

**THE ARCHITECT: “VEDAT DALOKAY”
AS A SOCIAL AGENT**

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AS A SOCIAL AGENT**

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ABSTRACT

THE ARCHITECT: “VEDAT DALOKAY” AS A SOCIAL AGENT

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This study intends to present a critical outlook to the position of an architect: “Vedat Dalokay” as a social agent. In this respect, it examines him through his multidimensional identity. Within this framework, the purpose is to interpret Dalokay, who formed his identity as a practicing architect, an administrator, a mayor, a politician, a writer and a literature admirer. In this respect, the thesis questions his unique personal standpoint in terms of: *commodity production* (as a typical member of the society reproducing the system), *creative agency* (caused by the architecture’s already existing capacity of symbolic representation with the architectural object) and *social agency* (generating projects for the construction of the community). Focusing on these dimensions, the survey proceeds over this togetherness, in order to decipher the role of Vedat Dalokay as a “catalyst” in the social transformation processes, in the light of social, economic and political conditions of Turkey.

Keywords: Architect, Identity, Social Agency, Social Transformation, Vedat Dalokay.

ÖZ

TOPLUMSAL BİR AKTÖR OLARAK, MİMAR: “VEDAT DALOKAY”

Suzan, Burcu

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Bu çalışma mimar Vedat Dalokay' ın toplumsal bir aktör olarak konumuna eleştirel bir bakış açısı sunmayı amaçlamaktadır. Bu çerçevede, mimar, yönetici, belediye başkanı, politikacı, yazar ve sanat tutkunu pratikleri doğrultusunda Dalokay, çok boyutlu kimliği aracılığıyla irdelenmektedir. Dalokay' ın meta üretimi (sistemin yeniden üretimini sağlayan toplumun tipik bir üyesi olarak), yaratıcı aktörlük (mimari obje ile simgesel temsil kapasitesine sahip olarak) ve sosyal aktörlük (toplumun inşası için projeler geliştirerek) alanları üzerinden şekillendirdiği bu kimlik, dönemin Türkiye' sinin sosyal, ekonomik ve politik koşulları ışığında yorumlanmaktadır. Toplumsal dönüşüm süreçlerinde “mimar” Vedat Dalokay' ın bir “katalizör” olarak rolünü çözümlmek için araştırma, söz konusu boyutlara odaklanarak, bu birliktelik üzerinden ilerlemektedir.

Anahtar Kelimeler: Mimar, Katalizör, Toplumsal Aktörlük, Toplumsal Dönüşüm, Vedat Dalokay.

**to the memory of my beloved cousin
C. Cansev Şahin**

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CHAPTER 1

INTRODUCTION: THE ARCHITECT AS A SOCIAL AGENT

Each agent, wittingly or unwittingly, willy nilly, is a producer and a reproducer.

P. Bourdieu
Outline of a Theory of Practice¹

1.1. DEFINITION OF THE PROBLEM: QUESTIONING THE ROLE OF THE ARCHITECT AS A SOCIAL AGENT

This thesis is an inquiry for developing a critical outlook to the position of “Vedat Dalokay” as a social agent, by examining his multi-dimensional identity. Regarding his identity as a practicing architect, an administrator, a mayor, a politician, a writer and a literature admirer; the goal is to interpret Dalokay over the spheres determined by his unique personal standpoint: *commodity production*, *creative agency* and *social agency with ideological sentience*. Focusing on these dimensions, the survey will proceed over this togetherness, in order to decipher the role of “the architect” Vedat Dalokay as a “catalyst” in the light of the social, economic and political conditions of Turkey.

The position of the *social agent* within the *social structure* has been a frequent subject matter of discussions in the critical research and discourse recently.² The reflections of

¹ P. Bourdieu, Outline of a Theory of Practice, trans. Richard Nice, Cambridge University Press, Cambridge, 1992, p.79.

² Being a term mostly developed, in social theory, in the 20th Century, within the variety of approaches such as Structuralism, Functionalism, Feminism and Marxism, in general sense, structure is frequently used for defining the relationships of definite entities or groups to each other, as enduring patterns of behavior by participants in a social system in relation to each other, and as institutionalized norms or cognitive frameworks that structure the actions of actors in the social system. In Marxist criticism, “base” and “superstructure” are stated as: In the social production of their life, men enter into definite relations that are indispensable and independent of their will, relations of production which correspond to a definite stage of development of their material productive forces. The sum total of these relations of production constitutes the

these discussions on architectural circles can be viewed in the questions aroused repeatedly about the role of the architect in social transformation processes.

As a matter of fact, the social life is substantially, formed by the social structure and the activities of the members as the outcome of the structure. Here, the structure can be conceptualized as a set of rules, resources and consequences of the actions of human agency, taking place with a degree of autonomy. The reproduction of this structure depends on the assent and adequacy of these agents. At this point Giddens' notion of agency existing as "not to be solely related to and discussed through meaning but to be questioned through praxis" carries the focus to the actions and their consequences.³

Therefore to understand the social life and the relationships between the structure and the individuals of the society, it is essential to assert that the structure expects action with material and cultural production from these individual agents. Correspondingly, the social agents have a crucial role in characterizing the structure over and over again with the reproduction of the daily social practices. This is also elucidated by Bourdieu (1992) with these words that each social agent, "wittingly or unwittingly, wily nilly, is a producer and a reproducer."⁴ Hence, it is possible to assert that these active members of the society while being the mediums for the continuity of the transformation also hold the potential to guide the change in perceptions, beliefs, values, mottos, choices and thus the actions.

As claimed by Mines, within the social analysis of recent century, it is easy to encounter with the estimation of individuals, *the social agents*, as not having a crucial role in social exploration or social history where: "the creation of meaning and historical causation were seen beyond the capacity of the individual."⁵ This idea may be limitedly welcomed considering the ability of an individual to transform the whole structure but it should also

economic structure of society, the real basis, on which rises a legal and political superstructure, and to which correspond definite forms of social consciousness. "Base and Superstructure", The Blackwell Dictionary of Sociology, <http://www.xreferplus.com/entry/723467>, (Accessed on November 2005)

In this sense, in Marxist terminology the base is used as the relations of production in a society, mostly the property relations, organizing labor, capital and resources. On the other hand superstructure corresponds to non-economic rising from the base including the legal, political, moral and ideological aspects of society, shaping the consciousness of the members through "generating beliefs, norms, values and attitudes etc."

³ A. Giddens, New Rules of Social Method: A Positive Critique of Interpretative Sociologies, Hutchinson of London, 1977, p. 53.

⁴ P. Bourdieu, Outline of a Theory of Practice, *ibid.*, p.79.

⁵ M. Mines, "Public Faces, Private Voices", <http://www.anth.ucsb.edu/faculty/mines/>, January 2007

be born in mind that some of the social agents may have the potential to create resistance pockets, in terms of the pre-mentioned change, with the help of their profession.

The architect as a commodity producer characterizes the structure within which the process of material and cultural production is possible. As an artist he/she strengthens his/her social entity as to respond the societal demands. Finally the architect, as a role model, has the opportunity of understanding and dealing with the society. Therefore the architect should be evaluated in reference to his/her social agency. This tripartite state of the architect, as a result of the creative act that he/she participates in, is also the answer to what differentiates the architect from the agents far from artistic act: engineers, doctors, workers etc.

At this point, intending to present a critical outlook over Vedat Dalokay, this study will analyze him in order to understand this agency exemplified through his multidimensional identity. Within this framework, the main problem is how to interpret him, who is not only *a commodity producer* and *a creative actor*, but also *an active agent* having social projects for the construction of the community. Hence it is also underlined by Hays that architect should be evaluated not as a “passive agent of culture” merely reflecting the dominant social and historical forces, but as a member part of an active entity that has a cultural place with an intention with ascertainable political and intellectual consequences.⁶

1.2. SCOPE OF THE STUDY: QUESTIONING THE ROLE OF VEDAT DALOKAY AS A SOCIAL AGENT THROUGH THE DIMENSIONS OF HIS IDENTITY

Before starting to define the structure, it is important to present a general perspective of the research. By regarding Dalokay as “an artist with a social position”, we will focus on the pre-mentioned multifarious aspects. The problem that whether the architect Dalokay, being an agent reproducing the system, is also an agent having social projects constituting incremental transformative resistance pockets, consequently whether is it possible to evaluate him in a semi autonomous position, leads us to deal with the theme of “identity” more deeply.

⁶ M. Hays, “Critical Architecture: Between Culture and Form”, Perspecta: The Yale Architectural Journal, vol. 21, 1984, pp. 14-29.

In fact from the beginning, the thing that has been set forth was the concept of the potential hats of Dalokay, for questioning his contribution in social transformation processes. In this respect, to be able to re-locate him in the base-superstructure relationship, first of all, these hats had to be cleared. The variety reflecting the multidimensional identity of Dalokay, characterizing this social agency can be appraised more profoundly by a deeper analysis on his standpoint, thus in all spheres he had shown himself.

First of all, in the cyclical policies of his period; as a laborer, he appeared to be a simple *commodity-producing-actor* as a typical member of the capitalist mode of production of those days. Especially the period he was working in an architectural office was the closest example for this commodity-capital relationship. This was the basic way that he contributed to the reproduction of the system over and over again with his products: architectural work. In this respect, legitimizing this cycle, in terms of his contribution he had no difference than the other social agents that were defined before: the engineer, the doctor, the farmer, the worker etc.

As a practicing architect, successful not only in Turkey but also in some other countries for his numerous prizes in competitions, he drew a second portrait: *a creative agent*, with an artistic act. In this respect his other interests in writing, sketching and painting as other branches of art should also be stated. Here his both contributions were not only to the capitalist cycle but also to the artistic one.

On the other hand within the organizational efforts of architects in Turkey in the Chamber of Architects of Turkey (CAT) and Union Of Turkish Chambers of Architects and Engineers , he stood as a part and between whiles as a leader of the local union. Especially during his presidential period, the endeavor of creating consciousness in the society, not only in architecture but also in the way of life was ruled and led. In addition to these, his attitude as “an active politician,” for a long period, draws the survey to another point. Furthermore, the fact that he took an administrative place in the socialist municipality movement as a mayor, in Ankara, makes the scope of the study even broader. These three seems to make a crucial shift in his position from a simple member reproducing the system to one questioning it, then to one against it and then to the one mediating between the government and the society.

Accordingly to figure out how he built his semi-autonomy in the existing system, the study will position Dalokay as a social actor, appraising him through his different aspects as “*a commodity producer, a creative agent* (an architect with artistic production) *with a social agenda* (president of the CAT, a politician and a mayor).” Thus, this brings working on his socialist attitude; on shaping the city, on administering the city, on constructing the community and on affecting the social domain of architecture in Turkey and towards the prevalent capitalist system.

In other words, the togetherness- meanwhile the formations, the interactions and the overlap- of these aspects, while drawing the scope of the study, will to help to re-define how the role of Dalokay should be read- whether it is aesthetics or whether it is more user or social oriented. Generating a way of reading and consequently locating Dalokay as an individual within the base-structure relationship, thus within the society and discovering his internal values that can make him more aware of his tools and potentials constitute the base of the primary concern of this study.

1.3. METHOD AND THE STRUCTURE OF THE STUDY

Having clarified the primary concern in the first two parts of the introduction chapter, the problem is going to be dealt in the main chapter. In order to shed more light on the problem, the first objective of the study will be to make an analytical reading of the subject matter as an example of understanding the standpoint of Vedat Dalokay. For that reason, the initial study, bringing us to the main discussion on an extensive analysis of Dalokay’s hats, will involve a critical biographical research on him.

After an inquiry into the transformation of the role of the architect in Turkey, in the first part of the second chapter; in order to familiarize with Vedat Dalokay, the following part of the second chapter is going to comprise of a preparatory entry on reading him through the history. In this respect, his position is going to be the first subject matter with a profound search on his discourse and his works in the profession. The same method of investigation is going to be used in the second phase which is about his position in Pakistan, where he became a role model with his works. To sum up the study in the second chapter may be considered as a critical report of, generally speaking, an evaluation of the recent history of

architecture over the way he stood an architect and the evaluation of how Dalokay was perceived and characterized by his social circle.

The main chapter “Re-reading Vedat Dalokay through His Social Agency” being the most crucial one, consists of three main parts: “Dalokay in Practice,” “Dalokay in Spheres” and “Dalokay through His Discourse”. To specify the general outline, “Dalokay in Practice” as the first step, will cover investigating on the main production areas he has shown himself.

Giddens emphasizes that all social agents act capably and knowledgeably. This knowledgeability includes “practical knowledge,” which may not be consciously known, but nevertheless forms that vast repertoire of tacitly known social “rules” that allows that agent to ‘go on.’⁷ Architecture can be characterized as a profession, as an art, as a discourse or probably as a science; therefore, the practice of the architect can be evaluated in such ways: artistic, intellectual, conceptual, social, cultural, utilitarian etc. In this point, the main practice of Vedat Dalokay, that is to be explored in this part, can be diversified in certain themes: an architect, an administrator or a president, a mayor, a politician, a writer and an art admirer.

As a rich example in this respect, we aim to establish a structure, which necessitates the next part as the interpretation of these hats in order to formalize and structuralize his spheres such as: commodity production, creative artist act and social agency with ideological sentience to be deeply investigated in the second part called “Dalokay in Spheres”. These three issues that we are discussing from the beginning of the introduction, are in fact, determined by the personal standpoint of Dalokay, whereas these may not be correct for another social agent, especially the third one but the goal is to point out the potentials, the possibilities and the exemplifications.

In this regard, architect’s existence within his own disciplinary and artistic entity and within his social sentience in culture, ideology and economy restricts the main concern area of this study. As already mentioned, the method that is adopted in this thesis is to examine Dalokay due to a three stepped point of view, the first one evaluating him in terms of his production areas in the name of spheres by his disciplinary boundaries and relationships; the second, considering his potential spheres by regarding his practice; and the third, the

⁷ A. Giddens, Studies in Social and Political Theory : Hutchinson & Co., Great Britain, 1979, p. 347.

overlap of the practice on these spheres. Hence, by this overlap, as the last issue in the main chapter, a commentary upon the production of this multidimensional identity will be developed which is going to be one of the most important steps for positioning the architect.

The third and the last part of the main chapter “Dalokay Through His Discourse” is the illustration of another way of re-looking at him, from another point of view, through the internal values and the philosophy he embraced in the certain themes that he had participated: “Over His Design Values”, covering his architectural practice, “Over His Administrative Values” covering the municipality, the assembly and the Chamber of Architects of Turkey (CAT) periods and “Over His Ethical Values” covering his whole life.

As a continuation of the commentary of the spheres over the practice in the main chapter, unfolding the relationship between the dimensions of his identity in the conclusion chapter, will not only reveal the dominances but also will clarify whether he depicts a fragmented or a total ideology. In a way, the evaluation of this triple position will be used as a tool for the evaluation of the ideological condition of the architect.

Eventually, over this triple and complementary nature of Dalokay, the study will attempt to arrive at a general framework, which includes a re-reading of him as a social catalyst, not only reproducing the system, but also legitimizing his autonomy with his social agenda. This certain degree of autonomy will be questioned whether it betrays a semi autonomous or in-between, in Stanford Anderson’s terms, “quasi-autonomous” status of the architect.⁸

⁸ S. Anderson, “Quasi-Autonomy in Architecture: The Search for an In-Between”, Perspecta: The Yale Architectural Journal, vol. 33, 2002, pp. 30-37.

CHAPTER 2

A SOCIAL CATALYST: VEDAT DALOKAY

Men make their own history, but they do not make it just as they please, under circumstances chosen by themselves, but under the conditions immediately encountered, given and transmitted from the past.

K. Marx
The Eighteenth Brumaire of Louis Bonaparte⁹

The multiple hats of profession being represented in public/private sectors, institutions, municipalities, newspapers, magazines etc. and even in different ethnics, religious or sexual preferences generate themselves in different demands, production and working conditions. The reflection of this variability demonstrates itself within the outcome of fragmented behavioral types therefore within the outcome of multi-dimensional identities especially in the professional actors forming and transforming the physical and social environment just because of the continuous progress of the social structure. The architect, as an actor, possesses the power of this formation and transformation that is structured in between the individual and the societal strata.

Through contemporary architecture, the architect is embraced as an artist applying the formal qualities of architecture while mediating between architecture and the external disciplines so together with his artistic domain. Therefore, it is now possible to mention from a data reception of the architect from the society and accordingly from the culture. Architecture's position as a discipline having specificities in the social formation affirms the idea that while responding to societal demands, architect is also nourished by the social entity. In other words, architects may adapt social, cultural, functional, ethical and technical codes into architectural domain on ideas and forms, as Alan Colquhoun

⁹ K. Marx, The Eighteenth Brumaire of Louis Bonaparte, New York, 1852.

emphasizes architecture's position between being a cultural product and a self-ruling discipline.¹⁰

This idea is also favored by Diana Agrest such that being “both a practice and a product,” architecture is not only defined by the “cultural codes” of the social context, but also serves for this social context as a cultural product.¹¹ For that reason, the architectural work as an artistic formation of the architect, having internal characteristics, becomes both the product of social, cultural, ethical and functional necessities where architect becomes a commodity producer and a creative agent. This duality is a result of the creative act that the architect participates in. This is also the answer to what differentiates the architect and the other artists from the other agents like engineers, doctors, workers etc while working for a social product. As a matter of fact, in the structure and agency debate, it strikes that the generalizations mostly correspond to the commodity producing agents- the majority of the society. However crucially noting, a parallelism may not be set up between the way of the social structure strengthens itself by its mediums through these commodity producing agents and by architecture through architects.

Regarding architecture both as a formal product and as a cultural act, it is important to question the capacity of the architect, the operator of this profession, in transforming the culture. Being a formative constituent of the culture, a part of the superstructure, the architect may have the ability to influence the formation and transformation of culture by defining new borders. Acting as a *catalyst* while generating new capacities and borders, the architect also appears as an instrument of the social, economical and cultural network. In this sense, Stanford Anderson, in his article “Quasi-Autonomy in Architecture,” emphasizes his conception of the discipline to have the potential of architectural form as a shaper of life.¹² Undeniably, the architect, who is capable of pre-figuring out the habits of the individuals and the groups, using architecture as a medium, affects the daily life and the well being of the people through his works and his researches.

Apparently, the architect collects his/her data from both external and internal relationships. Here, Hays proposes an approach in determining architect's position

¹⁰ A. Colquhoun, “Symbolic and Literal Aspects of Technology”, Essays in Architectural Criticism: Modern Architecture and Historicism, MIT Press, Cambridge, 1981, p. 28.

¹¹ D. Agrest, “Design versus Non-Design”, Architecture Theory since 1968, ed. by K. Michael Hays, Massachusetts: MIT Press, Cambridge, 1998, pp. 198-213.

¹² S. Anderson, “Quasi-Autonomy in Architecture: The Search for an In-Between”, *ibid.*, pp. 30-37.

between external and internal values where he defines a “critical architecture” that is “worldly and self-aware” at the same time.¹³ Whereas Juhani Pallasmaa examines the architect’s role stating that “[a]rchitecture is culture-bound and autonomous at the same time” where he claims that architecture is in relation with the social and cultural conventions; however, the artistic feature happens on an “autonomous mental level.”¹⁴

Being a public phenomenon, architecture needs not only an artistic awareness from the architect; but also a social and cultural perspective in the profession. Therefore the debate that seem to be about the autonomy of architecture, on the other hand gives clues about the social role of the architect who is not only a passive agent merely reproducing the current entity but also an active one having an intention “with ascertainable political and intellectual consequences” as it was stated before. Here, in fact, Hays remarks the concept of “semi-autonomy,” that had been revealed by Louis Althusser, while trying to evaluate the concept “autonomy”. Hays states:

At a different level of autonomy thesis there appears a key concept from Louis Althusser, that of the “semi-autonomy” of “levels” or “instances” within an ideological field – the economic, political, juridical, cultural, aesthetic realms (and so on). The autonomy of each disciplinary level allows the development and advance of that discipline’s particular techniques. But each level also feels pressure from all the others and exerts influence on all the others. What results is a set of insides and outsides that are reciprocally constituted and related by way of their ultimate structural difference and distance from one another rather than their identity, all held together by the “structural totality” of a social formation.¹⁵

Relying on the correlations of the levels of the discipline of architecture, apparently it seems to be capable of realizing the social ideals. At this point it would not be wrong to state that architecture, thus the architect, can not be completely freed from social concerns as long as these levels are in relation with socio-cultural realities.

Another approach can be seen in, Stanford Anderson, in the title of “quasi-autonomy,” again talking about levels of architecture and its relationships with external realities and other architectural elements.¹⁶ He has a similar point that architecture neither can be

¹³ M. Hays, “Critical Architecture:: Between Culture and Form,” *ibid.*, pp. 14-29.

¹⁴ J. Pallasmaa, “The Social Commission and the Autonomous Architect, the Art of Architecture in the Consumer Society”, *The Harvard Architecture Review*: vol. 6, 1987, p. 119.

¹⁵ M. Hays, “Prolegomenon for a Study Linking the Advanced Architecture of the Present to that of the 1970s through Ideologies of Media, the Experience of Cities in Transition, and the Ongoing Effects of Reification “ , *Perspecta: the Yale Architectural Journal*: vol. 32, 2001, pp. 100-107.

¹⁶ S. Anderson, *ibid.*

totally independent from function and exteriorities nor operate totally functionally. Provided that architect with his/her predefined agency, also has a dynamic potential to transform other disciplines into its own domain; and therefore, to define his own potentials , boundaries and the internal qualities in relation to the external ones, position in relation to other disciplines have to be examined, too.

While striving to locate the architect in the duality of the his/her identity in terms of the creative and social agency, besides the ideal, formerly framed as not a consequence of social demand as in the commodity-producer relationship, but a personal desire and action, thus an autonomous agency may take shape differently from one to one. To be able to comment on the concepts like “base structure, superstructure and social agent,” the point that can never be neglected is the historical and cyclical condition of the period that characterizes them over and over again. In this case study, this gap will be filled by investigating the transformation of the role of the architect in Turkish History of Architecture initially, in order to familiarize with Vedat Dalokay and afterwards by a preparatory entry on reading him through the recent histories of Architecture of Turkey and Pakistan.

2.1. READING VEDAT DALOKAY THROUGH RECENT HISTORY OF ARCHITECTURE

2.1.1. “Architect” through the Recent History of Architecture of Turkey

Since the general perspective, the conceptual framework, the scope, the method and the structure of approach are revealed, before examining Dalokay (1927-1991) in detail, it is essential to be aware of the fact that an architect, no matter how dominant his/her social or creative agency, as a member constituting the society may not be same in any place or time. Just because of that, it is crucial to understand roughly the political, the cyclical and the architectural policies of the period that are directly in relation to his/her standpoint. For that reason, considering Dalokay’s case, now this study will proceed over the architecture in Turkey in the 19th and the 20th Century time span just to make clear how ‘the architect’ as a social agent positioned in the base-superstructure relationship in recent history. Before characterizing the subjects: architecture, architects, planners, etc of the period, characterizing the objects: cities, physical environment, buildings etc. of the period, is more vital.

It is not redundant to go backwards much in the history for the evolution process of identity of the architects in Turkey which will be scrutinized in order to be able to make the identity analysis of Dalokay. As a matter of fact, it is not easy to come across with the studies in this manner in the research fields of Turkish History of Architecture, especially before the 16th Century.

Uğur Tanyeli's article "Türk Mimarının Etik Sorumluluğu: Bir Tarihsel Değerlendirme Denemesi" and Gülsüm Baydar Nalbantoğlu's Ph.D. thesis "The Professionalization of the Ottoman-Turkish Architect" as the most profound examples of the investigation on this evolution, will be the main guides in this study.¹⁷ Another reason of preferring these readings is that there is a parallelism in between the way the identity concept will be assessed in this study with Tanyeli and Nalbantoğlu's evaluation of the identity concept in the light of ethical social responsibility notion.

Several milestones in the evolution of the architect can be highlighted since the 16th Century considering the political, the economic and the social changes however the main concern will comprise of the radical ones affecting the position of the architect. In this respect Tanyeli's analysis of this time span may be re-read in eight periods.

