the "critical realm" in which architectural discourse, some could even argue, architecture itself, is produced.¹¹⁸ Secondly, they serve as the main incubators and channels for the dissemination of architectural ideas. Thirdly, they preserve architectural knowledge and later historical readings by serving as time capsules.¹¹⁹ This means

¹¹⁵ Abrahamson, D. (2009). "Magazine Exceptionalism: The Concepts, the Criteria, the Challenge". In *Mapping the Magazine: Comparative Studies in Magazine Journalism*. Routledge. pp.667-670. p.667.

¹¹⁶ Abrahamson, 2009, p.679.

¹¹⁷ Schwarzer, M. (1999). "History and theory in architectural periodicals: Assembling oppositions". *Journal of the Society of Architectural Historians*, 58(3), pp.342-348.p.342.

¹¹⁸ Habermas, J. (1991). *The structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. MIT Press.

¹¹⁹ Parnell, S., & Sawyer, M. (2021). "In Search of Architectural Magazines". *Architectural Research Quarterly*, 25(1), pp.43-54. p.44.

that architectural journal serves as one of the greatest discursive platforms for examining how evolving theoretical arguments and historical narration interact with actual architectural practice and profession.

Furthermore, it is claimed that modern architecture simply would not be architecture without the architectural journal, just as Renaissance architecture could not have existed without the architectural treatise, by proposing an "architectural magazine exceptionalism" and a special relationship with the periodical format.¹²⁰ Their physical, material, visual, and spatial design, together with their multimodality and fluid hybridity, affinity in production processes with their readers' knowledge, and other factors make this the medium that most easily expresses architecture's internal complexity and contradiction. By reflecting and guiding the field, this affinity gives the journal a special ability to illustrate and interpret current architecture.¹²¹

As Özdel states, "Architectural periodicals are not only the mediums that reflect the architectural production of their period, but are independent means of production themselves. As an alternative medium of production for architecture, the periodicals have the power to direct and determine the architectural present."¹²²

Therefore, since its founding at the beginning of the 19th century, architectural journal has played a significant role in establishing a context for the creation of architecture.¹²³ Especially in the 20th century, intensification of architectural discussions and need to promote new architectural ideologies or products brought about the artistic and architectural publications as a tool for propaganda of the new and modern in architecture besides creating an atmosphere to widen artists' and architects' horizons and constantly transforming the architectural agenda.¹²⁴

¹²⁰ Carpo, M. (2001). *Architecture in the Age of Printing: Orality, Writing, Typography, and Printed Images in the History of Architectural Theory*. MIT press.

¹²¹ Parnell & Sawyer, 2021, p.52.

¹²² Özdel, 2010, p.7.

¹²³ Hultsch, A. (2020). "Sharing Knowledge, Promoting the Built: The Origins of The Architectural Magazine in Nineteenth-Century Europe". *The Journal of Architecture*, 25(7), pp.799-808. p.802.

¹²⁴ Ertekin, H. (1984). "Sunuş: Mimarlık Tartışmaları ve Mimari Yayıncılık Üzerine." *Mimarlık*, i.200, pp.14- 17.

In order to analyze the case in Turkey, the history and conditions of architectural publishing in Europe and USA will initially be studied in this part. Foreign and national examples of architectural journals will comparatively be discussed so as to examine how the process was affected, and how *Mimarlık* emulated or differentiated from other similar publications of the period.

3.1. Architectural Journals as Medium of Professionalization

The architectural press can be seen as one of the organizations that facilitated the progress of the architectural profession during the nineteenth century together with the schools, academies, societies, and institutes. At the beginning of this century, architectural publications began to appear in Europe to encourage the formation of the profession differentiating from others who were involved in the construction industry, such as surveyors, engineers, and contractors. Educating the public in terms of taste, for instance, was one method of achieving this.

When the pioneering examples of the architectural journals in Europe and USA are analyzed, they could be divided into three main categories as professional magazines, little magazines and academic journals.¹²⁵

As mentioned before, ‘professional journals’ are one of the key institutions that validate architecture, making them one of the most significant and effective organizations in the sector. In essence, professional magazines are the "trade press" that cover and are primarily concerned with the practice of architecture. They are commercial operations with printed circulations that receive financial support from a mixture of an organization, subscription, and advertising. As the earliest examples of this type, The Institute of British Architects was founded in 1834, who changed its name to the *RIBA* after receiving a royal charter three years later. It quickly rose to prominence as the standard learned organization for the profession in Britain and, later, of the Empire. From 1836 on, it published *Transactions* infrequently, documenting the Institute's activities through publishing transcriptions of its renowned gentlemen's lectures as well as meetings, announcements, and reports. *The*

¹²⁵ For further discussion for the types of the architectural journals, see: Parnell & Sawyer 2021, pp.43-52.

RIBA Journal, as it is presently called, was initially published in 1893 as the *Journal of the R.I.B.A.*, Third Series.¹²⁶ While the RIBA has continued to function as a learned society, and while its journal is referred to be a "storehouse" of knowledge, it was and still is an outstanding example of a "professional magazine."

The Architectural Review, which was founded in 1896, *The Architects' Journal*, which was founded in 1895 as *The Builder's Journal*, and *Architecture Today* (est. 1989) are notable British examples that are still published today. Examples from Australia include *Architectural Review Asia Pacific* (est. 1993), *Architecture Australia* founded as *The Journal of the Institute of Architects of New South Wales* (1904), and the publications created by the state members of the Australian Institute of Architects.¹²⁷

The development of 'little magazines' in the 20th century, aligned with the emergence of modernist ideas, signaled a fundamental change in the way that architectural magazines were produced. These periodicals, which derived from their early literary counterparts, placed a high priority on promoting art, literature, and social theory by modernist writers. Little magazines differentiate from other publications because they are often produced in limited quantities, appeal to selective audience, and have a relatively short lifespan. Additionally, they are published irregularly and almost without financial concerns and constraints which allows editors a considerable editorial independence to support particular ideologies or manifestos. They are distinguished by a handmade, generally unpolished look that expresses a special flair.¹²⁸ By serving as the public forum for manifesto pronouncements, these publications were crucial in defining and fostering avant-garde movements, helping to establish group identities and ideological coherence.

¹²⁶ Summerson, J. (1971). "Concerning Architecture, Essays on Architectural Writers and Writings, Presented to Nikolaus Pevsner". *Journal of Aesthetics and Art Criticism*, 30 (2):266-267. p.156.

¹²⁷ Parnell & Sawyer, 2021, p.49.

¹²⁸ Brown, D. S. (1968). "Little Magazines in Architecture and Urbanism". *Journal of the American Institute of Planners*, 34(4), pp.223-233. p.23.

Little magazines flourished in three crucial eras, the 1920s, the 1960s, and the 2010s, which also coincided with the periods of architectural crises. After World War I, a surge of radical modernist periodicals sprang, including *G and Bauhaus* in Germany, *Sovremenniaia Arkhitektura*, *Lef*, and *Veshch'* in Russia, and others throughout Europe. Each of these publications promoted modernist ideas through bold design, photography, and typography. The 1960s saw a resurgence of avant-garde publications, encouraged primarily by more widely available production techniques and a dissatisfaction with mainstream modernism. The US Oppositions movement, *Utopie* in France, *Archigram* in the UK, and post-1970 AD in the US are notable examples of this wave. Due to the economic crisis and the emergence of digital technologies, the 2010s witnessed a new wave of "zines." In response to the financial upheaval and the dominance of digital technology, the 2010s saw the emergence of a fresh generation of "zines." *The modernist*, which was founded in 2011 and appeals to a revival of interest in Brutalist design, stands out among these.

Colomina highlighted the crucial role of these early little magazines by emphasizing how closely their publishing was related to the avantgarde movements in art and architecture. She noted that until the manifesto appeared in *Le Figaro*, Futurismo was not a phenomenon, and that the identity of Le Corbusier did not even exist beyond becoming well-known and attracting clients in France until *L'Esprit Nouveau* magazine appeared between 1920 and 1925.¹²⁹

'Academic journals' are another category that distinguishes itself by institutionalized peer review and are significant for architectural research. They define boundaries of architectural knowledge as gatekeepers.¹³⁰ As architectural education moved to universities in the 1970s, over the recommendations of the 1958 Oxford Conference, these journals gained importance, resulting in the emergence of publications like *Architectural Research and Teaching (ART)* and later the *Journal of Architectural Research (JAR)*. Thanks to the Research Assessment Exercise in 1986, funding

¹²⁹ Colomina, B. (2018). "Little Magazines: Portable Utopias". *The Legacy of Transgressive Objects*. Berlin: August Verlag.

¹³⁰ Crysler, C. G. (2003). *Writing Spaces: Discourses of Architecture, Urbanism and the Built Environment, 1960–2000*. Routledge. p.11.

policies of the universities shifted towards research, necessitating avenues for architectural research publications and academics to cite and be cited in peer-reviewed academic journals, including in architecture departments.¹³¹ The value of such journals is often more in their content than in their format. They also tend to be highly profitable for publishers. Because in academia, with its 'publish or perish' mentality, content is often provided by authors for free. In the case of Golden Open Access, sometimes payment is even made for the privilege of publishing in these journals. For these reasons, they have become almost entirely online, and circulation of print issues today is generally low.¹³²

As a mixture of these three main categories, there is a fourth architectural publications category called 'hybrid journals', which occupy a marginal space between professional, academic and small journals.¹³³ Largely associated with schools of architecture, these types of journals range in content from speculative theoretical texts to unbuilt projects. Examples include *Harvard Design Magazine*, *Yale's Perspecta*, *AA Files* and others.¹³⁴ Varying in content and format, hybrid journals provide a critical space for the construction and discussion of architectural ideas without the pressures of commercial interests. By bridging various architectural sub-fields through their inclusion of different genres, hybrid journals encourage the creation of new architectural discourses with the transformation of ideas from other fields while offering a flexible and public platform for the exchange of architectural concepts. Since they are sponsored by institutions, they carry authority and validation, which makes them effective channels for architectural discourse, even without peer review. In particular, they tend to be print publications, confirming their material presence in the physical world.¹³⁵

¹³¹ Neumann, R., & Lindsay, A. (1988). "Research Policy and the Changing Nature of Australia's Universities", *Higher Education*, 17(3), pp.307-321.

¹³² Parnell & Sawyer, 2021, p.50.

¹³³ Sawyer, M. (2015). "The 'Transition Translations': Marginality, Vagueness and Egalitarianism as Characteristics of an Australian Architectural Periodical". University of Tasmania. Conference contribution.

¹³⁴ Stern, R. A., Deamer, P., & Plattus, A. J. (2005). *Re-reading Perspecta: The First Fifty Years of the Yale Architectural Journal*. MIT Press.

¹³⁵ Parnell & Sawyer, 2021, p.51.

When the subject is analyzed by being categorized according to their contents, methods and audiences, it can be seen that although they vary in their formats and mediums they are circulated in, the common characteristic for all is playing the key role in spreading a new idea or recruiting followers for a movement. At this context, making use of the power of publications was vital especially for such a period that architecture is under an evolution with revolutionary currents based on radical ideological shifts that needs to be justified and convinced by the people who can somehow be involved in or direct the profession.

3.2. Architectural Journals in Turkey until the Mid-20th Century

The situation is similar for the case of Turkey as a new republic trying to draw a modern image as it is examined in Chapter 2; early architectural publications in Turkey can be categorized as “professional journals” in terms of sharing common aims, methods and audiences based on the descriptions above. Besides the struggle for finding a correct formal language of the new modern state desiring to keep the strong national image of its long history, Turkish architects had many other difficulties in terms of making themselves accepted and trusted by the state and employers against the civil engineers, craftsmen and especially foreign architects. Foreign architects started to be invited to work in Turkey from 1927 onwards. Holzmeister and then Egli came to Turkey, and this practice lasted for about 30 years which resulted with their hegemony and generated significant problems for Turkish architects while trying to survive as a minor group of professionals consisting of about 200 people in the country.¹³⁶ For this reason, they required to get united under an association and react to such issues as a community. Thus, it is not surprising that establishments of the first architectural periodicals and organizations coincide in similar time periods.¹³⁷ At this point, architectural publications were useful instruments to reflect their ideologies and valuable objects for us to read and

¹³⁶ Özdel, İ. (2001). “Türkiye’de Mimarlık Dergiciliğinin 70 Yılı: Mesleki Örgütlenme Ortamı Olarak Mimarlık Dergileri ”. *Mimarlık*, no.300. pp.29-30.

¹³⁷ For further discussion of this, see: Şener, M. (2006). *Reviewing the Periodical Yapı (1941-1943): Study on Architectural Practice and Ideology in Turkey during the Second World War*. MA Thesis. Middle East Technical University, Institute of Social Sciences; Ünalın, Ç. (2002). *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti’nden Mimarlar Derneği 1927’ye*. Mimarlar Derneği 1927, Mas Matbaacılık, Ankara.

understand this pursuit of creating a professional community and communicate with others.

In the late 1920s, these advancements might be seen in the arts and cultural life as well with a number of publications began to be published in these disciplines. The 'first' periodical publications of the Early Republican era were *Fikirler*, a journal of arts and culture founded in 1927, *Yedi Meşale*, a magazine of poetry founded in 1928, *Türk Tiyatrosu*, a magazine of theater founded in 1930, and *Foto Süreyya*, a magazine of photography founded in 1931. In order to showcase their work to public and create communal resources for professional, intellectual, and cognitive activity in the nation, intellectuals with shared profession and areas of interest united around these journals. Shortly after the usage of specialized journals as a medium of professional organizations, analogous developments eventually occurred in the area of architecture.

Although few, documented references about Turkish architecture and building existed before the republic as two categories of sources as a set of technical building manuals intended for use by civil and military engineers and the others were less useful items created for architects. The public's assimilation of written information was one of these publications' objectives. Near the end of the 1920s, with the establishment of the Republic, the handbooks' continuous publishing ended. However, the publishing of the second kind, which had a more theoretical focus, maintained steadily until the 1950s.¹³⁸

3.2.1. *Arkitekt*

Zeki Sayar, Abidin Mortaş, Abdullah Ziya Kozanolu, Samih Akkaynak, and Sedat Hakkı Eldem started publishing *Mimar*, the first architectural monthly of the Turkish Republic, in 1931 with a clear modernist vision, advocating the integration of contemporary European architectural principles into the Turkish context.¹³⁹ The journal was renamed as *Arkitekt* in 1935 as a result of a campaign against the usage

¹³⁸ Tanyeli, U. (1998). "1990'lar Türkiye'sinde Mimari-Entellektüel Ortam". *Mimarlık*, (290), pp.41-46. p.41.

¹³⁹ Kumral, B. (1994). "Zeki Sayar'la Söyleşi". *Yapı*, i.152, pp.44-52. p.44.

of terms with Arabic roots and used the sub-title of ‘The Monthly Magazine of the Art of Construction, City Planning and Decorative Arts’ in its early years. One of the journal's stated key goals was the creation of a platform for organized and professional dialogue although it could be hard to comprehend the need for an architectural publication since there were only about 200 architects in the entire country in 1931.¹⁴⁰

As part of a strategy to spread design and building services all around the nation in the early 1930s, the young generation of architects was given commissions in a number of locations. Thus, one of the causes behind the publication of *Mimar* was to create a medium for the requirement of communication and solidarity due to this physical distance.¹⁴¹ Besides being a communication tool, *Mimar* also served as a forum for Early Republican architects to discuss and resolve issues that they saw as being common. Founders enthusiastically asked all colleagues to assemble around *Mimar*, which was characterized as the "property" of all Turkish architects and Turkish architecture, in an introduction piece that appeared in the journal's debut issue.

Zeki Sayar points out that *Arkitekt* avoided harsh criticism towards Turkish architects, the majority of whom was young to avoid discouragement. Through its pages, *Arkitekt* not only encouraged architects to embrace modernist principles, but also celebrated their contributions to the evolving landscape of Turkish architecture.¹⁴² However, Sayar notes that *Arkitekt* did not refrain from criticizing foreign architects and the state's lack of attention to Turkish architectural issues.¹⁴³ In the 1930s, it became the primary platform for "organized" protests against the widespread laboring of foreign architects in the professional and instructional activities in Turkey. Turkish architects questioned the skill of the hired foreign architects and

¹⁴⁰ Özdel, 2010, pp.519-520.

¹⁴¹ Alsaç, Ü. (1979). “Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri”, *Çevre*, i. 1, pp. 86-90. p.86.

¹⁴² Özdel, 2010, pp.524-525.

¹⁴³ Yücel, A., Balcıoğlu, E. M., Batur, A., Özer, B., & Sayar, Z. (1985). “Söyleşi: Türkiye’de Mimarlık Eleştirisi”. *Mimarlık*, i.1, pp.26-30. p.26.

their ability to create a Turkish home as being not familiar with Turkish society by discussing the topics through the journal.¹⁴⁴

The overwhelming desire of professional involvement of architects educated in the Western tradition established on the "modernist" inclination, however, was the primary driver behind the invitation of foreign architects. For this reason, further goal of *Arkitekt* was to spread contemporary architecture among Turkish architects. In order to showcase the advancements in academic and professional circles, *Arkitekt* set out to track overlooked modernist trends in the West. In this way, the younger generation of Turkish architects, the majority of whom had received their education in the Ottoman tradition, used it as a medium of education as well.¹⁴⁵ An interview with Behçet Ünsal shows how dependent on visual stimuli the first encounter with modernism was:

*Books on 'modern architecture' did not exist then. However, friends from our senior class, Zeki (Sayar), Abidin (Mortaş), Ziya (Kozanoğlu) had started to publish an architectural periodical that was called Mimar, and later Arkitekt. ... In Mimar, they presented us the new architecture of the period—the corner window, construction on 'pilotis,' Le Corbusier, long windows and flat roofs that we called 'toit terrace.' ... Although we had been educated in the Ottoman style, we became devoted modernists by looking at the European periodicals.*¹⁴⁶

With its international connections, *Arkitekt* was nearly the only medium capturing the creative and architectural output of Turkey during the 1930s.¹⁴⁷ Furthermore, in the early 1940s, nearly all of the foreign publications that were circulated in Turkey were propaganda tools utilized by Germany.¹⁴⁸ Özdel claims that for those years,

¹⁴⁴ Tümer, G. (1998). *Cumhuriyet Döneminde Yabancı Mimarlar Sorunu: 1920'lerden 1950'lere*. Mimarlar Odası İzmir Şubesi Yayınları. p.102.

¹⁴⁵ Özdel, 2010, p.522.

¹⁴⁶ Tanyeli, U. (1991). "Soyleş: Behçet Ünsal," *Arredamento Dekorasyon*, no.32, p.126.

¹⁴⁷ Özdel, 2010, p.523.

¹⁴⁸ Tanyeli, 1998, p.44.

Turkey's architectural media was still unable to establish a critical perspective toward foreign publications or identify its own inclinations until the publication of *Yapı*; in which the 1940s nationalist and fascist movements were mirrored and encouraged in its publication policy as the second specialized journal on architecture in Turkey, after *Arkitekt*.¹⁴⁹

3.2.2. *Yapı*

The *Yapı* architectural journal was founded by Tahir Tuğ, Behçet Ünsal, İsmet Barutçu, Necmi Ateş and Turgut Tokad and started publishing its first issue in 1941 as introduced with the motto 'İyiye, Doğruya, Güzele' that meant 'Towards the Good, the True and the Beautiful' and with the subtitle 'The Bi-Weekly Magazine of Architecture, Fine Arts, Idea and Culture'. This subtitle was later changed to exclude 'architecture,' as 'The Magazine of Fine Arts, Idea and Culture'.¹⁵⁰

Yapı's main areas of interest were architecture and urban planning, but each issue also included articles on a wide range of subjects such as theater, painting, sculpture, photography and poetry. This broader content, compared to *Arkitekt*, was intended to appeal to a more diverse audience. A special section titled "*Polemic and Chronicle*" in each issue, a medium for discussion and criticism of artistic and architectural issues were created with the answers given by the editors of *Yapı* to the texts including the articles of different publications about art and architecture written by people from different disciplines.¹⁵¹ As one of the first publication directors of the periodical, Tahir Tuğ, states in a conversation about the architectural publications in Turkey:

Towards the end of 1941, together with the friends that were chosen for the directory committee of the Association of Architects and the Architectural Office of Association of Fine Arts (Sedat Çetintaş, İsmet Barutçu, Necmi Ateş, Fazıl Aysu, Behçet Ünsal and Tahir Tuğ), we decided to establish a

¹⁴⁹ Özdel, 2010, p.527.

¹⁵⁰ Nalbantoğlu, G.B. (1990). "Architects, Style and Power: The Turkish Case in the 1930s", *20th Century Art and Culture*, Vol.1(2), pp.39-53.

¹⁵¹ Şener, 2006, p.39.

periodical that can struggle for preventing the monopoly in the profession and include architectural information, current articles that could be read by both the colleagues and other people. By obtaining the required financial sources among us, we started the publication of Yapı. The already existing periodical, Arkitekt, had a moderate approach to the realities of the period and rejected to make critical comments. Accordingly, we started this struggle together with the friends I mentioned above in the periodical, Yapı. ... Its circulation was 2000 units. Apart from 700-800 of them that were sold by dealers, the remaining ones were sold to the Ministry of Education, People's Houses, the Ministry of Public Works and other public institutions with a subscription. Considering the reading conditions of the period, the periodical we published succeeded to draw the attention of people together with the interest of official establishments.¹⁵²

Unlike Zeki Sayar's *Arkitekt*, *Yapı* used a passionate and nationalist language instead of modern projects and did not undertake the task of organization and professional consensus. Thanks to the dynamic relationship they established with the practical field while publishing the journal, they were able to see the realities of architectural production around them and, accordingly, they were closely concerned with the unemployment of their colleagues.¹⁵³ *Yapı* strongly opposed academics engaged in professional activity and accused architecture professors of elitism in its criticism. Architects from universities or foreign architects were often the first to be called upon to design the most important public buildings of the Republic. *Yapı* believed that this technique would block the way for future Turkish architects. Academics were also reprimanded for putting their professional lives ahead of their academic responsibilities.¹⁵⁴

¹⁵² Ertekin, H. (1984). "Söyleşi: Türkiye'de Mimari Yayıncılık", *Mimarlık*, i.200. pp.34-43. p.37.

¹⁵³ Şener, 2006, p.30.

¹⁵⁴ Özdel, 2010, pp.527-528.

The publication of *Yapı* ended in 1943 due to financial concerns. The journal's two-year publication life was devoted to showcasing alternative theories and methods in Turkish architecture. With its uncompromising stance, aggressive approach and sharp language, *Yapı* sought to inspire and promote national unity in every field of art. İsmet Barutçu, one of the founders of the journal, explained the aims and objectives of *Yapı* in an interview with *Mimarlık* in 1950, stating that those who published *Yapı* acted with a sense of altruism and did not hesitate to stand up against the government's indifference towards construction and architecture. They questioned the courses taught in architecture schools, demanded state-oriented answers to widespread construction problems, and attacked the faulty approach of the Ministry of National Education. According to Barutçu, this strategy is a "*fight for the profession*".¹⁵⁵

3.2.3. *Mimarlık* (1944-1953) as the Journal of the Mid-20th Century

In parallel with the developing and changing agenda in architecture, there were also important developments in terms of unification of the profession. As a part of the institutionalization in line with this goal, the architecture of the Republican period would be shaped by free thought, practices and organizations in its own field of activity. A structuring in which the architects of that period participated with great passion and devotion would be realized, and the institutionalization of the republic and the establishment and institutionalization of Republican architecture would be intertwined and identical. The content of the 38 issues of *Mimarlık* requires the most detailed analysis with references to the previous parts while providing the study with various clues about the period's architectural understandings, the main actors, and the progress of the profession during this critical time interval.

According to Afife Batur, the period until 1927 is a period of transition, and at the end of the first five years, which were full of political events and radical decisions that prioritized all kinds of activities and had a content and weight that determined also the others, the traumas of the foundation were largely recovered, and the power,

¹⁵⁵ Barutçu, İ. (1950). "Yapı Dergisi'nden Mimari Tarihi'ne", *Mimarlık*, No:3, p.24.

quality and especially the orientations of the new regime became clear.¹⁵⁶ In this sense, the organized force of the establishment and institutionalization of Republican architecture was the Turkish Architects' Society founded in 1927. It is not a surprise that this development coincided with the adoption of the Law No. 1035 on Engineering and Architecture on May 31, 1927, which allowed only architects and engineers with diplomas to practice their profession.¹⁵⁷

Thus, the content of the journal is a valuable source to follow the gradually changing dynamics of the architectural agenda for such a transitional period of both before the publication preparing the ground and also the contexts of 1940s and 1950s. As a result, through these detailed content analyses and inferences regarding the background knowledge that were discussed at the previous parts, the journal should be evaluated in its period with the data obtained from this analysis and try to understand its role by comparing it with other publications.

3.2.3.1. Union of Turkish Architects as the Founder

During the period of the efforts for the association of Turkish architects, three very important architectural journals were published.¹⁵⁸ In addition to *Arkitekt* and *Yapı*, *Mimarlık* played a crucial role in terms of the unification and communication with the audience as the publication organ of *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects), and was published by the Union itself. Therefore, "readings" through the journal not only allow us to access the architectural accumulation of the period, but also give us clues about the history of the Union and a certain period of the architects' organizational process.¹⁵⁹

In 1944, the launch of *Mimarlık* was partly under the guidance of Hasan Ali Yücel, the famous Minister of National Education of the time. When the executives of the

¹⁵⁶ Batur, A. (1998). "1925-1950 Döneminde Türkiye Mimarlığı," *75 Yılda Değişen Kent ve Mimarlık*. Ed. Yıldız Sey. İstanbul: Tarih Vakfı Yurt Yayınları, 217.

¹⁵⁷ Ünalın, 2002, pp.13-14.

¹⁵⁸ Ünalın, 2002, p.180.

¹⁵⁹ Şentek, A. (2018). "Mimarlık'ın Öncülü Bir Dergi: Mimarlık 1944-1953". *Mimarlık*, (400).

Union paid him a visit, the Minister asked, "*Do you have a publication organ?*" and when he received the answer that they did not, he made the rhyming comment, "*One who has no organ has no quilt (Organı olmayanın yorganı da olmaz).*" Apparently, this warning was taken seriously, and six months later, the first issue of *Mimarlık* was published.¹⁶⁰ Thus, the process of institutionalization and unification of the profession should be tackled together with the analysis of *Mimarlık* so as to understand the structure of the journal.

Although Turkish Architects' Society was the first independent organization of architects, founded in 1927, it laid the foundation of this structure with the organizations established by architects together with engineers during the Ottoman Empire. As a result of the architect Kemalettin's invitation to the members of science to unite with an advertisement in *Tanin* newspaper, Ottoman architects and engineers came together and decided to establish the "Ottoman Society of Engineers and Architects", which can be considered as the first step of unification.

In 1908, according to the bylaws determined by the temporary board, the founding objectives of the association were protecting the rights of Ottoman architects and engineers, working for the development of public works and architecture of the country, conducting engineering and architectural studies and scientific research providing a meeting center, helping architects and engineers in need increase the bonds of friendship between them and introducing to the country the individuals who serve the development of engineering and architecture, the contractors and workers who are distinguished with their knowledge, competence and integrity. There were 78 nobles and registrations until 1910. Only those who had graduated from any Ottoman architect and engineer school could enroll in the society, while those who did not have a graduation certificate but were actually practicing engineering and architecture were also admitted to the society. Although regular engineering education had been provided in the Ottoman Empire since 1773, Ottoman engineers were only able to organize in the early 20th century. One of the main reasons for this

¹⁶⁰ Ünalın, 2002. p.182.

delay was the fact that these schools were military schools and their graduates immediately started their duties in the army.