As mentioned, the indefinite time span until 16th Century forms the first phase. The second period may be considered to begin from the 16th Century, continues until the delayed reflections of the Renaissance emerged in the first half of 18th Century. The following period in the effect of the Renaissance seemed to conclude with abandonment in the 1910s. The fourth period leading from this point with the First Nationalist Movement ends at the end of the 1930s with the dominance of foreign architects in the architectural market until the 1940s. The time span between the 1940s and the 1950s, indicating the sixth period, appeared with the Second Nationalist Movement. The period from the 1950s as the seventh one marks a critical period in Dalokay's life more than any other. The last and the eighth period shaped by the influence of the intervention of the armed forces in 1980, have prolonged from that point to the present.

¹⁷ "Türk Mimarının Etik Sorumluluğu: Bir Tarihsel Değerlendirme Denemesi" corresponds to "The Ethical Responsibility of Turkish Architect: A Historical Evaluation Study". U. Tanyeli, "Türk Mimarının Etik Sorumluluğu: Bir Tarihsel Değerlendirme Denemesi", Türkiye Mimarlığı Sempozyumu II: Kimlik, Meşruiyet, Etik, Mimarlar Odası Yayınları, Ankara, 1996, pp.108-112. (Translated by author)

It does not seem to be inaccurate to start with the second period because of the lack of the knowledge about the identity analysis of architect before the 16th Century in Turkey. The architect, from the 16th to the 18th Century, is depicted by Tanyeli as the one feeling his/her ethical responsibility not in the frame of architectural profession but in respect to the hegemony of top bureaucratic class moral concerns.¹⁸ In this sense the Ottoman architect was brought forward as a legal civil servant in the architectural organization.

It seems difficult to identify a prototype for the Ottoman architect owing to the hierarchical organization and carefully programmed division of labor imposed on the practice of profession. Likewise Nalbantoglu cites that a variety of architect types who never envisioned themselves primarily as designers, play their assigned roles , within the field such as: the royal chief architect at the top, royal architects under, town and endowment architects and licensed craftsmen below etc.¹⁹ However, these types, that seem to dominate or vanish or transform from time to time, within the process until the Republican period, will be examined in detail to enlighten the architect of recent years.

The pre-mentioned bureaucrat class, named as “seyfiye” by Tanyeli, was served by the Ottoman architect who formed the first prototype in our analysis. Nalbantoğlu characterizes this type of architect as “primarily servants to Sultan and the religious order like all members of the Ottoman bureaucracy, coming mostly from the ranks of ‘devşirme’ with a military or palace education” whose functions were defined within “the rigid bureaucratic hierarchy burdened with administrative duties ”²⁰ This brings a kind of authority distinguishing them from the builders. By Nalbantoğlu this prototype is differentiated from the foreigner so-called “Renaissance Architect” of that period such as:

No theoretical knowledge, except for geometry, was required of the royal architects, who never developed an elaborate aesthetic vocabulary by contemporary western standards...When treatises were proliferating in the western world, architectural theory and practice was not expressed in written form among Ottoman professionals.²¹

¹⁸ Ibid., p.109.

¹⁹ G.B. Nalbantoğlu, The Professionalization of the Ottoman-Turkish Architect, Unpublished Ph.D. Thesis, University of California, Berkeley, 1989, p.36.

²⁰ G.B. Nalbantoğlu, *ibid.*, p.2. Here “devşirme” is used as a system where Christian male children were summoned from the villages to be converted and trained to serve either in the army or in the palace administration.

²¹ G.B. Nalbantoğlu, *ibid.*

A more important delineation is made by Tanyeli such that in spite of the static position of Renaissance architect in profession, in the bureaucrat system, Ottoman architect holds a mobile position.²²

The best case given by Tanyeli in this sense is that Sinan had worked in the military services for years before he became the head of architects. A similar situation could be observed in Sedefkar Mehmet Ağa and Mimar Kasım.²³ Therefore Tanyeli's stress in this distinction seem to be such as the main issue differentiating Ottoman architect from the Renaissance one was that the architecture being a bureaucratic duty more than a career target in this period. The easiness in transferring from one duty to another in the limits of the bureaucratic system caught the eye.

This suppression while limiting the movement area of Ottoman architect by the bureaucratic class that he belonged to, also prevented him from establishing his own ethical values, ideological sentience, architectural standpoint and thus his own identity. However regarding the Classical Ottoman architect as the puppet of bureaucratic class would be a cruel critic. Despite the case of him given before, even rarely, there were architects successful at forming their own identity such as Sinan and some other architects not serving for the bureaucratic class, breaking the generalization.

Tanyeli also remarks that even if the Renaissance architect served for the top layers of the administrative group, he was still an autonomous profession owner.²⁴ That was just because he kept the power of bargaining, arguing and even resigning right, that Ottoman architect did not have. According to Tanyeli this power was not limited with those. The Renaissance architect was capable of propagating his work to build up his profession whereas the Ottoman architect was not obliged to any of these. In this respect his comparison between Alberti's over self confidence and Sinan's modesty was a proper exemplification of the reflection of the two different worlds of architecture by the advertorial approaches characterizing the two types of architects.²⁵

It is necessary referring back to the individual and societal ideal topics in the introduction chapter, at this point that the dominance of societal ideal ensuring the continuity of the

²² U. Tanyeli, *ibid.* p.109.

²³ *Ibid.*

²⁴ *Ibid.* p.109.

²⁵ *Ibid.*

system must be stressed. This continuity issue is also supported by Tanyeli with the idea that the reason of the few changes in the genre of Ottoman architecture from Sinan's era to the mid-18th Century were the emphasis of continuity of architectural ethics which was ensured by the continuity of bureaucrat's work in the limited area, in Tanyeli's words "in his/her praxis."²⁶

The initial parts of the third period starting from the 18th Century may not satisfy the expectation of a radical shift completely. Hence it was not possible to read a clear break away from the former period, this period appeared as a transitional one from the second to the fourth. As a result of the mounting relationships with West at the levels of diplomacy, warfare and trade,²⁷ the traces of the westernization due to the delayed reflections of Renaissance on the isolated world of the Ottoman architect from the developments in the western world, could be followed in the way architect is positioned.

Tanyeli characterizes this period by a differentiation from the second: "the most important difference of the 18th Century from the former was the departure from the practice of assigning state architects to duties other than architecture."²⁸ That means the architect turned into a civil servant working only in his specialization field from the bureaucrat carrying out whatever duty was given to him, thus this means reducing the architect into an obedient actor whose framework of agency had been predefined.

This evaluation may be encapsulated as a step of the architect from a *bureaucrat* to a *technocrat*.²⁹ That means the architects of that century began to fulfill the requirements of a technical profession. Tanyeli interprets the results of this process of the architect from an apprentice to the head architect within a hierarchy which is peculiar to this period; even though this type of architect seemed to be different and slighter than its contemporary meaning with a weak technocratic and ethical consciousness.³⁰ This weakness, making the architect more open to outer forces, in fact revealed how he departed from the societal ideal day by day.

²⁶ Ibid.

²⁷ G.B. Nalbantoğlu, *ibid.* p.2.

²⁸ U. Tanyeli, *ibid.* p.110.

²⁹ Ibid.

³⁰ Ibid.

From the 18th to late the 19th Century the feel of societal ideal and ethical responsibility seemed to vanish gradually. In the article, this period that a complete transformation of the architect from a bureaucrat to technocrat was told to be realized,³¹ symbolizing a prototype of an unscrupulous architect whereas Tanyeli's stress on a new westernization bureaucracy with an intelligentsia integrated to it, framed in the "social engineering" concept of Şerif Mardin.³² It could be deduced that in the second half of the 19th Century architects did not have any spiritual framework for themselves to perform their profession. This led us to the thought that Tanyeli's evaluation of architect could be defined as a tool in society engineers' hands for the legitimization of the Westernization endeavor.

A clear-cut position could be noticed in the fourth period taking its start from the 1910s where the vanished societal ideal and ethical responsibility reborned with the First Nationalist Movement.³³ This is also favored by Tanyeli with these words:

When architect had tried to define himself from a professional standpoint, he/she has looked for the parameters of this in the social and political ideology of the period.... The target of the ethical concerns of the architect is not the field of its own specific profession but the intersection field of the architecture with the political and social problems.³⁴

In fact, the same result could be put forward from the words of Nalbantoğlu summarizing the major changes that the architectural profession underwent within the time span between the late eighteenth and mid-twentieth centuries as: "The period saw the transformation of the architect from a state functionary to an enlightened professional and the birth of professionalism as ideology."³⁵

The Nationalist Movement, developing strongly after the transition to the Second Constitutional Monarchy with the announcement in 1908, gave the impression of an architecture freed from the influence of western art.³⁶ Consequently this marked an aim of a search for consciousness of Turkish identity so as to contribute to the liberation of the country from outer forces. This nationalism trend is elaborated by Nalbantoğlu as the

³¹ Ibid.

³² Ş. Mardin, "Türkiye'de Din ve Laiklik", Türkiye'de Din ve Siyaset, İletişim Yayınları, İstanbul, 1991, p.39. (Translated by author)

³³ U. Tanyeli, *ibid.*, p.111.

³⁴ *Ibid.*, p.111.

³⁵ G.B. Nalbantoğlu, *ibid.* p.3.

³⁶ U. Tanyeli, *ibid.*

only valid and possible ideological bond to unite the architects of the period around a political aim.³⁷ At this point, this should be stressed that this bond was very crucial since it would be relevant throughout the Republican Era.

Those years are embodied by Afife Batur in *A Concise History: Architecture in Turkey during the 20th Century* such as:

Now a phase began in which the young Republic sought to determine its social developments targets more clearly. The target was summarized in the motto, “reaching the level of contemporary civilization” to be adopted in all sectors... Republican era architecture went on within its area of activities to shape with specific ideas, applications and organizations as a part of this institutionalization in the pursuit of this target. A process of structuring in which the architects of the period participated with great passion and devotion was realized, interwoven and often identical to that of the institutionalization of the Republic.³⁸

First of all, particularly attributing importance to the reconstruction of the ruined country after the First World War ended with defeat and then after the War of Independence, while erasing the marks of war, was in fact erasing the marks of West. The span submitting to Republican Period after the establishment of Republic in 1923 lasting until the 1930s, formed by the target of *reaching the level of contemporary civilization*, seemed to be an antithesis against the neoclassicist western architecture, but in fact it defined another type of neoclassicism only just taking its reference from another point: the late Seljukid and Ottoman forms, representing a search for a Turkish origin.

From another point of view, this period’s architects as the products of the official policy of Westernization adopted, were trained with the purpose of building the national identity, in fact used to be employed by the state right after completing their education in European or westernized schools. As an integral part of the political ideology that produced them, at this point the in-between situation that these architects had been forced into is also stated by Nalbantoğlu: “Bureaucrats, professionals and intellectuals were all but the same group of people who produced and suffered from the pressures of the conflicting ideologies of Westernism and Nationalism.”³⁹

³⁷ G.B. Nalbantoğlu, *ibid.* p.6.

³⁸ A. Batur, *A Concise History: Architecture in Turkey During the 20th Century*, Mimarlar Odası Yayınları, İstanbul, 2005, p.8.

³⁹ G.B. Nalbantoğlu, *ibid.* p.7.

Although this time span referred to a period that a national consciousness and a social sentence had been set, existence of the movement in the public buildings more than the residences, offered a controlled and a limited architect prototype that had been cited previously. In a way, Tanyeli employs this idea by setting up a similarity between the 19th Century- the third period- architect with the 1910-1930s- fourth period- architect in terms of western influence on them however stating that while the 19th Century architect was the medium of the bureaucracy, the architect after the 1910s was the cooperator sharing the elite bureaucrat's ideology of liberating the country.⁴⁰

At this point the architect who seemed to be voluntary for devoting him/herself for extending nationalist consciousness, in fact was a product of a deep enforcement by the social engineer bureaucrat. The accordance of the architects with the dominant political ideology is explained by the economic dependency of the architects on the state:

In the absence of an independent market for building, the professional status of the architect was guaranteed solely by political power. It was not surprising, then, to see that their professional identity was based on the political ideal of nationalism.⁴¹

A more definite breakthrough could be observed in the period following the years passed with the heavy economic burden of the War, initiating with the world economic crisis in 1929 named to be the Early Republican Period, with a new capital, Ankara, waiting to be constructed with an aim of a new identity.

The 1930s, defined as a decade of attempts, improvements and changes by Batur, were not framed by a certain style.⁴² Whereas, a definite break not only from the older Ottoman style of architecture thus the order of Ottoman way of life determined the 1930s. All in all, considering the lack of staff through the motto of *reaching the level of contemporary civilization*; these attempts, improvements and changes were expected from the foreign specialists not only in architecture but also in any distinctive sector. Batur underlines:

The number of foreign architects who were called to Turkey via official channels between 1927 and 1940 was not great. What made their activities important were the volume and the quality of the work allotted to them with the opportunities given to them⁴³

⁴⁰ U. Tanyeli, Ibid.

⁴¹ Ibid.

⁴² A. Batur, Ibid., p.14.

⁴³ Ibid., p.14.

The irony of hiring foreign architects for the construction of a “national identity” in fact led Turkey’s architecture to Modernism line, drawing away from the historical formation which constituted the national consciousness. It would be hard to tell that the Turkish architect, who was compelled in the rear domain owing to the dominance of foreign architects, had a determining role in this period. Meanwhile it was not possible to see the great change occurred in the actors of architecture of the period, in the field of construction either. Whereas, the priority in the construction program prepared through the state controlled economy which was given to public buildings but not to residents is still the same with the previous period.

This period could be highlighted as a similar one with the period of Dalokay’s forming the basis of the main concern of the study in terms of the special awareness of the mayors and the top administrators in the architectural development of the cities. Batur’s example of the final selection of the project competitions organized for Ankara Metropolitan Plan and the building of the Turkish Grand National Assembly made by Mustafa Kemal himself from the proposals of Prof. H. Jansen and Prof. C. Holzmeister, corresponded in this respect.⁴⁴

After an internalization period of the World’s architecture, the comeback of the Nationalist Movement in the 1940s was exercised with the influence of fascist climate of Italy and Germany which appeared with the Second World War that Turkey was not a participant. The stagnation period was framed by an architectural understanding unique to the years of War explained with highly sensitive expressions in limited applications due to the lack of construction materials highly priced.⁴⁵ The new trend is structured in two major attempts by Batur: “One of them was the action of objection to the employment of the foreign architects in Turkey and the other was the works, started for the National Architecture Seminar in the Academy of Fine Arts, symbolizing contemporaneousness as well as localness and nationality.”⁴⁶

The re-birth of the Nationalist approaches in Turkey was not surprising considering the wish of Turkish architects anticipating to be on the front stage again. Therefore, the Second National Movement which seemed to differ from the nationalist attitude of the

⁴⁴ Ibid.

⁴⁵ Ibid., p.34.

⁴⁶ Ibid., p.35.

First National Movement in terms of the source, the basis and the style (thinking of an architecture a classical religious Ottoman style but more a civilian one), actually did not differ much from the first one, in terms of the position of the architect defined by his/her relation with the nation and the state.

The seventh period, starting from the 1950s and lasting until the 1980s, while representing a time span of a style in architecture under the influence of modern architecture extending gradually in west, also symbolized a cultural and a political rapprochement to West.

With the abandonment of nationalist tendency in the 1950s, by the adaptation of principles and forms, a reinterpretation of The International Style struck as an important change. This new style of an inconsistent adaptation shows itself in Batur's thesis that with an abstraction from the populist political contents of European Modernism and a unification with technical and commercial experience of American skyscraper architecture and its application in the form of direct use.⁴⁷ In this sense, it would not be wrong to assert that this issue displaying the distance of Turkish architects to the contents and the context of this understanding prepared the basis of the accusations lead to architects of being imitators. Moreover, the architect of the period is seized as "What was really important was that during this period Turkish architects attributed importance to personal differentiations and sought it and the architect-individual was also sought in spite of the fact that the way to be personal, as a creative architect, passed through to find designs unknown yet to others from magazines and transferring them."⁴⁸ The dramatic transformation of the perception of architect from a trend setter to an imitator must be dedicated to the transformation of Turkey's political and economical standpoint. The post war adopted liberal model seemed to force the architecture medium of Turkey to an inevitable change.

By the increase in the socio-political consciousness in the community after the 1961 Constitution bringing a potential for freedom in thoughts and organizations, the mass movements started mostly as an extension of the growing inequalities of income

⁴⁷ Ibid., p.47.

⁴⁸ Ibid., p.51.

distribution leading to political tension.⁴⁹ “The new constitution opened the way for a legal medium allowing professional organizations to develop in addition to political parties and unions by expanding the limits of freedom of thought, expression and organization.”⁵⁰ With the new socialist generation, graduated mostly from METU in the 1960s, peaking in the 1970s by the student riots, the architects that seemed to take active roles particularly in the left side ones of these organizations like Mimarlar Fikir Kulübü, Yapı İşleri Sendikası, Teknik Eleman Sendikası, symbolized an oppositional attitude towards the government.⁵¹ This gap enabled freedom for the architects in terms of the mediums and the forms of expression in the way of a social transformation for the democratization of the country by reforms.

The 1960s, under the hegemony of mass movements, could also be characterized as a span through which the architects questioned their social role and mission. Batur approaches as:

In this system the architect confronts the ‘build and sell’ system’s constructor and not the user and uses his/her own formation in his/her name to increase the price of the transformation. His/her efficiency and labor is measured as based on his/her contribution to the transformation value in the market. He/she is turned into a good.⁵²

At this point while talking about the *brand value* of the architect it should not be forgotten that the spread of “build and sell” system drew the architect to an unethical standpoint in terms of architectural ambitions and principles. This restriction in the field of the architecture-in construction- led the architects to a field that had not been occupied much: criticism. The increase in the social awareness of architects especially in the subjects like the urban settlements, policies and thus urban chaos outlined them a new role. It is not possible to disagree with Batur in this respect: “In Republican architecture, towards the 1960s architects became remote to the ideology of the political government for the first time and they began to assert their professional responsibility for a counter ideology.”⁵³

⁴⁹ B. Batuman, TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi’nin 50 yılı, TMMOB Yayınları, Ankara, 2005, p.6. (Translated by author)

⁵⁰ A. Batur, *Ibid*, p.53.

⁵¹ *Ibid.*, p.118.

⁵² A. Batur, *Ibid.*, pp.52-53.

⁵³ *Ibid.*, p.53.

After the memorandum of armed forces in 12 March 1971, in an atmosphere with which the Parliament was shut down by the martial law,⁵⁴ and in spite of such though political pressure for the architects to be united around a single ideology, the architects under the roof of the Chamber of Architects struck as a serious power in leading, orienting and transforming the community. These years also pointed out a disintegration structure of the architects in terms of the classes formed not only with the differentiation in the ideologies they adopted but also with the differentiation in the incomes of the architects working in the public sector or in private sector in offices. There is also another point that will be discussed within the following pages; the architect who is not afraid of having ideological sentence with a social development target besides his/her creativity which in fact focuses to the very point of the aim of the study.

The architect of the 1970s is described by Tanyeli as an agent with the proposition cited as “There is not any liberation independent than Turkey’s. Therefore in order to be able to bring a solution to architecture, motherland must be liberated at first.” Batur does not reduce him/her into one type. She delineates another group of elite, consisting of architects with private offices, successful in general. She also argues that considering themselves to be responsible for representing the top level of architecture of Turkey, this elite class devoted themselves to the international trends no matter what their personal political opinions might have been in this context of classes. “These propositions, rising up patriotic architects”⁵⁵ at the same time were removing the necessity for legitimizing the discourse and the practice of the architect.

It was possible to find out the traces of this legitimization, fading away gradually with the social engineering of the architects. In “Mimarın Kimlik, Meşruiyet, Etik Sorunları ve Mimarlığın Disipliner Buhranı,” in the comparison of the architect, Aydan Balamir argues :

Once there used to be a type of architect expressing his artistic identity that he fits himself with a foulard, pipe and a deviating personality. On the other hand with his diagonally striped tie and suit, the engineer has a bureaucrat identity in harmony with the order. By and by, “the artist architect” type almost vanished; there has been an increase in “the engineer architect” type progressively with its standardizing production and diagonally striped tie. Another production that the architect and the engineers come closer is “the technocratic planner”

⁵⁴ “ 1970-1990” , Directorate General of Press and Information, <http://www.byegm.gov.tr/YAYINLARIMIZ/yuzyil/1970-1979.htm>, January 2006. (Translated by author)

⁵⁵ U. Tanyeli, Ibid., p.112.

identity without foulard or tie (for a while with parka) where the “social engineer” identity comes into prominence. No matter a bureaucrat, a technocrat or a socialist typed, the important factor of engineer being always an emulated model for the architect is that the architect’s search for a legitimate ground for himself in modern society. The search of architectural profession for legitimacy not in the field of art but in the field of science, intensifies in the ambient and periods that the prestige of art is lower than science.⁵⁶

In Mardin’s definition, “with social engineering by mobilizing the political mediums the society can be re-formed and re-cultured around the new value scalas.”⁵⁷ It is clear that no matter whether it is an architect or an engineer, having the mission of being a social engineer, the architects, at the same time, attributes him/herself for the legitimacy of his/her praxis that follows an ideology. In this respect it makes sense why the architect prefers the easy way to follow a social and a political ideology rather without considering existence of an autonomous architectural ideology. The transformation in the role of the architect realized on the basis of this idea in the recent Turkish history that had been set up in this study which is also formed clearly in the comparison of Balamir’s with a more visually descriptive way.

At this point it is crucial to draw attention to that our division of the time span from the 1910s to the 1980s into four parts does not exactly seem to match one to one with Tanyeli’ s way of evaluation. According to him this short time span can be summarized as the oscillation of the architects in Turkey from historicism to Modernism and then to historicism and back to Modernism again⁵⁸ so that he takes up this span as one single period. Hence it is not possible to disagree with his assertion that this swing of the architect from one to another without any ethical concern, depends on the ideological undulations of the country. Tanyeli exemplifies that: The people who approve the public

⁵⁶ “Hani bir zamanlar, kendine biçtiği sanatçı kimliğini fularlı, pipolu görünümü ve biraz ay kırık kişiliğiyle dışa vuran bir mimar tipi vardı. Buna karşılık verevime çizgili kravatu ve takım elbisesiyle mühendis, düzenle uyum içindeki bürokrat kimliğindeydi. Zamanla ‘sanatçı mimar’ tipi neredeyse yok olup, giderek standartlaşan üretimi ve çizgili kravatıyla ‘mühendis mimar’ tipinde bir artış oldu. Mimarlarla mühendislerin birbirine yaklaştığı başka konum ise, ‘toplum mühendisi’ kimliğinin ön plana çıktığı, fularsız kravatsız (bir ara parkalı) ‘teknokrat plancı’ kimliği oldu. Bürokrat, teknokrat veya toplumcu türü olsun mühendisin mimar için hep özenilen bir model oluşunda önemli bir etken, modern toplumda mimarın kendine meşru bir zemin arayışıdır. Mimarlık mesleğinin sanat yerine bilim alanında meşruiyet arayışının, sanatın bilim karşısında itibarının düşük olduğu dönem ve ortamlarda yoğunlaştığı gözlenebilir.” A. Balamir, *Mimarın Kimlik, Meşruiyet, Etik Sorunları ve Mimarlığın Disipliner Buhanı*, *Türkiye Mimarlığı Sempozyumu II: Kimlik, Meşruiyet, Etik*, Mimarlar Odası Yayınları, Ankara, 1996, p.25. (Translated by author)

⁵⁷ Ş. Mardin, *ibid.*, p.39.

⁵⁸ U. Tanyeli, *ibid.*, p.111.

works and reconstructions of Menderes at first, after not even 10 years, will criticize him without feeling any responsibility.⁵⁹

Here, Tanyeli presupposes that this surprising flexibility in the attitudes of the architect generates from the obsession of social engineering with the aim of creating a more rational and accurate society which is taken over from the elite bureaucrat.⁶⁰ In this sense it can be remarked that this ideological ideal of “social engineering” became an ethical ideal that was orienting the professional practice of that period’s architect.

Trying to find their identity under the hegemony of a search for contemporary design, style and a standpoint in architecture, the architects in Turkey appeared to insist on this attitude until the 1980s. The 1980s started with another break point: 12 September stroke. Beginnings of the 1980s, formalized by the military intervention, leaving deep marks on the social and political life of the country, flashed as the years that stroke ended the libertarian and active political atmosphere of the 1970s. This occurred by the spread of the identity of the regime and the realization of its structural establishment all over the country, first of all with the suspension of rights and freedoms. Here, Bülent Batuman indicates that 12th September Coup not only had the control over the architectural profession but also on the regulations constructing the membership of politicized Chambers compulsory.⁶¹ This seemed to make the policies of the Chamber of Architects before the 1980s invalid.

The ideology that could be qualified as social engineering defended the rationalism that the architect and the engineer brought to front in the production level having the aim to become widespread into the social scale. The social engineering did not seem to be possible in an atmosphere where a dominant oppression, suppression and repression were realized with apolitical actors. That's why Tanyeli states that the 1980s were characterized by the insolvency and the disappearance of the Turkish intelligentsia’s and architect’s endeavor of becoming social engineer step by step until today.⁶²

⁵⁹ Ibid., p.111.

⁶⁰ Ibid., p.111.

⁶¹ B. Batuman, TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi'nin 50 yılı, ibid., p.8.

⁶² U. Tanyeli, ibid., p.112

It is put forward by Batur that the purpose of taking place in the international arena and participating in the international project competitions lied in the agenda of architects in Turkey in the 1980s.⁶³ In this respect it was possible to talk about a dominance of prestige projects that brought the architects front to the scene of the international market. At the same time these show off projects gave the impression of increasing the recognition thus the brand value of the architects in the local market for the direct orders coming from the private sector and the invitations from the competitions.

The rapid increase in the number of the periodicals in the 1980s, releasing from the monopoly of Architecture magazine published by the Chamber of Architects, also seemed to act as a medium confirming how crucial it was for the architects to take place in these periodicals to ensure this foretold recognition level.

To conclude with today, one should admit that lines of Tanyeli from the forewords of a conference based on the birth of the architect individual in Turkey just fits:

We live in a country that the author of most of the buildings are not known even they had been designed by architects and constructed. This makes it necessary to pay attention to two interconnected crucial facts; first is that we are disabled with social memory inanition. Second is that the question of an architectural object designed by the ones not having a vital importance in the society that we are a member of. Therefore, it is certain to be able to mention from an intellectual climate that makes the ones anonymous which are not. For that reason , at least from the mid 19th Century until today, one of the most important problem of the modernizing Turkey is defined by the obstacles in front of the appearance of the architect as an autonomous personality with his/her individual identity.⁶⁴

⁶³ A. Batur, *ibid.*, p.80.

⁶⁴ “Yakın zamanda ve mimarlar tarafından tasarlanarak inşa edilmiş yapıların bile, çoğunlukla müelliflerinin bilinmediği bir ülkede yaşıyoruz. Bu, birbiriyle bağlantılı iki önemli gerçeğe dikkat etmeyi zorunlu kılıyor: Birincisi, belirgin bir toplumsal bellek zaafıyla malul olduğumuz. İkincisi ise içinde bulunduğumuz toplumda, bir mimari ürünün kimin tarafından tasarlandığı sorusunun yaşamsal bir öneminin olmayışı. Dolayısıyla, anonim olmayı bile anonimleştiren bir entelektüel iklimden söz edilebileceği kesin. O halde, en azından 19. yüzyıl ortalarından bu yana, modernleşen Türkiye'nin en önemli mimari sorunsallarından biri, mimarın birey kimliğiyle özerk bir kişilik olarak ortaya çıkmasına yönelik engeller tarafından tanımlanmaktadır.” U. Tanyeli, “Türkiye’de Mimar Bireyin Doğuşu”, *Preface of the Conference*, Osmanlı Bankası Müzesi Konferans Salonu, İstanbul, 9 August 2005. (Translated by author)

2.1.2. “Vedat Dalokay” through the Recent History of Turkey

There are some topics in the history of Turkey which are inevitable to be brought up without Dalokay: the history of Chamber of Architects, Contemporary Islamic Architecture, the history of architecture in Turkey and Pakistan, the historical transformation of Ankara, Akkondu-Batıkent, the Hittite Sun, Republican People’s Party-Cumhuriyet Halk Partisi (CHP), Local Elections (1973), the socialist municipality movement, Politika Newspaper, the child books, the progress of golf sport in Turkey ...

In this respect, thus up to now, how ‘the architect’ as a social agent positioned in the base-superstructure relationship in Turkey in the 19th and the 20th Century time span is examined in the first part. Considering the study will continue over the detailed analysis of Dalokay’s standpoint in the political, the cyclical and the architectural policies of his period in the main chapter, this section will consist of an assemblage on an historical overview of how Dalokay was perceived and interpreted in his social environment.

The names selected from Dalokay’s social circle are be grouped in such fields; from the family, from the architectural office, from the mayoralty period, from the Republican People’s Party, from the Chamber of Architects...⁶⁵ The so-called groups cannot be strictly defined considering the presence of these entire fields one within the other. In this sense, the comments of these names describing directly his standpoint more than his practice, which will be analyzed profoundly later, will not only guide this section and the main chapter but also will feed us in order to be able to acquire a more objective point of view while deciphering him as determined in the foreseen planned approach.

Leaving the Nationalist Movement behind, the tendency to the International Style emerged as the determining characteristic of 1950s. Right after being honored with a title of “yüksek mimar mühendis” from the Technical University of İstanbul, Dalokay found the chance to be the student of Paul Bonatz and Clemens Holzmeister. The first days of his professional career began in the General Directorate of Post, Telephone and Telegraph Organization (Posta Telefon Telgraf Teşkilatı Genel Müdürlüğü-PTT) and the Ministry of Public Works (Bayındırlık Bakanlığı). After a short period in public offices, the PhD study in the City Planning Department at Sorbonne, Paris (1951), gave him the

⁶⁵ For the list of the names see p. 186.

opportunity to work with Le Corbusier and August Perret.⁶⁶ Hence, these pioneers of Modern Architecture seem to contribute much to his professional office life as an architect. His architectural office was established soon after he returned from France under the influence of this new trend. The office went through the 1950s by numerous architectural competitions and prizes with an enormous success, which was gradually bringing fame to Dalokay.⁶⁷

Becoming more and more closer, the relationships with the Chamber of Architects which flourished in the 1950s, turned out to make him the president of the Ankara Section from 1966 to 1967 and the secretary-general of the central office during 1968. Through the 1960s, the architectural office was still moving on although he was expected to close for these positions. Since he could not give up, the office kept on producing projects in the same system. As a consequence of the fact that he worked for a social transformation via the Chamber, he seemed to be a part of the determining characteristics of the period with a series of decisions taken in the economic, cultural, political and ideological spheres. This resulted with disintegration in the architectural circles. According to Batur the classes started to appear among the architects comprising of some groups owning small offices and some working in the state sector. However their business opportunities were fairly homogeneous in respect to income.⁶⁸

Ahmet Isvan, the mayor of İstanbul in between 1973-1977, puts forward that the character of Dalokay can be meaningful if only evaluated in the chaotic environment of 1973 elections: “The municipalities were becoming dominant, having a crucial importance in Turkish Political History.”⁶⁹

In respect to the architects of the 1970s, it was possible to locate Dalokay in the foretold group with the motto of: “There is not any liberation independent than Turkey’s. Therefore in order to be able to bring a solution to the architecture, motherland must be liberated at first.” Predominantly grounded on the left wing until the mayoralty period,

⁶⁶ Anon., “ Bir Mimar: Vedat Dalokay” , Mimarlık, (vol. 91/2), 1991, pp. 34-35. (Translated by author)

⁶⁷ Anon., “ Bir Mimar: Dalokay Mimarlık Atölyesi’nde Mimar Dalokay Üzerine Bir Söyleşi” , Mimarlık, (vol. 91/2), 1991, p. 50. (Translated by author)

⁶⁸ A. Batur, Ibid, p.54.

⁶⁹ A. Isvan, “Dalokay ve Belediye”, Mimarlık, Mimarlar Odası Yayınları, (vol.91/2), 1991, p.42. (Translated by author)

Dalokay's portrait with an oppositional attitude towards the government, took a different form with the upcoming administrative responsibility in order to respond to social necessities and institutionalize in the pursuit of the target of achieving a social transformation by acting as a *catalyst*. Whereas it was certain that the change creating this transition and becoming a public figure did not occur overnight. Though a more softened political standpoint, mediating with the government, was expected, on the contrary, a sharper policy was visible with a vivid character and a brilliant quickness of mind.

Hence how his architectural, administrative and mayoral attitude found existence through the era is examined roughly, now it is the time to pay attention to Demirtaş Ceyhun, who had chance to work with Dalokay both in Ankara Municipality, in the Executive Committees of CAT, in *Politika* newspaper and in the efforts of founding a new party. Actually this spread interests of Dalokay, seemed to take him apart from architecture from time to time. Ceyhun tells that he did not remember talking about architecture with Dalokay much, but about the press, literature, Nazım Hikmet or policy instead. He also remembers Dalokay's strong desire for owning *Akşam Newspaper* with the money gained from the competition of Pakistan for a while in the 1970, then putting it out of his mind quickly and after an undersized trial in *Barış* newspaper in 1972, the rebirth of this desire with becoming the partner of *Politika Newspaper* in 1976 and soon after his insolent wish to drive away Çetin Altan from *Politika Newspaper* with the excuse of his cost whom he wants to be a partner in buying *Akşam Newspaper* and then giving up this idea, too.⁷⁰ Hence while commenting on the publisher period of Dalokay, in fact Ceyhun hints at this sudden and temporary enthusiasm and anger of him in different fields.

Although it seems that his interest in architecture began to weaken due to his appearance in different fields as Ceyhun cites, Can Ersan, his another employee from the mayoralty period, states that:

He used to have protocol and administrative duties. He was far from his profession and concerned about it. Once, when he arrived, his head was tackling with a point in the traffic jam in the morning. Immediately, He ordered all the development plans and we studied that junction. During his mayoralty he didn't give up architecture at all, he continued with us... Absolutely he did not make the people he worked, feel that they were in different positions. He did not have the notion of being an employer. The important thing for him was

⁷⁰ D. Ceyhun, "O Güzel İnsanlar Atlara Bindiler... Gittiler... Vedat Dalokay da Gitti...", *Mimarlık*, Mimarlar Odası Yayınları, (vol.91/2), 1991, p.44. (Translated by author)

the product, not the time or space. I remember doing nothing for a month and drawing four projects in two weeks and him to be much pleased.⁷¹

Dalokay's eldest daughter Belemir Dalokay Güzer, a landscape architect, uses a clear statement: "My father was both a revolutionary, a mayor, an architect, a poet and a painter".⁷² However it is essential to be aware of the fact that all of these different fields did not reach to the major interest level. The relation of architecture not only with the social sciences and other scientific disciplines but also with the other art branches gained importance for him. To illustrate, Ercan Arısoy is drawing attention to his versatile artistic standpoint commenting on his enthusiasm in the office on poetry, on drawing and on painting barely just 'beside' architecture nourishing it, in his article in the Ankara Magazine.⁷³ Within this multi-voiced situation, it is possible to draw a conclusion: There are some interests that he kept aside with his major profession and some that he made them "his major profession."

As a result, Dalokay's standpoint was formed inevitably with a dependence on the structural, the economic, the political and the socio historical changes. Therefore, after this chronological evaluation, not with an aim of by means of a prejudice but a presentiment, it is time to move ahead with his personality.

In this sense, Isvan alludes to his feverish, attractive character and his entertaining, glittering actions. He reminds how merrily he used to trample down the laws and the applications of the government that he found funny and embarrassing. According to Isvan, the own words of Dalokay: "A brave man needed to be a little bit crazy" reflects him the most.⁷⁴ This appears to be supported by the words spelled by Aziz Nesin during a visit to Dalokay: "They call you 'crazy' which shows how 'wise' you are."⁷⁵

⁷¹ "Protokol ve yönetim görevleri vardı, meslekten uzaklaşmış ve onun sıkıntısını duyuyordu. Sabah gelirken trafiğin keşiştiği bir noktaya takılır aklı, hemen bize talimat verirdi, bütün imar planlarını filan getirirdi önümüze, oturur o kavşağı etüd ederdik. Başkanlığı sırasında da mimarlığı bırakmadı, bizlerle sürdürdü...Kesinlikle beraber çalıştığı insanlardan kopmaz, onlara farklı bir konumda olduklarını hissettirmezdi. 'Patron' olma nosyonu yoktu. Onun için önemli olan üründü. Zaman yada mekan kavramı hiç önemli değildi. Hatırlarım bir ay hiçbirşey yapmayıp iki haftada dört tane proje çizdiğimi ve onun da çok mutlu olduğunu." Anon., " Bir Mimar: Dalokay Mimarlık Atölyesi'nde Mimar Dalokay Üzerine Bir Söyleşi", ibid., p.49.

⁷² Anon., Ibid.,p.40.

⁷³ E. Arısoy, "Ustam, patronum, dostum, yarışma ortağımı..", Ankara Magazine, (vol. 53), 2006, p.46.

⁷⁴ A.Isvan, ibid., p.42.

⁷⁵ Ö. Şenyapılı, "Öykülerini Yazmadan Gitti.", Mimarlık, Mimarlar Odası Yayınları , (vol.91/2), 1991, p. 48. (Translated by author)

At this point his unpredictable moves such as sleeping in his office, going on a hunger strike with the workers, putting the municipality building on sale, bringing down the flags to the half when Mao died, breaking the water distribution of Spanish Embassy due to the execution of young revolutionaries in Spain, all the plainspoken speeches and the odd actions he had without thinking the consequences, support this statement. A former employee of him, Arısoy, completes this portrayal, defining him so humanist, intimate, childish, naive and bare that purified of all attributes of an architect, an employer, a father, a husband, a mayor etc.⁷⁶ While his sister, Bedia Dalokay, defines him in one sentence: “My brother had never given up defending what he thought to be right,”⁷⁷ his son Hakan Dalokay, who is also an architect, characterizes him as a literature admirer, especially for the poet Nazim Hikmet, besides a compassionate and a concerning father.⁷⁸

In spite of these descriptions, drawing an unrestrained portrait, his concern on his work could not be ignored considering his success in the major fields he had shown himself. Another employee of him, from the architectural office, Güngör Kon declares:

When it is about Dalokay, always the witty part of him is spoken, the witty words of him is told. If the topic is work, the thing I observed is vice versa. He worked in utmost discipline and seriousness. He resembles successful surgeons; there are men with sudden behaviors when they are away from the patient, they become slower while beginning the operation. He had such a manner that never satisfied with the projects.⁷⁹

At this point Meriç’s words correspond about the satisfaction issue:

The thing that I had noticed and seemed most interesting to me was that no way the work was over. The works do not used to come to an end, were repeated until Dalokay was satisfied. He was not ever concerned about whether they would be submitted or would be formed according to which regulations.⁸⁰

⁷⁶ E. Arısoy, *Ibid.*, p.46.

⁷⁷ Anon., “Ankara’dan Bir Dalokay Geçti...” , *Ankara Magazine*, (vol. 53), 2006, p.44.
(Translated by author)

⁷⁸ *Ibid.*, p.42.

⁷⁹ “Vedat Ağabey denilince hep onun esprili sözleri anlatılıyor. Konu eğer iş ise, benim gözlemlediğim bunun tam tersi. Son derece ciddi ve disiplinli çalışırdı. Ben onu başarılı cerrahlara benzetirim, hastadan uzakken çok fevri davranışları olan çok hareketli adamlar vardır, operasyona başlarken de hareketleri çok yavaşlar. Onun da böyle projelerle tatmin olmayan bir yapısı vardı.” Anon., “ Dalokay Mimarlık Atölyesi’nde Mimar Dalokay Üzerine bir Söyleşi” , *ibid.*, p.50. (Translated by author)

⁸⁰ “Bu büroda en çok fark ettiğim ve bana en ilginç gelen olay bir türlü iş çıkmaması oldu. İş bitmez, Vedat Bey tatmin olana kadara tekrarlanırdı. Teslim edilecekmiş, bilmem hangi yönetmeliğe göre yapılacakmış, onların kaygısını duymazdı.”*Ibid.*

Regarding all of these comments and the intrinsic dynamics of the architectural profession, it is possible to assert that the different interests of Dalokay took precedence and predominance from time to time. It is also possible to remark him with the adjectives such as: intimate, sincere, cheerful, enthusiastic, honest, straightforward, plainspoken, unpredictable and unrestrained. However, these can be unified with a specific standpoint: “colorful”.

CHAPTER 3

RE-READING VEDAT DALOKAY THROUGH HIS SOCIAL AGENCY

As individuals express their life, so they are. What they are, therefore, coincides with their production, both with what they produce and with how they produce...

K. Marx
The German Ideology⁸¹

3.1. DALOKAY IN PRACTICE

Not only has the architectural practice changed but also it became more and more complicated with the newly emerging fields of professions. Profession of architecture, while offering a variety in fields of interest which few other professions can confront, besides providing an emotional satisfaction that can only be aroused by the other arts, it also assimilates many theoretical and practical realities from those professions to its own domain by the connotation: “hats of an architect”.

Due to Giddens’ emphasis; all social agents act capably and knowledgeably, as regards that “practical knowledge”, within this knowledgeability, may not be consciously known, but nevertheless forms that vast repertoire of tacitly known social “rules” that allows that agent to ‘go on.’⁸² In this sense, architecture can be characterized as a profession, as an art, as a discourse or probably as a science; and therefore, the practice of the architect can be evaluated in such ways: artistic, intellectual, conceptual, social, cultural, utilitarian etc.

As a reflection of the ways the practice is interpreted, the pre-mentioned hats of the architect, projected in previous chapter, such as in public/private sector, institutions,

⁸¹ K. Marx, The German Ideology, Lawrens Wishart, London, 1974.

⁸² A. Giddens, Studies in Social and Political Theory : Hutchinson & Co., Great Britain, 1979, p. 347.

municipalities, newspapers, magazines etc. and even in different ethnics, religious or sexual preferences constrains the study area of the research on Dalokay, either. Within the continuous progress of the social structure the architect, trying to accommodate himself, incessantly seeks to find a proper hat for himself through his practice in accordance within the circumstances of the surrounding layers.

Hence the conceptual framework and methods of approach are defined, this thesis will take core of attention to a significant agent: Vedat Dalokay in order to understand how the social background of the architect was constructed and how the architect as a social and individual agent transformed theoretical in to practical. The submission of the theoretical to practical is illustrated as his spheres to his practice, under his socialist attitude; on shaping the city, on administering the city, on constructing the community and on affecting the social domain of architecture in Turkey and towards the prevalent capitalist system. In this respect, the main practice of Vedat Dalokay that is to be explored in this section can be diversified, in certain themes; an architect, an administrator, a president, a mayor, a politician and a writer.

3.1.1. As a Practicing Architect

Leaving the structure-agency debate aside, the notion, detaching the architect from the simple commodity producing actors: the artistic act, apart from questioning the autonomy of architecture, embodies the interpretation of the creative agency through its fields of act. As just being one side of the reflection of the creative agency, the practicing architect field in the architectural market, seems to be realized in Dalokay's case through the periods he performed both as an employee/employer in the architectural office and a civil servant in the public sector, elucidation of which borders the outline of the premise of this section.

Together with the 1950s, leaving the Nationalist Movement behind, the tendency to the International Style bringing Modernism started to emerge as the determining characteristic of the period in Turkey. Right after the graduation from the education of architecture instead of medicine where he qualified to study both, Dalokay was honored with a title of "yüksek mimar mühendis" from the Technical University of İstanbul, Department of Architecture. Following these period that he found the chance to be the

student of Paul Bonatz and Clemens Holzmeister, the first days of Dalokay's professional career began within the General Directorate of Post, Telephone and Telegraph Organization (Posta Telefon Telgraf Teşkilatı Genel Müdürlüğü-PTT) and the Ministry of Public Works (Bayındırlık Bakanlığı). Subsequent to a short period in public offices, his PhD studies in the City Planning Department at Sorbonne, Paris (1951), gave him the opportunity to work with Le Corbusier and August Perret, the pioneers of Modern Architecture⁸³ which seemed to contribute much to his professional office life as an architect. While preparing to graduate, a competition from Turkey, Eskişehir Porsuk Hotel, brought him a prize which would be a breaking point in his life. Leading back to Turkey, the first steps of Dalokay Architecture Atelier were taken with great expectations. What was crucial was that coinciding with the first years of the Chamber; this appeared in an atmosphere where the architects began to clash with the government.⁸⁴ The architectural office Dalokay established soon after his return from France, under the influence of this new trend, went through the 1950s by numerous architectural competitions and prizes with an enormous success in national as well as international competitions.⁸⁵

In this point it is essential to refer to Dalokay's courage on this entrepreneurship thinking of the conditions of those years. The early 1960s appeared to illustrate architecture as a prestigious profession, with incomes above the average, where the quantity of architects did not seem to be enough for confronting the demand for their profession. Whereas, as a projection, despite the year 1971 may be considered as the period Dalokay come into prominence the most with the King Faisal Mosque competition, also struck as the year he criticizes the architectural environment in Turkey in terms of the permanency of architectural offices. According to him it was not possible to find an office that had been continuously working for 20 years: "Our situation is a terrible state of misery."⁸⁶

The pre-mentioned competitions were becoming the principal procurement method of the buildings in those years, the institutionalization of which would be the subject matter of Dalokay during the years in Chamber of Architects, while gradually bringing fame to him. (Table 3.1. and Table 3.2.) 20 projects awarded with 1st prize, 8 of them could not

⁸³ Anon., " Bir Mimar: Vedat Dalokay" , Mimarlık, (vol. 91/2), 1991, pp. 34-35. (Translated by author)

⁸⁴ The architectural office has kept on working until today by his daughter and son. Ibid.

⁸⁵ Anon., " Bir Mimar: Dalokay Mimarlık Atölyesi'nde Mimar Dalokay Üzerine Bir Söyleşi" , Mimarlık, (vol. 91/2), 1991, p. 50. (Translated by author)

⁸⁶ V. Dalokay, Kollokium, 1971, p. 121. (Translated by author)

be realized; 14 projects received 2nd, 10 projects the 3rd prize while 13 of his designs were assigned to honorable mention. Besides the invitations to 25 domestic competitions and 2 international competitions as a jury member, he also had the honor to be invited by various Turkish School of Architecture in order to analyze student projects.⁸⁷

Doğan Kuban relates the achievement and the fame of Dalokay to his identity that enabled reaching the success quickly with his visual memory, developed architectural pen and mobile intelligence. Yet as a designer, he appeared to be easily producing projects that overcome the ordinary ones. According to Kuban, Dalokay's experience and aesthetical sensitivity held him back from designing ugly buildings.⁸⁸

Dalokay's awareness of the special gift of architects-turning building materials into architectural spaces- was shaped under the influence of the design philosophy of masters like Le Corbusier, Auguste Perret, Paul Bonatz, Clemens Holzmeister, Alvar Aalto, Frank Lloyd Wright and Mimar Sinan, like many other colleagues of him. Whereas this gift was appreciated by him in a different manner such as a tool:

They give us a program; we design buildings as architects. But after constructing that building, it may not work proper to the program; in other words it may impose another way of living to people. The monumental buildings such as King Faisal Mosque, however we design it, after taking shape, tells people "how to live in it" and made them accept it.⁸⁹

Dalokay's seek for a modernist expression that formed the framework of this design mentality, was based on impeccable application of a symbolic system. This so-called symbolic system in fact represented the strict way of a rational analysis of space based on an abstract geometry comprehension. In order to create the spirit of a space, for him geometry was the primarily significant component. However his emphasis on the geometry could house itself within the limits of the structure.

⁸⁷ Anon., " Vedat Dalokay'ın Mimarlığı, " Arkitekt, (vol.91/4), İstanbul, 1991, pp. 52-64.; *ibid.*, " BM Holding Genel Müdürlük Binası, " (vol.91/6), İstanbul, 1991, pp. 60-65.; Anon., " Başkanlık Sarayı Camisi, " Yapı, (vol.115), İstanbul, 1991, p. 44.; *ibid.*, " Vedat Dalokay'ın Mimarlığı, " (vol.101), İstanbul, 1991, pp. 53-61.; Anon., " Kral Faisal Camii, İslamabad Başkanlık Konutu, İslam Kalkınma Bankası Genel Merkez Binası, " Mimarlık, (vol.88/3), İstanbul, 1988, pp. 38-56. and N. Naz, "Contribution of Turkish Architects to National Architecture of Pakistan: Vedat Dalokay," Journal of The Faculty of Architecture, METU, (vol.22-2), 2005, p.55., edited from a list of works prepared by the architect; courtesy of his nephew, Mustafa Dalokay

⁸⁸ D.Kuban, " Dalokay İçin," Arkitekt, (vol.91/3), İstanbul, 1991, p. 59. (Translated by author)

⁸⁹ V. Dalokay, p. 109.