The fact that architectural services in the Ottoman state were undertaken by foreign architects or non-Muslim architects who were educated in foreign countries is another important factor that delayed the growth of a community of architects and unification among Turkish architects. In addition, the freedom that came with the Second Constitutional Period led to the awakening of the idea of unification. The freedom to establish associations was included for the first time in the Second Constitutional Era in 1908. The First Constitutional in 1876 did not include an article on this freedom, but it is also known that some hidden or apparent associations such as the Union and Progress Party were established before this right was recognized. The 1924 constitution also recognized the freedom of association.¹⁶¹

Founded in 1908, the Ottoman Engineering and Architectural Society is important in terms of being the first professional association of Turkish architects and engineers. Despite the long war years and the difficult conditions of the period, it has survived until the Republican period. It brought together its colleagues and fought for them to be respected and responsible in the eyes of society and the state. It sought solutions to problems related to architecture and engineering and was successful in some of them. It also published a professional journal and some technical books, even if only for a short period. Although there is no information on the closure of this society, it is understood that the Turkish Society of Architects and Engineers, which was active in 1925 after the proclamation of the republic, continued its activities by translating the word Ottoman at the beginning of its name into Turkish.¹⁶²

With the proclamation of the Republic, in the process of the formation of a new republic, architects also wanted to have their own independent organization since the conditions allow it even though it was difficult. On February 18, 1927, Architects' Association (*Mimarlar Derneği*) in Ankara, and on March 9, 1927, the Architectural

¹⁶¹ Toksöz, F. (1983). "Dernekler". *Cumhuriyet Dönemi Türk Ansiklopedisi*. İletişim Yayınları.

¹⁶² Ünalın, 2002, pp.19-20.

Branch of the Fine Arts Union (*Güzel Sanatlar Birliđi*) in Istanbul were founded 20 days apart, as completely unaware of each other. In 1936, the members of the Architectural Branch of the Fine Arts Union founded the Istanbul Branch of the Society of Turkish Architects, and in 1939, with their officially accepted statutes, they changed their names to the Union of Turkish Master Architects (*Türk Yüksek Mimarlar Birliđi*).¹⁶³

Architects' Association's Ankara organization founded in 1927 constitutes the Ankara branch of the independent organization of architects and later its headquarters until 1939. The primary objectives of the Society were to ensure all kinds of cooperation and solidarity among Turkish architects, to promote Turkish architecture at home and abroad, to follow international developments in the profession, and to protect construction craftsmen and workers in order to ensure that the work of its members is more regular and of higher quality. In addition, they aimed to be the first place of application for the public in terms of zoning, to arbitrate in all kinds of building disputes, and to answer all kinds of problems to be communicated to the society. It aimed to find jobs for unemployed members, to draw attention to the behavior of its members in order to maintain the respectable place of the profession in society, and to regulate their relations with each other and with employers. Another important aim was to ensure the publication of useful works prepared by their colleagues and the establishment of a library and museum that houses architectural artifacts. They emphasized that they had absolutely nothing to do with politics since their aims were scientific and technical.

The statute allowed for work in a branched organization. Moreover, due to the communication and transportation difficulties of that day, they minimized the control of the headquarters. Branches carried out their work independently in their own regions, but the center could intervene if they acted against the aims and regulations of the society. There were four types of members as regular, honorary, auxiliary and associate members. Architects who graduated from Turkish or foreign fine arts schools or architects who proved their loyalty to Turkishness with their history

¹⁶³ Ünalın, 2002, p. 24.

became regular members, those who honored the society with their scientific or social high assets and those who contributed to the architectural profession became honorary members. The deputy of *Maarif*(education) was the honorary president. Engineers who graduated from a school other than the Fine Arts Schools were enrolled as auxiliary members, and building contractors and journeymen were enrolled as associate members.¹⁶⁴

Istanbul Organization of the Architectural Branch of the Fine Arts Union was founded in 1927 and it is known to be the source of this union is The Ottoman Society of Painters. It was a society founded in 1909 after the proclamation of the Second Constitutional Era by painters with different artistic approaches. In 1921, the Society of Turkish Painters was renamed as the Association of Turkish Painters, in 1926 as the Association of Industrial and Fine Arts, and in 1927 as the Association of Fine Arts, in order to express their various thoughts and understanding of art to the society more easily. Between 1911 and 1914, they published 18 issues of a journal totaling 320 pages.¹⁶⁵ It is understood that Sultan Abdülaziz helped the newspaper and the society as the honorary president of the newspaper, and almost all of the founders of this society were graduates of the *Sanayi-i Nefise*.¹⁶⁶

The Architectural Branch of the Fine Arts Union was born when Namık İsmail, who was appointed as the director of the Academy of Fine Arts, expanded the Ottoman Painters' Society, which until then had only included painters, to include all branch graduates and thus the architectural branch. The other branches were painting, sculpture and ornamentation. As Zeki Sayar states, there were 160 architects with diploma at that time as 70 or 80 of these were in Istanbul, 30 or 40 in Ankara, 3 in Izmir and 1 in Adana. He argues that architecture was almost a forgotten profession because all of the building activities, which were already very few, were in the hands

¹⁶⁴ Ünalın, 2002, pp.24-27.

¹⁶⁵ Ünalın, 2002, pp.27-28.

¹⁶⁶ Naipoğlu, S. (1991). *Osmanlı Ressamlar Cemiyeti Gazetesi*. Yayımlanmamış Yüksek Lisans Tezi. Gazi Üniversitesi, Sosyal Bilimler Enstitüsü, Ankara. p. 228.

of foreigners or non-muslim minorities.¹⁶⁷ *Arkitekt* provided detailed information on the congresses and elected boards of directors of the branch of the Union from its start to publish. The number of members were also stated there as increased from 88 to 108 in 1933 and from 110 to 140 in 1935.¹⁶⁸

As for how the Fine Arts Union worked, the revenues and expenses of each branch within the Fine Arts Union were independent of its members. The Union worked only as a supreme organization. Only the board of directors of the Union was taking decisions on issues that directly concern the general interests of the Union and its members. 12 articles of the 32 articleed Architectural Branch Regulations (*Nizâmnâme*) were about the selection of juries for competitions. This is an indication that at the time they interpreted competitions as the most important weapon in their struggle against the fair distribution of work and the monopolization of work by a number of local and foreign architects by using their titles and positions.¹⁶⁹

As it has already been mentioned, architects in Ankara and Istanbul were organized in 1927 completely independent of each other with different statuses, but the fact that they were all schoolmates made it easier for them to establish relations. While Ankara was an independent organization, Istanbul was a branch of a union, this organizational difference makes it difficult for them to work together and hinders Istanbul's mobility. The idea of the unification of the two organizations under one roof found a place in the 1933 issues of the journal *Arkitekt*.¹⁷⁰

In 1933, the most important item on the agenda of the Fine Arts Union's administrative committee report was the organization of a national union of architects, which extended to the whole Turkey. The unification of Ankara and Istanbul was described in detail in the 1934 Administrative Report of the Fine Arts

¹⁶⁷ Sayar, Z. (1988). "Çizdiğini İnşa Etmeyen Bir Mimarı Tasavvur Edemiyorum". *Mimarlık Dergisi*, i.4, pp.45-46.

¹⁶⁸ Ünalın, 2002, p.30; *Arkitekt*, 1933, 1935.

¹⁶⁹ Ünalın, 2002, p.31.

¹⁷⁰ Ünalın, 2002, p.32.

Union by its general writer, Zeki Sayar.¹⁷¹ As Nizamettin Doğu says, Abidin Mortaş, Zeki Sayar, Sedat Eldem, Abdullah Ziya Kozanoğlu, Şevki Balmamcu, who attended the unification meetings representing Istanbul, met with those in Ankara and left the Fine Arts Union in 1933 to establish the Istanbul Branch of the Turkish Architects' Society.¹⁷² From 1936 onwards, *Arkitekt* only published news on the activities of the Turkish Architects' Society. Although there is no definite information about its closure, it is understood from the records that the Architectural Branch of the Fine Arts Union became ineffective and in 1943 it was an organization that continued its existence under the body of the Union of Turkish Master Architects.¹⁷³

The monopolization, which was a continuation of the “foreign architects” problem, was the fact that foreign architects and Turkish academics used their titles and advantages to undertake some large projects together or independently under private contracts without entering the competition. It was claimed that these partnerships were made as a screen to prevent possible reactions between foreign architects and their assistants or architects they found close to them. As one of the most important tools in its struggle against these problems, the Union has advocated the acquisition of projects through competitions. They strongly objected to the auctioning of architectural projects as if they were ordinary commodities, which they actually regarded as works of art. Thus, they expressed their discomfort on every platform, took initiatives at every authority, prepared regulations and made proposals. With the Republican era, the method of obtaining projects through competitions was also introduced and the Union of Turkish Master Architects took active roles in the organization of these competitions, sometimes contributing only by sending jury members.¹⁷⁴ The struggle against this monopolization intensified and became one of the most prominent areas of struggle of the Turkish Union of Master Architects in the 1940s. In other words, this conflict was mostly between the academics, the Istanbul Branch of the Union and the *Yâpi* journal, which was dominated by

¹⁷¹ *Arkitekt*, 1935.

¹⁷² Ünalın, 2002, p.34.

¹⁷³ *Yâpi*, 1943, p.28.

¹⁷⁴ Ünalın, 2002, pp.128-129.

freelance architects, while *Arkitekt* journal, although more moderate, took a pro-Union stance.¹⁷⁵

The process of enactment and realization of the law on Türk Mühendis ve Mimar Odaları Birliği (Union of Chambers of Turkish Engineers and Architects) and chambers is clearly visible in the decision books and other written documents of the Turkish Union of Master Architects. For this purpose, all kinds of initiatives were taken, drafts were prepared and printed, distributed to the Ministry of Public Works, the Grand National Assembly, party members and all interested parties, and contacts were established with MPs with and without architect and engineer background. Public opinion was created through the written and verbal press, and efforts were made to ensure that architects and engineers could become ministers, deputies or members of relevant commissions. After the enactment of the TMMOB law in 1954, the necessary instructions were prepared for the realization of this law, the required delegates and members were sent to the enterprising committee and general assemblies, and the search for the space and staff required by the new organization to be formed was started. Financial problems were tried to be solved with various donations, debts were given, and all kinds of needs that emerged during the establishment of TMMOB and the Chamber of Architects were tried to be met. While doing these, they also thought about the future of the Union of Turkish Master Architects, their 27-year-old organization, and tried to take the necessary measures for its continuation.¹⁷⁶

Since 1927, when the architects were organized as a society, the most important of their efforts was to achieve the status of a chamber. They very strongly desired to have an organization like the Chambers of Commerce and Industry that existed at the time of their foundation. Since the current laws of the day did not allow this, they were established within the scope of the law of associations, but from that moment on, for more than 25 years until 1954, when the law was enacted, they fought intensively in this direction without despair. As a result of these efforts, which

¹⁷⁵ Ünalın, 2002, pp.122-126.

¹⁷⁶ Ünalın, 2002, pp.54-58.

intensified especially since 1931, and as a result of the change and maturation of the drafts over time, the law enabling the establishment of the Union of Chambers of Turkish Engineers and Architects (TMMOB) and specialized chambers of architecture and engineering branches was adopted on January 27, 1954 and published in the official newspaper on February 4, 1954.¹⁷⁷ After the Chamber was established, it suddenly started to grow its financial power, professional side and field of activity increased, and the Chamber started to intervene in politics according to its own understanding.¹⁷⁸

Namely, the Union, which started its activities in 1927, was the only professional organization of architects until the establishment of TMMOB. In fact, the main purpose of the Union was to establish a professional organization based on the law which was realized with the establishment of the Chamber of Architects. The Union, which transferred its members and power to the Chamber, continued its existence in Ankara with programs for the solidarity of colleagues and cultural activities in addition to the Chamber.¹⁷⁹

3.2.3.2. Authors /Actors

The *Mimarlık* journal was administered by the Turkish Union of Master Architects (*Türk Yüksek Mimarlar Birliği*), as an organ of it. Its Responsible Managers were Nizamettin Doğu (1941-1945), Orhan Alsaç (1946-1947), and Talat Özişik (1948-1953).¹⁸⁰ A nine-person committee was engaged in all kinds of administration and

¹⁷⁷ Ünalın, 2002, pp.48-50.

¹⁷⁸ Ünalın, 2002, p.70.

¹⁷⁹ Şentek, 2018.

¹⁸⁰ Nizamettin Doğu, one of the first generation of modern architects trained by the Republic, graduated from the Architecture Department of the Academy of Fine Arts in 1931. During his student life, Nizamettin Doğu witnessed the reform of the academy in 1928 and experienced the transformation of *Sanayi-i Nefise Mektebi* into the Academy of Fine Arts. He also started as a student in the workshop of Italian architect Gulio Mongeri, the designer of important buildings in Turkey. Doğu was one of the important figures of this workshop and together with Edip Onat and Recai Akçay, he was known as the "3 aces" in the workshop. After graduating, Doğu worked as a freelance architect for a while, and later worked as an expert architect at the Directorate of Fields and Facilities of the Physical Education Organisation. During his work as an office architect in this institution, he brought many sports facilities to the country. Nizamettin Doğu, who worked in the board of directors of the Union of Architects and contributed greatly to the publication of the *Mimarlık* journal, was also an architect who designed important civil architecture buildings in Ankara in addition to the sports

editorial affairs of the journal, under the constant supervision and responsibility of the Union. This committee consists of architects Adil Denктаş, Bedri Uçar, Hüseyin Kara, Nezahat Sügüder, Hakkı Uras, Orhon Tolon, Tuğrul Kansu, and Editor-in-Chief Architects Nizamettin Doğu and Faruk Çeçen from Istanbul.¹⁸¹ As it was stated in the second issue, one could apply to the Union Center at Kınacı Han No:25 in Ankara, to the Union Branch at the 4th Vakıf Han in Istanbul or to Architect Faruk Çeçen at the Istanbul Public Works Directorate for all matters pertaining to the journal.¹⁸² According to the statement of the Union's Central Congress Working Report that was published in the 1945's first issue of *Mimarlık*, "It has been understood and approved that Faruk Çeçen, İsmet Barutçu and Behçet Ünsal from Istanbul, Orhan Alsaç, Hakkı Uras and Saim Ülgen from Ankara helped the journal works".¹⁸³

In addition to the authors and editors, the journal attributed a significant role to the ones playing in the establishment and improvements by saying that "*We owe this success to the valuable patronage and assistance of the Republican People's Party and the Ministry of Education, and to our friends who support this initiative with their various efforts and donations*".¹⁸⁴ At this point, it is crucial for them to receive the government support and this well-established relationship was critical for the journal since it provided not only the contributions but also they would need it for the further agreements to achieve their objectives in evolving this profession in a nationalistic approach and eliminate the impacts of the previous foreign domination.(Fig.12)¹⁸⁵

buildings he designed. See more: Gümüş, M. D. (2018). "Mimar Nizamettin Doğu'nun Erken Cumhuriyet Dönemi Kariyeri: Sanatı Aramak". *Art-Sanat Dergisi*, i. 10, pp.121-47; For biographical information about Orhan Alsaç, see: Alsaç, Ü. (2003). *Bir Türk Mimarının Anıları, Yaşamı, Etkinlikleri Orhan Alsaç*. İstanbul: Yapı Yayın.

¹⁸¹ Ünalın, 2002, pp.182-184.

¹⁸² *Mimarlık*, 1944, i.2.

¹⁸³ *Mimarlık*, 1945, i.1.

¹⁸⁴ *Mimarlık*, 1944, i.6.

¹⁸⁵ *Mimarlık*, 1950, i.2.

BİRLİK ÇALIŞMALARI

Cumhurbaşkanı İnönü'yi ziyaret:

Merkez Yönetim Kurulundan ve İstanbul, İzmir delegelerinden bir heyet Cumhurbaşkanımız İnönü'yi 26.12.1949 pazarı günü saat 17,30 da ziyaret etmiş ve kongremizin selâm ve tazimlerini sunduktan sonra ana dâvalarımız hakkında kendilerine izahat verilmiştir. Sayın İnönü heyet vasıtasıyla bütün Türk Mimarlarına selâm ve başarı temennilerinin ulaştırılmasını arzu etmişlerdir.

—oOo—

Millî Eğitim Bakanı ile başbaşa:

Heyet, Onursal Başkanımız Millî Eğitim Bakanı Tahsin Banguoğlu'nu ziyaret ederek mesleki dâvalar üzerinde bir konuşma yapmışlardır. Millî Eğitim Bakanı bilhassa Güzel Sanatlar Akademisine ilmi muhtariyet verilmesi hakkında bir kanun tasarı hazırlanmakta olduğunu müjdelemişlerdir. Mühendisler ve Mimarlar Odası Kanunu, negriyat işleri, telif hakkı kanunu ve Güzel Sanatlar Akademisinin durumu hakkında bir hasbihal yapılmıştır.

—oOo—

Bayındırlık Bakanının yanında:

Bayındırlık Bakanı Şevket Adalan birliğimizi temsil eden heyetle yarım saat kadar görüşmüş Odalar Kanununun çıkmasına ve birinci Türk Yapı Kongresi kararlarının tahakkukuna çalışacağını vaâdetmiştir.

dilen "Kostümlü Güzel Sanatlar Balosu" fevkalâde muvaffak olmuş ve sabaha kadar neşe içinde devam etmiştir. Komite Başkanı Muhittin Güreli baloyu şereflendiren dâvetlilere birlik adına hoşgeldiniz demiş ve neşeler dilemiştir. Mozart kıyafetiyle Fuat Türkay'ın piyano resitali ve Semiha Bergsoy'un seçme opera aryları çok alkışlandı. Bundan sonra Millî Eğitim Bakanı Tahsin Banguoğlu Güzel Sanatlar Balosunun mana ve önemi hakkında bir konuşma yaptı. Her yıl daha olgunlaşan sanatkarlar ve sanatseverler topluluğu haline gelen bu gecenin güzel dekorlar ve orijinal kıyafetlerle çok cana yakın bir manzara arzettiğini belirtti. Şimdi çeşitli ve çok renkli kıyafetlerle dans eden çiftler salonu doldurmuş bulunuyor. İç salonlar, Lunapark ayrı bir âlem. Lunapark'ta ikinci bir caz çalıyor. Katyon, piyango, gecenin mânasına uygun hediyeler dağıtıyor. Kıyafet müsabakasında birinciliği bayan Özden İnönü, ikinciliği bayan Aksoy kazandılar ve Millî Eğitim Bakanı Tahsin Banguoğlu tarafından kendilerine hazırlanan hediyeler verildi. Yüksek Mimar Sabih Kayan tarafından cidden çok sanatkarane hazırlanan dekorlar gözü çekiyor ve taktir topluyordu. Balo tertip, tanzim ve idare bakımından çok mükemmeldi. Komiteyi tebrik etmek çok yerinde bir iş olur.

—oOo—

Fig. 12. *Mimarlık*, 1950, 1, p.26

Although the journal was prepared mainly by nine authors mentioned above, there were also articles written by different architects.¹⁸⁶ The authors of the journal, who frequently advocated that the architectural profession should be carried out by Turkish architects, not foreigners, were, not surprisingly, mostly Turkish architects.

3.2.3.3. Aim and Audience

Basically, it was written in its title that *Mimarlık* was a "Journal of Construction Art, Urbanism and Fine Arts".¹⁸⁷ As it was clearly stated in the journal's first page of the first issue in 1944, the main ideology behind and the emphasis was on the "nationality". (Fig. 13) The anonymously written introduction page, which was promoted on behalf of the whole committee of *Mimarlık*, insistently highlights the

¹⁸⁶ *Mimarlık*, 1944, i.2

¹⁸⁷ *Mimarlık*, 1941-1953.

presence of the Turkish national architecture as the right way to walk for architects and all related professions. It was also pointed out that all these needed to reach a consensus on appreciating the national architecture and adopting from foreign countries should only be limited to the technical improvements.¹⁸⁸

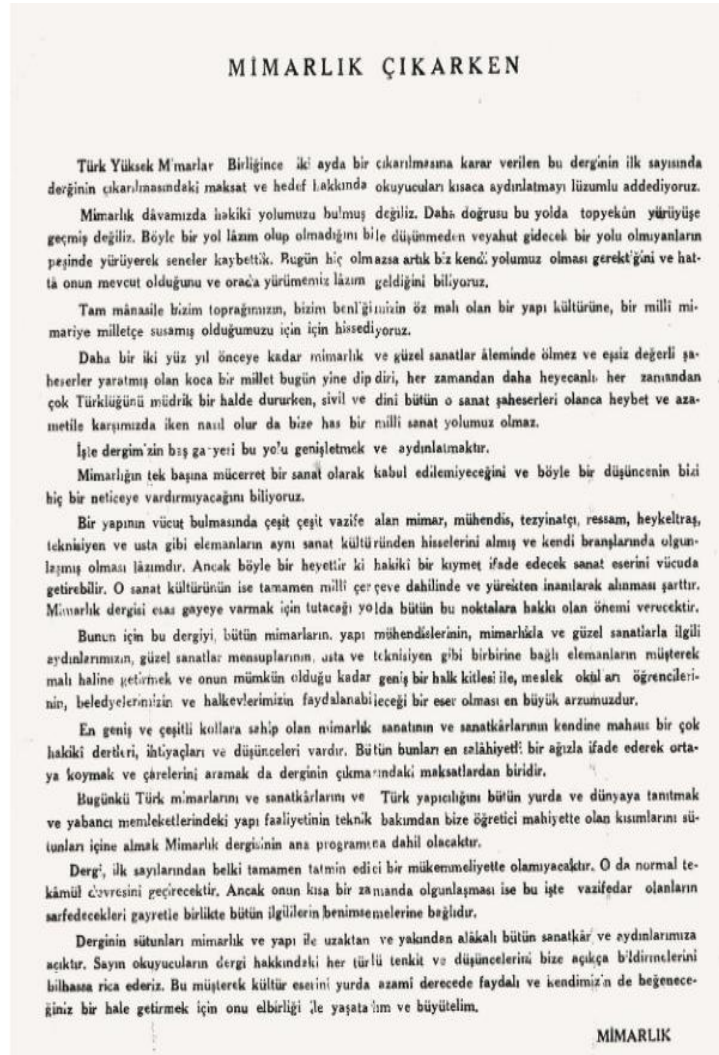


Fig. 13. *Mimarlık*, 1944, 1, p.1.

Thus, the journal was instrumentalized in order to get their ideology inured by the target audience to realize the professional gains and developments in accordance with their nationalistic approaches. When we examine the articles of foreign architects translated into Turkish, it can be seen that the subjects conveyed were on more technical issues, such as meteorology and urbanization in architecture, which

¹⁸⁸ *Mimarlık*, 1944, i.1., p.1.

do not include topics such as style or form of architectural design. This again coincides with the general attitude of the *Mimarlık* journal about to what extent foreign architects and architecture should be integrated with Turkish architecture. However, as will be examined in detail in the next chapter, in the last years of the journal, although the editorial team was consisted of almost the same people, it can be observed that there was a change in the attitude of the authors by expanding the scope of modern architecture that could be adopted with the impact of the internationalist movements that influenced the world of architecture.

When it comes to the audience of the journal, the same statement declares that, although the journal mainly targeted to have an impact on the people working for this sector such as architects, civil engineers, artists, technicians and sculpturers, it also desired to be read by all the relevant or irrelevant institutions and also the whole Turkish and even foreign societies.¹⁸⁹ This reveals the intention underlying the motivation to create such a publication despite the difficult conditions of war time.

Minister of Education Hasan Ali Yücel supported the architects to establish a professional media organ and thus facilitated the publication of *Mimarlık*, and he stated at the last page of the first issue that it was claimed to raise a consciousness among the whole society about architecture, which he defined as “*a philosophy made of stone, iron and soil*” since structures would speak themselves that was needed to be understood.¹⁹⁰

¹⁸⁹ *Mimarlık*, 1944, i.1, p.1.

¹⁹⁰ *Mimarlık*, 1944, i.1.

CHAPTER 4

MID-20TH CENTURY ARCHITECTURE IN *MİMARLIK*

In the context of the 1940s and 1950s, when *Mimarlık* was published, the journal was in search of an architecture produced by nationalist and modernist movements; nonetheless, at the same time, as it was the publication of the union, the professional struggles can also be observed chronologically through its content. Therefore, this chapter will examine the *Mimarlık* journal in order to discuss how the architecture of the mid-20th century Turkey was shaped by the ideological concerns, while evaluating the professional developments that architects provided through the efforts carried out to gain the prestige and legal rights of the profession in the difficult conditions of the period when local architects struggled against the dominance of foreign architects.

4.1. Promoting a “National” and “Modern” Architecture

In the post-war period, the search for an identity, which needed to be national and modern at the same time, and efforts for keeping up with the modernizing world, brought about ideological confusions and conflicts in many fields, being also visible in architecture.¹⁹¹ That is why architects had to get together, create a unity and speak out to the others, and *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects) acted as an association to provide a basis for these struggles.¹⁹² Thus, this sub-chapter of the study will analyze the journal in order to understand how it

¹⁹¹ For further discussion of this, see: Alsaç, Ü. (1976). *Türkiye’deki Mimarlık Düşüncesinin Cumhuriyet Dönemi’ndeki Evrimi*. KTÜ Baskı Atölyesi; Batur, A. (1983). “Cumhuriyet Döneminde Türk Mimarlığı”. *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, 5, pp.1380-1413; Bozdoğan, 2008, pp.419-471; Bozdoğan, S. and E. Akcan, (2012) *Turkey: Modern Architectures in History*, Reaktion Books; Tapan, 1984, pp.112-113.

¹⁹² Ünalın, 2002, pp.24-27.

portrayed the mission it undertook upon and introduced itself to the audience for the first time and how developments occurred in the process.

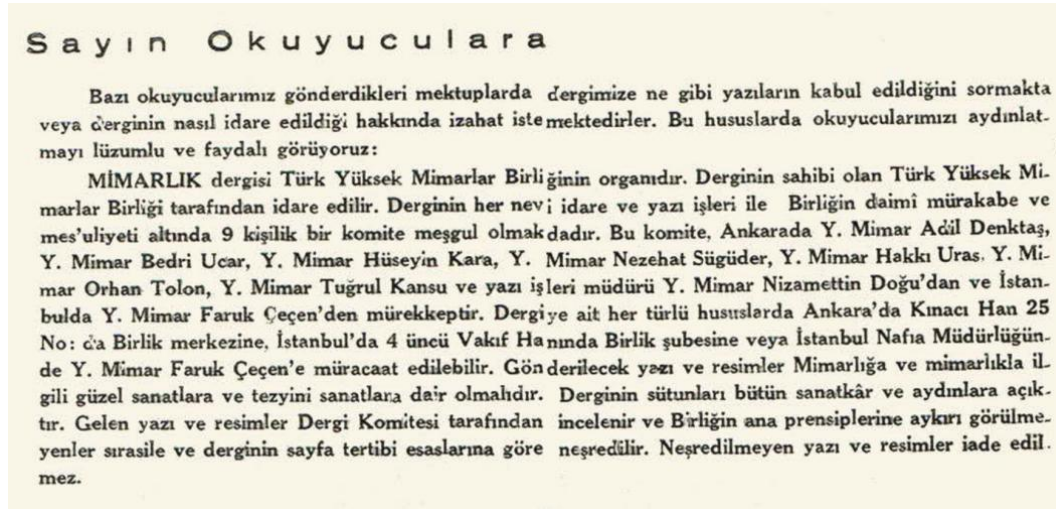


Fig. 14. *Mimarlık*, 1944, 2, p.4

Before anything else, in contrast to the use of subtle wording or phrases in preconceived critiques or academic writings, the language of the texts in the journal was extremely obvious that offers direct inferences, and the subjective attitude is apparent in any part of the journal. In this direction, the content was mainly shaped by articles and projects justifying that the architecture in Turkey should be created by Turkish architects since they were qualified enough in this field, and for this purpose, the content of the journal also claimed to contribute to architects' development to bring them to a level in a way that would not require the work of foreign architects. Furthermore, in the second issue, the journal clearly announced that it would publish the letters from the audience selected to be in line with their principles.¹⁹³ (Fig.14) Thus, it can be said that, although it was an interactive platform allowing the readers to participate in as an author, they were not free to announce every opinion. In this regard, the content of the journal basically comprises of the texts and projects that promotes the nationalist and modernist discourses as the main lines of argument.

¹⁹³ *Mimarlık*, 1944, i.2, p.4.

4.1.1. Nationalism as “Turkish Architecture”

During the first years of the journal, introduction pages of each issue frequently included manifestations highlighting the national case and duties emphasized by the authors with a provocative language, aiming to urge people’s national feelings and imposing their ideologies as a responsibility to follow.