The vigorous value he had given on form was neither for adapting a fashion nor a style but for attaining the goal of achieving a transcendental sense of pleasure. His search and success for catching the spirit of the space and the sense of pleasure was the reason why his designs invoke long lasting impressions on people. Meanwhile his deep stress on details, that put pressure on his employees the most, acting as another complementary integral of the aimed spirit and pleasure, should not be ignored. In the way of catching the spirit, the importance given to the structure that defined the form, may be exemplified better in Islamabad Grand Mosque. Dalokay's desire to pass over a wide span without columns drew him to a symmetrical form: "pyramid" which was defined as 'a simple form' by him...⁹⁰ Besides bringing a stronger structure and diminishing the concerns of the people that are approaching the building, about the plain and thus scary surfaces, in addition to the cloven(s) on the facades, also it would not led to any problems in passing the span. This structuralist point of view through his apprehension of using the structure as a basic element for form-making, which seemed to be adopted from Auguste Perret, was underlined by his employees as well.⁹¹

The language he proposed under the effect of these components, were strengthened with his ability to use the materials with great skill which might be achieved through the use of modern technology. Hakan Dalokay supports as:

He used to have a modern and contemporary sense of architecture. He used to see, this differentiation that architecture had been changing and had to change and keep up with material and technology like other disciplines and branches of art.⁹²

In this point it is essential to exemplify this issue with the colloquiums carried out from time to time with some colleagues on architectural themes to adjust to and comment on these changes. Therefore, here it is important to remark that these colloquiums were not only specified on one building but also can be evaluated as reflecting the perception, the comprehension and the interpretation of that period on variable themes by prominent names from related circles. A crucial example striking as the one focusing on the apprehension of Islamabad Grand Mosque under the light of predominant Ottoman style mosques, was realized in 27.02.1971 with the participation of Tulu Baytın, Cengiz Bektaş, Turgut Cansever, Nezih Eldem, Ahmet Gülgönen, Doğan Kuban, Aptullah

⁹⁰ V. Dalokay, p. 8.

⁹¹ Anon., "Bir Mimar: Dalokay Mimarlık Atölyesi'nde Mimar Dalokay Üzerine Bir Söyleşi", ibid.

⁹² "Modern ve çağdaş bir mimarlık anlayışı vardı. Mimarinin de diğer sanatlar ve disiplinler gibi değiştiğini, değişmesi gerektiğini, malzeme ve teknolojiye ayak uydurmasını, bu farklılaşmayı görüyordu. Anon., "Ankara'dan Bir Dalokay Geçti...", Ankara Magazine, (vol. 53), 2006, p.41.

Kuran, Sabih Kayan, Yüksel Öztan, Yıldız Sey, İlhan Tekeli, İlhami Ural, Şevki Vanlı, Lütü Zeren besides Vedat Dalokay on discussion titles as the form, the structure, the materials, the climate, the environment, the acoustic, the main theme, the design method and the approach. Here the words opening Colloquium actually constitutes the cores of how Dalokay was open to criticism:

We may have a lot of mistakes, we may be required to develop a lot of good points; we may have had a lot of wrong attitudes, wrong comments; about these we have invited friends from different circles, we request criticism on this issue. This is our goal. Truly, how bitter the critics are not important- thus they will not be bitter but may be sharp- we'll be delightful and desire you to strive for seeing the deficiencies more than making compliments. Because, our profit will exist at that point.⁹³

His architectural production that seemed to be deactivated in the municipality and CHP periods in fact continued at the backstage which came into prominence again after him leaving the active political life. Whereas there were some changes that occurred on his architectural style especially after the mayoralty period. In his professional interest, there appeared an explicit shift to the city scale. However it would also not be wrong to assert that this interest in city scale took its roots from his admiration to Le Corbusier that he had the chance to work with in Sorbonne, who describes city planning as a “great pursuit”.⁹⁴ It was easy to see Dalokay’s desire for not letting architecture and city planning set apart from each other over his request for a collaboration in most of his works with city planners starting from his very first days in municipality. Besides Dalokay’s keen on city planning, as influenced from, Le Corbusier from whom he also learned rationalism and order, was referred as “his hero” by him, resembling Atatürk and Sinan, both used to dream of future, great goals and beauty and realize them.⁹⁵

In addition to the shift in his interest scale, there also appeared some alterations in his design mentality. In opposition to his showy designs with striking appearance, during his mayoralty period, permanent and modest works, for instance bringing solutions that would put the traffic at ease were more visible.

Along with all these success, there were also ones anticipating more from Dalokay. According to Kuban a person with that talent could have produced more powerful and meaningful buildings. He links this situation to the lack of the cultural environment in

⁹³ V. Dalokay, p. 1.

⁹⁴ Anon., “ Vedat Dalokay, ” Arkitekt, (Vol.91/3), İstanbul, 1991, pp.54-55.

⁹⁵ Anon., *ibid.*, p.54.

Turkey which was also valid for other talented architects who could not reach to the top of their ability:

Gradually, the status of the architect had started to be counted by not the quality but the quantity of the works produced. Day by day, with the effect of the economic condition, this attitude had become clearer. A lot has been sacrificed from art.⁹⁶

⁹⁶ “Giderek mimarın statüsü işin niteliğinden çok sayısıyla ölçülmeye başlandı. Yakınlara doğru geldikçe, ekonomik durumun da etkisiylebu tavır daha da billurlaştı. Sanattan çok taviz verildi.” D.Kuban, ibid.

Table.3.1. List of National and International Realized Projects of Dalokay

	Realized Projects	Location	Year
International Projects	King Faisal Mosque*	Islamabad(Pakistan)	1969
	Summit Minar *	Lahore (Pakistan)	1977
	Mosque of Presidential Palace	Islamabad (Pakistan)	1986
National Projects	Building for General Directorate of Electrical Works*	Ankara	1955
	Porsuk Hotel *	Eskişehir	1956
	Religious Affairs Residences *	Ankara	1957
	PTT Exchange Building, Cebeci *	Ankara	1958
	Central Building of Institute of Turkish Standarts and Laboratories *	Ankara	1960
	Atomic Research Center *	Ankara	1961
	Central Bank Branch *	Kayseri	1964
	Şekerbank General Directorate Building *	Ankara	1968
	Milliyet Branch Office	Ankara	1990
	Dalokay Park and Landscape Design, Batıkent	Ankara	1990
	Kocasinan City Hall*	Kayseri	1991
	BM Holding Head Office	Ankara	1991
	Kütahya High School	Kütahya	-
	Kırklareli High School	Kırklareli	-
	Isparta High School	Isparta	-
	Atatürk Anatolian High School Sport Complex	Ankara	-
	İmar Ltd. Kurtuluş Cooperative Residences	Ankara	-
	Petrol Ofisi Cooperative Residences	Ankara	-
	Tekdal Apartment Block	Ankara	-
	Şahin Apartment Block	Ankara	-
	Residences for Journalists	Ankara	-
	Kayaman Apartment Block	Ankara	-
	Apartment Block in Köroğlu	Ankara	-
	Tunalı Hotel	Ankara	-
	Social Security Institute Hospital, Buca	İzmir	-
	Gelinkaya Holiday Residences, Urla	İzmir	-
	Top Hotel, Titreyengöl	Antalya	-
Paşalimanı Holiday Residences	İzmir	-	
Food Market	Adana	-	
Highway Station	Adana	-	
Gama Head Office	Ankara	-	

* awarded with first prize (Anon., “ Vedat Dalokay’ın Mimarlığı, ” *Arkitekt*, (vol.91/4), İstanbul, 1991, p.p. 52-64.; *ibid.*, “ BM Holding Genel Müdürlük Binası, ” (vol.91/6), İstanbul, 1991, p.p. 60-65.; Anon., “ Başkanlık Sarayı Camisi, ” *Yapı*, (vol.115), İstanbul, 1991, p. 44.; “Kral Faisal Camii, İslamabad/Pakistan, ” *ibid.*, (vol.101), İstanbul, 1990, p.p. 53-61.; Anon., “ Kral Faisal Camii, İslamabad Başkanlık Konutu, İslam Kalkınma Bankası Genel Merkez Binası, ” *Mimarlık*, (vol.88/3), İstanbul, 1988, p.p. 38-56. and N. Naz, “Contribution of Turkish Architects to National Architecture of Pakistan: Vedat Dalokay, ” *Journal of The Faculty of Architecture*, METU, (vol.22-2), 2005, p.55., edited from a list of works prepared by the architect; courtesy of his nephew, Mustafa Dalokay)

Table.3.2. List of National and International Unrealized Projects of Dalokay

	Unrealized Projects	Location	Year	Award
International Projects	Islamic Development Bank	Riyadh (Saudi Arabia)	1981	1st prize
	Prime Ministry Complex	Islamabad(Pakistan)	1986	
	National Monument of Pakistan	Pakistan	1983	2nd prize
	Ministry of Foreign Affairs	Saudi Arabia	1979	honorable mention
	Riyadh Mosque	Riyadh (Saudi Arabia)	1979	-
	Medinet Al-Arfan Mosque	Umman	1987	-
	Sharjah Mosque	the United Arab Emirates	-	-
	Mosque of Riyadh Military Academy	Riyadh (Saudi Arabia)	-	-
	Al- Omma Mosque	Tripoli (Libya)	-	-
	Mazed Haj Residence	-	-	-
Grave of Ziya Ül Hak	Pakistan	-	-	
National Projects	Conversion of Maçka Army Barracks to Army Museum	İstanbul	1951	1st prize
	Kocatepe Mosque	Ankara	1957	
	Government Mansion	Bitlis	1957	
	Acar Housing Cooperative	Ankara	1957	
	Konya College	Konya	1957	
	Technical School, Ege University	İzmir	1964	
	Social Security Institute Hospital	Elazığ	1965	
	Child Care Center	Adana	1968	
	Women Teachers Colleges	Zonguldak	1968	
	Planning of Taksim Square	İstanbul	1987	
	Civil Servants Retirement Fund Multi Storey Building, Kızılay	Ankara	1956	2nd prize
	Provincial Cooperative Residences	Ankara	1956	
	Highway Station	Eskişehir	1956	
	Child Care Center	Ankara	1961	
	Black Sea Technical University Campus Plan	Trabzon	1962	
	Medical Faculty of Black Sea University	Trabzon	1972	
	Şişecam General Directorate Complex	İstanbul	-	3rd prize
	Etibank Pavilion	İstanbul	1949	
	Atatürk Memorial and Landscape Design, Çankaya	Ankara	1951	
	Government Office	Elazığ	1956	
	Kurtboğazi Barrage Landscape Design	Ankara	1962	
	Medical Faculty of Ankara University	Ankara	1964	
İlkyardım Hospital	İstanbul	1964		
Sivil Savunma College	Ankara	1968		
Bayrampaşa Student Dormitories	İstanbul	1966		
Altındağ City Hall	Ankara	1986		
Ankara City Hall	Ankara	1986		

Table.3.2. List of National and International Unrealized Projects of Dalokay (cont'd)

National Projects	Memorial of Korean War	Ankara	1956	honorable mention
	Technical School	Elazığ	1957	
	Planning of Erzurum University Campus	Erzurum	1957	
	Super Center, Ankara Metropolitan Municipality	Ankara	1957	
	Planning of Trabzon University Campus	Trabzon	1958	
	Ministry of National Education	Ankara	1962	
	Bayrampaşa Stadium	İstanbul	1962	
	Ulus Complex, Ankara	Ankara	1964	
	Ministry of Finance	Ankara	1964	
	Medical Faculty of Erzurum	Erzurum	1967	
	Police College Gölbaşı Complex	Ankara	1967	
	Şişli Office Building, İstanbul Metropolitan Municipality	İstanbul	1988	
	Dağkapı Center	Diyarbakır	1980	
	Akkent Holiday Residences	Elazığ	1989	-
	Koşumeydanı Social Complex and Landscape Design	Diyarbakır	1990	-
	Adliye Sarayı	İzmir	-	-
	Aya Yorgi Holiday Residences, Çeşme	İzmir	-	-
	City Hall	Elazığ	-	-
	DSİ Cooperative Buildings	Ankara	-	-
	Halkevleri General Directorate Building	Ankara	-	-
	Mülkiyeliler Residences	Ankara	-	-
	Alanya Seaside Landscape Design	Antalya	-	-
	Çankaya City Hall	Ankara	-	-
	Residences in Gölbaşı	Ankara	-	-
	Office Building	Elazığ	-	-
	Sagra Head Office	Ordu	-	-
	Çınarcık Mosque	Yalova	-	-
	DMMA Mosque	Elazığ	-	-
	City Hall Prototype	-	-	-

(Anon., “ Vedat Dalokay’ın Mimarlığı, ” *Arkitekt*, (vol.91/4), İstanbul, 1991, p.p. 52-64.; ibid., “ BM Holding Genel Müdürlük Binası, ” (vol.91/6), İstanbul, 1991, p.p. 60-65.; Anon., “ Başkanlık Sarayı Camisi, ” *Yapı*, (vol.115), İstanbul, 1991, p. 44.; “Kral Faisal Camii, İslamabad/Pakistan, ” ibid., (vol.101), İstanbul, 1990, p.p. 53-61.; Anon., “ Kral Faisal Camii, İslamabad Başkanlık Konutu, İslam Kalkınma Bankası Genel Merkez Binası, ” *Mimarlık*, (vol.88/3), İstanbul, 1988, p.p. 38-56. and N. Naz, “Contribution of Turkish Architects to National Architecture of Pakistan: Vedat Dalokay,” *Journal of The Faculty of Architecture*, METU, (vol.22-2), 2005, p.55., edited from a list of works prepared by the architect; courtesy of his nephew, Mustafa Dalokay)

Table.3.3. List of Mosque Designs of Dalokay

	Mosque Projects	Location	Year
International Projects	King Faisal Mosque	Islamabad(Pakistan)	1969
	Riyadh Mosque	Riyadh (Saudi Arabia)	1979
	Mosque of Presidential Palace	Islamabad (Pakistan)	1986
	Medinet Al-Arfan Mosque	Umman	1987
	Mosque of Riyadh Military Academy	Riyadh (Saudi Arabia)	-
	Sharjah Mosque	the United Arab Emirates	-
	Al- Omma Mosque	Tripoli (Libya)	-
National Projects	Kocatepe Mosque	Ankara	1957
	Çınarcık Mosque	Yalova	-
	DMMA Mosque	Elazığ	-

(Anon., “ Vedat Dalokay’ın Mimarlığı, ” *Arkitekt*, (vol.91/4), İstanbul, 1991, p.p. 52-64.; ibid., “ BM Holding Genel Müdürlük Binası, ” (vol.91/6), İstanbul, 1991, p.p. 60-65.; Anon., “ Başkanlık Sarayı Camisi, ” *Yapı*, (vol.115), İstanbul, 1991, p. 44.; “Kral Faisal Camii, İslamabad/Pakistan, ” (vol.101), ibid., İstanbul, 1990, p.p. 53-61.; Anon., “ Kral Faisal Camii, İslamabad Başkanlık Konutu, İslam Kalkınma Bankası Genel Merkez Binası, ” *Mimarlık*, (vol.88/3), İstanbul, 1988, p.p. 38-56. and N. Naz, “Contribution of Turkish Architects to National Architecture of Pakistan: Vedat Dalokay,” *Journal of The Faculty of Architecture*, METU, (vol.22-2), 2005, p.55., edited from a list of works prepared by the architect; courtesy of his nephew, Mustafa Dalokay)

1-Residences, Cooperatives, Dormitories

-Religious Affairs Residences, Ankara, 1957



Fig.3.1. Religious Affairs Residences, 1957
(Arkitekt, (vol. 91/4), 1991, p.54.)

-İmar Ltd. Kurtuluş Cooperative Residences, Ankara

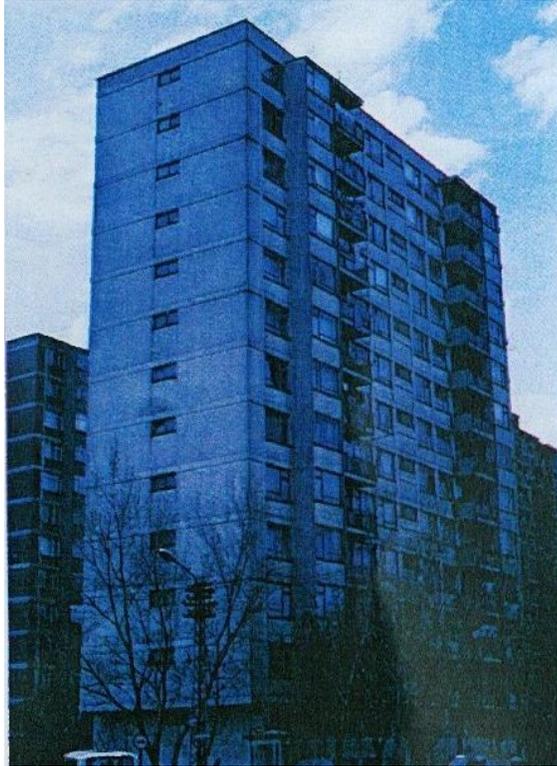


Fig.3.2. İmar Ltd. Kurtuluş Cooperative Residences
(Arkitekt, (vol. 91/4), 1991, p.52.)

***Petrol Ofisi Cooperative Residences, Ankara**

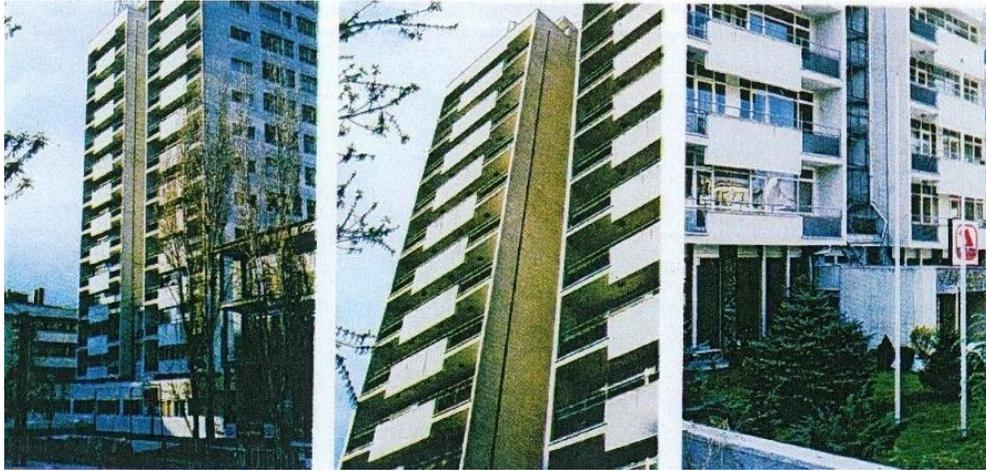


Fig.3.3. Petrol Ofisi Cooperative Residences
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Tekdal Apartment Block, Ankara

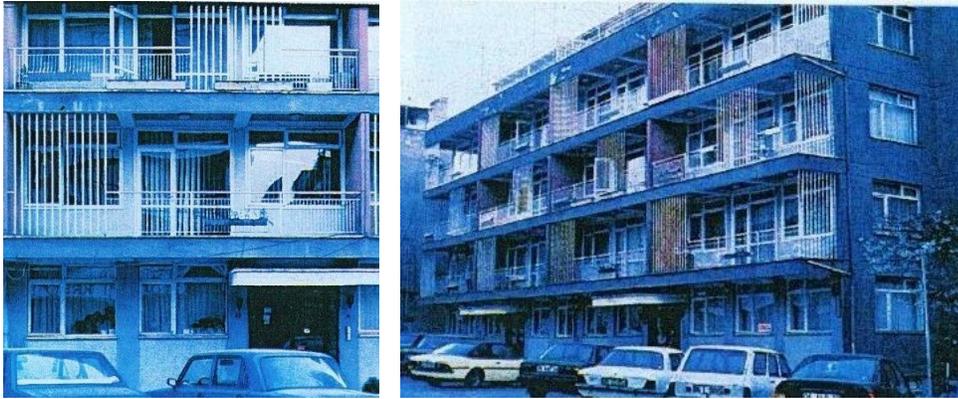


Fig.3.4. Tekdal Apartment Block
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Şahin Apartment Block, Ankara

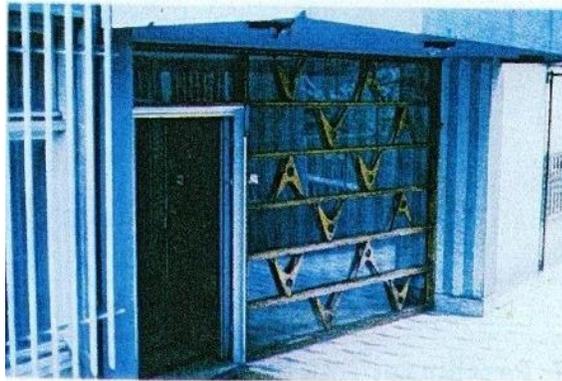
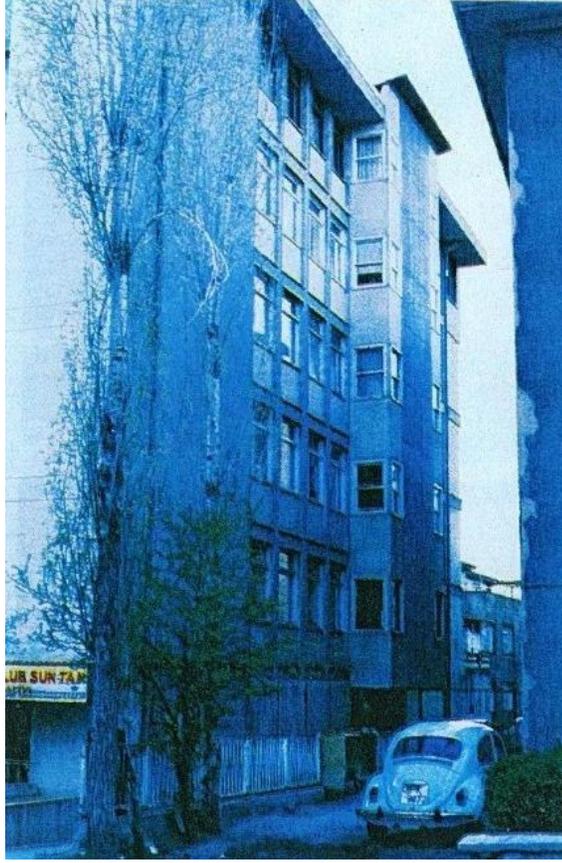


Fig.3.5. Şahin Apartment Block
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Residences for Journalists, Ankara

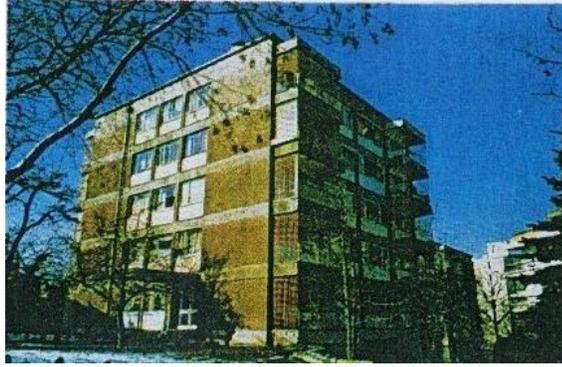


Fig.3.6. Residences for Journalists
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Kayaman Apartment Block, Ankara



Fig.3.7. Kayaman Apartment Block
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Apartment Block in Koroğlu, Ankara

***Unrealized Projects**

-Mazed Haj Residence

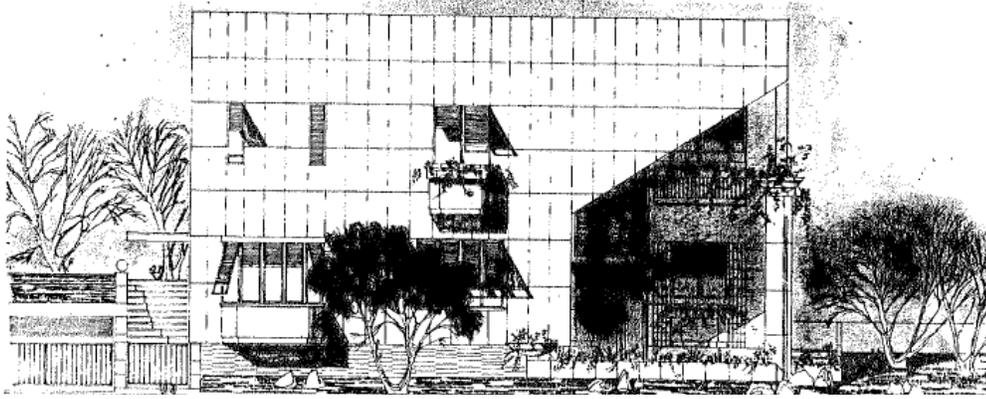


Fig.3.8. Mazed Haj Residence
(Arkitekt, (vol. 91/4), 1991, p.56.)