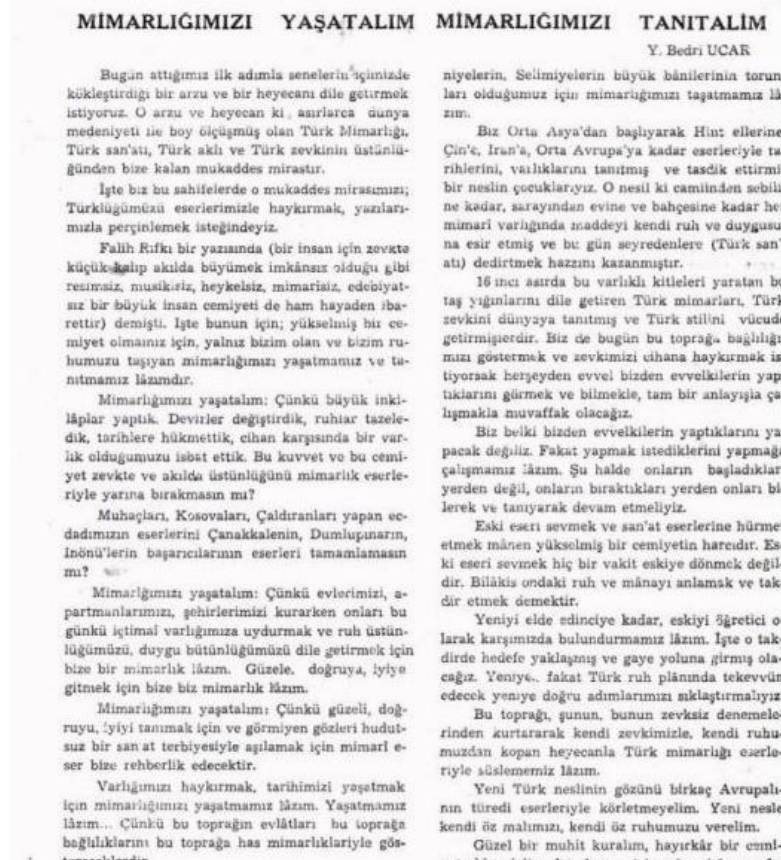


Fig. 15. *Mimarlık*, 1944, 1, p.2

At the first issue, Bedri Uçar underlines the necessity of keeping Turkish architecture alive qualifying it as a sacred heritage left to us by the superiority of Turkish art, Turkish intellect and Turkish taste and encourages the architects through expressing the desire to shout out their Turkishness with their works, to reinforce it with their writings. He also adds,

We may not be able to do what our predecessors did. But we should try to do what they wanted to do, so we should continue not from where they started, but from where they left off, knowing and recognizing them...

Loving an old work is never a return to the old. On the contrary, it means

*understanding and appreciating its spirit and meaning. Until we acquire the new, we must keep the old in front of us as a teacher. In that case, we will be closer to the goal and we will be on the way to the goal. To the new, but we have to increase our steps towards the new that will emerge in the Turkish soul plan.*¹⁹⁴ (Fig.15)

Uçar's articles praising the Turkishness from many aspects continued to manifest the journal's intentions during a couple of the issues of the journal and put in the first pages as "head writings", i.e. editorials. Almost each of the issue starts with a text written on behalf of the journal *Mimarlık* or some of the important figures from the committee and contributors. In these parts, they frequently used phrases like inviting the audience to participate in a mobilization that needed to be conserved as a national duty. While doing this, they criticized the Turkish architects as being passive to change the conditions as feeling inferiority to join the competitions without national characteristics and lacking in publishing widely and opening exhibitions to promote their assets and explain their cause.¹⁹⁵ (Fig. 16)

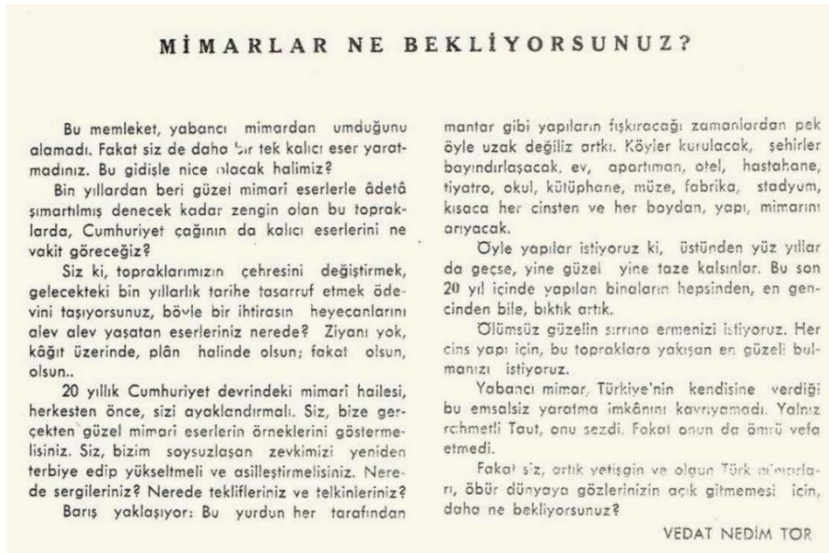


Fig. 16. *Mimarlık*, 1944, 5, p.1

¹⁹⁴ Uçar, B. (1944). "Mimarlığımızı Yaşatalım Mimarlığımızı Tanıyalım". *Mimarlık*, i.1, p.2. All texts from the journal were translated to English by the author.

¹⁹⁵ Tor, V. N. (1944). "Mimarlar Ne Bekliyorsunuz?" *Mimarlık*, i.5, pp.1-2.

The journal also displayed a nationalist attitude on the occasion of the 500th anniversary of the “conquest of İstanbul”, which would soon be celebrated in 1953:

Next year we will celebrate the 500th anniversary of the conquest of İstanbul. İstanbul is first and foremost ours with its rich architectural monuments of unique beauty. In fact, the deepest traces that a nation can leave in its history are the works of construction that are its own property. İstanbul, which we have turned into a museum of architectural monuments, has reached the highest level in this respect and has become a history in itself.. One of the greatest moves of the Turkish Republic is the construction works undertaken throughout the whole country. But how many of the major buildings we have built are genuine Turkish captives? How many of them are our own property? (...) The chief desire of Turkish architects is that our national territory should be adorned with only national building works. If this opportunity is provided, Turkish architects and engineers will be able to fulfil their mission without fail.¹⁹⁶

In the issue of 1953, the 500th anniversary of the conquest, with the article titled “*Mehmet the Conqueror and the Reconstruction of İstanbul*”, it was explained in detail in an exemplary manner that Fatih started the reconstruction of this beautiful historical city as soon as he conquered İstanbul, and how he had prepared the plans for whatever was necessary to turn İstanbul into a Turkish city together with the Turkish architects.¹⁹⁷

In this section, how Turkish architecture is highlighted in the journal will be analysed under the subheadings "Definition of the National in Architecture", "Designing the "National Style" and "Conservation of the "National" Architectural Heritage" with the reflections of the emphasis on nationalism in the content.

4.1.1.1. Definition of the National in Architecture

Throughout the years of publication until the late 1940s, the journal attached a great significance to create a consensus on having architectural characteristics that would

¹⁹⁶ *Mimarlık*, 1945, i.6, pp.2-3.

¹⁹⁷ Şapolyo, E. B. (1953) “Fatih Mehmet ve İstanbul’un İmanı”. *Mimarlık*, i.1-6, pp.63-67.

be capable of applying modern techniques while carrying a strong national identity. In relation to this active position, one of the most worthwhile features to analyze in the journal is the national architectural surveys so as to make a classification of Turkish national architecture in the future. The same specific questions were asked in almost every issue of the first two years of publication as follows and the answers of one or two people published according to the order of arrival and in proportion to the volume, as said, of the journal in each issue:

Do you agree that we have a National architecture cause? If you do and if you don't, why? What are the specific characteristics of the National Architecture you are considering? What do you think is the most accurate way to reach the goal from this point? What are the measures that you consider useful and possible to take in the first place?

The answers, unsurprisingly, had views and concerns that directly paralleled the ideology of the journal and it is quite suspicious whether they really published them according to the order as it was promised or deliberately selected to create the perception that their views were unexceptionally supported by the audience. Accordingly, even in the answers, exclusionary expressions from national belief were used for those who doubt the existence of a national architecture.¹⁹⁸ At this point, it can be said that, although surveys are supposed to reveal an average understanding acquired from the answers, this survey probably aimed to reach a predicted result with manipulation and ignored the negative answers to its own question “*Do you agree that we have a National architectural cause? ... if you don't, why?*”.

If this section is considered in parallel with the ideology of the journal as they themselves stated, an attitude of nationalism that admired Ottoman works, and incorporated Islamic elements into its national understanding can be seen, and this attitude consistently dominated almost all of the answers. While highlighting the irreplaceable greatness of Turkish architecture, they regarded giving the stage to the Turkish architects as the sole remedy to sustain the historical accumulation and

¹⁹⁸ *Mimarlık*, 1944, i.2, p.3.

contribute over it. Although they had a strong desire to take responsibility for this cause, they acknowledged that they have not yet developed an ideal national architecture in accordance with the requirements of the period. Nevertheless, the answers were quite passionate, enthusiastic to achieve it and it can be said that the atmosphere of unity that the journal created contributed a lot to this faith and conscious among the architects of the era. For example, it was stated:

*Today we have just entered this path. And we are in a position to accept this period as a period of search. For this reason, there may be some works that are not completely successful. However, we should never have the crippled idea that we should stop our construction life and start after we are fully successful in our search. We can accept that we are still preparing in this field. However, we need to look for ways to shorten this period to the maximum extent. I am convinced that Turkish architecture, which will be absolutely successful in this, will soon leave this homeland to future generations by giving it a true and noble Turkish face, as sure and truthful as our own existence.*¹⁹⁹ (Fig. 17)

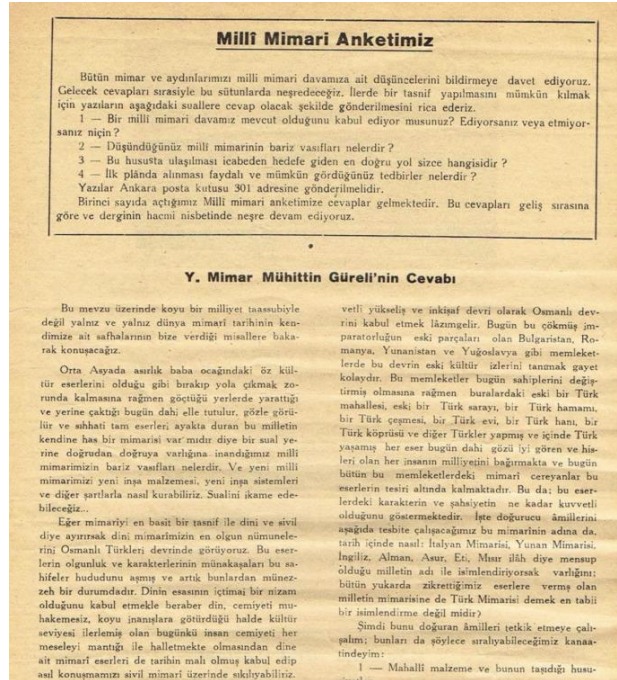


Fig. 17. *Mimarlık*, 1945, 2-3, p.18

¹⁹⁹ *Mimarlık*, 1945, i.2-3, p.18.

As stated by Eldem, the modern style buildings that became widespread in Turkey in the previous period were seen as a result of foreign favouritism and he blamed those responsible for these buildings with a foreign image, which were especially dominant in the capital city.

The fact that a new and local architectural style has not yet emerged puts foreign influences in a dominant position. For example: Although some parts of Ankara, such as the Government quarter, were built entirely in the Austrian style of architecture. In various parts of Ankara and the country, there are school buildings which look like that they belong to German, French and Italian. This style of construction has been going on for fifteen years. It should also be said that many institutions, with their unsympathetic imitations, have helped the continuation of foreign influences to a great extent. Individuals who privately construct houses or buildings have also taken the path of imitation, partly for reasons of culture and partly for reasons of sample.²⁰⁰

4.1.1.2. Designing the “National Style”

At this context, projects that included national architectural elements, which were advocated to be included in the competition projects and evaluated positively in the jury reports, were appreciated in the journal.²⁰¹ For example, the winning design of Emin Onat and Orhan Arda, in accordance with the so-called Second National Architectural Movement, in the Anıtkabir project competition opened to international participation was proudly shared. With a similar attitude, the Şişli Mosque project, which was in a traditional style in accordance with the nationalist approach of the period, was introduced to the reader with great appreciation:

It is a monument of beauty and architecture, a true embodiment of the principle of publicism, which was brought into being by the will of the people and with the help of the people... In the name of the new architecture, we would never adopt a cubic like "freak of nature". In some new buildings all this cold style is grinning. - There were even weird

²⁰⁰ Eldem, S. H. (1944). “Milli ve Yerli Mimari Davamız”. *Mimarlık*, i.4, pp.2-5.

²⁰¹ *Mimarlık*, 1946, i.3-4, pp.34-35.

*studies done on a cubic temple building project with a (glass) dome. A foreigner, a professor of architecture in the fine arts, had built a bad cubic building in front of Sinan's masterpiece, the Süleymaniye Mosque, in order to block its aesthetic splendor from the Golden Horn. We have not yet come across national sentiments on a work whose material is Turkish, whose style is Turkish, whose workers are Turkish, whose architects and engineers are Turkish.*²⁰² (Fig. 19)



Fig.18. *Mimarlık*, 1944, 5, p.3



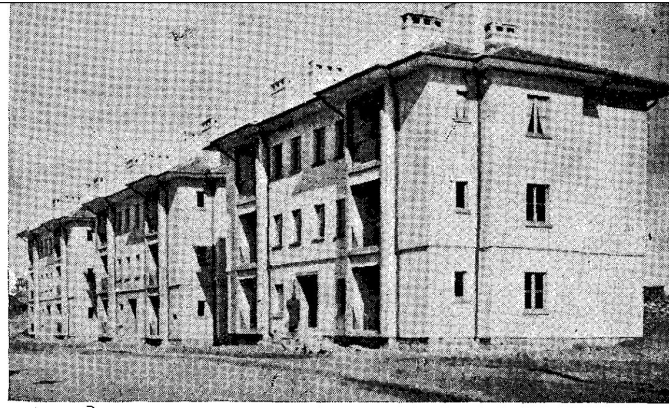
Fig. 19. *Mimarlık*, 1948, 1, p.9

In addition to public buildings like these, conformity with the Turkish identity was also emphasized in the rapidly increasing number of residential buildings in response to the prevalent housing problem of the period, as in the promotion of the Special Administration Officers' Houses project built in Ankara:

We see with pleasure that cubic architecture, which was once fashionable in our country, is about to be completely abandoned because it does not fit the local climatic conditions and our traditions. On the contrary, useful buildings in accordance with the principles and beautiful examples of our superior national architecture are attracting attention. Opportunities to

²⁰² Egelî, V. (1948). "Şişli Camii". *Mimarlık*, i.1, p.9.

*utilize our own artistic assets are being explored. In recent years, the construction of the Faculty of Literature and Science in Istanbul, and the houses for officers in the eastern region can be shown as a strong step in this direction. It is imperative to mobilize our historical consciousness, which is the greatest asset on this important subject. The virtue of adhering to this condition will automatically lead to a general respect for our old building works and in general terms will save us from the situation of denying our origin on the subject of building. The projects and pictures of the special administration civil servant houses have been prepared with these principles in mind. In particular, the silhouette, the proportions of the façade and the attractive shadow of the eaves have the characteristics of our national architecture.*²⁰³ (Fig.20)



Bayındırlık Köşesi :

ANKARA'DA ÖZEL İDARE MEMUR EVLERİ

Yüksek Mimar: İrfan KARAPAZAR

Fig. 20. *Mimarlık*, 1948, 3, p.30

On the other hand, the journal was self-critical in its search for the causes of architectural degeneration in the country, arguing that the modern architectural style was random and worthless and that its adoption was chiefly due to the scarcity of architects, the lack of professional authority and organization in the country and also international financial crises, as in other countries. It was claimed that,

In the last quarter of a century, almost every nation, like us, has neglected its own national architecture due to economic considerations and has been

²⁰³ Karapazar, İ. (1948). "Ankara'da Özel İdare Memur Evleri". *Mimarlık*, i.3, p.30.

*under the influence of an international building art. Some nations, which are slowly beginning to feel the mistakes and shortcomings of this epidemic, are trying to develop it in a new way, perhaps not exactly the same, but by adapting it to today's living conditions. In this respect, it is essential that we, like our predecessors, accept it as an important national duty that the official and private buildings that we will build in our lands from now on should be built in a new style of architecture that carries our own property and our own spirit.*²⁰⁴

In addition to these, while complaining about the inappropriate condition created by foreign architects' commissioning of important constructions in the country and their design approaches exemplifying foreign styles, known as one of the prominent problems of the period, important Turkish architects were also accused of being caught up in this fashion.²⁰⁵ The common solution seen in almost all the answers given was to eliminate the lack of knowledge of modern materials and technical competence, which was seen as the chief reason underlying the foreign hegemony, and to increase the importance given to architectural education and to improve the curriculum for this purpose.

4.1.1.3. Conservation of the “National” Architectural Heritage

With the aim of promoting national Turkish architecture, which was one of its main goals, the journal included articles and news reports in the content of almost all of its issues that praised Turkish architects and traditional buildings. Especially in the early years, Mimar Sinan's life and buildings were constantly covered. In various issues of the journal, we see headlines such as: "Sinan's Revolution", "Great Turkish Architect Sinan", "Works of Koca Mimar Sinan", "Mimar Koca Sinan and His Art".²⁰⁶ (Fig. 23) In addition, each issue included a full-page poster of a historical building titled as “head picture”, proudly presented as a gift for readers to collect.(Fig. 21, 22)

²⁰⁴ *Mimarlık*, 1944, i.2, p.3.

²⁰⁵ *Mimarlık*, 1945, i.1, p.22.

²⁰⁶ Şentek, 2018.

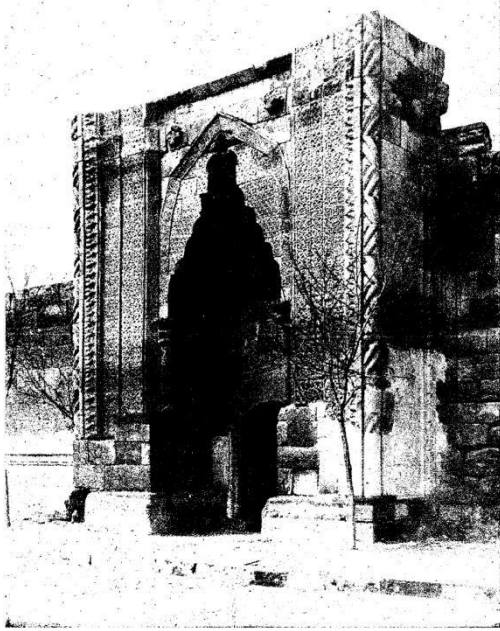
Klasik Şaheserler Serimiz

Her sayımızda, bu nişanın başındaki sayfada **KLASİK MİMARİ ESERLERİMİZ**'in en güzel bir parçasını seri halinde neşrediyoruz.

Bu suretle vücuda gelecek nefis bir koleksiyona sahip olmak istiyorsanız
mahdut miktarda basılan

MİMARLIK dergisine abone olmakda acele ediniz.

Fig. 21. *Mimarlık*, 1945, 6, p.32



Kayseri'de Şahibzade medresesi dış kapısı

Fig. 22. *Mimarlık*, 1945, 4-5, p.2

Mimar Koca Sinan ve Sanatı

Yazar: Y. Mimar Talât Özpik

16 nci yüz yılda Türk kışının parladığı ve bayrağın gölgelediği her ülkede, Türk kültürünün, sanat ve medeniyetinin şıkları yayıldığı görülmüştür. Bu alanlarda, Türk sanatı, zekâ ve kabiliyeti bir bütünlük ve üstünlük gösteriyor; bilhassa güçlük, çeşitli madeni esya ve silâhçılık, dokumacılık, halıçılık, süslü sanatlar ve yapıcılık eserinde bir olgunluk çağı gözü çekiyoordu.

Yüzylerce camiler, saraylar, köprüler, hanımlar, çeşme ve sebiller aydın ve biçimde bir güzel sanatlar dünyası halinde göklerle yükseliyordu. Bu sanat dünyası ve renk ruyası içinde başta başına bir âlem, bir vartık olan mimar Koca Sinan doğuyor. Sinan, bu kudretli, göz kamazmayan yüce medeniyet devrinin heykelleşmiş bir sembolüdür.

Türk Sanatı tarihinin dünyaya şeref ve şük saçan (Yükselme devri) Koca Sinanla olgunlaşır ve bütünülenir. Mimar Sinan bu yükseliş devrinin gönül alan zirvesidir.

Sinanın silmez ve erişilmez birer abide olan eserlerini inceledikten önce onun nasıl yetiştiğini kısaca gözden geçirelim.

Kayseri'den 1512 yılında İstanbul'a İbrahim paşa sarayındaki "Acemî Oğlanlar Mektebine" gelipenden itibaren 1536'da hasas mimarlığına tayinine kadar 26 yıl, o devrin belli başlı bütün büyük eserlerini yakından ve candan bir ahlâk ile tetkik etti. Ya-vuzla İnan ve Mansur gitti. Kanuni Süleyman'ın İnak, Van ve Avrupa seferlerine katıldı.

Barbaros Hayrettin ve Lütfi paşaların bütün Akdeniz sahillerini ve adalarını dolandı. Bu yerlerde Bizans, Roma, Selçuk ve İnan eserlerinin güzel örneklerini gözden geçirdi. Yunan, Egipt, Arap, Feni ve Mısır büyük ve muhteşem anıtları Sinan'ın sanat kabiliyeti ve terbiyesini arttırdı.

Asker Sinan Türk ordusunda fedakârlığı kadar yapıcılığın basamını ve üstünlüğü ile de gözü çekiyoordu. Sinaile atlı sebatkan, yaya başı, zembereği başı, hasaki ve subaşı rütubelerini kazanan Sinan, sanatına hayran olan Sadrazam Lütfi paşanın tavsiyesi ile Kanuni Süleyman tarafından Hasas Mimar Başlığına tayin edildi.

"Murad edildim olan taki mimar kemalle koymak âlemde asar" diyen Koca Sinan bir çok yabancı eserler gördü; onları bilerek, doğurarak ve ibretle izledi. Fakat yapıcılığın bütün örneklerini, örneklerini Türk ve Selçuk eserlerinden aldı. Onlara kendi zekâ ve kabiliyetinin üstün yapıcılık sanat ve kudretinin çaplı güzel abidelerini de katarak eşiz eserlerini sıraladı.

yükseldi. Bursa devrinin büyük, hareketli ve olgun yapıları, İstanbul ve Edirne'deki Bayezid camileri, yine Edirne'de 1498 tarihinde inşa edilen Çeşme Camii Sinan'ın sanat hünerlerine kavret ve güzellik veren kaynakların başında gelir.

Sinan 1523'de Gebeze'deki Çoban Mustafa paşa camii'nin inşaatını yaptı. Onun ilk büyük eseri 1543'de İstanbul'da Kanuni Süleyman'ın genç yaşında ölen oğlu Mehmed'in hatırasına için yaptığı Şehzade camiidir.

Sinanın her eserinde bir sanat hakimiyeti ve be-lirnetim istediği bir mana okunur.

Şehzade caminin minarelerinde, kubbelerinde, saçakların etrafında dallı ve çiçekli süsler, ömrünün bahasına doymayan genç şehzade Mehmed'in hatırasını tazeler.

Türk sanatının bir öcüsü Süleymaniye'nin ve etrafındaki tamamlayıcı güzel yapıların memur ve gran-tierinde koca bir Türk İmparatorluğunun varlığını, medeniyetinin taşın bir abidesi yükseldi.

Edirne'de Kanuni Sultan Camii'nin bol süslü, renkli, biçimli ve görsel alan görünüşünde muhteşem bir İmparatorun güzel, endamlı ve hasas kuzunun hayali canları. Büyük çekemede Koca taş kitlelerin vücudunda getirdiği ve bugünkü tekniğe parmak ustası kipi'nin sağlamlık, usalık ve kudret ifadesi eder. Kasımpaşa'da cesur Türk denizcisi Piyale paşa camii'nde kemer ve kubbelerin kaynamasında yükselen deniz dalgaları görülür. Büyük su kemeleri ve su yolları suçuluk fenninin esaslarını belirtir.

Edirne'de Selimiye camii'nde teknik üstünlüğü, büyüklük iddiası, sanat ve estetik hakimiyeti heykel-leşir. Beşiktaşta boğazın sakin suları seyreden gü-zel türbe Kahraman Barbaros'a anıtlar da yazar. Sinanın bütün eserleri nefsine şükretmek için yapı yerlerini seçtiği mahareti, abidelerin tamam-layıcı yapıları bütünlükte birer sanat manzumesi haline getirdiği görülmüştür.

Bunların belli başlıları şunlardır:

Gebeze'de Çoban Mustafa paşa vakıfları, İstanbul'da Şehzade, Süleymaniye, Haseki ve Eyyub man-zumeleri, İznit'de Pertev paşa, Lüleburgazda Koyun İlemede asar

diyen Koca Sinan bir çok yabancı eserler gördü; onları bilerek, doğurarak ve ibretle izledi. Fakat yapıcılığın bütün örneklerini, örneklerini Türk ve Selçuk eserlerinden aldı. Onlara kendi zekâ ve kabiliyetinin üstün yapıcılık sanat ve kudretinin çaplı güzel abidelerini de katarak eşiz eserlerini sıraladı.

Fig. 23. *Mimarlık*, 1945, i.2-3, p.5

In this context, the journal gave a considerable space to the promotion of restoration projects of pre-Republican buildings regarding them as national heritages. (Fig.24) The projects were generally introduced by the architects who designed them and detailed drawings or visuals were shared in this way with the evaluations to underline the importance of keeping them in good condition. While doing this, it was frequently emphasized that the role of Turkish architects was vital as evaluations of

foreigners about historical buildings were found inaccurate by saying that they were not able to undertake the restoration projects without Turkish national consciousness.



Fig. 24. *Mimarlık*, 1944, 3, p.8

With this respect, it was also taken into the agenda the writings or discourses that claimed otherwise, and in response to these, which were criticized severely, strongly defending both current and older generation Turkish architects. For instance, the editor Nizamettin Doğu wrote as a reaction to Professor Bonatz's article published in the newspaper *San'at ve Edebiyat* (Art and Literature), which stated in an appreciative language that today's Turkish architects were on a good path and that some of the works they created in recent years were of international value. Doğu accused Bonatz not to be sincere saying: *"If we could be sure that this article was written only as a product of a scientific study and with a sincere thought, we would only be grateful and thankful. However, it is clear to those who follow professional events that the article is skillfully masked with a general subject such as Turkish*

architecture and that it is aimed at certain specific purposes and for what reason only a few individuals and their works are focused on". While he considered appreciating some of the architects of the period as purposeful, Bonatz did not specifically mention those of the national style and the old ones; Doğu also questioned his honesty due to his aspiring to undertake a project which was known as important for them:

Professor Bonatz, who is well aware of the fact that the Turkish architectural community is very much concerned with the creation of a building such as the future City Hall of our beautiful Istanbul, a Museum of Turkish works of art, and that the Turkish architectural community is trembling over this idea, is able to prepare and offer projects and models underhandedly, even though no official order has been given to him. Where does this act fit in with the appreciative statements in the newspapers?... Yes, today's Turkish architect is on his way to reaching the highest level of art and construction, just as he did in the age of Sinan's, but on this path he will not adapt to outdated methods or foreign whims, but to the real living conditions of today's and even tomorrow's world.²⁰⁷

Reactions against foreigners were not limited to the practice of the profession. For example, the work of two internationally renowned scientists on the architectural heritage of our country was also harshly criticized. In this regard, the polemical tone of Sedat Çetintaş's writings was particularly striking.(Fig.25) Çetintaş's articles titled "Heedlessness or Intent?", "What kind of a book of science is this?", "Various mistakes in the book 'Turkish art'", are examples of this approach. Sedat Çetintaş criticized the book by Professor Diez, who founded the chair of Turkish and Islamic Art at Istanbul University, which supposedly introduced Turkish historical monuments, claiming that the resemblances to foreign architecture made in architectural elements are unfounded and that it was full of faulty and inadequate evaluations in many senses.²⁰⁸

²⁰⁷ Doğu, N. (1947). "Baş Yazı: Bugünün Türk Mimarı". *Mimarlık*, i.3-4, pp.3-4.

²⁰⁸ Çetintaş, S. (1948). "Bu Nasıl İlim Kitabı?" *Mimarlık*, i.1, pp.8-44.

Türk Sanatına Saygı Herkesin Borcudur

İstanbul Üniversitesi Profesörlerinden Diez'in yazdığı bir kitap dolayısıyla İstanbul basın alanında büyük bir öfke hasıl olmuştur. Bu sayımızda kitap hakkında günlük gazetelerde çıkmış bazı önemli yazılardan ikisini almakla iktifa ediyoruz. Bu konudaki hassaslığımızı ve kendi görüşümüzü ancak kitabı okuduktan sonra gelecek sayılarda belirteceğiz.

Medeniyet Tarihimize Yeni Bir Tecavüz

İstanbul Üniversitesindeki bir ecebi profesörü, Türk mimarisine Ermeni sanatını kaynak gösteriyor

Yazan : Yüksek Mimar Sodat ÇETİNTAŞ

1832 de yurdumuzda yaptığı bir ilmi gezinin verimi olmak üzere Fransız âlim ve sanatkarlarından Charles Texier'in 1862 de yayımlanmış olduğu L'Asie mineure adlı kitabında : (Türklerin göçebe bir millet olduklarından mimarileri bulunmadığı ve görülen şeylerin Arab, Acem ve Bizans kaynaklarından gelme oldukları) yolundaki yanlış hükümleri bugünkü Türklerin vicdanını bir diken gibi yaralamakta ve sızlattmaktadır.

Bununla beraber On dokuzuncu asır adamı olan Texier'in suçunu hafifletecek ve kendisini mazur gösterecek bazı zaman şartları görebiliyoruz, meselâ :

1 — O vakitler doğu ve islâm medeniyet tarihi Avrupalılara yeni ele alınmak üzere olup, etüdler henüz olgunlaşmamıştı.

2 — İnsanlar din tazyiki baskısından kurtulup da modern bir zihniyetle bilim denilen şeyi taraf-sızlık sahasına henüz alamamışlardı.

3 — On dokuzuncu asırda inhitat bizde umumî idi. İrkanın ve yurdunun en temiz çocukları olan köylüleri, hattâ payitaht sekencesinden olma-yanları (Kaba Türk) diye tahkir eden sözüm ya-bana o zamanın Türk aydınları, salonlarında bu hakaretin (Etraki bi-idrak) diye edebiyatını da yapmağa çalışıyorlardı.

Koca Sinan'ın çocukları : (Oğlum paşa olur inşallah) duasile sırına edile edile nihayet cemiyette bir padişah bendesi ve bir zillülahifil-âlem dalkavuşu olabilir, bu ise cemiyetin en yüksek ve ideal mertebesi sayılır, refah vastası olurdu. Ecdat mirası olan mimarlık ve sanatkarlık ise aşağı bir meslek diye ekalliyetlere bırakılmış, onlar da bu işi keseri sırtında ve amelî yetmişmiş cahil kal-falara terketmişti.

Bu sebeptendir ki Ondokuzuncu asır, Türk topraklarında bu konuda bir felâket asrı olmuş saraylarımız ve dinî olmiyan bütün binalarımız kör zamanın dışlarında can vermiş, dinî binalarımız ise tamir ameliyeleriyle tabir edilmiştir. Öyle ki fil-dişi, sedef kakmalı en yüksek tahta işleri, yağlı boya ile boyanmış, Edirnedeki Selimiye ve İstan-buldaki Süleymaniye de dahil olmak üzere bütün

değerli anıtların nefis kalem işleri, hattâ Yavuz Sultan Selim türbesindeki çinilere varıncaya kadar sıva, badana ile örtülmüştür. Bütün bunların tek sebebi (cehalet) tir.

Hullâsa şunu söylemek isterim ki o vakitler Charles Texier'in baştanbaşa iyi niyetlerle yazılmış olan kitabı değil de, sırf milletimize hakaret maksadıyla yazılmış küfürnameler nitelişir olmuş olsaydı bile, imparatorlukta dinî taassuba dokunma-đıkça millî cepheden onları okuyup da müteessir olacak ve ilmi yönden müellifin hatasını tashih edebilecek bir tek adam bulunmazdı.

İşte bunlara benzer daha bir çok zaman şart-ları sebebedir ki şimdi bizler geçmişteki Avrupalı müelliflerin bir taraftan hatalarını düzeltmeğe çalışırken, diğer taraftan da hatalarından ötürü on-ları mazur görüyor, hattâ sırasına göre medeniyet tarihimize meğul oldukları için onlara teşekkür bile ediyor ve minnet duyuyoruz.

Fakat bütün bunlara rağmen millî medeniyet tarihimize karşı bugün bir Charles Texier zihni-yetinin hortlamasına tahammül edebilecek bir tek Türk münevveri tasavvur edilemez. Çünkü saltanat devrinin dükkü etraki bi-idraki yerine bugün (Ne mutlu Türküm diyene) vezicesile göğsünü şi-şiren ve vicdanını besleyen Cumhuriyet nesli gel-miştir. Bugün bu nesil medeniyet tarihinin ne kadar engin ve zengin olduğunu hiç kimseye sormuyacak kadar derin bir inanla biliyor, gurur ve iftiharla okuyor ve çocuklarına okutuyor. Eminim ki eğer dükkü Charles Texier ve benzerleri bugün mezar-larından halkacak olsalar, Türk medeniyet tarihi hakkındaki kanaatlerini mezarlarında soyunup dö-künerek, haktan ve hakikatten ötür dileyeceklerdir.

Bngün aramızda bizler kadar temiz heyecanlı çalışmakta olan Charles Texier'nin temiz evladı Profesör A. Gabriel bu hakikatin canlı bir tim-salidir.

Yukarıki hasbıhali bana yaptırılan şey, son günlerde çıkmış acayip bir kitab oldu, adı (Türk Sanatı), müellifi İstanbul Üniversitesi Edebiyat Fakültesi Türk Sanat Tarihi Enstitüsü profesörü Ernest Diez'dir. Almancadan çeviren de profesörün

Fig. 25. *Mimarlık*, 1946, i.5-6, p.14

Likewise, he accused Professor Bonatz of including manipulative evaluations in his book named *Turkish Monuments in Anatolia* before claiming that how he made the mistakes in his restoration projects and as justifying why he should not interfere with Turkish architectural heritage (Fig.26):

When it comes to the issue of researching our architectural history and architectural monuments and compiling works on their history, art and technical features, the issue is of importance and courtesy, since it concerns the history and art of our nation. Until now, whatever small or large book I have come across among the works of Europeans who have worked in this field, that is, on our architectural monuments, I could not accept any of them as a realist work. It is not possible to give names and mention them in these lines, but I can give the example of Professor (A. Gabriel)'s Monuments Turcs d'Anatolie, of which two volumes are already in our hands and a third volume is being prepared. I am obliged to say that unfortunately, I could not give the same value to this work of the esteemed

professor, whose friendship I value, and in order to explain my point of view, I am obliged to briefly mention some of the aspects of this work that offend us, instead of satisfying.²⁰⁹

1 — Yıllardan beri memleketimizde Fransız asârı atika enstitüsünü idare etmekte olan muhterem profesör Anadolu'da tetkik ettiği en kıymetli âbidelerimizin plânlarını yanlış ve geliş güzel çizmekte mahzur görmemiştir.

2 — Bu âbidelerimizde, on dokuzuncu asırda ve muhtelif zamanlarda tahrif edilmiş kısımları, ekleme parçaları, o binanın orijinal bünyesi meyânında gösterilerek zavallı bir hale getirmiş ve binanın kompozisyonu estetik mantığı dışında bir garibe haline sokulmuştur. Meselâ Sivasta Türk medeniyetinin en kuvvetli eserlerinden bulunan Gök medrese plânı, bu hatanın şaheseridir ki beynelmîl ilim âleminde sözüne ve mütalâasına inanılan bir âlimin, san'at tarihimizin en parlak bir yıldızı hakkındaki Türkîlik aleyhinde olan bu hatasını hiç bir zaman affedemez ve hoş göremeyiz.

3 — Profesör, plânlarını yaparken, Anadolu'daki en kıymetli âbidelerimizin zamanla mah-

volmuş kısımlerini restöre ederken, mühim isabetsizliklere düşmüş ve atıyen yapabileceğimiz tetkikatı da işkâl edici ve herkesi şaşkırtıcı bir takım plânlar ortaya koymuş ve işi büsbütün karıştırmıştır.

4 — Profesör, Sivastaki İzzettin Keykâvus hasanesinin bugün ayakta duran kısımlarında, restorasyon işlerinde baştan başa hatalara düştüğü gibi metinde de şimal duvarı için (Şimal duvarında görülmekte olan intizamsızlığın sebebi daha eskiden orada mevcut bir binanın duvarından istifade edilmiş) olduğu mütalâasını yürütmektedir.

Eğer profesör Gabriel bir selçuk Sultanının kim olduğunu bilse ve Selçuk mimarlarını saygı ile tanısaydı bu hataya düşmez, ne Sultanın, ne de mimarların bu kadar âciz ve geliş güzel yaşayan insanlar olmadığını takdir eder de eserlerimizi daha hürmetkâr ve ciddi bir tetkike tâbi tutardı (1). Burada profesör kendi görüş

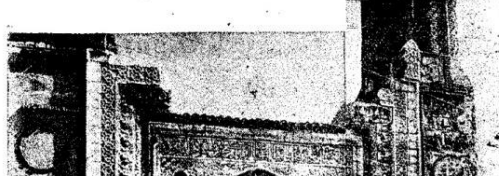


Fig. 26. *Mimarlık*, 1948, 1, p.17

In this way, the journal expressed the discomfort with the inclusion of foreigners in the promotion and restoration of the monuments, while it was also stated that Turkish architects were able to work properly in these fields as well. (Fig. 27)

Mimarî şaheserlere suikast yaptırmıyalım

Yazan : Nurettin Artam

Üzerinde düşündüğüm ve yazı yazdığım bazı konulardan sonra bir takım tedailer zihnimde birbirini kovuyor.

Geçenlerde Muhsin Ertuğrul'un bir yazısı dolayısıyla büyük Türk mimarı Kemalettin'i anımsattım. Onun arkasından hem onun, hem de başka büyük Türk mimarlarının eserleri hatırıma geldi. Onun yirmi yıl önce Ankara'ya kazandırdığı tiyatro, uzun bir ihmalinden sonra şehrimize kazandırılmıştı. Fakat türlü türlü ihmallere bir çok mimarî şaheserlerimize, âdeta, suikast etmiş gibi değil midir?

İstanbuldaki Yeni cami, yamryumru, zevksiz piyasa binalarının arkasında yıllarca az mî utrap çektii idi? Şimdi bu molozların kaldırılmış olması o şahesere rahat bir nefes aldırmıştır her halde. Fakat gene onun da benimle beraber bir üzüntüsü bulunduğunu hissediyorum: Denize bakan cephesindeki merdivenlerinin hemen önüne o çeşitten bir takım merdivenler ilâve edilmesinden ötürü.

Ölmez bir manzumeye yıllarca sonra mısralar katmak; şaheser bir tablonun şurasına burasına günün birinde fırça ile yeni boyalar sürmek ne ise, Yenicaminin merdivenlerine merdiven eklemek de hemen hemen aynı şey değil midir?

Bir de Beyazit camisinin pabuçluk yerine iki mermer masa koymak o binanın plânına, mimarisine ve estetiğine ne büyük saygısızlık olmuştur! Cami mimarisinde musallanın yeri bellidir ve bunun yerini değiştirmek onu kuran adamın sanatına da, hâtrasına da saygısızlık olmuştur.

★

Mimariden ve sanattan anlıyan genç bir arkadaşım anlatıyordu:

— Edirne'ye üç ana yol girer. Bunlardan her üçünden de Sultan Selim camisinin yalnız iki minaresi görünür.

Bu münasebetle hatırlıyalım ki bizim büyük mimarlarımız aynı zamanda urbanist, yani şehirçi idiler. Koca Sinan'ın büyük eserine öyle bir yer seçtiren zevkleri, hesapları unutmamalıyız.

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Fig. 27. *Mimarlık*, 1948, 1, p.11

²⁰⁹ Çetintaş, S. (1948). "Sanat Tarihimiz Üzerinde Geçmiş Bir Olayın Zaruri Tesfiyesi". *Mimarlık*, i.1, p.16.

4.1.2. The Emphasis on “Turkish Architects”

As discussed in the previous parts, getting rid of the hegemony of European architects in Turkey was the most crucial cause of the journal seen as the biggest obstacle preventing the activities of Turkish architects. For this reason, the journal included articles and news expressing harsh reactions against the practice of foreign architects in Turkey and also, throughout its publishing life, each issue contained contents that supported how qualified Turkish architects were in this field. For example, Kemali Söylemezoğlu's letter titled "*We do not mean this or that; what we want is our own architecture in our own country*" and Mukbil Gökdoğan's article titled "*Let the Turkish builder lay the foundation on Turkish soil!*" reflect the dominant discourse of the period.²¹⁰

Mimarlarımızın Başarısı

Basın ve Yayın U. Müdürü Sayın Nedin Veyzel
İLKİN'in Radyo Dergisinde yayınlanan bu değerli
yazısını okuyucularımıza aynen sunuyoruz.

Türkiye Cumhuriyeti dünya tarihine ayak basarak girdiği âleme, kendi belirli vasfı olan yapıcılığını da birlikte getirmiştir. Yıkılan, gelenekleri; düşünüş tarzı, siyasi ve içtimai hayatıyla bunların herbirine kendi renk ve kokusunu vermiş olan imparatorluk ve bu imparatorluğun bütün noksan vasflarıdır. Onun yerine geçen de Türk milletinin kendi gelenekleri, kendi düşünüş tarzı ve kendi benliğine uygun bulduğu siyasi ve içtimai hayatıdır.

Bunun içindir ki millet, izafi olarak ne varsa almış, hakikat ve varlık sayılabilecek ne varsa onu muhafaza etmediği kutsal bir ülkü olarak bi'miştir. Türkiye Cumhuriyeti'nin muasır birçok Cumhuriyetlerden farkları da, şekil değiştirerek eskiye intibak etmeyişinde, yapıcı, kurucu, genişletici, derinleştirici bir zihniyet taşınmasında, sürükleyici ve dinamik oluşundadır.

Cumhuriyetin kurduğu büyük eserler, yarattığı varlıklar ve ortaya koyduğu hakikatler bu vasflarının göze çarpan taraflarıdır.

Cumhuriyet rejiminin kafalarımıza yerleştirdiği bu zihniyetle, milletin kendi özelliğindeki istidadın kaynaşması, kurulan eserlerin hızla meydana çıkmasını sağlamıştır.

Bundan yirmibeş, otuz sene evvelki devre bir gözatacak olursak, orada ruha yorgunluk ve bezginlik veren bir boşluk olduğunu görürüz. Mâbetlerimiz hariç daha evvelki devirlerde yapılmış olan eserlerin, bir zihniyet ve istidadın kaynaşmasından doğmuş değil, mahdut hedefler gözetilmesinden başka birşey olmadığını müşahade ederiz. Umumiyet itibarıyla bir imar kalkınması yoktur.

Cumhuriyet rejiminin zihinlerde ve ruhlarda yapmış olduğu bu inkılaptır ki; milletin sinesinde gömülü olan istidadların da yer yer uyanmasını, gelişmesini, nihayet eserler vermesini sağlamış ve bunu tarih, cazip bir hakikat olarak gözlerimizin önüne sermiştir.

İstanbul'da kurmağa karar verdiğimiz Radyoevi

4

müsabakasına yüzden fazla mimar ve mühendislerimizin birden iştiraki ve bu kıymetli bilgi ve sanat ademlerinin hemen istisnasız, güzel eserler ortaya koyması bu zihniyet ve istidadın tabii bir neticesi olmuştur. Gerçekten mimarlarımız o kadar çok ve güzel eserler yaratmışlardır ki, bunları toplu olarak görmek kadar herbirinin taşıdığı incelikleri tahlil etmek te göğüslerimizi heyecanla doldurmuştur. Burada mühim olan bir nokta da radyoevi gibi iç ve dış bakımından hususiyetler arzeden bir mimaride gösterilmiş olan başarıdır. Ankara'da yapılmış olan Radyoevinin plânları yabancılar tarafından vücuda getirilmiştir. Bu bakımdan İstanbul Radyoevi müsabakası, mimarlarımızın önüne bir tez mevzuu olarak çıkmıştır, denilebilir. Böyle olmakla beraber, mimarlarımız bu tezi yabancıların yaptıklarından daha güzel olmak şartıyla en muvafik şekilde halletmiş olmakla kalmamışlar, bilâkis Türk mimarlığı için göğüs kabartıcı kıymetli ve şümüllü eserler yaratmışlardır. Müsabakaya konulan mevzu teknik birçok şartların tahakkukunu emreden hususi bir mimarî tarzı olmayıp ta umumi şartların aranması lâzımgelen herhangi bir bina olsaydı, jüri heyetinin seçimde çok çetin vicdan ve ihtisas imtihanı karşısında kalacağından ve seçim için çok zorluk çekeceğinden şüphe edilemezdi.

İşte Cumhuriyet idaresinin yurdumuzda kurulduğundan bugüne kadar geçen kısa bir zamanda Türk mimarlığı, mü'ebassus yabancıların da saygı ve hayranlıkla kaydettikleri, böyle ileri bir hedefe ulaşmış, Türk'ün yalnız yapıcı ve kurucu değil, aynı zamanda bu yapıcılık ve kuruculukta en güzeli, en iyiyi, en kudretliyi bulmaktaki istidad ve başarısının canlı misalini millete sunmuştur.

Bugünkü Türk mimarlığının büyük babaları yurdumuzu büyük ve güzel âbidelerle süslemişlerdir. O zamanın telâkkisine göre camiler, hanlar, hamamlar, çeşmeler ve medreselere inhisar ederek bize ulaşan bu eserlerin dışında geniş mânada mimarî eserleri düşünülmemiştir. Düşünülmüş olsa bile,

Fig. 28. *Mimarlık*, 1945, 4-5, p.4

²¹⁰ Şentek, 2018.

In the sections on the conquest of Istanbul, which were included with a nationalist manner, the role of Turkish architects during the construction process of the country was frequently mentioned. While praising the national artifacts in Istanbul and the Turkish architects of the Ottoman past, it emphasized once again the responsibility of leaving the same quality of works to future generations, and that this could only be achieved through the hands of Turkish architects:

*The Hayrettins, Davuds and Sinans who wrote this history will be remembered by this nation with the deepest respect and admiration until the end of time. However, we cannot repay our debt of gratitude to them with these remembrances and feelings of admiration. We can repay this debt by preserving their works, walking in their footsteps and avoiding actions against to their countries: However, what are we able to do in this respect? Will the Turkish generations that will come centuries later be proud of only what we are proud of, will they be satisfied with only Sinan memorials?*²¹¹

*In no way should we deprive the Turkish artist of the right and opportunity to build Turkish architecture. This not only keeps a generation of art infertile, but also delays the development of the art of the country by pulling the natural course of the national art movement in various directions. Turkish architecture of the Republic of Turkey can reach its important position in the world only in the hands of its own masters. As we prepare for the 500th anniversary of Istanbul, it is in our own hands to conquer Istanbul once again with new victories in the field of construction and architecture.*²¹²

The journal did not only publish articles written by their own editors or letters by external authors appreciating the achievements of Turkish architects, but also it included articles published in other media that supported these ideas. For instance, they presented to readers the “valuable article” by Mr. Nedim Veysel İlkin, Director

²¹¹ *Mimarlık*, 1945, i.6, p.2.

²¹² Ünsal, B. (1946). “Cumhuriyet Türk Mimarlığı İstanbul’un Fethinin Beşyüzüncü Yılına Kutlamağa Hazırlanırken”. *Mimarlık*, i.1-2, p.6.

of Press and Publication, talking about their success in İstanbul Radio House Project Competition, stated:

*However, young Turkish architects, who know and appreciate that architecture is a profession that produces works that will live on throughout the ages and history, work with a mentality and ideal that defies time. They themselves will protect their creations against time. Again, they put knowledge and fortitude as well as line and harmony, color and naturalness, splendor and beauty into their works and they mature all these conditions in their hearts and minds beforehand. Time will not destroy their works, they will defeat the destructive time, and they will always carry them as a flame from generation to generation, from era to era in every field of Turkish life. The constructive and founding hand of the Republic ignited this torch, which had been extinguished for a long time, and left it as a sacred trust in the capable hands of Turkish architects and Turkish engineers. Turkish architects of today and tomorrow: Like your great fathers, you hold in your hands with power and knowledge the torch that will illuminate the history of Turkish art of today and the humanity of tomorrow, and with that torch you have ignited excitement and hope in our hearts. May you always exist.*²¹³

(Fig.28)

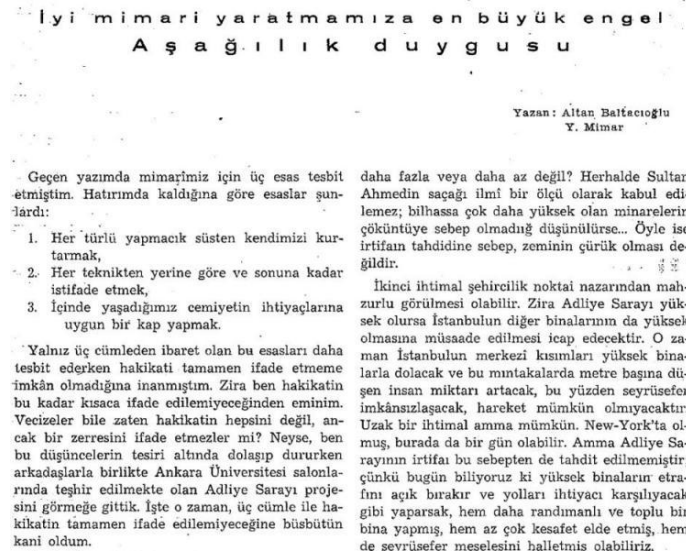


Fig. 29. *Mimarlık*, 1947, 5-6, p.3

²¹³ İlkin, N. V. (1945). "İstanbul Radyoevi Proje Müsabakası". *Mimarlık*, i.4-5, p.5.

When the content is evaluated with the evolving architectural conditions of the time, the discussions on national architecture, which had dominantly been included in the first years of the journal in terms of the use of national style, were not as frequently included from the late 1940s onwards. Although this transformation in the transition period was not explicitly declared, it is possible to read the signals of change in late 1947 when we compare the attitude of the journal with the previous issues. From then on, what was meant by creating national architecture in the country was that the buildings should be built by Turkish architects. The national style was not mentioned at all when describing what was needed to create “good architecture”, and even the need to get rid of unnecessary ornamentation, which was considered to be used due to distrust contrary to the previous ideology, was mentioned. At this point, there was an incentive attitude for architects to be brave and self-confident for embracing the innovations while making use of the advantages of modern techniques as it was also stated in one of the “head writings” written by Nizamettin Doğu titled as “*The Biggest Obstacle to Creating Good Architecture: a sense of inferiority*”:

Since no one doubts that a work of architecture, for the sake of which no sacrifice should be spared, is a piece of history, a piece of civilization, a piece of fine art that will be passed down from generation to generation, whose civilization will we pass on to whom through works with foreign signatures? This kind of concern is such a clear and simple national feeling and obligation that we can never accept that no Turkish administrator or intellectual would not feel it. It is obvious how clear our cause is. While it is impossible to imagine an Edirne without Sinans and an Istanbul without Sinans, Hayreddins and Davuds, it is also known that Hagia Sophia, for example, has no place in the history of Turkish civilization and has even been the occasion for propaganda to the contrary from time to time. In the face of this situation, we still leave it to those who decide or are instrumental in these matters to appreciate the meaning or meaninglessness of including foreign signatures in active fields of work other than those such as professorship or consultancy. Although a very useful and excellent tradition such as local project competitions has been established today and excellent and glorious results are being obtained in this way, we remind those who still insist on giving work to foreign artisans through procurement, of their

*national duty and responsibility (...) Yes, today's Turkish architects are on the way to reach the highest level of art and construction, just like in the era of Sinans, but on this way they are not relying on outdated methods or foreign whims, but on the world of today and even tomorrow.*²¹⁴ (Fig.29)

Cumhuriyet yapıcılığı millî geleneklere dayanmalıdır

Y. Mimar Sedat ÇETİNTAŞ

“Yapı Kongresine sunulmuştur.,

Türk yapıcılık hayatı İslâmîlikten çok evvelerde de zengin bir devir yaşar, fakat, ilk defa Asya’da Samanoğullarında başlayan Türkişlâm sanatı, Gaznelilerde, orta ve güney Asya topraklarında bir takım hareketler yaptıktan sonra Selçuklar eliyle ön Asya’ya, bu günkü Anadolu, Irak ve Suriye topraklarına geçiyor. Türk sanatkarları bu toprakları mozaik işler gibi Türk yapı şaheserleri ile süslüyorlar.

Selçuk İmparatorluğunun inhilâli ile Osmanlı İmparatorluğunun Türk birliğini ele aldığı yıllara kadar Anadolu’da görülen feodal Türk teşekkülleri de bu yapıcılık sanatı konusunda tek dil ve tek ültü ile konuşuyorlar. Fakat, bu dil ve bu konu Anadolu topraklarında lokal kahyor.

Osmanlı İmparatorluğu tarih sahnesinde belirdikten sonra ilk teşekkül yıllarındanberi ele almış olduğu Türk yapıcılık sanatını İmparatorluğun gelişme yürüyüşü ile mütenasip ve âhenkli bir tarzda işletirken Trakya’ya atılarak orada Karadeniz’in kuzey kıyılarında orta Avrupa’ya, güneyde Basra körfezine inen Arabistan çöllerine, üçüncü koldan da Akdeniz havzasının Tunus ve Cezayir topraklarına kadar bu sanatın kudret ve hâkimiyetini yaymış olan yüksek bir ültü güdüyor ve enerji gösteriyor.

Bu suretle yapıcılıkta en parlak bir maziye sahip olan Türk milletinin (Cumhuriyet devri Yapı Kongresi) geçmişteki bu parlak mefahirine arkasını dönmüş bir halde çalışırsa mühim bir hataya düşmüş, büyük bir suç işlemiş olur. Eğer yurdumuz yaratılmış olduğu günden beri

Fig. 30. *Mimarlık*, 1948, 3, p.28

In this sense, despite the increasing tendency towards modernization throughout the country in the 1950s, the last article in the journal in 1953, which can be considered as a warning in terms of preserving national architecture, was written by Sedat Çetintaş over a question asked by a British architect after he had seen Ankara and the old masterpieces of art on the one hand and the new buildings on the other in Istanbul. He accused the current generation of Turks, who had such a rich history of creativity, of having lost touch with their history and turned their backs on it.

Undoubtedly, an architect is, first and foremost, an artist with high sensory power. He can hear, and he can hear beautiful things, but let us not forget that without being based on a root, a tradition, whatever his power of feeling can offer us cannot be Turkish architecture or modern national architecture. It will be something impersonal, cosmopolitan, and degenerate. This is something that today's culture-conscious, nationalist Turk cannot tolerate.

History is our greatest guide: The Ottomans modernized the architecture of

²¹⁴ Baltacıoğlu, A. (1947) “İyi Mimari Yaratmamıza En Büyük Engel: Aşağılık Duygusu”. *Mimarlık*, i.5-6, p.3.