-Acar Housing Cooperative

-Provincial Cooperative Residences

-DSİ Cooperative Buildings

-Mülkiyeliler Residences

-Residences in Gölbaşı

-Bayrampaşa Student Dormitories

2-Education, Science and Research Centers

-Central Building of Institute of Turkish Standarts and Laboratories, Ankara, 1960



Fig.3.9. Central Building of Institute of Turkish Standarts and Laboratories, 1960
(Arkitekt, (vol. 91/4), 1991, p.55.)

-Atomic Research Center, Ankara, 1961



Fig.3.10. Atomic Research Center, 1961
(Arkitekt, (vol. 91/4), 1991, p.55.)

-Isparta High School, Isparta

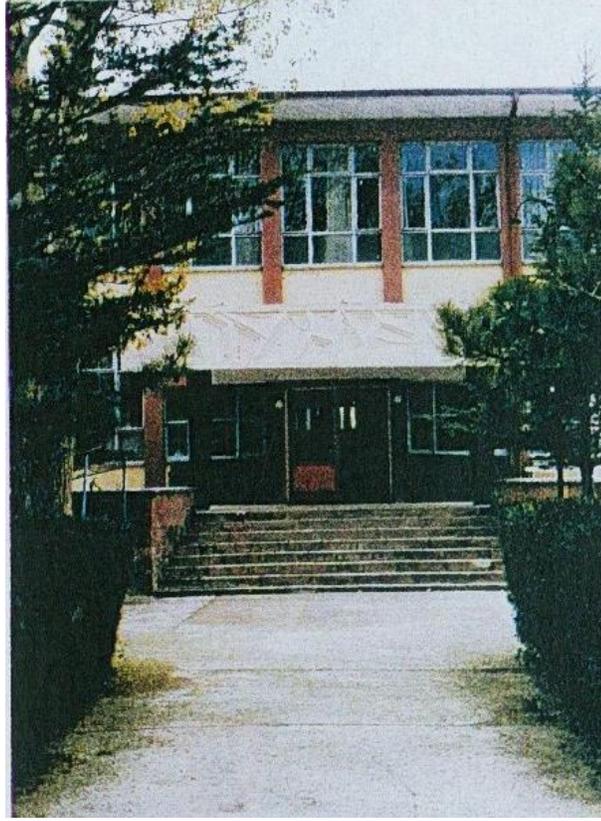


Fig.3.11. Isparta High School
(Arkitekt, (vol. 91/4), 1991, p.52.)

-Kütahya High School

-Kırklareli High School

***Unrealized Projects**

-Women Teachers Colleges, Zonguldak, 1968

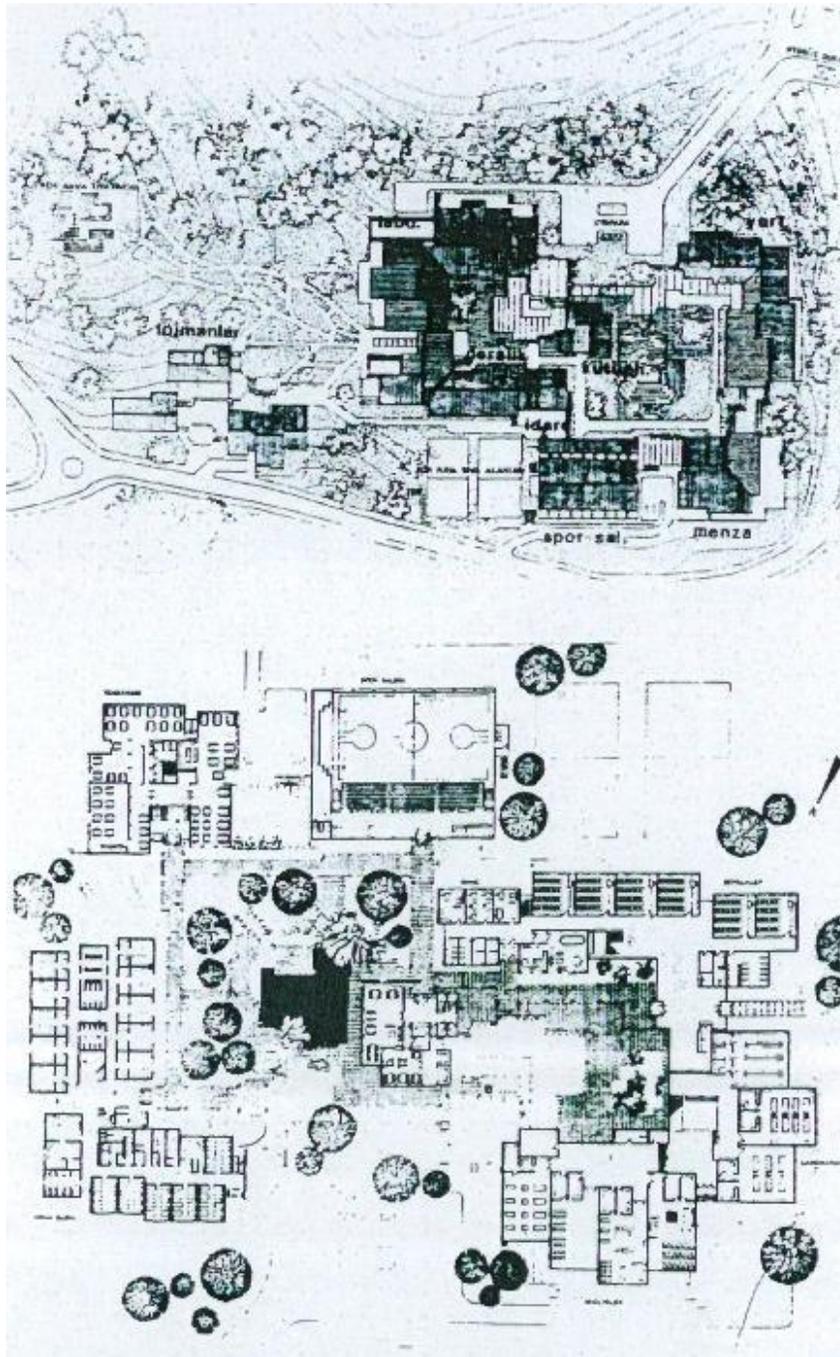


Fig.3.12. Women Teachers Colleges,1968
(Arkitekt, (vol. 91/4), 1991, p.57.)

- Konya College
- Technical School, Ege University
- Child Care Center, Adana
- Child Care Center, Ankara
- Planning of Black Sea Technical University Campus
- Medical Faculty of Black Sea University
- Medical Faculty of Ankara University
- Technical School, Elazığ
- Planning of Erzurum University Campus
- Planning of Trabzon University Campus
- Medical Faculty of Erzurum

3-Cultural Centers

-Halkevleri General Directorate Building, Ankara

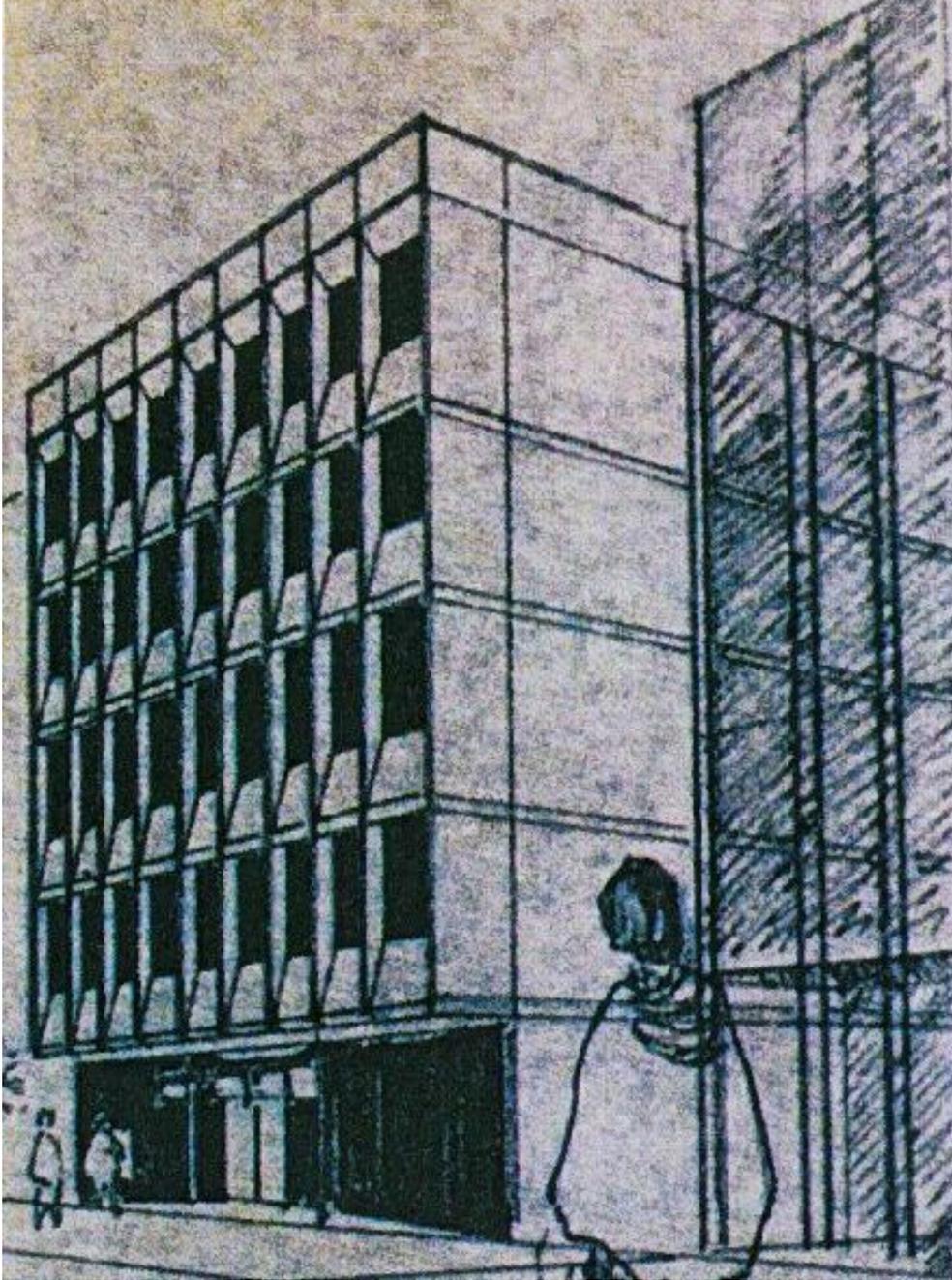


Fig.3.13. Halkevleri General Directorate Building
(Arkitekt, (vol. 91/4), 1991, p.57.)

4-Health and Social Aid Centers

-Social Security Institute Hospital, Buca, İzmir



Fig.3.14. Social Security Institute Hospital
(Arkitekt, (vol. 91/4), 1991, p.54.)

-Social Security Institute Hospital, Elazığ

*Unrealized Projects

-İlkyardım Hospital, İstanbul, 1964

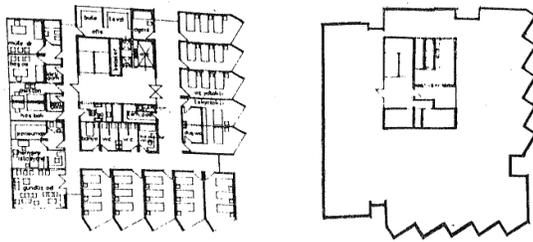


Fig.3.15. İlkyardım Hospital
(Arkitekt, (vol. 91/4), 1991, p.58.)

5-Sport Centers

-Atatürk Anatolian High School Sport Complex, Ankara

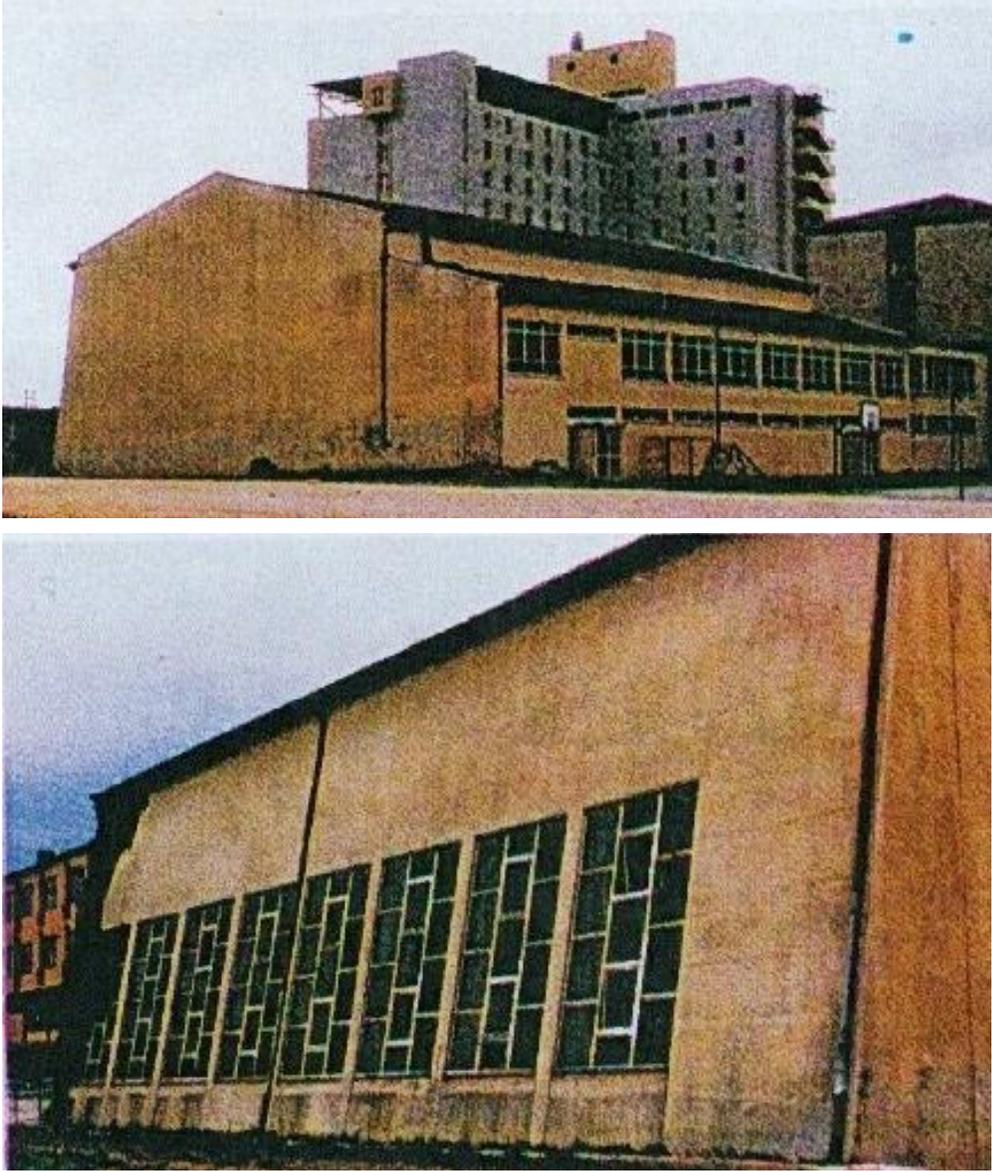


Fig.3.16. Atatürk Anatolian High School Sport Complex
(Arkitekt, (vol. 91/4), 1991, p.52.)

***Unrealized projects**

-Bayrampaşa Stadium

6-Tourism Buildings

-Tunalı Hotel, Ankara

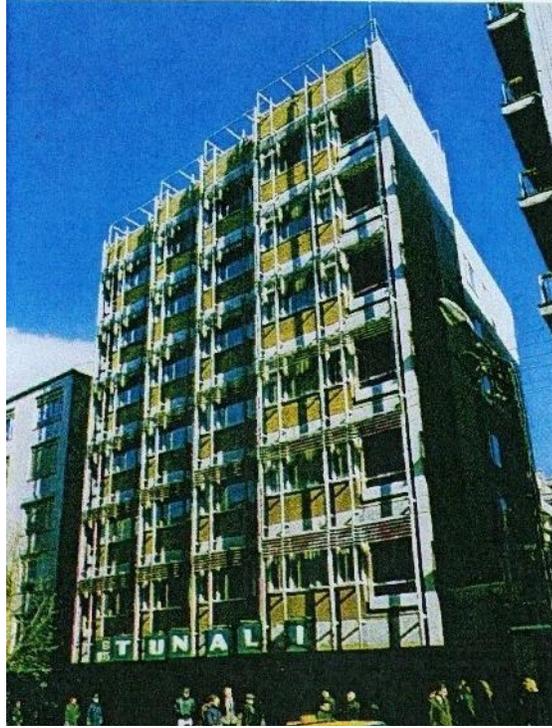


Fig.3.17. Tunalı Hotel
(Arkitekt, (vol. 91/4), 1991, p.53.)

-Gelinkaya Holiday Residences, Urla, İzmir

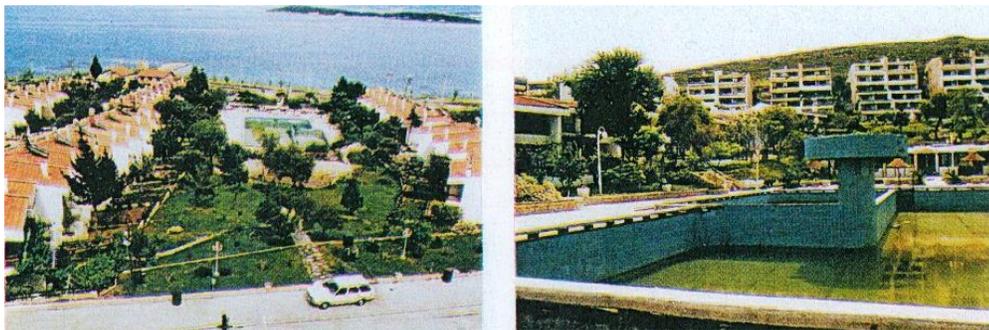


Fig.3.18. Gelinkaya Holiday Residences
(Arkitekt, (vol. 91/4), 1991, p.54.)

-Top Hotel, Titreyengöl, Antalya



Fig.3.19. Top Hotel
(Arkitekt, (vol. 91/4), 1991, p.54.)

-Porsuk Hotel, 1951

***Unrealized Projects**

-Akkent Holiday Residences, Elazığ, 1989

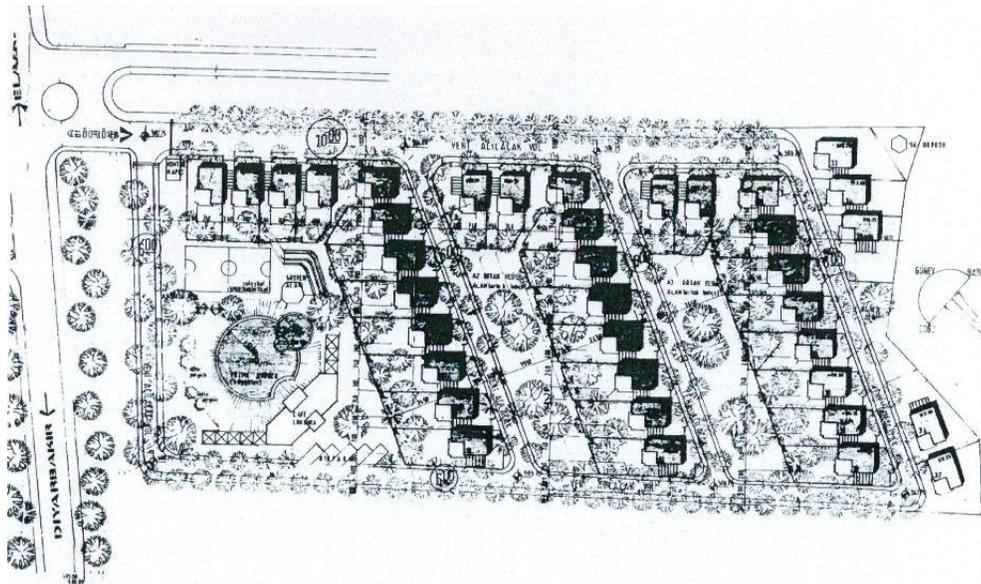


Fig.3.20. Akkent Holiday Residences, 1989
(Arkitekt, (vol. 91/4), 1991, p.61.)

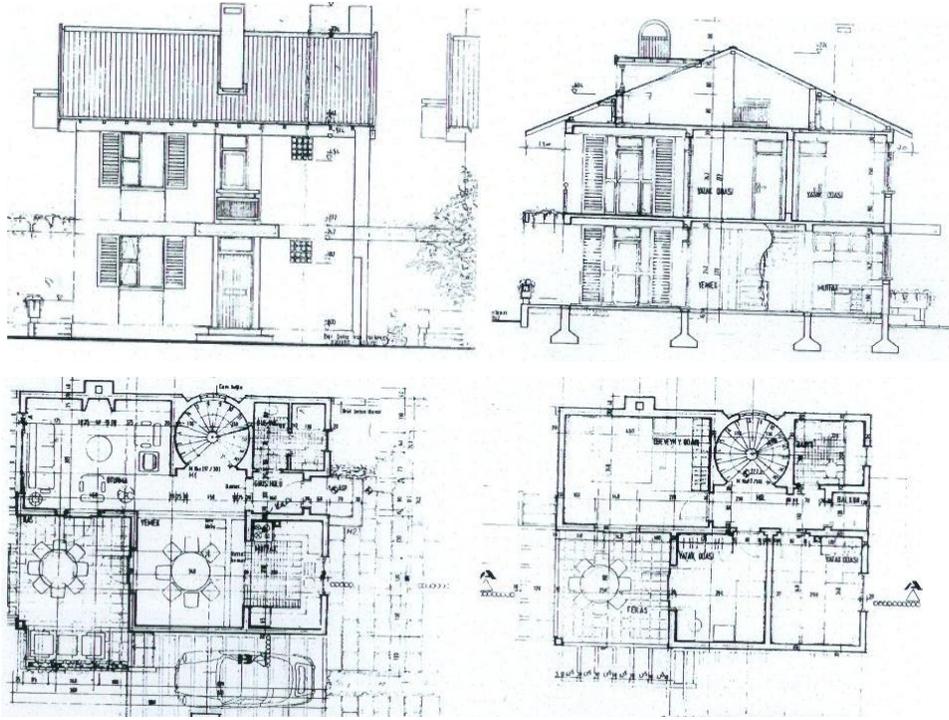


Fig.3.21. Akkent Holiday Residences, 1989
(Arkitekt, (vol. 91/4), 1991, p.61.)

-Paşalimanı Holiday Residences, İzmir

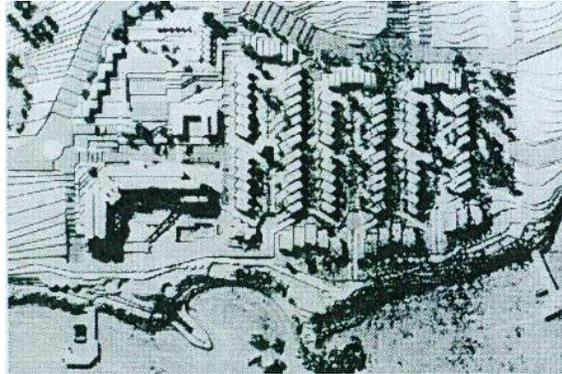


Fig.3.22. Paşalimanı Holiday Residences, 1989
(Arkitekt, (vol. 91/4), 1991, p.54.)