*the Seljuks, but the artistic material was based on the same roots and the mood was within the same framework. Today, we cannot get out of this law again. As my colleague Mr. M. A. Chitty has pointed out, there should not be this treacherous gap between the old and the new in our architecture. We should know how to integrate our old art materials with our new life, and we should be able to say in our new language that we have not forgotten our old and very honorable history. Just as the Seljuk school was scientifically and rationally aimed by the Ottoman school, the Ottoman school should be followed in the same way, on the same roots and with the same consciousness by the Turkish Republic today. Although this is necessary and essential, this important cause has not been realized until today. I am obliged to confess and explain, albeit bitterly, that with our present situation, we have not taken the path to the realization of this cause.*²¹⁵ (Fig.30)

Ne şunu ne bunu kastediyoruz ; İstedığımız kendi memleketimizde kendimizin mimarlık etmesidir.

(Y. Mimar Doçent H. K. Söylemezoglu'ya cevap)

Sayın Meslektaşlarımız ve okuyucularımız hatırlarlar ki. çeşitli olaylar karşısında içimizde uyanan tepkiyi mimarlık sütunlarına geçirerek, bütün mimarlarımızın müşterek menfaati saydığımız davalrı savunmakta kudretimiz nispetinde çalışıyoruz. Bunların başında yabancı mimarların yurdumuzda serbest meslek gütmeleri konusu vardır. Gerek Mimarlık sütunlarında, gerekse günlük gazete sütunlarında genel olarak bu davaya hizmet eden yazılar çıktı. Biz Türk mimarları içinde bizden ayrı düşünenler olacağını tahmin ediyoruz. Ancak şunu da biliyoruz ki yazdıkları-

mızda belirttiğimiz fikirlere katılanların sayısı çoğunluktadır. Bunun en müspet delili Türk Yüksek Mimarlar Birliği yönetim kuruluna ve Mimarlık dergisi yazı işleri müdürlüğüne seçilmemizdir. İki senedenberi bu işin başında bulunduğumuz ve bu yolda yayın yaptığımız ve bu arada iki genel kurul toplantısı olduğu halde bizimle kafadar olanlar çoğunlukta kaldıkları için bu görevimizde kalmamız istenmiştir.

Bu hususu böylece açıkladıktan sonra şunu da söylemek isteriz ki Mimarlık Türk Yüksek Mimarlar Birliğinin organıdır. Fakat bütün üyelerimizin

Fig. 31. *Mimarlık*, 1947, 5-6, p.17

Likewise, in the last issue of 1947, the journal, which had expressed in the previous issues its disappointment that the Istanbul Municipality building had been commissioned to a foreign architect, argued against this decision and explained why the Turkish architects should be commissioned for the design of the building, still without mentioning the importance of the national architectural style anywhere in the long article. The article argued:

²¹⁵ Çetintaş, S. (1948). "Cumhuriyet Yapıcılığı Milli Geleneklere Dayanmalıdır". *Mimarlık*, i.3, pp.28-29.

First of all, we would like to clarify that in all these articles of our struggle, we do not mean this or that. What we want is our own architecture in our own country. Foreigners, whether they have international fame or not, whether they take a job on their own or take a Turkish architect with them and use them as a shield; what is important for us is that a Turkish building does not bear their signature. History will blame the Turkish architects of this period for not being able to do their own work. On the other hand, the owners and administrators have a mindset that thinks only of the present and never considers what will happen in the future. All we want is for this mindset to change. The most authoritative writers of our country write every other day, recommending the use of foreign architects in our country, saying to our faces, "You can't do anything, don't get involved in things bigger than yourself". The elders we appealed to did not even see the need to respond to our petitions. Despite this, we are convinced of the correctness of our path. We will continue our writings. I would like to take this opportunity to say the following: We never say that we should not benefit from foreign civilization and knowledge, and therefore from their representatives. We have no such claim. It is necessary to make use of the foreigners we have brought to our schools as teachers and to our institutions as experts, and to bring others like them, if any. However, it is not right to think that we are doing something ingenious by putting them in the position of deity as soon as they arrive in our country and having them draw all our buildings, from the Police Station to the building of the Grand National Assembly. We keep repeating it all the time: Architecture cannot mature without experience. We have to increase our experience by building our own buildings. The architect of our time must be an artisan who is always looking for the new, getting rid of the old rules and trying to establish new ones. This is only possible by always doing it and doing it again.²¹⁶ (Fig.31)

²¹⁶ *Mimarlık*, 1947, i.5-6, pp.16-18.

Even in the hotel projects designed to develop tourism, which was on the agenda in the post-war context, a softer language was used compared to the previous ones when it was stated that a local character should be kept instead of directly continuing the historical patterns: "*An important point to be kept in mind in the construction of hotels is that each building should be in accordance with the local character and nature, have architectural features and leave a good impression on travellers.*"²¹⁷

Thus, the discourse on national architecture in Turkey was now transformed into the emphasis on Turkish architects and the use of local materials when necessary due to technical and economic reasons from the late 1940s on with the worldwide internationalist movements in architecture. On the other hand, the nationalist attitude of *Mimarlık* in terms of Turkish architects continued to form a crucial part of the journal's agenda throughout its publication life and the issue was strived to be justified via various supporting contents.

In this regard, it can be said that the meetings, comprehensive activities and intensive efforts carried out by the journal with all professional, administrative and governmental units achieved positive consequences. In one of the late issues of its publishing life, the success in an international competition was proudly described under the heading of "*A New International Triumph of Turkish Architects*" as follows:

Not long after the triumph of the Turkish artistic genius in the international Anıtkabir competition, Turkish architects won a new success: Izmir International Building Plan Competition. There is a truth that we have been repeating at every opportunity up to the present day: We must, first and foremost, believe in the creative capability and power of Turkish Artists and Turkish Architects. The soundness and correctness of this case, with the great successes gained in two major international competitions, should have erased the doubts of even the most sceptical and turned their beliefs in this direction... We consider it an honourable obligation to congratulate these distinguished colleagues, who have played a major role and share in ending the mentality of turning our backs on our own minds,

²¹⁷ Akçay, R. (1950). "Turizm ve Otelcilik". *Mimarlık*, i.1, p.5.

*our own knowledge, our own creativity and relying on the might of foreign artists, which has been going on for years. Turkish architects, who have never hesitated to compete with foreign architects in the field of art and have achieved justified victories, insist that they alone should be expected to serve the country and that the path of competition that leads to the most perfect work should be accepted as an inevitable principle by all administrators.*²¹⁸ (Fig.32)

Türk Mimarlarının Milletlerarası Yeni Bir Zaferi

Milletlerarası Anıtkabir müsabakasındaki Türk Sanat dehasının zaferinden çok geçmeden Türk Mimarları yeni bir başarı daha kazandılar: İzmir Milletlerarası imar plânı müsabakası.

Bugüne kadar, her fırsatta tekrar ettiğimiz bir hakikat vardır ki Yabancı severliği bırakıp Türk Sanatkârlarının, Türk Mimarlarının yaratıcı kabiliyet ve kudretlerine, her şeyden evvel kendimiz inanmalıyız.

İşte bu davanın sağlamlığı, doğruluğu Milletlerarası 2 büyük müsabakada kazanılan büyük çapta muvaffakiyetlerle, en şüpheli olanların bile tereddütlerini silmiş ve artık inançlarını bu cihete çevirmiş olmak gerektir.

Biz memleket mimarları, Jüri olarak gelen dünya çapındaki mimarî ve şehirci otoritelerin takdirle andıkları bu baha biçilmez kazançlar hakkında Türk Matbuatının hemen hemen sükûn edencesine lakayt kalışını üzüntü ile hatırlamadan geçemeyeceğiz.

İller Bankası tarafından açılan Milletlerarası İzmir imar plânı müsabakasına iştirak eden 27 projeden yalnız 7 si Türk Sanatkârlarına ait olduğu halde neticede derece ve mansiyon alan 8 projeden birincilik ve üçüncülükle birlikte 5 tanesinin Türk adını taşıması, bu davanın gururla göğüs kabartacak bir tezahürü değil midir? Bununla ne kadar övünsek yeridir.

Fig. 32. *Mimarlık*, 1952, 1-2, p.1

Similarly, while giving the jury members' opinions about the competition, it was quoted what Paul Bonatz expressed about the planning and development of the city of İzmir and the projects that were ranked:

*You can be proud of the fact that five of the eight projects ranked in the İzmir International City Plan Competition are by Turkish architects. I am also proud of this result as a man who has taken a duty in your country. This result is indeed an achievement to be proud of. You must believe that there is no difference between your architects and European architects.*²¹⁹

²¹⁸ *Mimarlık*, 1952, i.1-2, p.1.

²¹⁹ *Mimarlık*, 1952, i.1-2, p.10.

However, the journal was disappointed by the news that the Ministry of Public Works would employ some foreign architects in its body. In the last issue of the journal, the petition written to the ministry about this situation and its reply were shared with a strong reaction, and it is understood from the article written under the title "*Miserable Architects*" that although the competence of Turkish architects had been proven in project competitions and in many other fields, the issue of foreign architects had not been resolved at the level they would expect even in 1953:

*What is it that Turkish architects are suffering from? As if the hegemony of the journeyman was not enough, now Mr Zeytinoğlu has attempted to bring in foreign architects and engineers for the Ministry of Public Works!... It is as if he knows and recognises Turkish architects. He has also measured what they can or could do!... Shouldn't we ask: In which work of the Ministry of Public Works are our architects incapacitated? Which architect and engineer has shown a work that is far from satisfying Mr Zeytinoğlu? Foreign architects should be brought to Turkey. But do you know where? For example, to the Academy! For example, to the chairs of technical universities! For example, as urbanisation specialists... And now, right on top of this "internal enmity against architects", the Ministry of Public Works, with its latest decision, has brought in architects from outside! Isn't this too much against the children of a very successful profession? We had hoped that the Ministry of National Education would, by freeing itself a little from partisan influences, reach out to our Academy and correct the bias that has been going on for years. But we never imagined that after the indifference of the Ministry of National Education, the Ministry of Public Works would come along and strike a blow against Turkish architects!*²⁰

4.1.3. Modernization of “Turkish Architecture”

According to the journal's early position, "modern" was a controversial concept that had to be used sensitively without harming their main concern, which was producing national architecture via revivalist approach; nonetheless, the concept was critical at

²⁰ Faik, B. (1953). “Zavallı Mimarlar”. *Mimarlık*, i.1-6, p.62.

the same time as it had to be integrated with national in order to struggle against the prevalent perception of the superiority of foreign architects. In this context, in parallel with the previous section, the scope of the modern, while initially more limited with nationalist concerns, was expanded gradually starting from late 1940s and especially 1950 onwards, when the journal began to be more tolerant and sympathetic towards adapting the new. Thus, modernization process of Turkish architecture in the journal will be analyzed as two periods under the subtitles of "Definition of a National and Modern Architecture" and "Designing the International Style".

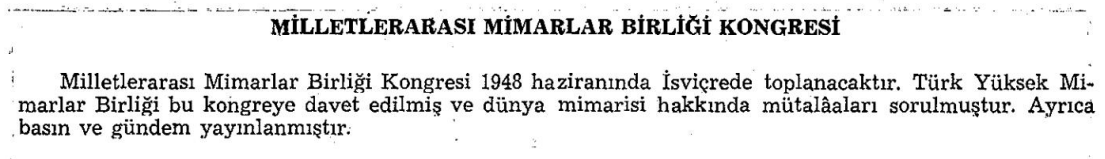


Fig. 33. *Mimarlık*, 1947, 5-6 p.51

4.1.3.1. Definition of a National and Modern Architecture

During the first years of *Mimarlık*, modern building materials and construction techniques were promoted and claimed to be well integrated to the raising national architecture. For this sake, the journal gave significance to educate Turkish architects in terms of making use of the innovations and conveniences of the modern construction world, however, they were restricted to be open to improvements in some specific areas so as to prevent assimilation in the process of modernization.

As Eldem stated in his article titled "*Our Cause of National and Local Architecture*", the main reason underlying the foreign hegemony was based on the lack of a well-established national architectural understanding, and while complaining about the assimilation under the name of modernization, he described in detail how an opposite modernization was possible. Thus, this article reflects the expectation of the journal about having a modern and national architecture at the same time for the early periods:

15 years ago, the eyes of everyone and many architects were completely turned towards Europe and everyone had the desire to make our country like Europe and our buildings like European buildings. Our present

situation is completely different from this. The deceptive belief that modern buildings must be imported from Europe is about to disappear. Today we have the right to seek and demand more. We, at least we architects, have now realised that we have the right to seek and demand more. Today we want modern construction to be from us at the same time. Modern Turkish city, modern Turkish architecture is in front of our eyes more vividly than ever before. However, we are convinced that this work cannot be realised by the individual actions and initiatives of this and that. Strong co-operation of all of us is necessary in this path. But first of all the Government must take this work into its own hands. Since architecture does not consist only of ideas and ideals, but rather depends on big capital and enterprises, architects need such enterprises in order to realise their ideas. These undertakings, on the other hand, are of national policy importance. Architecture is not only a project. For its realisation, the country needs a strong building industry and a group of building craftsmen and artisans. Unless these conditions are fulfilled, national and local architecture cannot come into existence. This architecture cannot be generalised, it cannot be the property of the country.²²¹

Thus, this article reflects the expectation of the journal about having a modern and national architecture at the same time for the early periods. When we look at the contents of these years, modern movements such as cubism, which had a global resonance in terms of form, were heavily criticized, while compliance with the new lifestyle and usage of modern building techniques were appreciated. This attitude can be clearly seen in the evaluation of the projects examined during the visit of the architectural exhibition opened by the British Cultural Delegation in the Ankara Public House:

Although the modern architectural movements that spread all over the world after the First World War had an impact on the UK, the frivolous style of architecture called cubism did not find favor in this country. Today, a new architecture has emerged in the UK and is being developed in line

²²¹ Eldem, S. H. (1944). "Milli ve Yerli Mimari Davamız". *Mimarlık*, i.4, pp.2-5.

with the real drivers of architecture: climate, modern living conditions, health, materials and construction techniques. The works we see in the exhibition do not claim to create a new style. Rather, they are natural expressions of the different personalities of the architects who worked freely.²²² (Fig.34)



Fig. 34. *Mimarlık*, 1944, i.4, p.20

Likewise, each issue included translated articles from foreign sources and examples about the subjects such as landing, urban planning, technical issues including new building materials, meteorological principles and suitability of design for modern life.(Fig.35, 36, 37) When we look at the foreign sources that the journal shared that

²²² Doğu, N. (1944). “İngiliz Mimarlık Sergisi”. *Mimarlık*, 1944, i.4, p.20. Also see: Altan Ergut, E. (2014). “Displaying Abroad: Architecture and Town Planning Exhibitions of Britain in Turkey in the Mid-1940s”. *New Perspectives on Turkey*, No.50, pp.145-170.

4.1.3.2. Designing the “International Style”

In parallel with the trends of the period, as in the architectural debates of the 1950s, the journal also displayed a tendency towards simplification under the discourse of austerity. Moreover, at this point, some design elements with a historical identity were criticized for creating unnecessary construction costs, and by making use of the material technology brought by the new era, design requirements were prioritised in accordance with the economic constraints and new lifestyle. The fact that these ideologies, which form the basis of modernization process and the modern approach in architecture, found a place in the country and resulted also in the use of modern style.

The general attitude of the journal from this period onwards and its expectations on behalf of architecture can be summarised in this following paragraph in the articles it describes as “our cause”. As can be seen in the articles under this heading, in which the emphasis on national architecture was frequently made in the previous years, the issues now centred on ensuring that the architectural activities in the country were in compliance with the conditions of the day, while the issue of foreign architects continued in a way that was separated from the discourse on national architecture:

The Government should co-operate with the Turkish Union of Master Architects in the cause of cheap housing, cheap construction and quality building materials. A building authority must be established in order to prevent unlawfully erected buildings with bad materials and poor workmanship, which are especially seen in private constructions and which are to the great detriment of the citizens. Otherwise, in a very short time, shanty towns and cities are about to be born in Turkey. The activities of foreign architects in our country should not exceed the limits of being a teacher. Having foreign architects construct official buildings, starting from the official buildings to our three-room houses, is a blow to the mature and adult Turkish architects who live in this homeland and who are bound to the homeland with every particle of their pure blood. The children of Atatürk, the generation of the Republic, the grandchildren of great masters of art are at war for Turkish architecture and construction. We want to be the owners of the beautiful buildings that we will entrust to

tomorrow and we want the signature of the Turkish artisan to be found in them.²²³

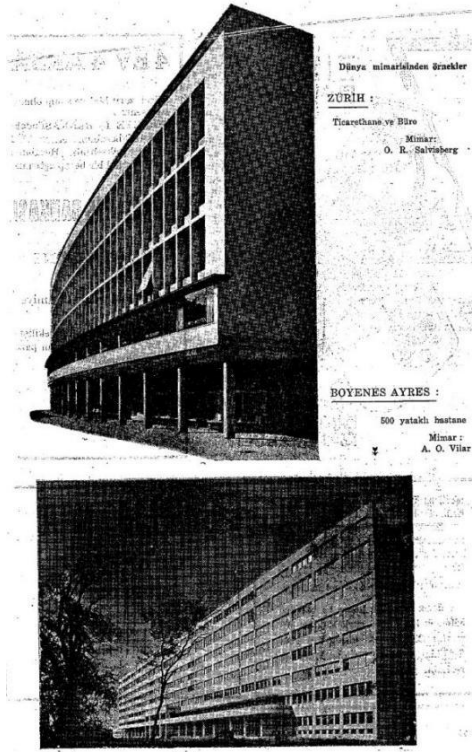


Fig. 39. *Mimarlık*, 1948, 4, p.45

The sharing of photographs of buildings in the so-called International Style on the last page of the journal under the title "*Examples from world architecture*" can be seen as one of the indicators of the change in its agenda.(Fig.39) Hereby, visuals from modern buildings were frequently included in the contents promoting such projects praised for their conformity to the current conditions, requirements and architectural understanding. In this period of search for rationality and originality, appreciative expressions were used instead of an exclusionary attitude towards modern architects and architecture both in Turkey and abroad. It was said in the journal that, "The architectural branch of the Academy of Fine Arts is rational and completely in line with today's architecture, and its work is successful and progressive."²²⁴ Similarly, Fuat Şevki Vanlı, in his article starting with "*The Italian*

²²³ Özışık, T. (1950). "Türk Mimarlığı ve Yurdumuzun İmarı". *Mimarlık*, i.3, p.1.

²²⁴ *Mimarlık*, 1950, i.2, p.16.

Architect who will perhaps break new ground", quotes from his interview with Giovanni Michelucci mentioning his modernisation process in response to the internationalist architects of the period such as Gropius and presents this change as an example to be followed:

*The controversies that follow an architectural work are either due to the "neighbourhood" concerns of the project owner or the "history" concerns of the public. Every new thing is doomed to fiasco in advance". The people of Tuscany are in a state of prejudice that undermines every endeavour, and they show their distrust of every opportunity of the time. Even if the conditions do not allow them to do so, they always tend to build museums (historical type houses) and thus ugly buildings called "Florentine type" are born.*²²⁵ (Fig.40)

MIMAR

Giovanni Michelucci

ITALYA

Yazan : Fuat Şevki VANLI

Belkide bir çağır açacak olan İtalyan

Mimar : GIOVANNI MICHELUCCI

Floransa Mimarî Fakültesi Dekanı:
"Son eserlerim bile, şimdi benim değildir" diyor.

Kırk yıl kadar evvel, onyediyedi yaşında Floransa'da mimarî tahsiline başlayan Michelucci; asistanlık devresinden sonra, aynı Fakülteye 1930 da "dahili mimarî" profesörü olmuş ve nihayet "şehirçilik ve mimarî kompozisyon" dersinde karar kılmıştır. Son dört yıllık Dekanlığı; 948 - 49 ders yılı başındaki, bütün alâkadar çevrelerde hayret uyandıran istifasıyla nihayet bulunmuştur. Şimdi ise Bologna mühendisliğinde, "şehirçilik ve mimarî kompozisyon" kürsüsünü kabul etmiş bulunmaktadır.

Mimarın arzusu üzerine, şimdiye kadar ki faaliyetlerinden pek az bahsederek; fikirleri üzerinde duracağım.

Michelucci'nin Villiani'deki bir Villası (1925), o zamanın modern eserleri arasında mevzu bahis olmuş; 1930 - 32 senelerinde Roma Üniversite mahallesinde yaptığı Mineroloji ve Bioloji Fakülteleri ise mühim eserler meydanında yer almıştır. Forte dei



GIOVANNI MICHELUCCI

Marmi'deki villasında, unutmak istediği eski eserlerindedir. Yenilere gelince, Arazzo'da bir konak, Prato yakınlarında bir kilise, Floransa'da Ventura evi V. S. gibi pek sayılı tatbik edilmiş projesi olmakla beraber, henüz edilmemişler büyük bir tomar teşkil etmektedir. Kendisini son ziyaretimde, bütün projelerini önüme serdi: "bakın, bunları hazırlayabilmek için durmaksızın çalıştım ve çalışmaktayım..." diyerek, hepsi üzerinde uzun uzun izahat ver-

Fig. 40. *Mimarlık*, 1950, 2, p.23

The change in the attitude of the journal is also evident from the statements made by Orhan Alsaç in the section he wrote under the title "*I Knew Three Authorities*" in his conversations with architects who came to the country as jury members on the subject of internationalization and weakening ties to the old:

²²⁵ Vanlı, F. Ş. (1950). "Mimar Giovanni Michelucci". *Mimarlık*, i.2, pp.23-26.

As in every field, in order for us to progress in the field of architecture, it is necessary to meet other nations and their art authorities. Foreign trips, international project competitions, or at least inviting foreign artistic dignitaries as jury members to our project competitions, will enable us to encounter artistic events other than the ones I mentioned above. The invitation of two well-known architectural authorities as jury members to the competition for the project of the Justice Building in Istanbul this year has been a great gain for our art of architecture.

It gave me courage to hear the truth of my thoughts from the mouth of such a person. We should bring modern teachers like 'Dudok to our schools teaching architecture. We will not be able to get rid of the old imitationism that is being practiced without understanding. What we will do in 1950 is no more than imitating what others did in 1850. When will it be possible for us to add a new work to the world architectural history? Is it possible as long as the buildings we build, the huge theaters, are in an outdated system, and the mosques we build are in the old style? I asked Dudok what he thought about the place and program of the Justice Bureau. "It is like this in our country," he said, "there is a morbid care for old monuments. But if we imagine for a moment that the architect of the Ibrahim Pasha Palace came to earth and saw us. Wouldn't he say to us: Are you crazy? You try to build the greatest work of your time, but you don't leave anything you don't do, no trouble you don't put yourself in, because you want to protect a building that we built at that time as an ordinary work."²²⁶ (Fig.40)

Likewise, in defining the history of architecture, while arguing that it should be learned from architectural works in order to determine how to make architecture in advance, it was now stated as follows: *“It examines and determines the development, changes, progress, efficiency of the art of building; it does not show and explain how to build architecture, but how it was built.”* In addition, the fact that the English

²²⁶ Alsaç. O. (1949). “Üç Otorite Tanıdım”. *Mimarlık*, i.5-6, p.46.

translations of some architectural terms are given in parentheses in the article shows the importance the profession attaches to international interaction.²²⁷ (Fig.41)

MİMARİ TARİHİNE DAİR

Yazan: Y. Mimar Behçet ÜNSAL
Teknik Okulu Mimari Tarihi Muallimi

I. MİMARİ TARİHİNİN KONUSU —
Mimari, güzel sanatların plâstik bölümüne dahildir. Plâstik sanatlar, Form, ışık, gölge ve renk ile hâsıl olur. Güzel sanat eserleri bize bir ifade, beyan ve tebliğ (Expression) da bulunarak, yani ruhumuza dokunarak, bize bedîî heyecanlar yaratırlar. Sanat ve (güzel) in ne olduğunu estetik dediğimiz bilim kolu bize anlatır; mimari tarihi bununla uğraşmaz. İfade taşıyan her güzel sanat eseri, bir fikrin, bir duygunun, bir anlamın (conception), kendisi usul ve kaidelerine göre muhtelif vasıtalarla nizam ve tertibe sokulmasıyla, yani (Composition) terkip ile, vücut bulur. Mimari tarihi, kompozisyonun nasıl yapılacağı ile de uğraşmaz; bu, mimarlık eğitimi yolu ile elde edilir. Böylece, kompozisyon ile canlanan, güzel sanat eserinin bir işleniş tarzı, icrası (Execution), bir de tekniği ve materyali —Meselâ mimaride: Ahşabın, tuğlamanın, taşın, demirin, betonun... Kendine göre bir (Construction) yapı tarzı— vardır ki eser bunlarla cisimlenir. Tabiidir ki mimari tarihinin konusu dışında kalan bunları yapı malzemesi, yapı bilgisi... gibi bilimler öğretecektir. Bundan başka, mimari, diğer plâstik sanatların (resim, heykel) anası ve kucağıdır. —Tarihte bilhassa bu böyle olmuştur—. Mimari, onları kendisi ile birlikte yaşatmış ve büyütüştür; fakat, bu ayrı kollarla da kendi şubeleri meşgul bulunmakta ve onların tarihi genel sanat tarihi içinde veya ayrıca mütalâa edilmektedir.

Mimari Tarihi : Mimarlık sanatının gelişmelerini, değişmelerini, ilerlemelerini, verimlerini... Tetkik eder, tesbit eder; nasıl mimari yapılacağını değil, fakat nasıl yapıldığını gösterir ve anlatır.

Sanatkâr, kendi ikliminin, milletinin, kültürünün ve zamanın muhassasıdır; o, tabiatın ve cemiyetten aldığı bazı taklid yolu ile, bazan da kendi prizmasından geçirerek tefsir ve ihdas yolu ile, duyu ve sanat halinde bizlere ulaştırır. Mimarlık da da aynen böyledir. Öyle ise tetkik metodumuzu da buna uydurmakta ve ayarlamakta isabet olacaktır.

Şu halde evvelâ *muhit ve insan şartlarını* gözden geçirmelidir. Bunlar —coğrafya ve tarih durumu ile, tabiat durumu (iklim, jeoloji) ve cemiyet durumu (din, millet, devlet ve diğer müesseseler)— mimarinin doğuşunda ilk tesirleri yapan âmillerdir. Bundan sonra *mimari ortamın* ne olduğuna, şekiller, biçimler ve eserlere bakılır. Bunun için de her stilin epokları ve bina tipleri nelerdir? Ve karakteristik örnekleri hangileridir? Mimarının tekevvühünde saik ve âmil olan program tarzının (sivil, dinî, askerî, resmî ve hususî yapı çeşitlerinin mimarisi) ve bunu gerçekleştiren (pilve, kolon ve başlıkları, portikler, arkaçlar, tonozlar, kubbeler, kaplamalar ve dekorasyon, renk... gibi) elemanlarının karakterleri analize edilir; kısacası mimarinin evvelâ kompozisyonuna bakılır, sonra da analizine geçilir ve örnek eserlerinin ne olduğu araştırılır. Mimari, bir yapı sanatı olduğu için sanatın icra kısmının —yani *inşa ve teknik problemlerin*— nasıl çözümlenmiş olduğunu da görmek icabeder. Yapı malzemesinin inşa usullerinin ve tatbikatının, yapı prensip ve şekillerinin bu yönden incelenmesiyle mimari durum aydınlatılır. Buraya kadar saydıklarımızla mimari eser gözlerimiz önünde artık canlanmıştır. Şimdi bu canlı varlığın *estetik ifade ve mâneset*, tesirleri, yani netice veya *navesi* özününe alınır. Bu tesirler madde

Fig. 41. *Mimarlık*, 1948, 4 p.12

In the eventual situation, it can be seen by analysing the projects and their evaluations in the last issues that the architectural concerns of the journal became consistent with the context of the 1950s in the world and in the country. The evaluations in the Eskisehir Hometown Hospital Project Competition jury report is a good example to observe the contemporary attitude:

The difficulty of an architectural competition, in which the qualification of being an easy and inexpensive functioning and utilitarian building should be kept in the forefront, was increased by the size of an 800-bed hospital and the fact that all kinds of treatment places and means were required. Knowing this, the concern that the small number of projects participating in the competition would have a negative effect on the outcome of the competition was dispelled as the examination of the projects progressed,

²²⁷ Ünsal, B. (1948). "Mimari Tarihin Dair". *Mimarlık*, i.4, p.12.