-Aya Yorgi Holiday Residences, Çeşme

7-Social Complex

-Koşumeydanı Social Complex and Landscape Design, Diyarbakır, 1990



Fig.3.23. Koşumeydanı Social Complex and Landscape Design, 1990
(Arkitekt, (vol. 91/4), 1991, p.59.)

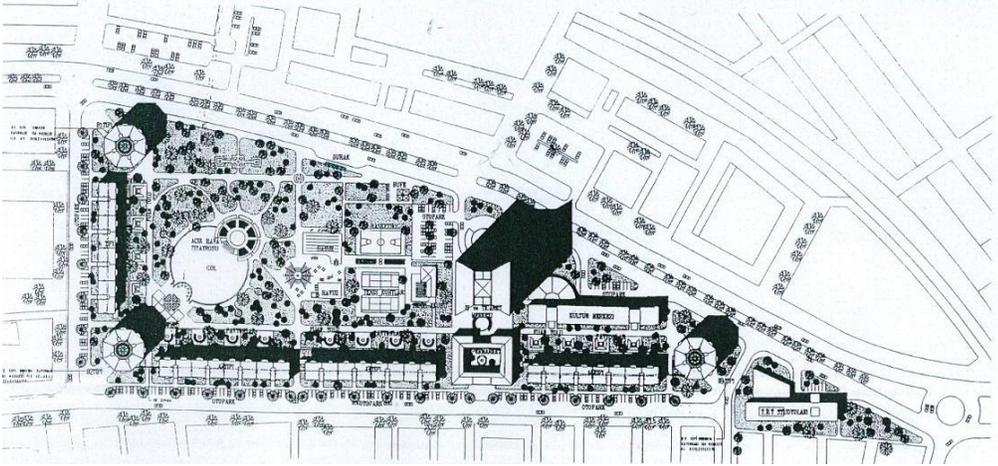


Fig.3.24. Koşumeydanı Social Complex and Landscape Design, 1990
(Arkitekt, (vol. 91/4), 1991, p.59.)

***Unrealized Projects**

-Super Center, Ankara Metropolitan Municipality

8-Public Administrative Buildings

-Building for General Directorate of Electrical Works, Ankara, 1955



Fig.3.25. Building for General Directorate of Electrical Works, 1955
(Arkitekt, (vol. 91/4), 1991, p.52.)

-Kocasinan City Hall, Kayseri, 1991

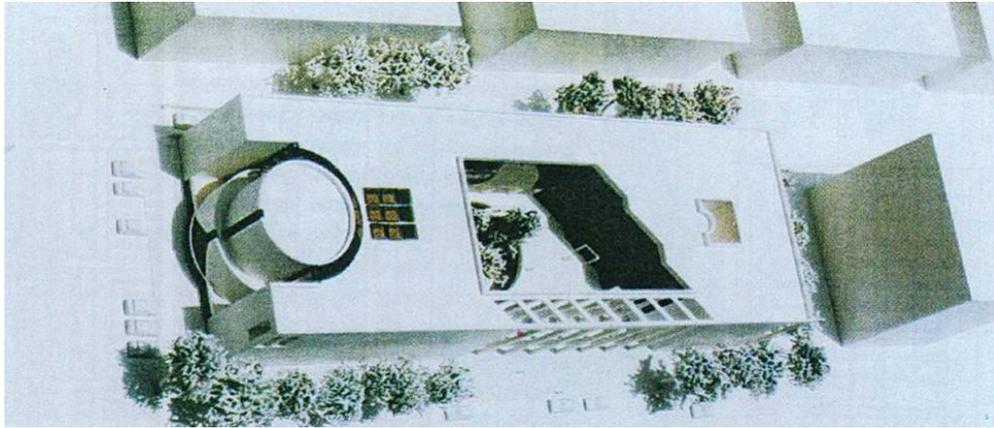


Fig.3.26. Kocasinan City Hall, 1991
(Mimarlık, (vol. 91/2), 1991, p.52.)

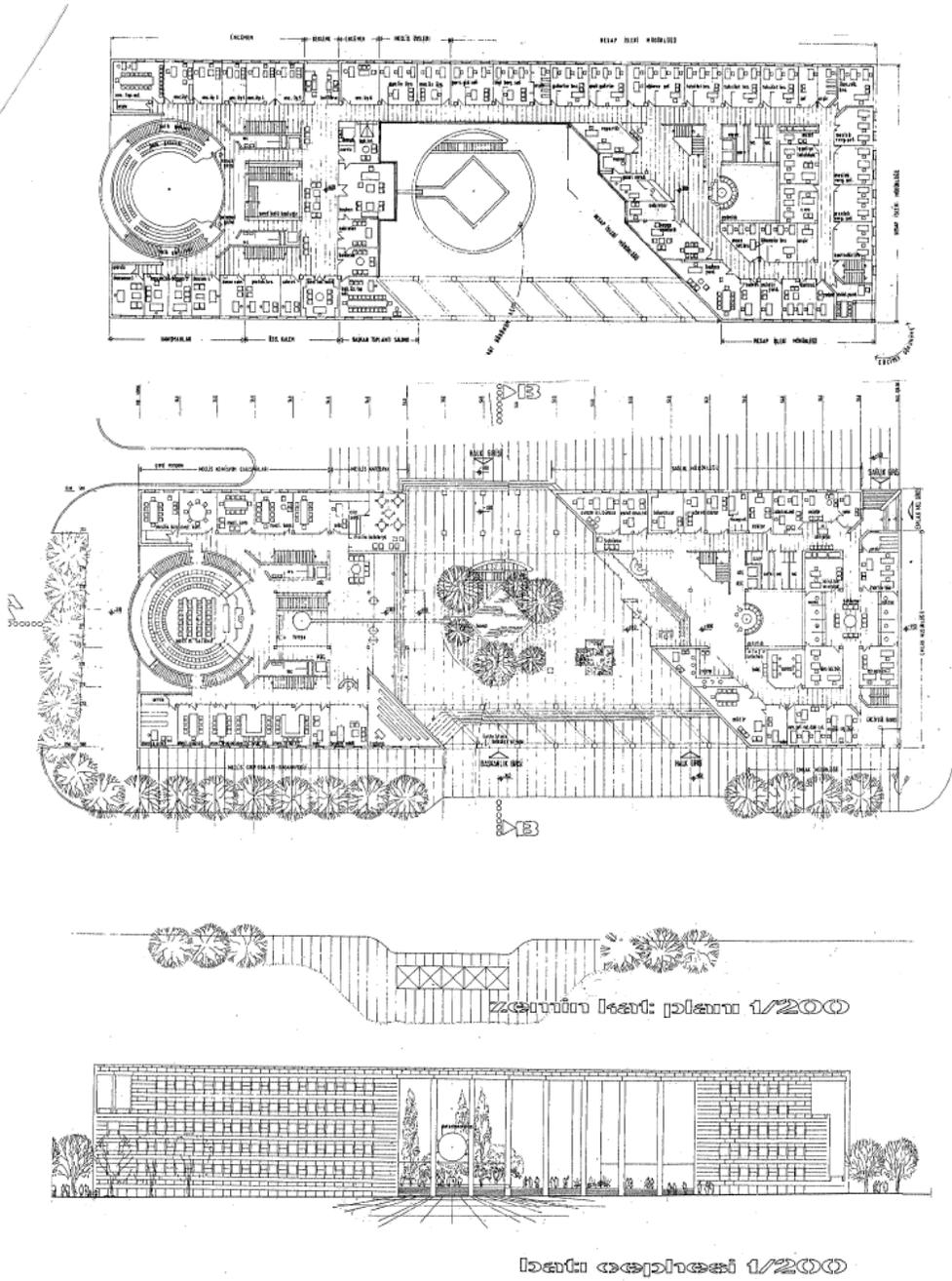


Fig.3.27. Kocasinan City Hall, 1991
 (Mimarlık, (vol. 91/2), 1991, p.53.)

- Central Bank Branch, Kayseri

***Unrealized Projects**

-Prime Ministry Complex, Islamabad, Pakistan, 1986

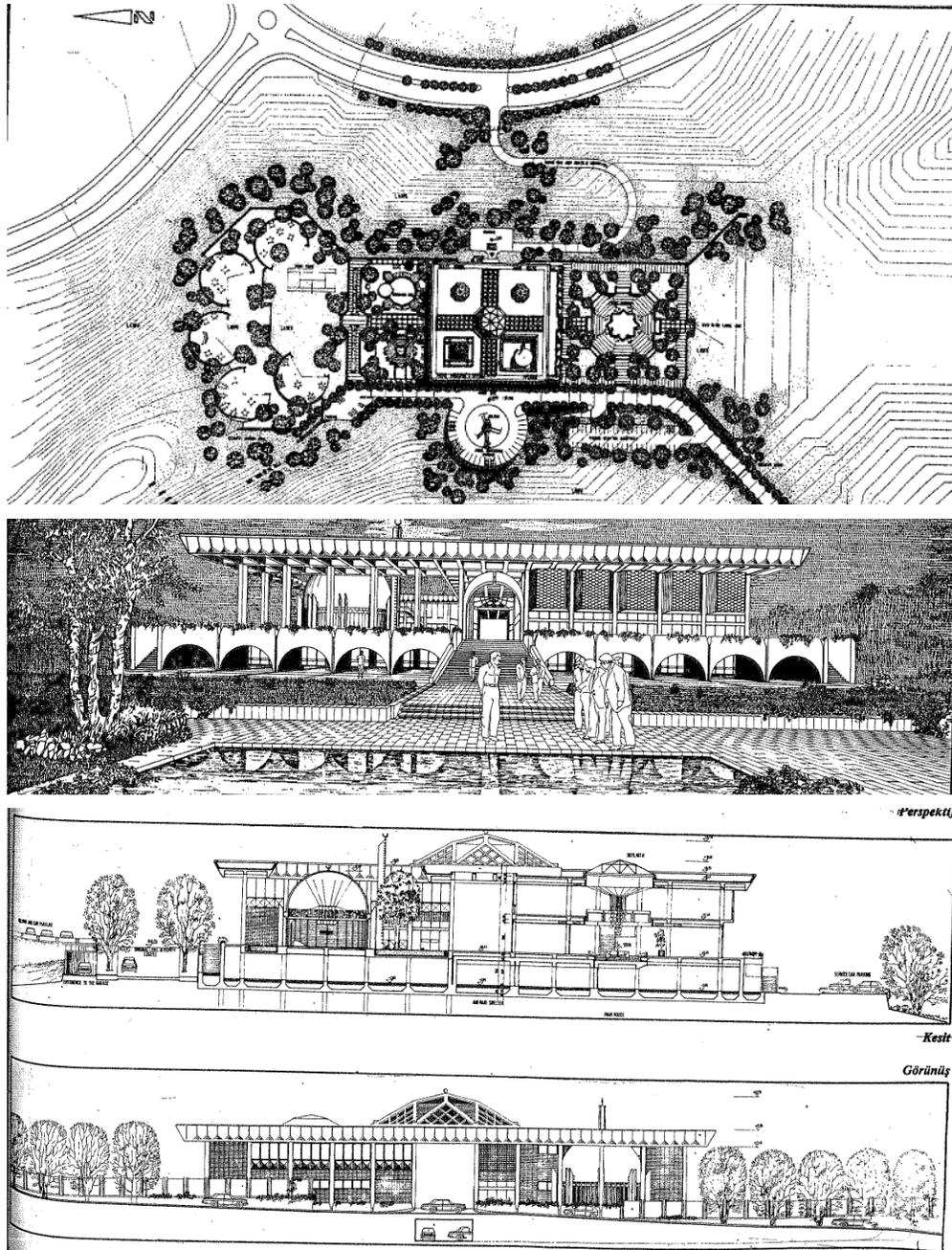


Fig.3.28. Prime Ministry Complex, 1986
(Mimarlık, (vol. 88/3), 1991, p.55.)

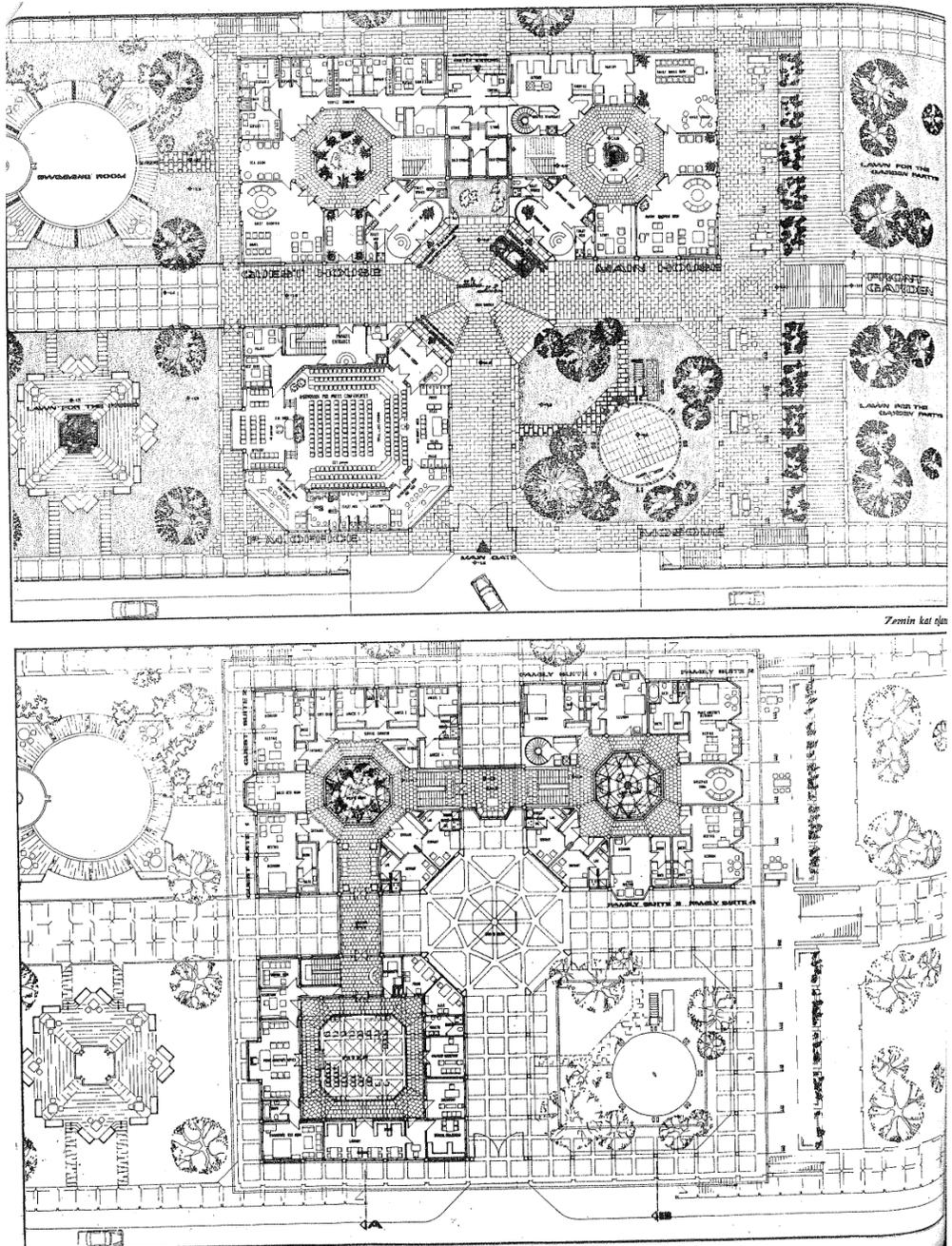


Fig.3.29. Prime Ministry Complex, 1986
 (Mimarlık, (vol. 88/3), 1991, p.56.)

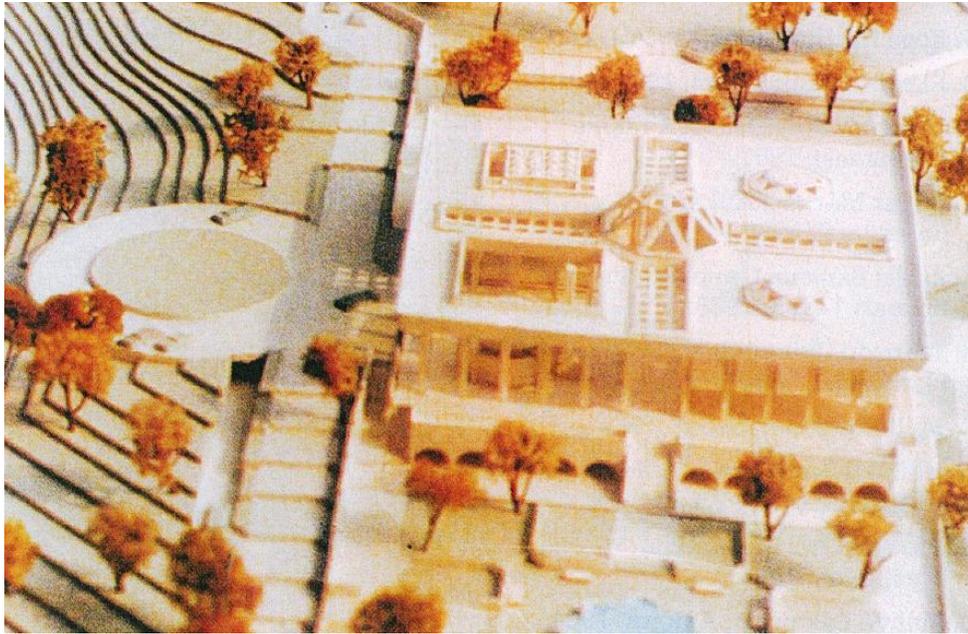


Fig.3.30. Prime Ministry Complex, 1986
(Arkitekt, (vol. 91/4), 1991, p.57.)

-Ministry of Foreign Affairs, Saudi Arabia, 1979

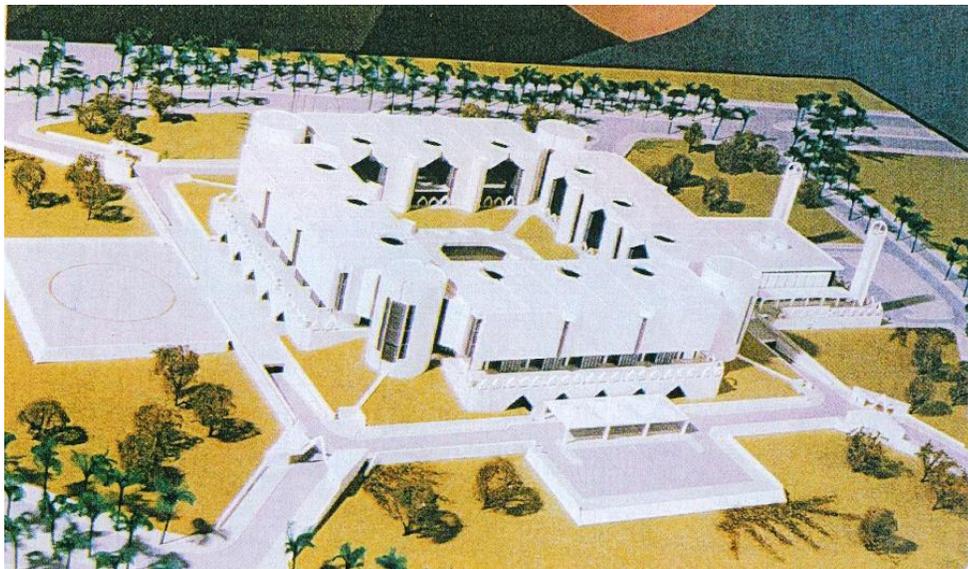


Fig.3.31. Ministry of Foreign Affairs, 1979
(Arkitekt, (vol. 91/4), 1991, p.59.)

-Ankara City Hall, Ankara, 1986

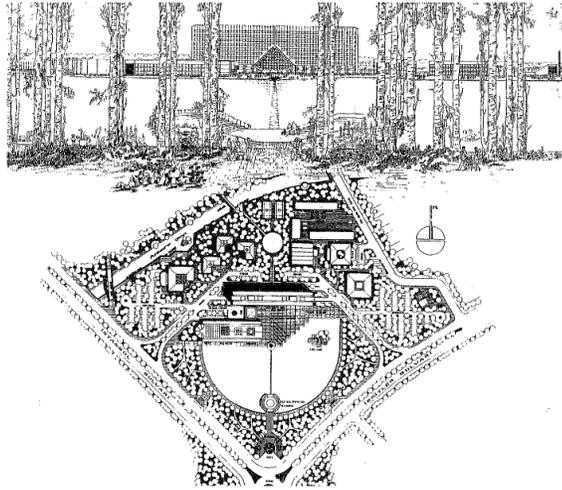


Fig.3.32. Ankara City Hall, 1986
(Arkitekt, (vol. 91/4), 1991, p.58.)

-Altındağ City Hall, Ankara, 1986

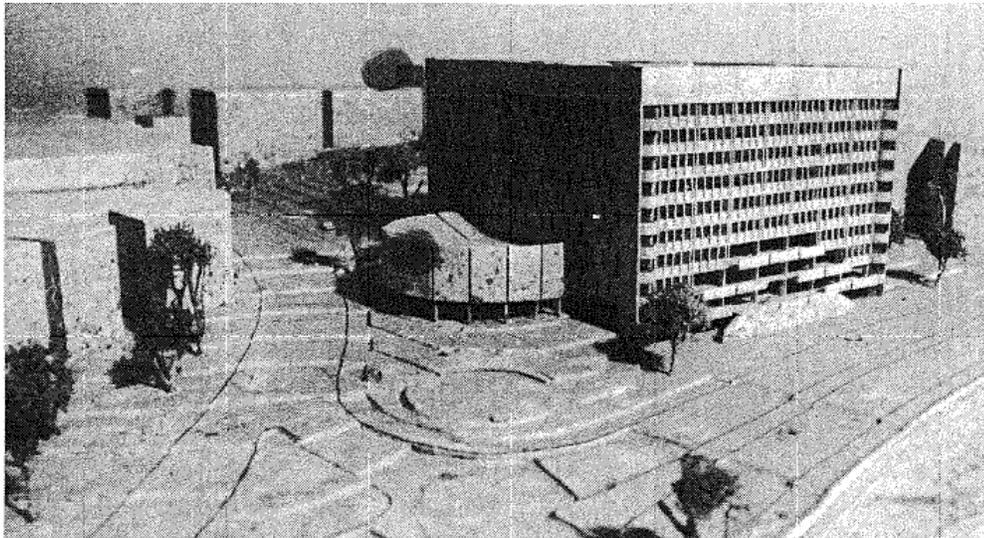


Fig.3.33. Altındağ City Hall, 1986
(Arkitekt, (vol. 91/4), 1991, p.58.)

-Law Court, İzmir

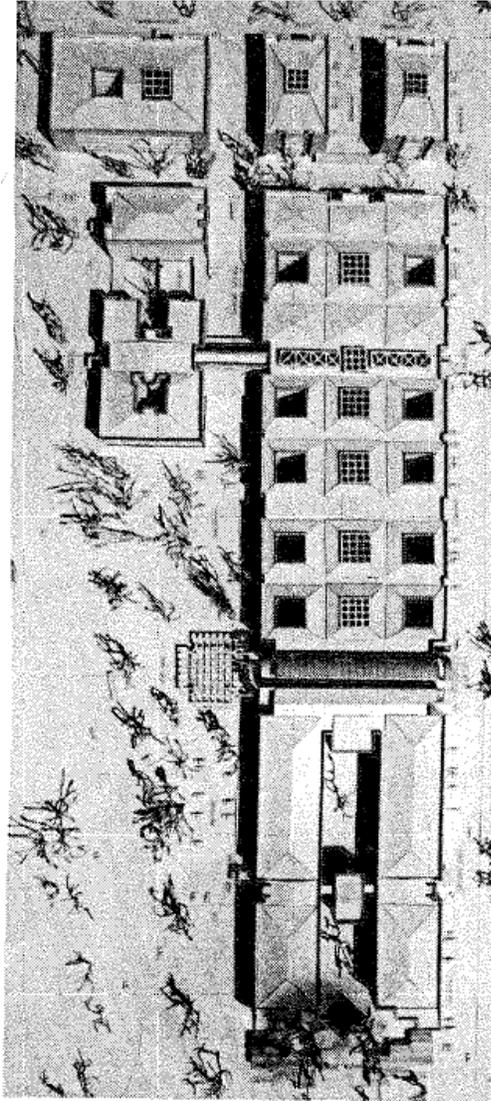


Fig.3.35. Law Court
(Arkitekt, (vol. 91/4), 1991, p.56.)