*and it was seen that there were projects with a modern understanding that prioritised the utilisation and economic operation qualities that the specifications particularly emphasized, and that the expenses incurred for the settlement of this issue through the competition were not useless.*²²⁸

In addition, the image of the project that won the first prize in the Istanbul Municipality Palace Project competition published in the same issue displays the increasing spread of the International Style in the country.²²⁹ In this way, it can be deduced that the journal's tastes and concerns underwent a significant transformation in the 1950s in terms of its position between modern and national poles when compared with how they used to be in the issues of the mid-1940s.



Fig.42. *Mimarlık*, 1953, 1-6, p.36

4.2. Promoting the Profession

Although *Mimarlık* was a journal aimed to be followed by wider groups of the population, its main target audience was architects. As part of the organizational process, it gathered all architects in the country under a unified body and instrumentalized the journal as a platform to communicate with them. At this point, it

²²⁸ *Mimarlık*, 1953, i.1-6, p.32.

²²⁹ *Mimarlık*, 1953, i.1-6, p.36.

was vital for them to gain the support of the architect community, which was already small in number, for the development of the profession and the creation of national value. For this reason, this sub-chapter examines the claims and efforts of *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects) to inform the public about the struggles they gave in order to gain the legal and nominal rights of architects for the sake of realizing their “national and local architecture campaign” and the professional context of the period, in which the search for modern and national architecture developed together with the professionalization efforts.

4.2.1. The Organization and Legal Frames of Architectural Practice

Mimarlık attached a great importance to informing and raising consciousness to ensure that the profession was controlled and conducted in a proper and correct way. In this regard, it is possible to observe in each issue as the Union’s journal its efforts to be a regulatory and supervisory authority by conducting correlative studies with the administrations on the correct practice of architecture.

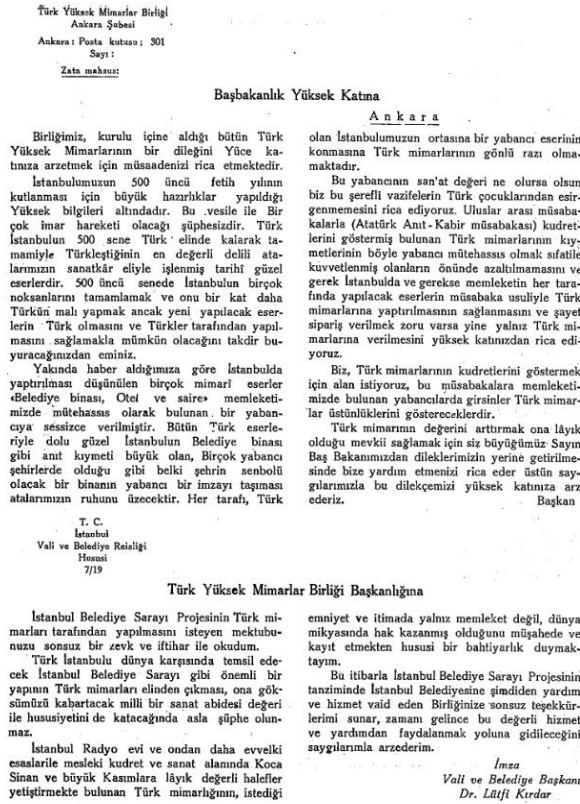


Fig. 43. *Mimarlık*, 1947, 1-2, p.18,

Birlik çalışmaları:

Yabancılarâ proje ısmarlanmâsının önüne geçmek için yapılanlar

Geçen sene İstanbul Belediye binasının profesör Bonatz'a ısmarlandığını duyarak bir taraftan İstanbul Valisine bir taraftan da suretini koyduğumuz yazı ile Başbakanlığa baş vurarak yeniden yapılacak binaların Türk mimarları arasında müsabaka ile yapılmasının büyük isteğimiz olduğunu bildirmiştik.

İstanbul Valisinden suretini aşağıya koyduğumuz cevabı alarak içimiz rahatlayacağı sırada duyduklarımız, birliği daima uyanık tutuyordu. Kulağımıza bu işin İstanbul Valisi tarafından sipariş edildiği artık bu işten dönülemeyeceği tarzında dedikodular geliyordu. Fakat Vali beğün mektubu elimizde olduğu müddetce bunlara inanmıyorduk.

Aradan daha bir sene geçmeden kılışesini koyduğumuz birer davetiye ile İstanbul Belediyesi projelerinin satın alınması çareleri arandığını öğrendik.

Bunun üzerine suretini okuyacağınız ikinci bir mektubumuzla tekrar Başbakanlığa baş vurduk. Bu suretle birlik vazifesini yapmış bulunmaktadır. Başbakanımızın bu işle yakından ilgileneceğinden eminiz.

T. C.
İSTANBUL BELEDİYESİ
Mimar MÜDÜRLÜĞÜ
Sayı: 33

Prof.

Profesör Bonatz ve Y. Mimar Kemal Söylemez'in hazırladıkları İstanbul Belediye Sarayına 21 tütlerin tetkiki ile bunların Belediyonize mal edilerek sâl Belediye Sarayı projesinin tamziniinde faideli olup olamayacağı hususunu tetkiki ile bunlara bedel takdiri namında Memleketin ilaf ve teknik ehemmiyeti hâiz işler gibi zevatten mürekkep Komisyon teşkil edilmiştir.

Bu komisyon incelemeleri yapmak üzere 9 Ocak Perşembe günü saat 10 da Teknik Üniversite mimari Fakültesinden toplanacağından bu saatte misinde bulunmanızı rica eder ve saygılarımı sunarım.

İst : Vali ve Belediye Başkanı

B. Kılışesin

Fig. 44. *Mimarlık*, 1947, 1-2, p.19

In this respect, the journal provides an important archive where we can closely observe the professional struggles of the period and the process of the establishment of the Chamber of Architects, which had an important place in terms of the professionalisation of the architecture in Turkey, chronologically. In these reports, as the promotion of the Union's activities such as congresses, every issue related to the profession was discussed according to the changing agenda, and the journal covered the subjects mainly such as preparation of the Union's bylaws and the changes to be made, determination of members and managers, fee tariffs for architects and engineers, regulations for project competitions and determination of jury members, work reports of committee and institutions.

Kongremiz ve dâvalarımız

Y. Mimar: Talat ÖZİŞİK

27 aralıkta Birliğimiz Genel Kurulu, toplantısını Kızılay salonunda İstanbul ve İzmir delegelerinin de iştirakile yaptı.

Toplantıdan evvel İstanbul ve İzmir delegeleri, merkez yönetim kurulu üyeleriyle birlikte Atatürk'ün muvakkat kabrini, bütün Türk yüksek mimarları adına ziyaret ederek saygı ile eğildiler ve bir çelenk koydular.

Genel Kurul, başkanlığa oy birliğiyle Bedri Tümayı seçerek çalışmaya başladı. Geçen yıl içinde hayata gözlerini yuman Mimar Alâattin Özaktaş, Zeki Kiray ve Nihal Sanlı'nın aziz hatıraları saygı ile anıldı.

İstanbul, İzmir şubelerimizle merkezin bir yıllık çalışma raporlarından, söz alan arkadaşların tasvipkâr konuşmalarından şubelerle merkezin geçen yıllara nazaran ana dâvalarımızın gerçekleşmesinde kuvvetli hamlelerle faydalı başarılar elde ettiği görülmüştü. Bilhassa İstanbul şubemizin müsbet, hareketli çalışması, mimarlıkla ilgili meselelerde çok hassas bulunuşu gözü çekişiyordu. İzmir şubemizin kuruluş tarihinin yeniliğine rağmen başarısı takdirle karşılandı.

Dilek ve istekler üzerinde hararetili tartışmalar oldu.

Raporlarda belirtilen ana dâvalar, dilek ve istekler, kongrece alınan kararlar şöylece hülasa edilebilir;

1 — Yurdun bütün yapı ve şehircilik işlerini düzenleyecek, daha rasyonel çalışma ile imar ve inşaat siyaseti güdecek «İmar Bakanlığı» kurulmalıdır.

2 — Memleketimizin her köşesinin bayındırlığına, mesken ve yapı davamıza büyük faydalar sağlayacak olan yapı kongresi bir an evvel toplanmalıdır.

3 — Yapı ve imar işlerinde belediyelerle el işbirliği yapılacaktır.

4 — Yapı yollar kanunundaki noksanların tamamlanması ve bugün şartlarına ve ihtiyaçlarına uymayan kısımların çıkarılması için bir taslak hazırlanacaktır.

5 — Teknik elemanların yetkileri hakkında Bayındırlık Bakanlığınca hazırlanmakta olan yönetmelikte çok titiz davranılarak ideal şeklin tahakkuku için İstanbul şubemizce hazırlanan kriterlerin kongre kararı olarak aynen Bayındırlık Bakanlığınca sunulması (Bakanlığa sunuldu. Takip edilmektedir.)

6 — «Gelir Vergisi» kanun tasarruflarında mimar

lığın «Güzel Sanatlar» çerçevesi içinde mütalâa edilerek heykeltıraşlar, ressamlar, müzisyenler için konulan muafiyetin mimarlara da teşmili, Avan projelerle tatbikat resimlerine «Sanatkâranâ telif eseri» olarak hakiki değerinin verilmesi için Büyük Millet Meclisinin ilgili komisyonuna tekrar gerekli müracaatlar yapılması.

7 — Mimarlar ve mühendisler odası kanun tasarruflarının, meslektaşlarımızın hak ve menfaatlerine hakikaten cevap verecek, ihtiyaçlarını karşılayacak, iş sahasında kolaylık sağlayacak, mesleğin şeref ve haysiyetini koruyacak esaslar göz önünde bulundurularak, merkez ve diğer şubelerin de mütalâası alındıkta nsonra İstanbul şubemiz tarafından kısa bir zamanda hazırlanarak yüksek mühendisler ile iştirak temin edilecek ve Büyük Millet Meclisine sunulacaktır.

8 — Belediye Fen işleri müdürlüklerinde, bilhassa Ankara imar müdürlüğünde ve Bayındırlık müdürlüklerinde yüksek mimar arkadaşların görevlendirilmesini temini (Bayındırlık ve İç işleri Bakanlığına yazıldı. Takip ediliyor.)

9 — Prensip olarak yabancı mimarların Türk yurdunda sipariş suretiyle iş almalarına mani olmak üzere mücadelede daha kuvvetle devam olunacaktır. Gayemiz «Yarınki nesle Türk sanat eserleriyle süs'ü, bezenmiş ve gelişmiş, mimaride yabancı tesirlerden uzak bir yurt bırakmaktır» Bizden evvel güzel Türk yurdunu süsleyen Türk anıtları, Türk sanat ve yapı örneklerini yapan Türk sanatkarları gibi imkân ve iş sahası istiyoruz.

10 — Abide çapında olan büyük yapıların projelerinin müsabaka ile yaptırılması (icap ederse milletlerarası bir müsabaka ile)

11 — Jürilerin evvelden ilânı. Jürilerin idari tesirlerden uzak, sanat havası içinde, yetkili sanatkar ve fen adamlarından kurulması.

12 — Yurdumuzun bayındırlık hamlelerinde imar plânlarına saygı, teknik, estetik, mimari ve güzellik temini, kalfaların ve diğer teknik elemanların yetiştirilmesi ve yetkilerinin kesin olarak tesbiti. Kalfalar tarafından yapılan kötü projelerin arkadaşlar tarafından imza edilmesi ve bu gibi projelerin imar ve belediye fen işleri müdürlüklerince kabul edilmemesi.

13 — Yerli yapı malzemesinin normalleştirilmesine ve yerli yapı sanayininin gelişmesine çalışmak

5

Fig. 45. *Mimarlık*, 1948, 1, p.3

The journal criticized the low payments to architects and engineers in some salaries and project fees while determining wage tariffs in the congresses. In addition, there were articles of appreciation that supported practices that would give colleagues the opportunity to advance or expand their working areas. (Fig.46) While aiming to prevent unfair treatment and increase the number of Turkish architects working in the necessary positions in the official institutions of the state, they also made efforts to prepare the legal basis for the opening of free bureaus.

C. H. Partisinin Yerinde Bir Kararı

Birer milli kültür ocağı olan Halkevleri ve Halk odalarımızın hızla çoğalması ve bu binaların taşdıkları büyük mânayı her bakımdan fade edebilecek ve çeşitli ihtiyaçlara cevap verecek mükemmeliyette olması için hiçbir fedakârlıktan çekinmeyen C. H. P. Genel Sekreterliği son defa kabul ettiği bir kararla bu alandaki mimarlık çalışmalarının daha verimli ve maksada uygun bir şekil almasını sağlamıştır.

Bu maksatla Parti mimarlık bürosunun ihtiyaca göre tecrübeli ve kalifiye elemanlarla takviyesi ve mevcut elemanlara da daha müsait bir mesleki çalışma ve gelişme sahası bahşedilmesi için Mimarlık Bürosu çalışma saatlerinde değişiklik yapılmış ve günlük mesaiye sabah saat 8 de başlanmasına ve

ara vermeden saat 14 e kadar devam edip sona ermesine karar verilmiştir.

Meslektaşlarımıza daha geniş ölçüde çalışma ve mesleklerinde yükselme imkânları verecek olan bu çok isabetli kararı şükranla karşıladık.

Türlü yaşama şartlarına ve türlü ihtiyaçlara cevap verecek eserlerini en yeni teknik bilgi ve olgun bir sanat çerçevesi içinde meydana getirmek zorunda olan mimara müsait çalışma saha ve fırsatları verilmesi memleket mimarlık sanatının gelişmesi bakımından çok hayırlı sonuçlar verecektir.

Bu itibarla C. H. Partisinin bu önemli kararının ve anlayışının diğer müesseselere de örnek olmasını temenni ederiz.

Fig. 46. *Mimarlık*, 1945, 2-3, p.42

Dâvalarımız Tahakkuk Ederken

Y. Mimar Talât ÖZİŞİK

Yıllardanberi beklediğimiz ve daima üzerinde durduğumuz bellibaş önemli dâvalarımızdan büyük bir kısmı tahakkuk etmek üzere. Bunlardan birincisi (Yapı Yollar Kanunu) nın yerine yürürlüğe girerek Yapı ve İmar hamlelerimizi hızlandıracak olan (Belediye İmar Kanunu) dur. Bu kanun Büyük Millet Meclisinin ilgili komisyonlarından geçmiş bulunmaktadır. Pek yakında Umumi Hey'ete sunulacaktır.

Mimar ve Mühendis Odaları Kanunu ise meslek teşekkülleri ile alakalı Bakanlık-Temsilcilerinin de katıldığı Bayındırlık Komisyanunda müzakeresi tamamlanmış ve kemale gelmiş bulunmaktadır. 1953 Yılı içinde her iki kanunun da Büyük Millet Meclisinden iyi bir anlayışla çıkacağı güzel günleri sevinçle bekliyoruz.

Hâlen Bayındırlık Bakanlığı Yüksek Fen Hey'etinde incelenerek kat'î şeklini almış bulunan Mimar ve Mühendisler ücretli tarifesinin de önümüzdeki ay içinde yürürlüğe gireceği Sayın Bayındırlık Bakanımız Kemal Zeytinoglu tarafından vaat edilmiştir. Serbest mimarî büroların kuruluşuna, gelişmesine ve olgunlaşmasına büyük bir önül olacak Bayındırlık Bakanlığı teşkilât kanunu da meslektaşlarımıza çalışma sahası ve imkân temin edecektir. Hüülaşa; 1953 yılı Mimarlık ve Mühendislik âlemi ve İmar dâvamız için başarı, çalışma ve yükseliş devri olarak yer alacaktır; Ne mutlu bu dâvalarımızın tahakkukuna çalışanlara.....

Fig.47. *Mimarlık*,1952, 5-6, p.1

İMAR VE MESKEN DAVAMIZ

Y. Mimar Talât ÖZİŞİK

Güzel yurdumuzun imarı, vatandaşın kua bir zamanda ucuz, sağlam, rahat ve kullanışlı bir yuvaya kavuşması için yıllardan beri üzerinde, hususiyetle durduğumuz esaslı ana tedbirlerin alınması, artık beşin için önemli ve gereklî bir vasfı haline gelmiştir.

En küçük teferruata kadar malzeme normları, kalitesi ve fiyatları çok sıkı kontrol ve müna-kebe edilmedi sebetsiz fiat artımı önlenmelidir.

Bilhassa tuğla, kireç, sanayiî teşkilâtınmalî inkişafı için yardım ve kimaye temin olunmalı taş ocakları işletilmelidir. Ve kum ihracı işleri için şahsî teşebbüsler desteklenmeli, bunlara ait mev-zat esaslı ve basitlikte çalışma sistemlere uygun bir şekilde ayarlanmalıdır.

Bina yapımını teşvik kanununda tarifi edilen (Hariften gelen lüzumlu inşaat malzemesinden Günümlük müafiyet) tatbik edilmedi. Ancak bu malzeme Komisyoncuları elinde fiat yükselmesine meydan verilmemesi için fiyatlarla ailesinin ev ihtiyacı için çırpanın yurtdışlara temin olunmalıdır.

Ehliyetli kalfalar, usta ve işçiler elinde çok müsül durumda kalan zavalî mal sahiblerini kurtarmak üzere bir inşaat zabıtası teşkil olunmalıdır. Ruhatsız işlerinde çok dikkatli olmakla beraber halkın azalet kolaylık gösterilmelidir.

Kalfelik, devamlı her zaman işçi ve amele yetiştirilmesi ve bu elemanların istikbalî düşünül-melidir.

Emlak Bankasının mesken konusundaki limiti bütün ihtiyacılara cevap verecek şekilde artırıl-malı kabul olduğu takdirde diğer Bankalarda müsait art ve imkânlarla ipotek karşılığı ev inşası için halka para yardımı yapılmalıdır.

Şehirlik, Mimarî, Estetik bakımdan olduğu kadar, belâsını güzelliğini ve sağlığını tehdit eden, ilerde belediyeleştirme çok büyük paralar sarfına ve geniş çapta istisnâlara sebep olacak gece kondu davasına önlemek üzere derhal şehir ve kasabalarımızın müsait yerlerinde küçük park-seller üzerinde işçi, amele, emal ve fakir halkın ihtiyacını karşılayacak ve çok ucuz yapılabilecek küçük evler teminine çalışmalıdır.

Mevcut ve yapılacak İmar planlarının tatbikinde şehir ve kasabamız mübhem ve lüzumlu ih-tiyaçlarından başka şahsî mülkhanalarla değişiklik yapılmasına göz yumulmamalıdır.

İmar planlarına aykırı hareket edenler derhal cezalandırılmalıdır. İmar ve inşaat dâvamızın tahakkukunda vasfı almış bulunan Türk Mimarlarını idarecilerimizle birlikte halkımızın da bağ-lanması ve güvenmesi ön plânda gelmeli. Büyük çapta yapı işlerinde ve İmar planlarının tam-miminde, Birinci Türk Yapı Kongresinde hazırlanan ve Bayındırlık Bakanlığınca yürürlüğe konan (Mi-marlık ve Şehirlik işlerine ait Yönetmelik) den Mare Amirimiz, Belediyeleştirme ve İleri göçü-şü mal sahiblerimize faydalanmalıdır.

İzmir ve Eskişehir İmar planı, Anıt Kabir, Çanakkale abidesi ve diğer birçok binalara ait proje müsahabelerinde Türk Mimarlarını kazandıran neticeler beşinimiz göğüslerini gururu ka-bartacak yükseltilmiştir.

Yıllardanberi tatbik edilmeyen ve bir çok aksaklıkları bulunan Belediye Yollar ve Yapı ka-nununun yerine kalm olacak (Belediye İmar Kanunu) hâlen Büyük Millet Meclisinde Komisyon-larda incelenmiş ve son safhaya gelmiş bulunmaktadır. Tamamen bünyemiz, mahallî yapı sis-temlerimiz, Modern şehirlik anlayış ve prensiplerine uygun bir şekilde hazırlanan, İmar ve İnş-a hamlelerimizle kullanılacak olan bu kanunla birlikte Mimar ve Mühendis odaları kanununun da Meclisin Kuy devresinde çıkacağına ve yürürlüğe gireceğine inanıyoruz.

Yukarıda sırasıyla belirtilen hususlar temin edildiği takdirde Ahide capında, güzel görünümlü mimarî eserler yükselerek ve yüzümüzü gülecek, halk huzur içinde rahat ve ucuz eve kavuşacaktır. Yarından emniyetli elemanlar ve kalifiye işçiler yetişecek, milli servetimizde heder olmasın önlenerek ve nihayet bu hakikati tahakkuk ettirenler bu yolda yurda hizmetini gururuna ve mane-vî huzuruna duyacaklardır. O mutlu günü heyecanla bekliyoruz.

Fig.48. *Mimarlık*,1952, 3-4, p.1

In other words, in order to ensure the proper functioning of architecture and architects in Turkey, creating a legal basis to ensure professional rights and to prevent wrong practices was one of the primary causes of the journal throughout its publication life.(Fig.47,48) For this sake, organized in 1948 by the Ministry of Public Works with the wide participation of the Union and architects, the First National Building Congress was one of the chief topics tackled by the journal. Starting from the editorial titled "A building congress should be convened" published in the 1945/1

issue of the journal, articles reporting on the congress and questioning the realization of the decisions taken at the congress can be found until the last issues of the journal.(Fig.49)²³⁰

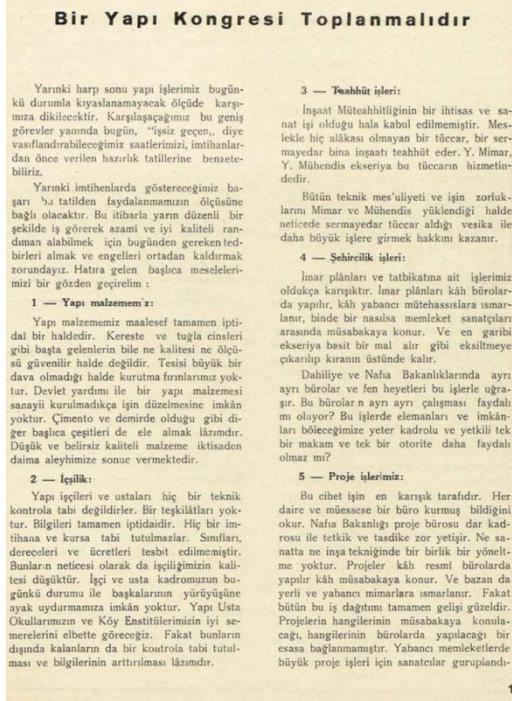


Fig. 49. *Mimarlık*, 1945, 1, p.1

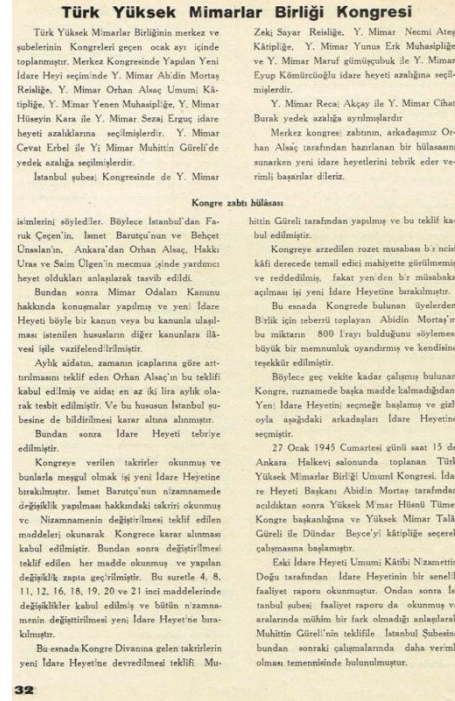


Fig. 50. *Mimarlık*, 1945, 1, p.32

Orhan Alsaç, one of the responsible managers of the journal, wrote about the problem he saw in the progress:

There is no building season that we do not encounter one or more new buildings that do not comply with the building and roads law, do not comply with the municipal building regulations and, if any, do not comply with the zoning plan. You look at a new house, and you see that the balcony is up to one meter from the neighbor's boundary; or, by building a very steep roof, by squeezing one or two more apartments into it with crooked protrusions, roof shapes resembling a cone, by accidentally lowering the basement floor seven floors into the ground and increasing the three-storey apartment building to five floors, he did not listen to the municipality and did what he wanted. These and similar incidents are not

²³⁰ *Mimarlık*, 1945, i.1, p.1.

one or two. Some of them are repeated almost everywhere due to certain difficulties, and some of them are caused either by the owner putting his own interests above the interests of the majority or by the management of the building by uninformed hands. We do not intend to justify these corruptions for whatever reasons according to the provisions of today's law. Since there is a law, it is necessary to apply it as it is, and if there are problems arising from such application, it is necessary to correct them through legal means.²³¹ (Fig.51)

In this way, he felt the need to raise awareness of his colleagues about compliance with the law and showed the sensitivity of the journal on this issue.

Meslektaşlar imar işlerinin kovuşturulmasından sorumlu tutulamazlar mı?

Yazan: Orhan ALSAÇ

Yapı mevsimi olmayorki şehrin güzelliğini bozan, yapı ve yollar kanununa uymayan, belediye yapı yönetmeliklerine ve varsa imar plânına aykırı olan bir veya birkaç yeni yapı ile karşılaşmıyalm. Bir yeni eve bakarsınız balkonu komşu hududuna bir metreye kadar yaklaşmıştır. Yahut gayet dik bir çatı yaparak, eğri büğrü çıkıntılar, küllâhı andırır çatı biçimleriyle buraya bir veya iki daire daha sıkıştırarak, bodurum katını kaza kaza yedi kat yerin dibine inip, üç katlı apartmanı beş kata çıkararak belediye-nin sözünü dinlememiş kendi istediğini yapmıştır.

Bu ve buna benzer olaylar bir iki değildir. Bunlardan bazıları belirli zorluklar yüzünden hemen her yerde tekrarlanmakta, bazıları da ya mal sahibinin kendi çıkarını çoğunluğun çıkarından üstün tutmasından veya yapıyı bilgisiz ellerin idare etmesinden ileri gelmektedir. Bu günlük kanun hükümlerine göre her ne sebepten olursa olsun yapılan bu yolsuzlukları haklı göstermek niyetinde değiliz. Madem ki kanun vardır. Onu olduğu gibi uygulamak ve böylece uygulamadan doğacak mahzurları olursa onu da yine kanun yollarından giderek düzeltmek icabeder. Zaten herkes kanunu olduğu gibi uygulasa, mahzurlu tarafları daha çok misalle ortaya koymak ve vazni kanununu ikna ederek bu mahzurları ortadan kaldırmak daha kolay olacaktır. Her şey gibi kanunlarda böyle böyle olgunlaşır her türlü ihtiyacı karşılar duruma girer.

Biz bu yazımızla yolsuzluk saydığımız şeylerin sebeplerini, bunları ve dolayısıyla yolsuzlukları ortadan kaldırmak için neler yapılması lâzımgeldiğini incelemek istemiyoruz. Sadece bugünkü kanunlara ve yönetmeliklere uymayan işlerin yapılmasına engel olma çarelerinden saydığımız bir konuya dokunacağız.

Muhakkak olan birşey varsa bazı yapıların yolunda yapılmadığıdır. Bugün başta Ankara olmak üzere birçok şehirlerimizin kaçak inşaatları dert yandıklarını biliyoruz. Bir evde balkonun belirli ölçülerden fazla olması veya mutfak, banyo gibi yerlerin ölçülerinin, aydınlık ve merdiven genişliklerinin tutulmaması, bir evi baştan aşağı kaçak yaptırmak yanında pek kolay yapılabilen kaçamaklar arasında sayılabilir. Suçun büyüğü küçüğü kanun karşısında eşittir. Mevcut kanunlarda her biri için ceza hükümleri de konmuştur. Fakat

buna rağmen yine bu yolsuzluklar devam edelmektedir.