-Ministry of National Education

-Ulus Complex, Ankara

-Ministry of Finance

9-Private Sector Offices and Banks

-Şekerbank General Directorate Building, Ankara, 1968



Fig.3.36. Şekerbank General Directorate Building,1968
(Arkitekt, (vol. 91/4), 1991, p.55.)

-BM Holding Head Office, Ankara, 1991

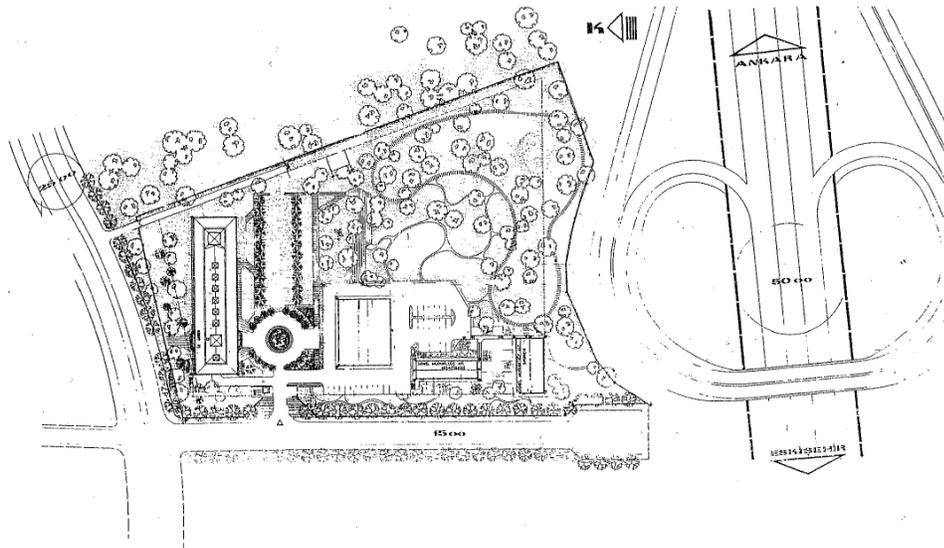
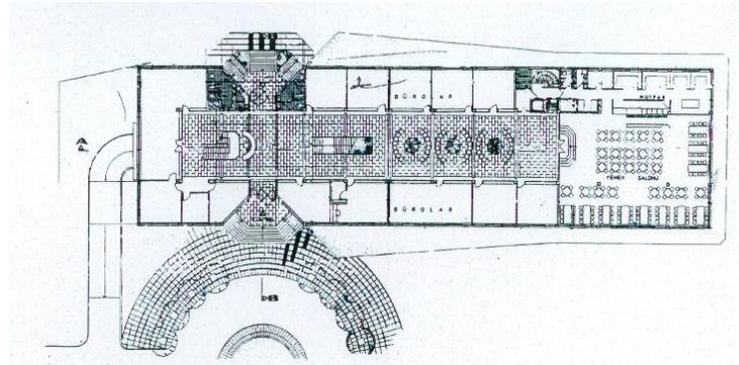
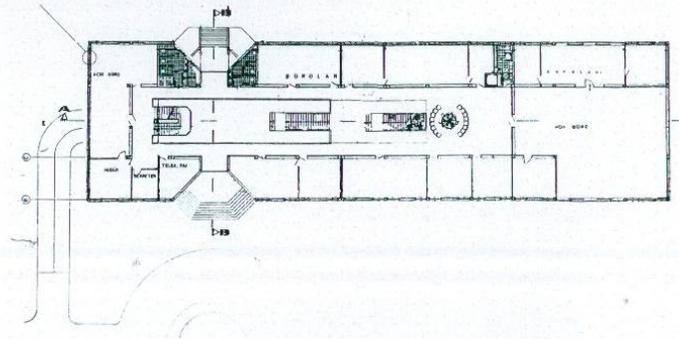


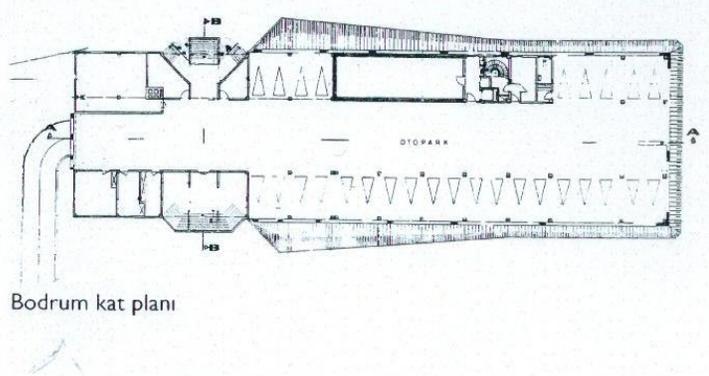
Fig.3.37. BM Holding Head Office, 1991
(Arkitekt, (vol. 91/6), 1991, pp.60-61.)



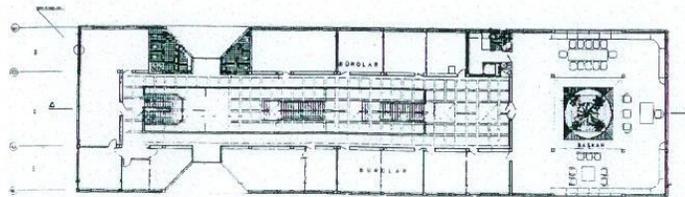
Zemin kat planı



I. Kat planı

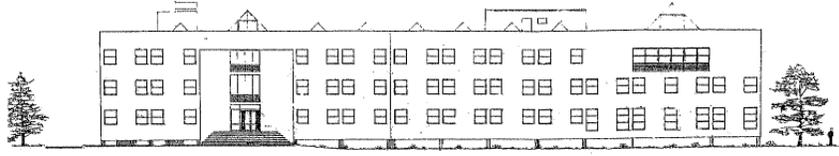


Bodrum kat planı

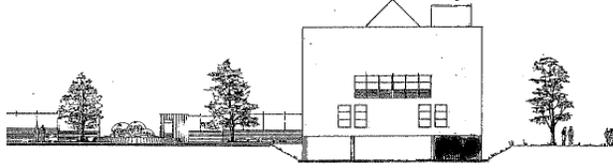


2. kat planı

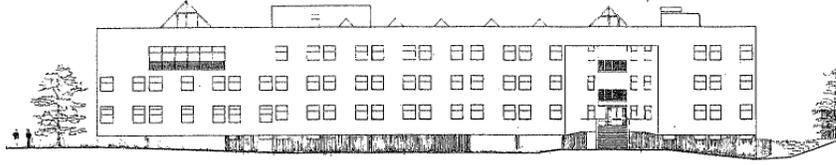
Fig.3.38. BM Holding Head Office, 1991
(Arkitekt, (vol. 91/6), 1991, p.61.)



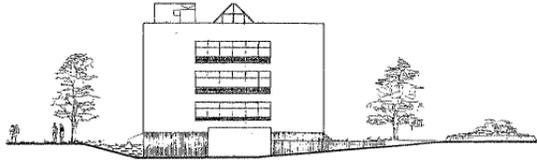
Güney görünüşü



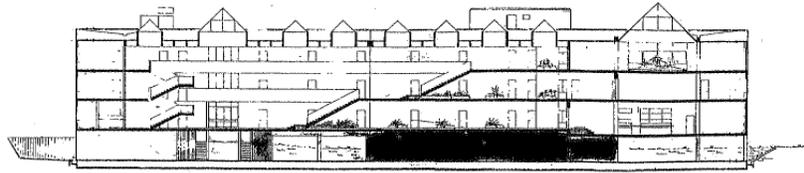
Doğu görünüşü



Kuzey görünüşü



Batı görünüşü



Kesit

Fig.3.39. BM Holding Head Office, 1991
(Arkitekt, (vol. 91/6), 1991, p.62.)

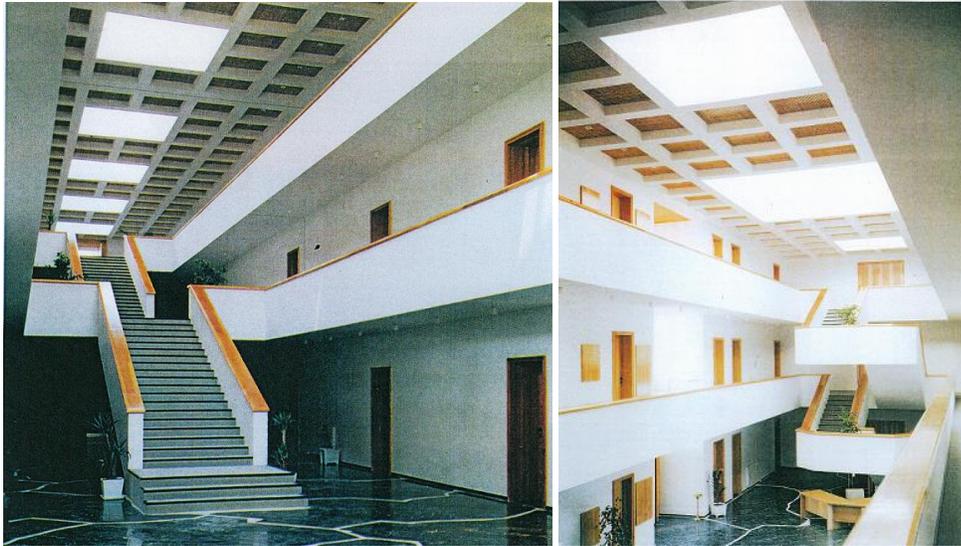


Fig.3.40. BM Holding Head Office, 1991
(Arkitekt, (vol. 91/6), 1991, p.64.)

-Gama Head Office, Ankara

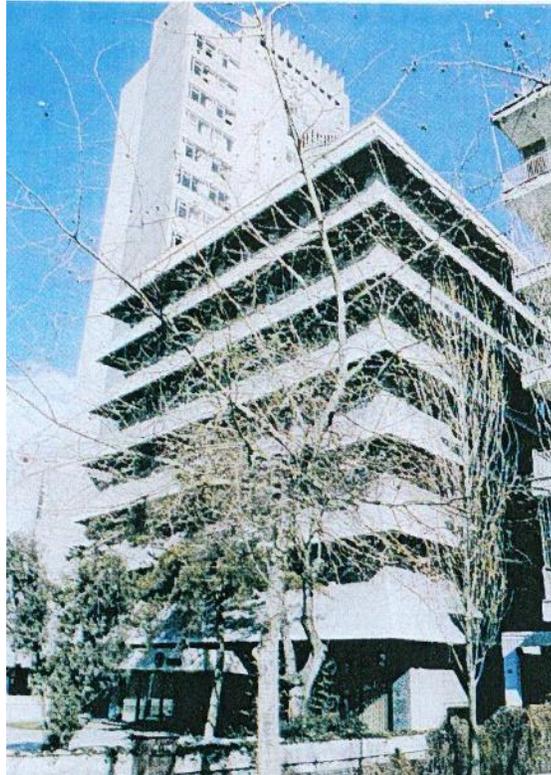


Fig.3.41. Gama Head Office
(Arkitekt, (vol. 91/4), 1991, p.55.)

***Unrealized Projects**

-Islamic Development Bank, Saudi Arabia, 1983



Fig.3.42. Islamic Development Bank, 1983
(Arkitekt, (vol. 91/4), 1991, p.57.)

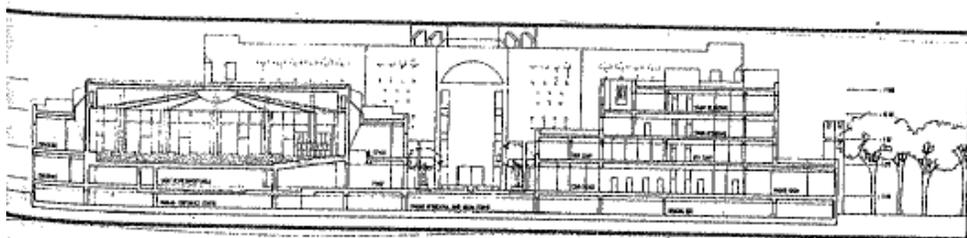
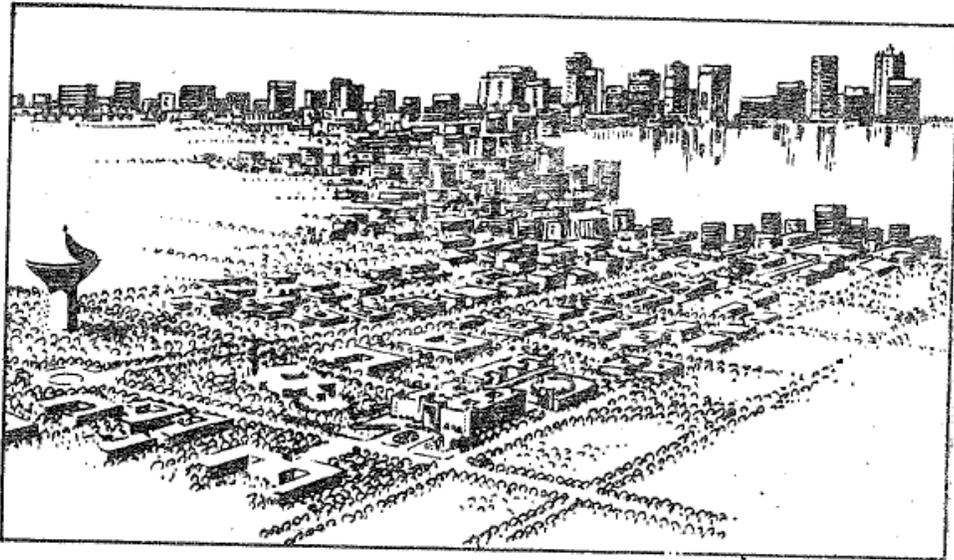
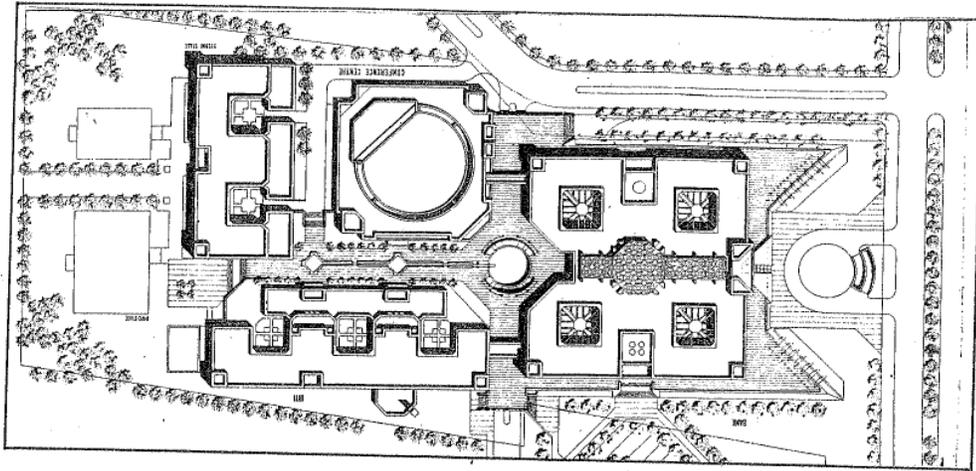


Fig.3.43. Islamic Development Bank, 1983
(Mimarlık, (vol. 88/3), 1991, p.53.)

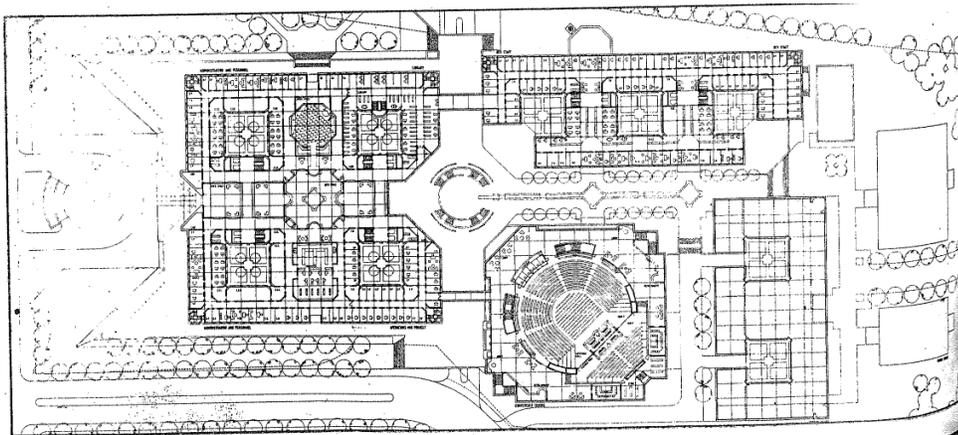
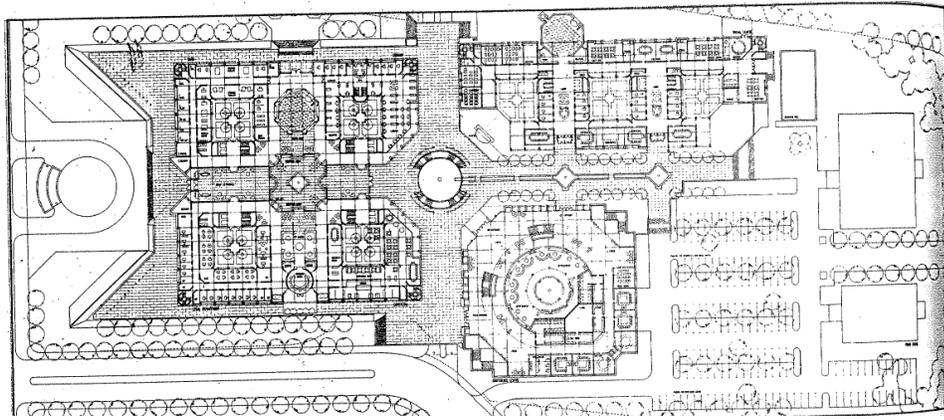
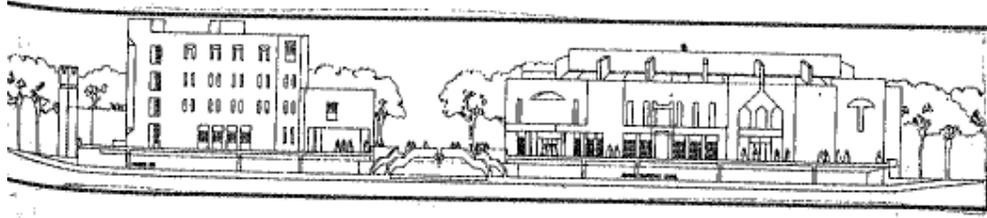


Fig.3.44. Islamic Development Bank, 1983
(Mimarlık, (vol. 88/3), 1991, p.54.)

-Şişecam General Directorate Complex, İstanbul

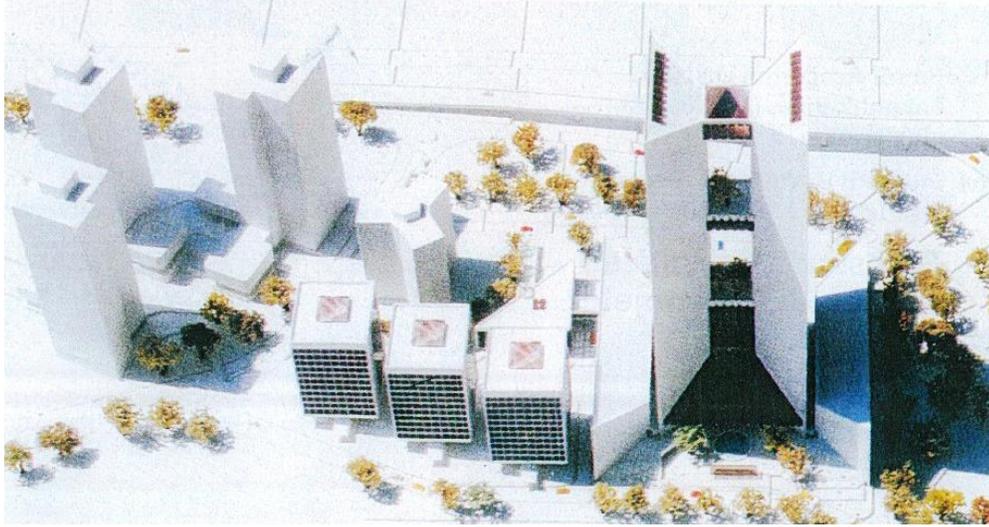


Fig.3.45. Şişecam General Directorate Complex
(Arkitekt, (vol. 91/4), 1991, p.57.)

-Şişli Office Building, İstanbul Metropolitan Municipality, İstanbul, 1988



Fig.3.46. Şişli Office Building, 1988
(Arkitekt, (vol. 91/4), 1991, p.59.)

-Office Building, Elazığ

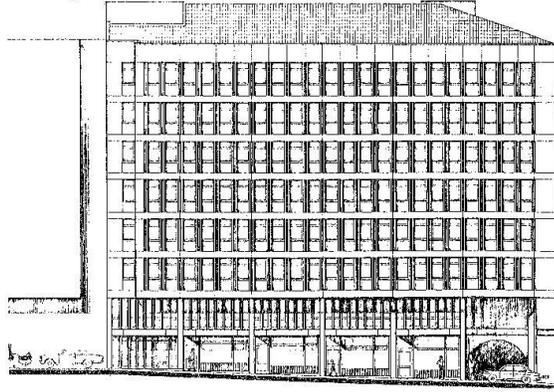


Fig.3.47. Elazığ Office Building
(Arkitekt, (vol. 91/4), 1991, p.60.)