Şehrin imar hudutları içinde yapılacak yapılar için belediyeden ruhsat almak lazımdır. Bu ruhsata esas olacak projelerde evvelden belediyenin istekleri yerine getirilecek şekilde hazırlanmış, hiç kusursuz, yani bütün istekler yerine getirilmiş olarak belediyeye verilmiştir. Projelerde Belediyenin istemediği bir taraf varsa zaten bunları proje üzerinde düzeltir ve ruhsatı buna göre verir. Bu demektir ki yapıyı bu projeye göre yaparsan sana müsaade ederim. Buraya kadar olan işler hemen hep yolunda gider. Belediyeden ruhsatı alınan bir yapının projelerini, belediyede bu işleri bilerek yapan bir teknik eleman bulunduğu müddetçe kanun ve yönetmelik hükümlerine uygun olarak yapılmış sayabiliriz. Bundan sonraki safhada yapının bu projelere göre yapıp yapılmadığının kontrol safhasıdır. Yapı yaptırmak için ruhsat alan biri yapısını bu ruhsata esas olan proje gibi yaptırmıyorsa sık sık yapılan kontrollerle bu kolayca anlaşılır ve gereği yapılır. Fakat bu kontrolü kim yapacak? Elbet mahalle bekçisinin veya polislin yapacağı kontrol bu işin görülmeye için kâfi değildir. Plânın her tarafının uygun olarak yapıp yapılmadığını anlamak için meslekten biri olmak gerekir. Şehirlerin her tarafında ki yeni yapıların veya tamirlerin alınan ruhsatlara uygun olarak yapıp yapılmadığını kontrol edebilecek kadar bol teknik elemanı olan belediyeler için bir sözümlü yok. Fakat yalnız bir kalfası olan veya hatta bu ölçüde bir teknik elemanı bile olmayın belediyelerin bu görevlerini nasıl gördüklerini merak etmek imkânsızdır. Böyle yerlerde de pek o kadar çok inşaat olmaz diyeceksiniz. Haklısınız. Fakat geçen gün okuduğumuz bir gazetede Ankara Belediyesi ve imar müdürlüğü için en azı 140 liradan başlamak ve 400 liraya kadar çıkmak üzere maaşı 21 kadar teknik eleman kadrosunun açık bulunduğu ve bu kadrolar için yüksek mimar, yüksek mühendis, mimar, mühendis, fen memuru alınacağı ilân ediliyordu. Ankara gibi en ufağ bir fırsatı bile kaçırmadan inşaat yapan bir şehir belediyesinin, kadrosunda mevcut 21 açlıkla görevini nasıl yaptığını insanın merak edeceği geliyor.

Ruhsat almak için Belediyeye baş vuranların işleri sıraya konup az elemanla incelenerek bir

3

Fig. 51. *Mimarlık*, 1946, i.5-6, p.3

²³¹ Alsaç, O. (1946). "Meslektaşlar İmar İşlerinin Kovuşturulmasından Sorumlu Tutulamazlar mı?". *Mimarlık*, i.5-6, p.3.

Although the journal sometimes conflicted with some administrative units especially about the engagement of foreign architects, it always tried to get along well with the government despite the changing administration during the legalization process it aimed for. At the point reached after long efforts, process of enactment of Municipality Zoning Law which had been prepared in accordance with the principles of local building systems and modern urbanism, and The Law on Chambers of Architects and Engineers as one of the biggest goals of the union for decades were described in the journal with excitement:²³²

Some of our major important legislation that we have been waiting for years and on which we have been focusing for many years is about to be enacted. The first of these is the (Municipal Zoning Law), which will come into force instead of the (Building and Roads Law) and will accelerate our construction and zoning moves. This law has already passed from the relevant commissions of the Grand National Assembly. It will soon be submitted to the General Assembly. The Law on Chambers of Architects and Engineers, on the other hand, has been discussed and finalized in the Public Works Committee with the participation of the representatives of the Ministries related to the professional organizations. In the year 1953, we look forward with pleasure to the good days when both laws will be passed by the Grand National Assembly with a good understanding. Currently, the High Science Committee of the Ministry of Public Works has finalized the law on Architects and Engineers. The wage schedule for Architects and Engineers, which has already been finalized by the High Science Committee of the Ministry of Public Works, will be put into effect within the next month, as promised by Mr. Kemal Zeytinoğlu, Minister of Public Works. The organizational law of the Ministry of Public Works, which will have a great impact on the establishment, development and maturation of free architectural offices, will also provide our professionals with working space and opportunities. In sum; 1953 will be a year of success, work and progress for the world of Architecture and Engineering

²³² *Mimarlık*, 1952, i.3-4, p.1.

and our cause of zoning; Blessed are those who work for the realization of these causes...²³³



Fig. 52. *Mimarlık*, 1946, 3-4, p.23

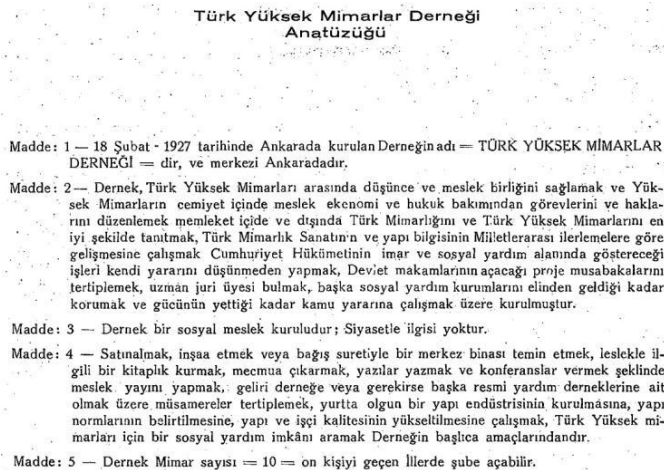


Fig. 53. *Mimarlık*, 1946, 3-4, p.29

²³³ *Mimarlık*, 1952, i.5-6, p.1.

Türk Mimarlık Enstitüsü Çalışmaya Başladı

Türk Yüksek Mimarlık Enstitüsü çalışmalarına başlamıştır. İlk iş olarak bu ana tüzük hazırlanmakta ve tesbit edilen programa göre iş bölümü yapılmaktadır. Bu işlerde önemli vazifeleri Yüksek Mimar Saim Ülgen ve Yüksek Mimar Talat Özışık almaktadır. Enstitü için zengin bir eski eserler Fotoğraf Arşivi ve kitaplık hazırlanıyor. Tesbit edilen program şöylece hülase edilebilir.

- 1 — İlmî etüdler
- a — Tarihi etüdler
 - b — Aktürel meselelerin etüdü
 - c — Teknik (konstrüksiyon) etüdüleri.
 - d — Mimari etüdler
 - e — Malzeme etüdüleri
 - f — Şehirçilik etüdüleri

- 2 — Yayın işleri
- a — Mimarlık tarihleri
 - b — Genel bilgiler veren yayın
 - c — İlmî etüdlerin yayımı
 - d — Felsefi ve bedii yayın
 - e — Halk eğitimi (Radyo ile gazete ve dergilerle konferanslarla sergilerle).
- 3 — İdari işler
- a — Teşkilât ve idare mekanizması
 - b — Kütüphane ve arşiv
 - c — Muhabereleler
 - d — Para işleri (temel sermaye)

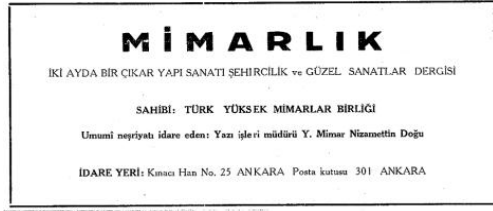
Programın tatbikatında yetkili arkadaşların, bilgi, görgü, yazı, proje ve resimlerinden istifade edilecektir.

Mimarlık

Fig. 54. *Mimarlık*, 1946, 3-4, p.39

4.2.2. Professional Context

In this section, in order to understand the professional context of architectural practice, I will look at the announcements and news concerning architects published in the journal and the competitions in which a significant part of the architectural project activities of the period were carried out.



Yıl: II 1945 Sayı: 4-5

İÇİNDEKİLER

Baş resim: Kayseri'de Şahiye medresesi :	Valiîfâr U. Md. Foto Arşivi
Baş Yazı :	MİMARLIK
Mimarlarımızın Başarıları :	Nedim Veyneli Bîlin
İstanbul Radyocu proje müsabakası neticeleri :	MİMARLIK
Millî mimarî sükûneti cevap :	Dany. Tıp. Cahit Delozerkut
Çarşınlar Teras Otuzu proje müsabakası neticeleri :	MİMARLIK
Proje müsabakalarına dair :	Y. Mimar Resit UYBADIN
Kaynaklı geçişlerin hesabı :	"The Architects Journal" Dergisinden
Haymana Otel Termal proje müsabakası neticeleri :	MİMARLIK
Konstrüksiyonda samimiyet :	Y. Mimar Nezahat Sügüde
Yurdumuzda uygulanacak yapı tipi :	Y. Mimar Orhan Alış
Millî mimarî sükûneti cevap :	Mimar R. H. ÜREN
İngiltere'de Harp sonu işkin konumu :	Jan ve Maxwell Fry
Amerikan Mimarlık Sergisi :	MİMARLIK
Malaya spor alanı jüri raporu :	MİMARLIK
Mersin Spor alanı jüri raporu :	MİMARLIK
Bibliyografya	MİMARLIK
Yeni Mezarlar	MİMARLIK

Fig. 55. *Mimarlık*, 1945, 4-5

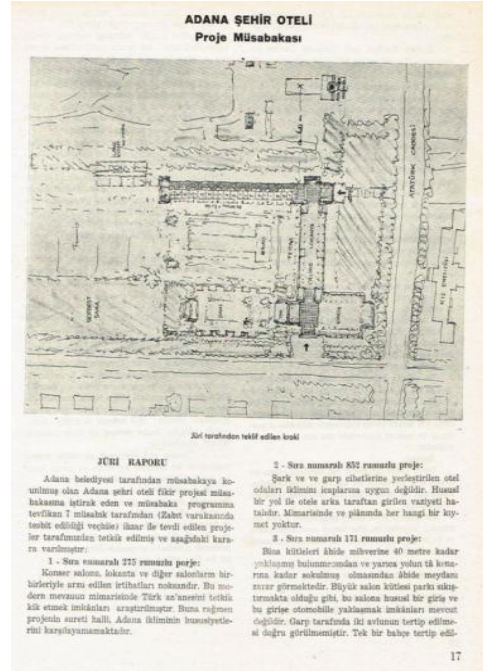


Fig. 56. *Mimarlık*, 1944, 4 p.17

Competitions were one of the main topics covered in the journal which took place during the 10 years of the journal's publication. They were not only announced to inform architects to participate, but also jury reports on completed ones were published both for the winner and all the other participants with extensive evaluations about weaknesses and strengths of each project. They were given a great significance by the journal since it was regarded as a crucial platform which enabled Turkish architects to display their architectural knowledge. By this way, the rivalry created would improve Turkish architecture and create a fair ground where the quality of the projects, not the names, would come to the fore. As part of the association's work, they both published news and wrote articles criticizing the inappropriate treatments towards the profession they see in competitions and protecting their rights.

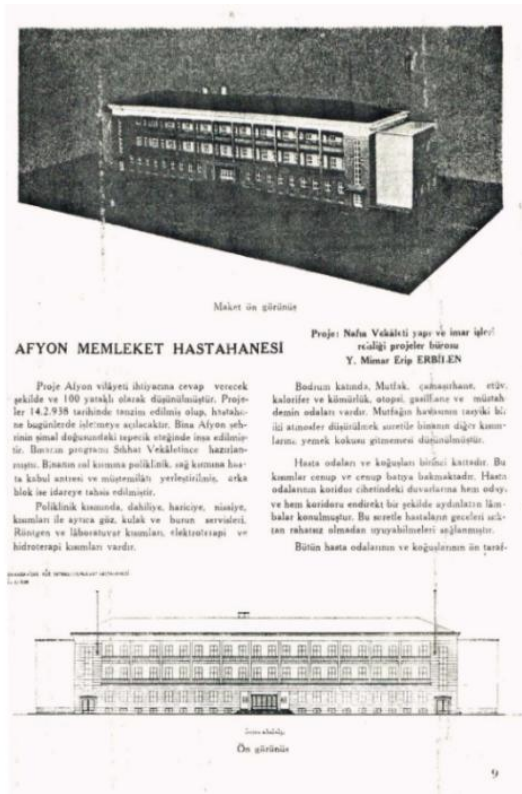


Fig. 57. *Mimarlık*, 1948, 2, p.43

HABERLER :

TÜRKİYE ANITLARININ KORUNMASI VE ONARILMASINA YARDIM DERNEĞİNİN YILLIK TOPLANTISI

Türkiye Anıtlarının Korunması ve Onarılması Yürümlü Derneği 27 Mart 1948 tarihinde Di. Tarih, Coğrafya Fakültesindeki Tarih Kurumu salonunda yıllık toplantısını yapmış; Yürütme Kurulu raporları okunmuş ve üyelik hakkı tekliflerinde bulunmuşlardır. Türkiye'deki anıtları sade sevmekle korumak mümkün olmadığı, gerekli teşkilâtın tam verilme çalışmaları hale getirilmesi ve Milli Eğitim Bakanlığının bu hususta dikkat nazarının çekilmesi talep edilmiştir.

Bunun müttesekip 1947 yılında yapılan işler tasvip edilmiş ve kurtarılan Ankarada Ahi Şerifeddin, Hacı Bayram Türbeliyle, İstanbulda Boğaziçindeki Amcaasade Hüseyin Paşa yalıının onarımı hakkında izahat verilmiştir. Bundan sonra geçen yıl bütün Türkiye'de jubeler açılarak geliştirilmesi için dernek teşkilâtı hakkında tüzütle değişiklik yapılması kararlaştırıldığı çibetle yeni tüzük taslağının incelenmesine geçilmiş ve müteaddit toplantılarında 10/IV/1948 günlü sonuçlandırılmıştır. Yeni tüzük gereğince 25 kişilik genel merkez kurulunun seçimi yapılmış ve toplanan genel merkez kurulu yeni Vakıflar Genel Müdürlüğü Hakkı Kâmil Beşer'i başkanı, Atif Bayındır başkanı vekili, Emin Büyüçü muhasep, Osman Turanı Veznedar, Süreyya Ergünlü genel sekreter, Remzi Oğuz Arık, Fuat Münir Bener, Dr. Perihan Nafiz Uzluk, Kâmil Sporel de üye olarak seçilmişlerdir.

Yeni yönetim kurulu anıtların korunması için yurd içinde geniş bir propaganda kampanyası açmış ve bir çok yeniliklerle halkımıza eskil eserleri sevdirmek kararındadır.

Bu hayırlı derneğin yeni yönetim kurulu başarılar dileriz.

ANKARA OPERA BİNASI AÇILDI

Eski Sergievinden dört buçuk milyon lira sarfıyla opera binası haline getirilen yapı tamamlanmış ve bir törenle açılmıştır.

YÜKSEK MİMAR ORHAN ALSAÇ

Bayındırlık Bakanlığı Şehirliklik Fen Heyeti Müdürü arkadaşımız Orhan Alsaç hazırladığı "Patikadan otomobil yollarına kadar yollar, adli teziyle, Teknik Üniversite Mimarlık Fakültesinin yeterli imtihanına girmiştir. İmtihana girmesinin müsbet raporu fakülte profesörleri kurulu tarafından onanmıştır. Sayın meslektaşımız Orhan Alsaç'ı tebrik eder doçentlik imtihanında da başarılar dileriz.

ARKİTEKT

Arkitekt, Mimarlık ve Güzel Sanatlar dergisinin 948 yılı 1 - 2 sayısı çok zengin yazı ve resimlerle yayınlanmıştır.

PROJE MÜŞABAKASI

Haber aldığımız göre, Vakıflar İdaresi Ankara ve İstanbulda yapacağı dört önemli binasının projelerini tasvimi müsabakaya koyacaktır. Ayrıca "Türkiye Emek ve Kredi Bankası" da Ankara'da Fidanlıkta kurulacak mahallenin planı ile apartman tipleri projelerini müsabakaya çıkacaktır.

İKİNCİ TÜRK BELEDİYEÇİLİK KONGRESİ

İkinci Türk Belediyeçilik Kongresi 8 Mayıs 1948 Cumartesi günü Ankara Halkevi salonunda toplanacak ve 5 gün devam edecektir.

Kongrede incelenecek konular dört ana bölüme ayrılmıştır :

- 1 — Şehir ve kasabalarımızın sağlık ve imar işleri,
- 2 — Uzunluk sağlama işleri,
- 3 — Uzun evler,
- 4 — Hangi devlet vergileri belediyelere aittir.

Ayrıca, belediyeler için çok önemli davalarda hakkında konuşulmak üzere bir anket açılmıştır.

Şehir ve kasabalarımızın imarı bakımından, Belediyeçilik Kongresine başarılar dileriz.

Fig. 58. *Mimarlık*, 1944, 1

Additionally, examples of project-implementation works were also included in every issue of the journal. When the distribution of competitions and architectural practices within the country are examined, Ankara and to some extent Izmir come to the

forefront and distribution that extends to every corner of Anatolia can be seen. Istanbul seems to be a bit in the background. It can be said that this approach of the journal, which covers all of Anatolia, reflects the primary trends of the period. In this context, town zoning plans were also covered extensively in the journal.²³⁴

Besides these, *Mimarlık* gave place to the news related to architecture including exhibitions in the field, job postings, and introduced the changing laws about the profession and constructional regulations to inform and update colleagues about the current developments. In addition, the journal had a publishing approach that aimed to establish relations with educational institutions and students rather than reviewing or criticizing architectural education. Almost every issue of the journal included information on competitions organized by the Union among students, senior projects of students, and promotion of recent graduates.



Fig. 59. *Mimarlık*, 1945, 6, p.31

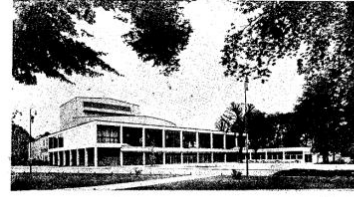


Fig. 60. *Mimarlık*, 1949,1, p.35

²³⁴ Şentek, 2018.



Fig. 61. *Mimarlık*, 1947, 3-4, p.42

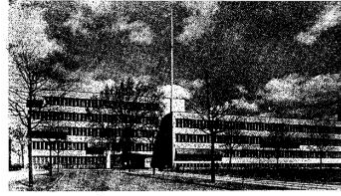
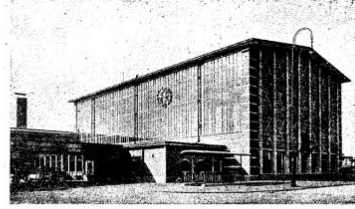


Dünya Mimarlığından Örnekler

İsveç: Malmö'de istasyon Mimarları: Eric Lallerstedt, Stigurt Löwrentz, David Hellén

HOLLANDA:

Amsterdam'da yeni demir yolu istasyonu Yıkma sanatçı Mimar: H. G. J. Schelling



DANİMARKA

Kopenhag'ta Radyo istasyonu Mimar: Vilhelm Lauritzen

39

Fig. 62. *Mimarlık*, 1948, 1, p.39

With such contents, the journal provided an important medium for the architectural community, most of whom were at the beginning of their careers, to follow the architectural agenda of the country and to be informed about the developments. Furthermore, the journal also included announcements about architectural trips, activities, visits to exhibitions and fairs in Turkey and abroad, and the international interactions of Turkish architects from the 1950s onwards, thus conveying to the reader the process of activation of the role of Turkish architects in this field.

CHAPTER 5

CONCLUSION

When the content of *Mimarlık* is evaluated in relation to the conditions of the mid-20th century and its architectural concerns, it is comprehensible that there were two main reasons behind the passionate nationalist approach of the journal. The first one was the contemporary international trend during the 1940s for making use of historical architectural elements thought to represent nation-states' identities. As Altan argues, "*The assumption is that each 'nation' has its own distinctive art/architecture that is evidence of, and implicitly supportive for, the powerful existence of the 'nation'. This depends on nationalist ideology's definition of the 'nation' as a real entity by attributing a homogeneous, unified and stable 'national identity' to each 'nation'.*"²³⁵ For this sake, it was an effort to shape a national architectural pattern to be followed as a common language used by Turkish architects. The second one, which was mostly fed and justified by the first one, was the attempts to make Turkish architects accepted in the sector that was assumed possible only by the exclusion of foreign hegemony in the country and the legitimization of the rights of local architects by the laws, for which they had struggled for decades.

Although the attitude of supporting nationality for the production of a "Turkish architecture" consistently continued until the late 1940s, the emphasis gradually weakened towards the 1950s with the impact of the international movements of modern architecture. Comparing the contents of these time intervals from the 1940s to the 1950s, i.e. the lifespan of *Mimarlık* journal, it can be seen that formal criticism towards the modern architecture lost its significance by slightly increasing sympathy to the international language. Despite the emphasis on the glory of the Turkish

²³⁵ Altan Ergut, E. (1999). *Making a National Architecture: Architecture and the Nation-State in Early Republican Turkey*, Doctorate Dissertation. State University of New York at Binghamton. p.31.

architecture remained via praises of national heritage or architects of historical architectures, mainly the Ottoman architecture, the signals of the change and adoption to the current streams started to be given from the late 1940s onwards. As can be seen from the lawsuits and the issues discussed in the congresses, the struggle was no longer to revive the national architectural style in Turkey, but rather more significantly to improve the conditions and to expand the opportunities of Turkish architects professionally, both individually and as the organized professional association, *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects), which led to the establishment of the Chamber of Architects in 1954, just after the end of the publication of *Mimarlık*.²³⁶ Thus, although the internationalist ideologies took a place in the journal, a delay experienced to soften the nationalist tone which can be correlated with the fact that the law on Chambers of Architects had not yet been enacted.

In addition, the journal took modern projects and international developments more into its agenda in the 1950s, and started to show a more appreciative rather than tolerant attitude towards issues such as foreign architects, the relations established with them, and the application of the so-called International Style in Turkey, i.e. the modern architecture of the period, which the journal had condemned in its previous stance. Although this change was influenced by an international trend, the fact that Turkish architects thus acquired certain rights and strengthened their presence in the sector was also an important factor in calming this conflict between the national and the international. In other words, the journal evolved from a platform based on the nationalist struggle to one that sought for originality and rationality in architecture. In this sense, it is possible to read the characteristics of the journal in parallel to the architectural understandings of the mid-20th century from the immediate post-war context of the 1940s to the developments of the 1950s in the country.

Upon the detailed content analysis of *Mimarlık* in this study, the following conclusions can be drawn when comparing the journal with *Yapı* and *Arkitekt*, which were other architectural periodicals of the period. All three journals exhibited an

²³⁶ The Chamber of Architects started to publish its journal in 1964 with the same name of *Mimarlık*, which still continues to be published. See: <http://www.mimarlikdergisi.com/>

attitude that dealt with the issues they saw as problematic in order to develop “Turkish architecture” by Turkish architects. Although their attitudes overlapped on some issues, such as the hegemony of foreign architects in the field, they also diverged on some points. Started to be published in 1931, the approach of *Arkitekt* was defined by the enthusiasm for modernization of the 1930s, while *Yapı*, starting publication in the early 1940s, had a strong emphasis on nationalism. Thus, these two journals seem to be ideologically placed at two different edges in relation to their dominant characteristics. In this respect, although *Mimarlık* was more conservative than *Arkitekt* towards modernism and more moderate than *Yapı* on the issue of nationalism, the early 1940s context resulted in the dominance of a similar nationalist discourse in both *Mimarlık* and *Yapı* as a medium for discussion and criticism of artistic and architectural issues, while in the 1950s, with the tendency towards internationalization, *Mimarlık* shifted towards a more tolerant position like *Arkitekt*. Nevertheless, the fact that the founding and editorial team of *Mimarlık* included architects who also worked for and wrote in the two other journals of the period, can be attributed to the basic ideological and structural similarities among them. *Mimarlık* journal seems to present an intermediate position, changing according to the trends of the period. On the other hand, although all three journals made important contributions to the discussions and agenda of Turkish architecture despite the challenging conditions of the period, it is undeniable that *Mimarlık* played a more active role in terms of the development and achievements of the profession as the publication organ of *Türk Yüksek Mimarlar Birliği* (Union of Turkish Master Architects).

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A. TURKISH SUMMARY / TÜRKE ÖZET

Bu çalışma, 20. yüzyılın ortalarında Türkiye'de mimarlığı, 1944-1953 yılları arasında yayımlanan ve Türkiye Cumhuriyeti'nin az sayıdaki erken dönem mimarlık yayınlarından biri olan *Mimarlık* dergisi çerçevesinde inceleyecektir. Bu sebeple, 1940'lar ve 1950'lerin başındaki mimari bağlam, analizin odak noktasını oluşturacaktır. Bu tezin amacı, dergiyi Türkiye'de mimarlık mesleğinin oluşum sürecinin devam ettiği, yeni devletin kuruluş yıllarından İkinci Dünya Savaşı sonrasına uzanan bu kritik geçiş döneminde, milliyetçi ideolojinin ve modernleşme sürecinin etkileri altında mimarlık pratiğinin tanımlanmasında ve gelişiminde kilit rol oynayan önemli siyasi dinamikler, ilgili mesleki kurumlar ve kişilerle ilişkili olarak değerlendirmektir.

Bu dönemde öne çıkan iki ideoloji olan "milliyetçilik ve modernizm", mimarlık söylemi ve pratiği üzerinde oldukça etkili olmuştur. Mimari temsillerde kültürel diriliş ve kimlik arayışında olan milliyetçi ideolojiler ile yenilik ve işlevselliği teşvik eden modernist idealler 20. yüzyıl boyunca dinamik bir etkileşim içinde olmuştur. Bu nedenle, Türkiye'de 20. yüzyıl ortası mimarlık üretimini inceleyen bu çalışmanın analiz çerçevesini oluşturmak için "ulus" ve "milliyetçilik" kavramlarına detaylı bir şekilde yer verilmiştir. Bunun yanı sıra, dönemin mimari bağlamını anlatırken, dünyadaki modernist akımları ve bunların etkisi altında Türkiye'deki mimarlığın modernleşme süreci de Geç Osmanlı, Erken Cumhuriyet ve 20. Yüzyılın ortalarında mesleğin profesyonelleşme süreci ile birlikte anlatılarak tezin odaklandığı 1940lar ve 1950ler dönemine geçerken tarihsel bir arkaplan sunmuştur.

Tarihsel temelleri Osmanlı İmparatorluğu'nun son dönemlerine kadar uzanan modernleşme süreci, Cumhuriyet projesini ifade etmektedir. Bu açıdan bakıldığında, kuruluşu ve sonrasındaki tecrübesiyle Türkiye Cumhuriyeti, "milletlerin" etnik kökenlerden ziyade dini gruplar olarak algılandığı çok uluslu bir imparatorluktan,

milli bir bilinç ve karakter yaratmaya odaklanan bir cumhuriyete dönüşümü okumak için iyi bir örnektir.

Öte yandan, yeni Cumhuriyet'in mücadele ettiği zorluklara rağmen 1920'ler, "geleneksel" bir toplumun "modern" bir topluma dönüşümünü gerçekleştirme çabalarına tanıklık etmesi bakımından Türkiye tarihinde oldukça önemli bir dönemdir. Bu bağlamda, Erken Cumhuriyet Dönemi'nin milliyetçiliği modernleşme çabalarıyla bir arada yürütülmüştür. Devletin neredeyse tüm önemli aşamalarında olduğu gibi, özellikle Tanzimat'tan sonra sanat ve mimarlık alanında da devrim niteliğinde kurumlar kurularak, kendi kendine yetme ve küresel değişim ve gelişmelere ayak uydurma gerekliliği fark edilerek ihtiyaç duyulan değişiklikler gerçekleştirilmiştir.

Mimaride hâkim olan anlayış, Avrupa'nın tarz, teori ve tekniklerini benimsemek ve bunlara ulusal Türk içeriği kazandırmak olmuştur. Ancak, Avrupa modernizminin rasyonalist ve işlevselci ilkelerinin benimsenmesi, dönemin ruhunu yakalamak için "Birinci Ulusal Mimari"nin nihai olarak çökmesine neden olmuştur. Her ne kadar ilk olarak erken cumhuriyet dönemi mimarları ya da yorumcuları tarafından ülkenin arzu edilen modern, seküler ve Avrupa odaklı geleceğe geçişinin en uygun biçimsel ifadesi olarak benimsenmiş olsa da, bu hevesleri her zaman modern teknolojilerin homojenleştirici etkilerinden duydukları milliyetçi rahatsızlıkla karşı karşıya kalmıştır. 1930'ların sonunda milliyetçi/faşist İtalya ve Almanya'dan etkilenen Türk mimarisi, bu dönemde modernizmi ve uluslararası üslubu terk ederek simetrik ve anıtsal bir mimariye doğru gözle görülür bir değişime tanıklık etmiştir.

İkinci Dünya Savaşı nedeniyle 1938'den 1950'ye kadar ekonomik zorluklarla karşılaşan Türkiye, dış etkilere tepki olarak birlik ve beraberliği teşvik eden içe dönük bir tutum benimsemiş ve 1940'larda ulus devlet milliyetçi mimari akımları desteklemiştir. "İkinci Ulusal Mimari Hareketi" çağdaş mimarinin biçimsel özelliklerine karşıt olarak ortaya çıkmıştır. Bu bağlamda, bu dönemin analizi, *Mimarlık*'ın yayın süreciyle örtüşmesi ve derginin baskın milliyetçi ideolojisinin ardındaki motivasyonu göstermesi açısından önemlidir.

Öte yandan 1950'lerin başı tüm dinamikleriyle bir önceki döneme göre ideolojik söylemler açısından keskin bir dönüşüm sunmuş ve 20. yüzyıl ortası mimari bağlamı Türkiye'de etkili olmaya başlamıştır. Başta ABD olmak üzere hızla gelişen dış ilişkiler ortamında, ülkenin savaş sonrası bağlamda neredeyse tüm dünyayı etkisi altına alan enternasyonalist akımlarla dilini değiştirdiği bir döneme girmiş olması şaşırtıcı olmamıştır.

Böylesine bir dönemde, gelişen teorik argümanların ve tarihsel anlatının gerçek mimarlık pratiği ve mesleği ile nasıl etkileşime girdiğini incelemek için mimarlık dergileri en iyi tartışma platformlarından biri olarak kabul edilebilir. Bu bağlamda, mimarlık dergileri, sadece mimarlık üzerine yayınlar ve mimarlık eleştirisinin mecraları değil, aynı zamanda mimarlığın üretildiği yerler olarak mesleki yayınlar arasında özel bir türdür. Her şeyden önce, mimari söylemin, hatta bazılarının göre mimarlığın kendisinin üretildiği "eleştirel alanın" başlıca düzenleyicisidirler. İkinci olarak, mimari fikirlerin yayılması için ana kanallar ve inkübatörler olarak hizmet ederler. Üçüncüsü, zaman kapsülleri gibi çalışarak mimari bilgiyi ve sonraki tarihsel okumaları korurlar.

Mimarlık dergisinin analizine temel oluşturmak üzere, aslında fiziksel yapılara dayalı bir meslek olan mimarlık için metinsel medya araçları yayıncılığının neden önem kazandığı dünyadan ve Türkiye'den mimari dergi örnekleri üzerinden incelenebilir. Mimarlık dergileri, 19. yüzyılın başındaki kuruluşundan bu yana mimarlığın yaratılması için bir bağlam oluşturulmasında önemli bir rol oynamıştır. Özellikle 20. yüzyılda mimari tartışmaların yoğunlaşması ve yeni mimari ideolojilerin ya da ürünlerin tanıtılması ihtiyacı, sanatsal ve mimari yayınların “yeni ve modern”in propagandası için bir araç olarak kullanılmasını beraberinde getirmiştir.

Yabancı örneklerde olduğu gibi, Türkiye'deki mimarlık yayınları da, kendi ideolojilerini yansıtmak için son derece işlevsel araçlar ve bir mesleki birlik yaratma ve onunla iletişim kurma arayışlarını okuyup anlamamız açısından değerli nesnelere olmuşlardır. *Mimarlık* ile benzer dönemlerin mimarlık dergileri olan *Arkitekt* ve *Yapı*, amaçları, yöntemleri ve okuyucu kitleleri açısından karşılaştırmalı olarak değerlendirilmelidir.

Arkitekt'in başlıca yayınlanma nedenleri arasında, iletişim ve dayanışma gereksinimini gidermek için bir ortam yaratmak ve çağdaş mimarlığı, Türk mimarları arasında yaymak yer almaktadır. 1930'lu yıllarda Türk mimarlarının ortak sorunlarına karşı "örgütlü" protestoların temel platformu haline gelmiştir. Uluslararası bağlantılarıyla *Arkitekt*, 1930'larda Türkiye'nin yaratıcı ve mimari üretimini aktaran neredeyse tek mecraydı. O yıllarda Türkiye'nin mimarlık medyası, 1940'ların milliyetçi ve faşist hareketlerinin yayın politikasına yansıtıldığı ve teşvik edildiği, Türkiye'nin mimarlık alanındaki ikinci süreli yayını olan *Yapı*'nın yayımlanmasına kadar, yabancı yayınlara karşı eleştirel bir bakış açısı geliştirememiş ve kendi çizgisini belirleyememiştir. Dergi, iki yıllık yayın hayatını Türk mimarlığında alternatif kuram ve yöntemleri sergilemeye adanmıştır. *Yapı*, *Arkitekt*'ten farklı olarak tavizsiz duruşu, agresif yaklaşımı ve keskin diliyle sanatın her alanında ulusal birlikteliği teşvik etmeye ve ilham vermeye çalışmıştır.

Arkitekt ve *Yapı*'nın yanı sıra, Türk Yüksek Mimarlar Birliği'nin yayın organı olan ve bizzat Birlik tarafından çıkarılan *Mimarlık* da örgütlenme ve okuyucu kitleleriyle iletişim açısından önemli bir rol oynadı. Dolayısıyla dergi üzerinden yapılan okumalar sadece dönemin mimari birikimine ulaşmamızı sağlamakla kalmıyor, aynı zamanda Birliğin tarihi ve mimarların örgütlenme sürecinin belli bir dönemi hakkında da ipuçları veriyor. Bu noktada, Osmanlı'nın son dönemine uzanan birleşme girişimlerinin devamı niteliğinde olan ve derginin kurucusu olarak kabul edilebilen Türk Yüksek Mimarlar Birliği, derginin örgütlenme anlamındaki çabalarına arka plan sunmaktadır.

Türk Mimarlar Cemiyeti, 1927 yılında kurulan ilk bağımsız mimar örgütü olmasına rağmen, Osmanlı İmparatorluğu döneminde mimarların mühendislerle birlikte kurdukları örgütlerle bu yapının temelini atmıştır. Mimar Kemalettin'in *Tanin* gazetesine verdiği ilanla fen mensuplarını birleşmeye davet etmesi sonucunda Osmanlı mimar ve mühendisleri bir araya gelerek birleşmenin ilk adımı sayılabilecek "Osmanlı Mühendis ve Mimar Cemiyeti"ni kurmaya karar vermişlerdir. 1908 yılında geçici yönetim kurulu tarafından belirlenen tüzüğe göre derneğin kuruluş amaçları; Osmanlı mimar ve mühendislerinin haklarını korumak, ülkenin bayındırlık ve mimarisinin gelişmesi için çalışmak, mühendislik ve mimarlık çalışmaları ve

bilimsel arařtırmalar yapmak, bir buluşma merkezi sağlamak, ihtiyacı olan mimar ve mühendislere yardım ederek aralarındaki dostluk bağlarını artırmak, mühendislik ve mimarlığın gelişmesine hizmet eden kişileri, bilgi, ehliyet ve dürüstlükleriyle temayüz etmiş müteahhit ve işçileri ülkeye tanıtmaktı. Nitekim, 1927 yılında faaliyetlerine başlayabilen Birlik, TMMOB'nin kuruluşuna kadar mimarların tek mesleki örgütüydü. Aslında Birliğin temel amacı Mimarlar Odası'nın kuruluşunu gerçekleştiren yasaya dayanan bir meslek örgütü kurmaktı. O günkü mevcut yasalar buna izin vermediği için cemiyetler kanunu kapsamında kurulmuşlar, ancak o andan itibaren kanunun çıktığı 1954 yılına kadar 25 yılı aşkın bir süre umutsuzluğa kapılmadan bu yönde yoğun mücadele vermişlerdir. Özellikle 1931 yılından itibaren yoğunlaşan bu çabalar ve zaman içinde tasarıların değişmesi ve olgunlaşması sonucunda 27 Ocak 1954 tarihinde Türk Mühendis ve Mimar Odaları Birliği (TMMOB) ile mimarlık ve mühendislik dallarının ihtisas odalarının kurulmasına olanak sağlayan yasa kabul edilmiştir. Üyelerini ve yetkilerini Oda'ya devreden Birlik, Oda'nın yanı sıra meslektaş dayanışmasına yönelik programlar ve kültürel etkinliklerle Ankara'da varlığını sürdürmüştür.

Savaş sonrası dönemde, aynı anda hem ulusal hem de modern olması gereken kimlik arayışları ve modernleşen dünyaya ayak uydurma çabaları, birçok alanda da görüldüğü üzere mimarlıkta ideolojik karmaşa ve çatışmaları beraberinde getirmiştir. Bununla birlikte, mimarların özellikle profesyonelleşme ve yabancı mimarların hegemonyasına karşı haklarını kazanma konusunda yoğun mücadele verdikleri bir süreçtir. Bu nedenle, mimarların bir araya gelmesi, bir birlik oluşturması ve mimarlık mesleğinin bir kuruluşu olarak tek bir ağızdan topluluğuna seslenmesi gerekiyordu. Bu misyonu üstlenen birliğin okurla paylaşma gereği duyduğu meseleler, derginin içeriği üzerinden analiz edilmiştir.

Dolayısıyla derginin içeriği ve kuruluş yapısı, hem yayına zemini hazırlayan öncesindeki dönemi hem de 1940'lardan 1950'lere geçiş dönemi için mimarlık gündeminin giderek değişen dinamiklerini takip etmek açısından değerli bir kaynaktır. Sonuç olarak, bu detaylı analizler ve önceki bölümlerde tartışılan arka plan bilgisine dair çıkarımlar sayesinde elde edilen verilerle derginin kendi dönemi

içinde değerlendirilmesi ve diğer yayınlarla karşılaştırılarak rolünün anlaşılmasına çalışılması amaçlanmaktadır.

Mimarlık dergisi, yayın organı olduğu Türk Yüksek Mimarlar Birliği tarafından yönetilmiştir. Sorumlu Müdürleri Nizamettin Doğu (1941-1945), Orhan Alsaç (1946-1947) ve Talat Özışık (1948-1953) idi. Derginin her türlü yönetim ve editoryal işleriyle, Birliğin sürekli gözetimi ve sorumluluğu altında dokuz kişilik bir komite ilgilenmiştir. Bu komite İstanbul'dan mimarlar Adil Denктаş, Bedri Uçar, Hüseyin Kara, Nezahat Sügüder, Hakkı Uras, Orhon Tolon, Tuğrul Kansu ve Yazı İşleri Müdürü Mimarlar Nizamettin Doğu ve Faruk Çeçen'den oluşmaktadır. Bu ekibin yanı sıra, farklı mimarlar tarafından yazılmış makaleler de vardı. Mimarlık mesleğinin yabancılar tarafından değil, Türk mimarlar tarafından yürütülmesi gerektiğini sıklıkla savunan derginin yazarları, şaşırtıcı olmayan bir şekilde çoğunlukla Türk mimarlardan oluşuyordu.

Hedef kitleye bakıldığında, dergi esas olarak mimarlar, inşaat mühendisleri, sanatçılar, teknisyenler ve heykeltıraşlar gibi bu sektörde çalışan kişiler üzerinde etkili olmayı hedeflemiş olsa da, ilgili veya ilgisiz tüm kurumlar ve ayrıca tüm Türk ve hatta yabancı toplumlar tarafından da okunmayı hedeflemiştir. Bu durum, savaş döneminin zor koşullarına rağmen böyle bir yayın hazırlama motivasyonunun altında yatan niyeti ortaya koymaktadır.

Temel olarak, kapağında da yazıldığı üzere Mimarlık, bir "*Yapı Sanatı, Şehircilik ve Güzel Sanatlar Dergisi*" idi. Derginin 1944 yılındaki ilk sayısının ilk sayfasında da açıkça belirtildiği gibi, derginin temel ideolojisi ve vurgusu "milliyetçilik" üzerineydi. Böylece dergi, kendi ideolojilerinin hedef kitleye benimsetilmesi, mesleki kazanımların ve gelişmelerin kendi milliyetçi yaklaşımları doğrultusunda gerçekleştirilmesi için araçsallaştırılmıştır. Yabancı mimarların Türkçeye çevrilen makaleleri incelendiğinde, aktarılan konuların mimaride meteoroloji ve kentleşme gibi daha teknik konularda olduğu, mimari tasarımın üslubu ya da biçimi gibi konuları içermediği görülebilir. Bu da yine Mimarlık dergisinin yabancı mimarların ve mimarlığın Türk mimarlığıyla ne ölçüde bütünleşmesi gerektiği konusundaki genel tavrıyla örtüşmektedir. Ancak, derginin son yıllarında, yayın ekibi neredeyse

aynı kişilerden oluşmasına rağmen, mimarlık dünyasını etkisi altına alan enternasyonalist akımların da etkisiyle benimsenebilecek modern mimarlığın kapsamı genişletilerek yazarların tutumunda bir değişiklik olduğu gözlemlenebilir. Yani, yayımlandığı 1940'lı ve 1950'li yıllar bağlamında *Mimarlık*, milliyetçi ve modernist akımların ürettiği bir mimarlık arayışında olmakla beraber, birliğin yayını olması nedeniyle verdiği mesleki mücadeleler de kronolojik olarak içerik üzerinden gözlemlenebilir.

Her şeyden önce, dergide yer alan metinlerin dili, akademik yazılarda veya eleştirilerde kullanılan incelikli ifadelerin aksine, son derece açık bir biçimde kullanılarak doğrudan çıkarımlar sunmuş ve bu subjektif tutum derginin her yerinde bariz bir şekilde görülmüştür. Bu doğrultuda içerik, ağırlıklı olarak Türkiye'de mimarlığın Türk mimarlar tarafından yapılması gerektiğini, zira onların bu alanda yeterince yetkin olduğunu savunan yazı ve projelerle şekillenmiş, bu amaçla dergi içeriği, mimarların yabancı mimarların çalışmalarına ihtiyaç duymayacak bir düzeye gelmeleri için gelişimlerine katkı sağlama gayesi de taşımıştır. Ayrıca dergi ikinci sayısında, ilkeleri doğrultusunda seçtiği okuyucu kitlesinden gelen mektupları yayınlacağını açıkça duyurmuştur. Böylece, okuyucuların yazar olarak katılımına olanak tanıyan interaktif bir platform olmasına rağmen, her görüşü belirtebilme konusunda ifade özgürlüğü olmadığı söylenebilir. Bu bağlamda, derginin içeriği temel olarak milliyetçi ve modernist söylemleri ana argüman hatları olarak öne çıkaran metin ve projelerden oluşmaktadır.

Dergi, 1940'ların sonuna kadar yayımlandığı yıllar boyunca, güçlü bir ulusal kimlik taşıırken modern teknikleri uygulayabilecek mimari özelliklere sahip olma konusunda bir fikir birliği yaratmaya büyük önem vermiştir. Bu aktif tutumla bağlantılı olarak, dergide incelenmeye değer en önemli özelliklerden biri, gelecekteki Türk ulusal mimarisinin bir sınıflandırmasını yapmak için yapılan milli mimari anketleridir. Milli bir görev olarak korunması gereken bir seferberliğe katılmaya davet eder gibi ifadeler, yazarlar tarafından provokatif bir dille sıkça kullanılmış, insanların milli duygularını harekete geçirmeyi amaçlamış ve ideolojilerini takip edilmesi gereken bir vazife olarak empoze etmişlerdir. Burada Osmanlı eserlerine hayranlık duyan ve İslami unsurları milli anlayışına dahil eden bir milliyetçilik tavrı görülebilir. Dergi,

geçmişe yönelik "milliyetçi" yaklaşımını bazı makale ve haberlerde övülen Türk mimarları ve yapıları üzerinden de geliştirmiştir. Türk mimarisinin yeri doldurulamaz büyüklüğünün altını çizerek, tarihsel birikimin sürdürülebilmesi ve üzerine katkı sunulabilmesi için tek çare olarak sahnenin Türk mimarlara verilmesini görmüşlerdir. Bu noktada zaten sayıca az olan mimar camiasının desteğini kazanmaları mesleğin gelişimi ve ulusal değer yaratılması için hayati önem taşıyordu. Bu nedenle bu bölümler, Birliğin "milli ve yerli mimarlık seferberliği"ni hayata geçirmek adına sektördeki yasal ve itibari haklarını kazanmak için verdikleri mücadeleler hakkında kamuoyunu bilgilendirme iddialarını ve çabalarını da konu edinmiştir.

Dergi, Türkiye'de önceki dönemde yaygınlaşan modern tarzdaki binaları yabancı hayranlığının bir sonucu olarak görmüş ve özellikle başkentte baskın olan yabancı imajlı bu binaların sorumlularını suçlamıştır. Bu nedenle, yarışmaya katılan projelerde yer alması gerektiği savunulan ve jüri raporlarında olumlu değerlendirilen ulusal mimari unsurlara sahip projeler dergide takdirle değerlendirilmiştir. Öte yandan dergi, ülkedeki mimari yozlaşmanın nedenlerini ararken özeleştiri yaparak, modern mimari üslubun rastgele ve değersiz olduğunu, benimsenmesinin başlıca nedeninin ise diğer ülkelerde olduğu gibi mimar kıtlığı, ülkedeki mesleki otorite ve örgütlenme eksikliği ve uluslararası mali krizler olduğunu savunuyordu.

Önceki bölümlerde de değinildiği gibi, derginin Türk mimarların faaliyetlerinin önündeki en büyük engel olarak görülmesinin en önemli nedeni, Avrupalı mimarların Türkiye'deki hegemonyasından kurtulmaktı. Bu nedenle dergi, yabancı mimarların Türkiye'deki uygulamalarına karşı sert tepkiler dile getiren yazı ve haberlere ve aynı zamanda yayın hayatı boyunca her sayısında Türk mimarların bu alanda ne kadar yetkin olduğunu destekleyen içeriklere yer vermiştir. Derginin Türk mimarlara yönelik milliyetçi söylemi, mesleki kaygılar nedeniyle son dönemdeki enternasyonalist bağlamda da önemini korumuştur.

Temel amaçlarından biri olan ulusal Türk mimarisini tanıtmak olan dergi, hemen hemen tüm sayılarının içeriğinde geçmiş Türk mimarlarını ve geleneksel üsluptaki eserlerini öven yazı ve haberlere yer vermiştir. Özellikle ilk yıllarda Mimar Sinan'ın

hayatına ve yapılarına sürekli yer veren dergi, bu bağlamda Cumhuriyet öncesi yapıların milli miras olarak kabul edilerek restorasyon projelerinin tanıtımına da önemli bir yer ayırmıştır. Bunu yaparken, Türk mimarların rolünün hayati olduğu sık sık vurgulanmış, yabancıların tarihi yapılarla ilgili değerlendirmelerindeki hatalar eleştirilerek, Türk milli bilinci olmadan restorasyon projelerini de üstlenemeyecekleri şeklinde çıkarımlarda bulunulmuştur.

Mimarlık'ın ilk yıllarında modern yapı malzemeleri ve yapım teknikleri teşvik edilmiş ve bunların gelişen ulusal mimariye uyumlu bir şekilde entegre edilmesi savunulmuştur. Bu amaçla dergi, Türk mimarlarının modern yapı dünyasının yeniliklerinden ve kolaylıklarından yararlanmaları konusunda eğitilmelerine önem vermiş, ancak modernleşme sürecinde asimilasyonu önlemek için belirli bazı konularla sınırlandırılmıştır. Derginin ilk dönemdeki tutumuna göre "modern", temel meseleleri olan dirilişçi yaklaşımla ulusal mimarlık üretimine zarar vermeden hassasiyetle kullanılması gereken tartışmalı bir kavramdı; ancak kavram, aynı zamanda yabancı mimarların üstünlüğüne dair yaygın algıyla mücadele etmek için "ulusal" ile entegre edilmesi gerektiğinden önemliydi. Bu bağlamda, başlangıçta milliyetçi kaygılarla daha sınırlı olan modernin kapsamı, derginin "yeni"yi benimseme konusunda daha hoşgörülü olmaktan öte sempati duymaya başladığı 1940'ların sonlarından ve özellikle 1950'den itibaren giderek genişletilmiştir.

Önceki yıllarda ulusal mimarlık vurgusu sıklıkla yapılırken, artık konular ülkedeki mimarlık faaliyetlerinin günün koşullarına uygun olmasının sağlanmasına odaklanmış, yabancı mimarlar konusu ise ulusal mimarlık söyleminden ayrıştırılmış bir şekilde devam etmiştir. Derginin son sayfalarında "Dünya Mimarısından Örnekler" başlığı altında "Uluslararası Üslup" olarak adlandırılan yapıların fotoğraflarının paylaşılması, derginin gündemindeki değişimin göstergelerinden biri olarak görülebilir. Bu vesileyle, günün koşullarına, gereksinimlerine ve mimari anlayışına uygunluğu ile övülen bu tür projelerin tanıtıldığı içeriklerde modern yapılardan görsellere sıklıkla yer verilmiştir. Rasyonellik ve özgünlük arayışlarının yaşandığı bu dönemde, hem Türkiye'de hem de yurtdışında modern mimarlara ve mimarlığa yönelik dışlayıcı bir tutum yerine takdir edici ifadeler kullanılmıştır. Öte yandan, dönemin eğilimlerine paralel olarak, 1950'lerin mimarlık tartışmalarında

olduđu gibi, dergide de tasarruf söylemi altında sadeleşme eğilimi görülmüştür. Tarihsel kimliđi olan bazı tasarım öğeleri gereksiz inşaat maliyetleri yarattığı için eleştirilmiş, yeni dönemin malzeme teknolojisinden yararlanılarak ekonomik kısıtlar ve yeni yaşam tarzına uygun tasarım gereksinimleri ön planda tutulmuştur.

Mimarlık, daha geniş kesimler tarafından takip edilmesi hedeflenen bir dergi olmasına rağmen, asıl hedef kitlesi mimarlar olmuştur. Örgütlenme sürecinin bir parçası olarak, ülkedeki tüm mimarları tek bir çatı altında toplamış ve dergiyi onlarla iletişim kurmak için bir platform olarak kullanmıştır. Zaten sayıca az olan mimar camiasının desteđini kazanmak, mesleğin gelişimi ve ulusal değer yaratılması için son derece önemliydi. Bu nedenle, Türk Yüksek Mimarlar Birliđi'nin "milli ve yerli mimarlık davası"nı hayata geçirmek için mimarların yasal ve itibari haklarını kazanmak adına verdikleri mücadeleler hakkında kamuoyunu bilgilendirmeye yönelik beyan ve çabaları ile modern ve milli mimarlık arayışlarının profesyonelleşme adımlarıyla birlikte geliştiđi bu dönemin mesleki bağlamının dergi üzerinden değerlendirilebileceđi içerikler incelenmiştir.

Mimarlık mesleğinin dođru ve düzgün bir şekilde denetlenmesi ve yürütülmesi için bilgilendirme ve bilinçlendirme çalışmalarına büyük önem vermiştir. Bu bağlamda, Birlik dergisi olarak her sayısında mimarlığın dođru uygulanması konusunda idarelerle korelatif çalışmalar yaparak, meslekte düzenleyici ve denetleyici bir otorite olma çabasını gözlemlemek mümkündür. Bu yönüyle dergi, dönemin mesleki mücadelelerini ve Mimarlar Odası'nın kuruluş sürecini yakından izleyebileceğimiz önemli bir arşiv niteliđi taşıyor. Birliđin kongre gibi etkinliklerinin tanıtımı yapılırken, deđişen gündeme göre meslekle ilgili her konu ele alınmış, dergide ağırlıklı olarak Birlik tüzüđünün hazırlanması ve yapılacak deđişiklikler, üye ve yöneticilerin belirlenmesi, mimar ve mühendisler için ücret tarifeleri, proje yarışmaları yönetmeliđi ve jüri üyelerinin belirlenmesi, komite ve kurumların çalışma raporları gibi konulara yer verilmiştir. Bir başka deyişle, Türkiye'de mimarlığın ve mimarların düzgün işleyişini sağlamak amacıyla, mesleki hakları güvence altına alacak ve yanlış uygulamaların önüne geçecek yasal bir zemin oluşturmak, derginin yayın hayatı boyunca öncelikli amaçlarından biri olmuştur.

Ayrıca, mimarlık pratiğinin mesleki bağlamını anlamak için dergide yayınlanan mimarlarla ilgili duyuru ve haberlere ve dönemin mimari proje faaliyetlerinin önemli bir kısmının gerçekleştirildiği yarışmalara bakılmalıdır. Türk mimarlarının mimari birikimlerini sergileyebilecekleri önemli bir platform olarak görüldüğü için dergi tarafından yarışmalara büyük önem verilmiştir. Bu sayede yaratılan rekabet Türk mimarlığını geliştirecek, isimlerin değil projelerin kalitesinin ön plana çıkacağı adil bir zemin oluşturacaktı. Bunların yanı sıra, mimarlık alanındaki sergiler, iş ilanları, yeni mezunların tanıtımı gibi mimarlıkla ilgili haberlere de yer veren *Mimarlık*, meslekle ilgili değişen yasaları ve imar yönetmeliklerini tanıtarak meslektaşlarını güncel gelişmeler hakkında bilgilendirmiş ve güncellemiştir. Dergi bu tarz içerikleriyle, çoğu kariyerinin başında olan Türk mimarlık camiasının, ülkenin mimarlık gündemini takip edebilmesi ve gelişmelerden haberdar olabilmesi için önemli bir mecra sağlamıştır.

Sonuç olarak, *Mimarlık*'ın içeriği, 20. yüzyıl ortasının koşulları ve mimari kaygılarıyla birlikte değerlendirildiğinde, derginin tutkulu milliyetçi yaklaşımının ardında iki temel neden olduğu anlaşılmaktadır. Bunlardan ilki, 1940'larda ulus-devletlerin kimliklerini temsil ettiği düşünülen tarihi mimari unsurlardan yararlanma yönündeki çağdaş uluslararası eğilimdir. Bu amaçla, Türk mimarların ortak bir dil olarak kullanacakları ulusal bir mimari kalıp oluşturma çabasıydı. İkincisi ise, daha çok ilkiyle beslenen ve gerekçelendirilen, ancak ülkedeki yabancı hegemonyasının dışlanması ve yerli mimarların on yıllardır uğruna mücadele ettikleri haklarının yasalarla meşrulaştırılmasıyla mümkün olabileceği varsayılan, Türk mimarların sektörde kabul görmesi çabasıydı.

Ancak 1940'ların sonu ve 1950'lere gelindiğinde *Mimarlık*'ın duruşu, dünyadaki mimari eğilimi yansıtan uluslararası modernizme doğru yönelmiştir. Bu değişimde yabancı mimarlarla artan ilişkiler ve Türkiye'de Uluslararası Üslup'un benimsenmesi etkili olmuştur. Böylece dergi milliyetçi bir zeminden, mimarlıkta özgünlük ve rasyonaliteye odaklanan bir platforma dönüşmüştür.

Dönemin diğer mimarlık dergileri olan *Arkitekt* ve *Yapı* ile karşılaştırıldığında, *Mimarlık*'ın modernizm konusunda *Arkitekt*'e göre daha geleneksel, milliyetçilik

konusunda ise *Yapıya* göre daha ılımlı olduđu, ancak her üç derginin de Türk mimarlığını geliřtirmek gibi ortak bir amacı paylařtıđı görölmektedir. Bununla birlikte, Türk Yüksek Mimarlar Birliđi'nin yayın organı olan *Mimarlık*ın, zorlu dönemlere rađmen mesleđin geliřimi ve kazanımları açısından daha etkin bir rol oynadıđı söylenebilir.

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