-Sagra Head Office, Ordu

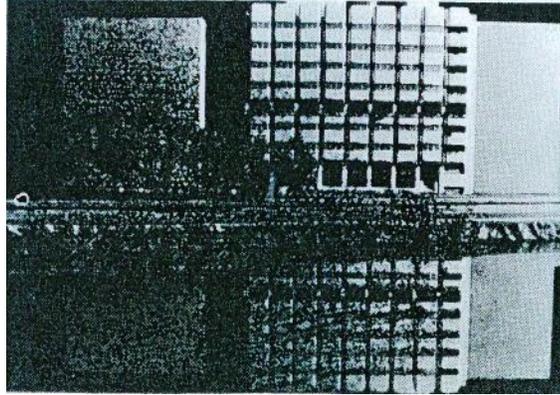


Fig.3.48. Sagra Head Office
(Arkitekt, (vol. 91/4), 1991, p.55)

-Etibank Pavilion, İstanbul

10-Service and Commerce Centers

-Food Market, Adana

***Unrealized Projects**

-Dağkapı Center, Diyarbakır, 1980



Fig.3.49. Dağkapı Center, 1980
(Arkitekt, (vol. 91/4), 1991, p.57)

11-Transportation Buildings

-Highway Station, Adana

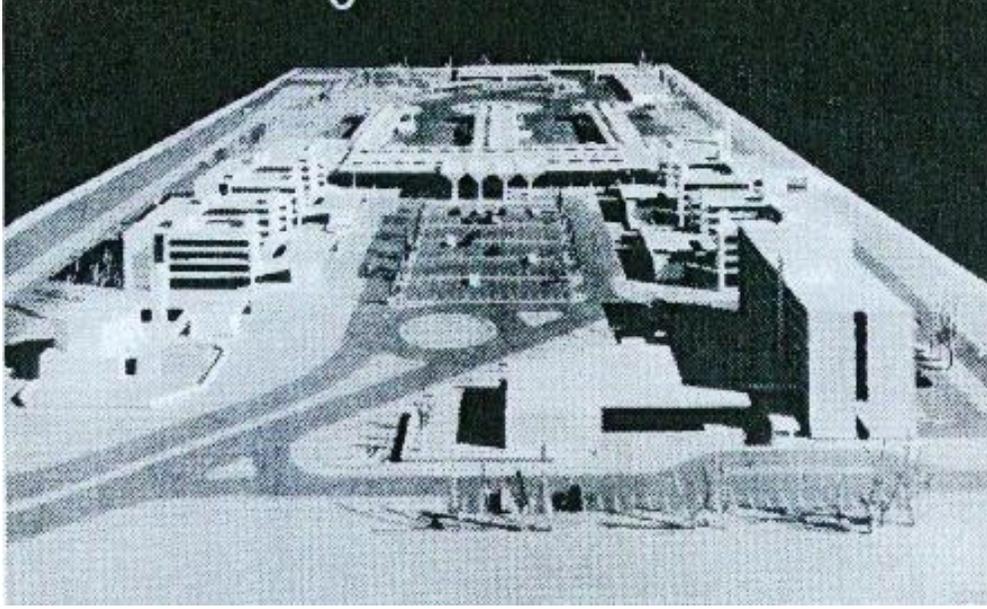


Fig.3.50. Adana Highway Station
(Arkitekt, (vol. 91/4), 1991, p.54)

***Unrealized Projects**

-Highway Station, Eskişehir, 1956

12-Military and Security Buildings

***Unrealized Projects**

-Conversion of Maçka Army Barracks to Army Museum

-Sivil Savunma College

-Police College Gölbaşı Complex

13-Communication Buildings

-PTT Exchange Building, Cebeci , Ankara, 1958



Fig.3.51. PTT Exchange Building, 1958
(Arkitekt, (vol. 91/4), 1991, p.55)

-Milliyet Ankara Branch, Ankara, 1990



Fig.3.52. Milliyet Ankara Branch, 1990
(Arkitekt, (vol. 91/4), 1991, p.55)

14-Religious Buildings

-Kocatepe Mosque, Ankara, 1957

The Kocatepe Mosque Project Competition, held in 1957 by Türkiye Devrim Diyanet Sitesi Yaptırma ve Yaşatma Derneği (Society for Building a Religious Complex), is interpreted by Sargın as a continuation of erecting grand monuments in the frame of the aim of settling certain ideologies by political means of the conservative power blocks which had been apparent since the mid-1950s.⁹⁷ In fact it was the second trial after an indecisive one resulted with a political failure in 1947. Dalokay in collaboration with Nejat Tekelioğlu became the owner of the award winning project of the competition.

In an environment that had just abandoned the Second National period; the prizes went to projects that surpassed the “traditional” but according to Kuban not completely freed from the image of “traditional” yet.⁹⁸ This modern interpretation of religious architecture which pointed out another breaking point that would put Dalokay’s name to the front lines for the first time despite all his awards in numerous competitions.⁹⁹

Dalokay’s mosque design was awarded with the first prize due to its novelty in form and unfamiliar lines. With its concrete shell dome and minarets thought to be resembling missiles by radical conservative groups and four facades bringing light inside, where birds would fly, water would flow and life would be carried; it was entirely non-conventional and unusual, bringing modernists and traditionalists face to face.

The campaign against this uncustomary design, which was related to the opposite ideology Vedat Dalokay embraced, by his son Hakan Dalokay, grew stronger day by day with the encouragement of the existing government that was known to be conservative. First the association cancelled the project, then the construction that had been going on coherently in its prearranged calendar was sabotaged with dynamites that had been set on the foundations, and eventually it was assigned to architects: Fatih Uluengin and Hüsrev Tayla, known to be conservative.¹⁰⁰

⁹⁷G. A. Sargın, “Displaced Memories, or the Architecture of Forgetting and Remembrance,” *Environment and Planning D: Society and Space*, (vol.22), 2004, pp.672-673.

⁹⁸D.Kuban, *ibid.*

⁹⁹Anon., “Bir Mimar: Vedat Dalokay,” *ibid.*

¹⁰⁰*Ibid.*p.36.

In this respect, Sargın also enhances as:

Not surprisingly, their architecture was not exceptionally Modern; on the contrary within its 20 years of unremitting construction, the Kocatepe Camii became a colossal monument that openhandedly exploited architectural symbolism in its reconstruction of the past in downtown Ankara. Built in reinforced concrete the mosque was a faulty replica of Mimar Sinan's greatest achievements: rather a hybridization of his Şehzade and Süleymaniye Mosques, both built in İstanbul and considered as the Ottomans' most-recognizable religious monuments since the 16th Century. Therefore the new referential system chosen for Ankara was no coincidence and certainly had an ideological significance.¹⁰¹

The injustice against Dalokay, who had just wanted to achieve a reform in religious buildings that the era required, was also advocated by the Chamber of Architects, after an investigation by a commission not approving the new project which was just like the 16th Century Ottoman reinforced concrete mosques. Even though the project was not approved by the Chamber, it had been accepted by the government and realized.¹⁰²

This would open a new page in Dalokay's life, strengthening his anger and ambition not only over his design philosophy but also over his existing interest in politics. Whereas there is now nothing to be spoken more than Şenyapılı's summarizing words:

Kocatepe could have been a sample of a transition period. How good it would have been if this transition had started from Turkey. We have lost this opportunity...¹⁰³

¹⁰¹ G. A. Sargın, *ibid.*, p.673.

¹⁰² Anon., "Bir Mimar: Vedat Dalokay," *ibid.*

¹⁰³ Ö. Şenyapılı, "Vedat Dalokay'la Konuşma" *Mimarlık*, Mimarlar Odası Yayınları, (vol.69/12), 2005, pp. 29- 32.



Fig.3.53. Kocatepe Mosque, 1957
(Arkitekt, (vol. 91/3), 1991, p.57)

-King Faisal Mosque, Islamabad, Pakistan, 1969

The significant contribution of Dalokay in shaping the national architecture of Pakistan was realized with two major projects: King Faisal Mosque in Islamabad and Summit Minar in Lahore. These may be considered as the first important steps taken in Republican Turkey to ensure the contribution in strengthening /refurbishing ties between Turkey and Pakistan by the spheres of architecture. Yet, the collaboration in this field dates back to construction of Taj Mahal for which masons, craftsmen, sculptors and calligraphers summoned from Turkey. Whereas according to Naz: “Various Turkish architects have contributed to the design of prominent buildings in Pakistan, however only Dalokay’s work was highly acclaimed at the national level”. Commenting on the table of the proposed and realized Works of Turkish architects in Pakistan, Naz defines him as a legendary architect in Pakistan who had the privilege to work with heads of State, Z. A: Bhutto and General Ziya-ul- Haq.¹⁰⁴

The first project of Dalokay, the competition for selecting a befitting design for King Faisal Mosque was organized by Central development Authority and the Institute of Architects Pakistan, under the auspices of the Union of International Architects, Paris. As one of the 9 proposals from Turkey 3 of which were awarded with prize, amongst the 43 submitted proposals, Dalokay’s design took the first place in November 21, 1969.¹⁰⁵

Dalokay’s awarded design was so similar with that of Kocatepe Mosque except its concrete shell dome. The dome was now transformed to a concrete tent for the King Faisal Mosque. For Boysan, in terms of architecture, this had to be one of the first two or three of the most important mosques of that century: “Therefore not having this mosque in Turkey but rather having the present Kocatepe Mosque, is an event enough to give deep sorrow and maybe not a shame but timidity.”¹⁰⁶

A similar approach is encountered by Nihat Bindal, the second prize winner, as it was quite strange and funny that despite Turkish architects’ recognition at an international

¹⁰⁴ N. Naz, *ibid.*, pp.53-56.

¹⁰⁵ The jury met in Islamabad on November 17, 1969 and after 4 days of deliberations, selected five designs: 3 from Turkey, 1 from Iraq and Afghanistan each. Out of the selected designs, the Vedat Dalokay design adjudged to be the best by a 4 to 1 majority and awarded prize money of Pak. Rupees 90,000.(approx. 24,000 USD). The second and the third prize winners were Bülent Özer and Nihat Bindal. *Ibid.*, pp.58-59.

¹⁰⁶ A.Boysan, “ Ölümüyle de Şaşırttı,” *Arkitekt*, (vol.91/3), İstanbul, 1991, p. 58. (Translated by author)

level, working circumstances in their own country, was not encouraging.¹⁰⁷ In addition to the unwilling congratulatory letter from the Turkish Prime Minister İsmet İnönü, his refusal to be included within the Turkish delegation to visit the mosque with President Kenan Evren, was striking. Howsoever this may be criticized as not being encouraging. In fact the intimate will of İnönü in the letter, showing his respect, was appreciated by Dalokay despite some irritating words:

What a man!... He says if the project is realized. So he says that winning the project competition is nothing. He is right. Unless the project is concretized, it is just a project. He is a diplomat; he does not count on the work that is not realized. Because his life has always passed with a struggle for realizing his aims. He tells me to do that struggle, either.¹⁰⁸

In fact it could be claimed that in Islamabad, Dalokay re-designed whatever he lost in Ankara. Therefore King Faisal Mosque could be seen as a challenge for Dalokay motivated with Kocatepe Mosque. According to Khan these mosque projects designed for the capitals of their countries should be considered as a way of expressing psychological freedom from their foreign dominated past and constructing political and cultural identities.¹⁰⁹

Another similar point with Kocatepe was the conservative criticisms such as its non conventional design that lacked arches and domes that of “the rich mosque heritage of Pakistan”. Despite all these, by the time the mosque was completed and opened to the public, it silenced most of the critics with its awe-inspiring scale, form and silhouette.¹¹⁰

Dalokay proved that Ankara had lost the chance for a transition in mosque architecture. The examples of Kocatepe and King Faisal may show that although Turkey seemed to be more modern and secular than Pakistan, in fact it was not as much open to new as Pakistan was. In a way it may prove that Turkey was a more conservative in terms of architectural improvements. As a result Dalokay’s both unusual mosque designs for its time could have become milestones in the contemporary architecture of the Muslim World yet, it only became limited to King Faisal Mosque.

¹⁰⁷ Ö. Şenyapılı, *ibid.*, p. 32.

¹⁰⁸ N. Naz, *ibid.*, p.68. See the letter in Appendix A.

¹⁰⁹ H.Khan, *Contemporary Asian Architecture*, Taschen, Köln, 1995, pp.16-20.

¹¹⁰ N. Naz, *ibid.*, p.59.

In the design process, Dalokay seemed to be influenced from Islamabad city which was to reflect the country's new ideology: The city of peace/Islam chosen to be a modern city distinct from those of the past. In the project, his search for a symbolic representation is confronted in his concept developed by Quranic guidelines this time in the light of Modern as well as Medieval Islamic design principles. His major design considerations were defined by him such as:

- surroundings (context),
- modernity,
- monumentality,
- valuable heritage from this generations to the coming ones. ¹¹¹

As a consequence of Dalokay's evaluation of the mosques as the symbols of the power of countries, his search for meaning in the design became more and more apparent. Besides his trial for conceptualizing a lively interior to create love for Allah and life, his usual curiosity for symbolization on the way to spirituality was explored with the use of: the crescent to symbolize power, belief and the spirit of martyrdom in the Muslim world; mihrab as a free standing sculptural element to symbolize vertical open Quran; Turkish tiles and calligraphies and Ottoman minarets to leave marks of Turkey, open and covered spaces to make an integrated whole like the unifying dimension of Islam, etc.

But more importantly the source of his influence to create this spirituality seemed to be Ka'aba. During the construction of the project, Dalokay offered an explanation for his design to school students on a study tour in December 1980 as:

I tried to capture the spirit, proportion and geometry of Ka'aba in a purely abstract manner. Imagine the apex of each of the four minarets as a scaled explosion of four highest corners of Ka'aba, thus an unseen Ka'aba form is bounded by the minarets at the four corners in a proportion of height to base akin to Ka'aba. Now, if you join the apex of each minaret to the base of the minaret diagonally opposite to it correspondingly, a four-sided pyramid shall be bound by these lines at the base side within that invisible cube. That lower level pyramid is treated as a solid body while four minarets with their apex complete the imaginary cube of Ka'aba.¹¹²

¹¹¹ The construction work began in 1976 and completed in 1986, costing over 130 million Saudi Riyals (about 50 million USD). N. Naz, *ibid.*, pp.58-63.

¹¹² K.B. Ahmad, "Karaçi," *XXI Mimarlık Kültür Dergisi*, (Vol.4), Ankara, 2000, pp. 190-191.

King Faisal Mosque is the 2nd largest mosque in the world and a landmark visible during the day and night from miles away along the highway and surrounding areas. With its grandiose scale-monumentality located strategically stresses the significance of the structure.¹¹³ As his most beloved project, the King Faisal Mosque also holds an important memory for Dalokay wanted his heart to be buried there where it beats the most.

However the real value of it can be understood only by the endeavor of its construction. The mosque, which became an icon for Pakistan, was intended to symbolize the religious dedication and the aspirations of the newly formed Islamic nation. Therefore Dalokay conceptualized it as a crown for the modern capital Islamabad. The words of Hammad Husain, actually encapsulates the impact of Dalokay and his design in Pakistan:

After the Faisal mosque, there is a marked difference in the mosque design and the dome: especially the triple dome has vanished. Dalokay's contribution is meaningful for it has changed the thoughts of minds of Imams, worshippers as well as architects... No other monument or structure in the country represents a city as strongly as Faisal Mosque represents Islamabad. Most books and tourist brochures on the city have pictures of the mosque as it has come to be accepted as the official symbol of the city. TV channels, in the news of the city, always show the familiar Picture of Faisal Mosque... It became a familiar form synonymous with Islamabad and the progressive principles it represented as the modern capital of the country.¹¹⁴

¹¹³ Anon., "Bir Mimar: Dalokay Mimarlık Atölyesi'nde Mimar Dalokay Üzerine Bir Söyleşi", *ibid.*, p. 51.

¹¹⁴ H. Husain, "Image of a City in Making: Dalokay's Grand Mosque for Islamabad," paper presented in 22nd International Union of Architects (UIA) Congress, İstanbul 2005.

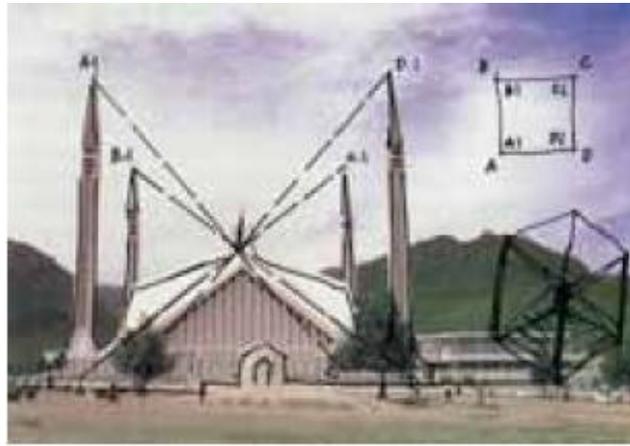
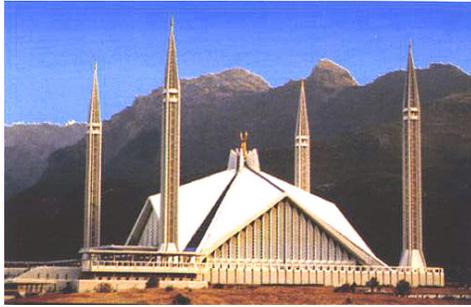


Fig.3.55. King Faisal Mosque, 1969
(Journal of The Faculty of Architecture, (vol. 22/2), 2005, pp.58-61., Mimarlık,
(vol. 88/3), 1988, pp.38-40., Yapı, (vol 101), 1990, pp.53-62)

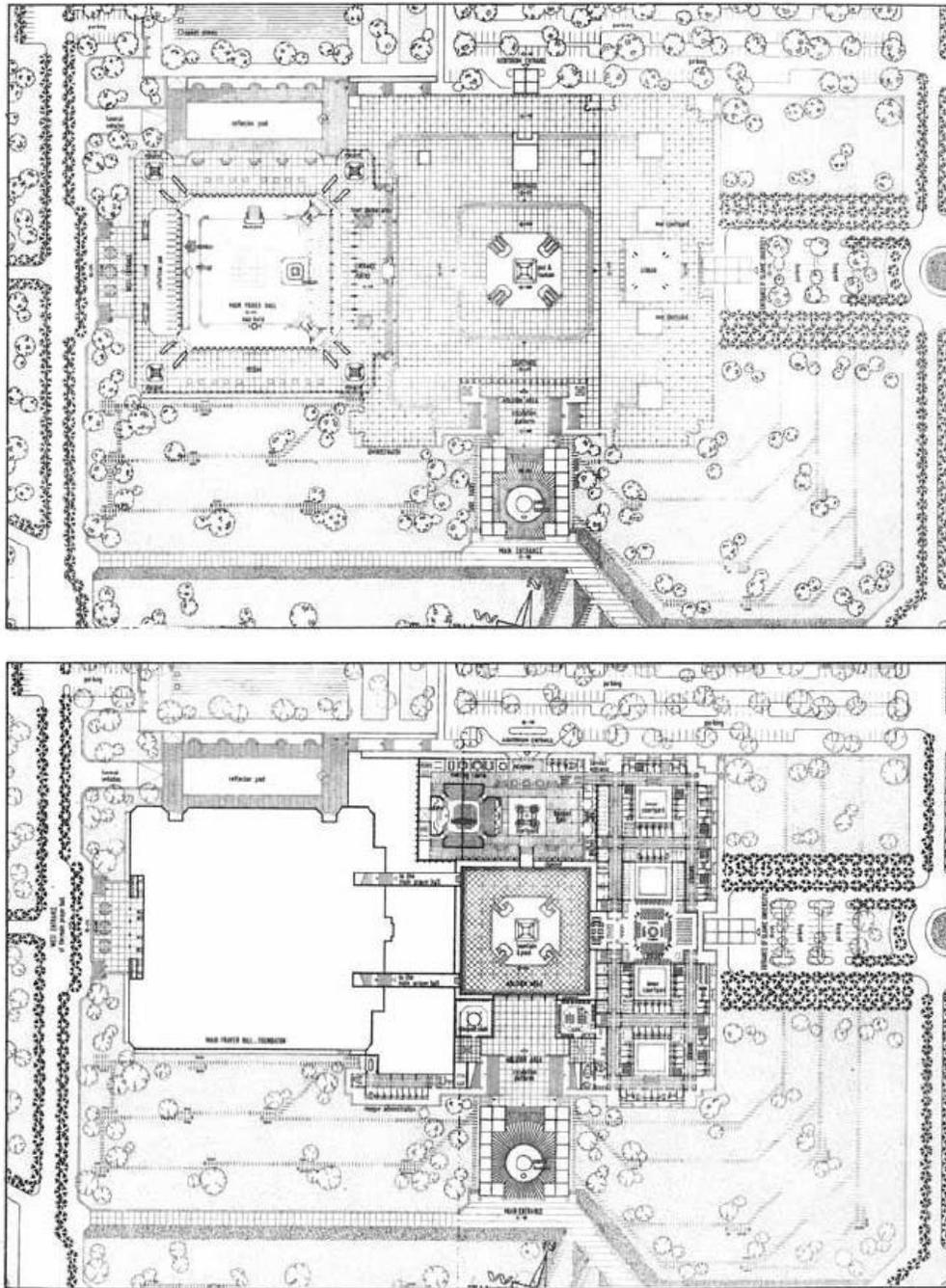


Fig.3.56. King Faisal Mosque, 1969
 (Journal of The Faculty of Architecture, (vol. 22/2), 2005, p.62., Mimarlık,
 (vol. 88/3), 1988, pp.38-40., Yapı, (vol 101), 1990, pp.53-62)

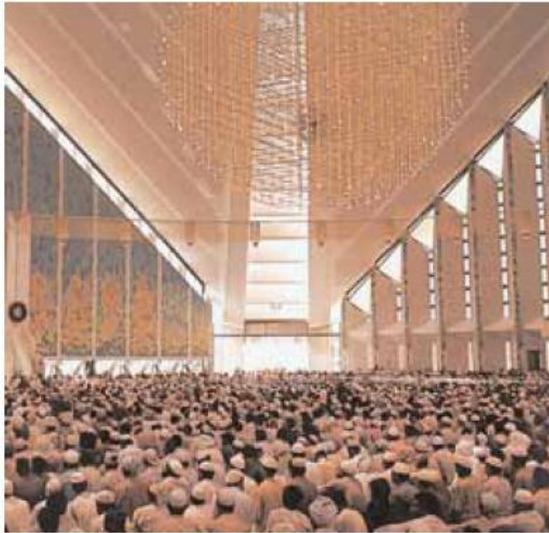
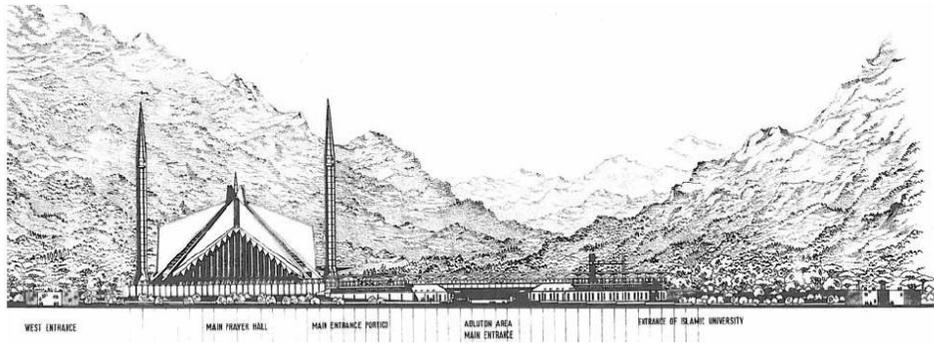


Fig.3.57. King Faisal Mosque, 1969
 (Journal of The Faculty of Architecture, (vol. 22/2), 2005, pp.63-64., Mimarlık, (vol. 88/3), 1988, pp.38-40., Yapı, (vol 101), 1990, pp.53-62)

-Summit Minar, Lahore, Pakistan, 1977

The second realized project of Dalokay in Pakistan, symbolizing the brotherhood for the glory of Islam, is Summit Minar. The project was proposed as a result of the goal of Lahore Development Authority to make Lahore the most livable mega city in South Asia. Lahore, called as the heart of the country, was denoting the cultural, artistic and educational center of Pakistan where the ever increasing tendency to adopt Western and American forms of architecture, lifestyles and trends were changing.¹¹⁵

The construction of the project of Summit Minar, held by National Construction Company, tendered by Ministry of Works, was prepared to be started in the first anniversary of the conference of Prime Minister on 22 February 1975, where the project was entrusted to Dalokay.¹¹⁶ However due to the heavy administrative commitments as the mayor of Ankara, at that period, he requested aid from a friend: İlhami Ural. At this point, it should be stressed that he did not completely distant himself from participating even in the international projects showing his prominence on his architectural office besides keeping his mayoralty.

Dalokay's familiar search found itself in Summit Minar which was to be constructed in the area where the most prestigious buildings known for their unique styles existed as the center of modern architecture. His way of symbolization exemplified in the radial symmetry of the overall design, in the analogy drawn with lotus flower, in the diagonal walkways to symbolize openness and universality etc. Further approaches are apparent in the stone carvings, the dying art of traditional Muslim architecture, to show his respect and in the drawings from Turkey, for the scripts, to leave marks. Moreover the metaphors of Islam are frequently visible: Firstly in the simplicity of the exterior and the beauty of the interior as Islam enjoins its followers to lead simple lives but to keep the beauty inside; secondly in the representations of five basic tenets of Islam (Tauheed, namaz, som, zakat and haj) on trapezoidal blocks in the exterior; thirdly in the expression of the reaffirmation of man's categorical denial and acceptance of the eternal truth "there is no God but Allah" with white marble tower of unity leaping from the center; fourthly in the

¹¹⁵ N. Naz, *ibid.*, p.64.

¹¹⁶ The minaret was built at a cost of 17.5 million Pakistani Rupees by the Ministry of Works. The construction work which started in July, 1975 took about 20 months to be completed. *Ibid.*, pp.65-66.

single flight staircase to symbolize Sirat-e Mustaqeem and lastly in the free standing minaret, sides of which kept parallel, meeting at the infinity, symbolizing God, unlike the usual conical sides.¹¹⁷ Yet, the samples were open to be diversified. Consequently, the dominating endeavor of Dalokay might be stated as embracing a powerful meaning in addition to being a symbol for the new typology of the contemporary type of minaret design.

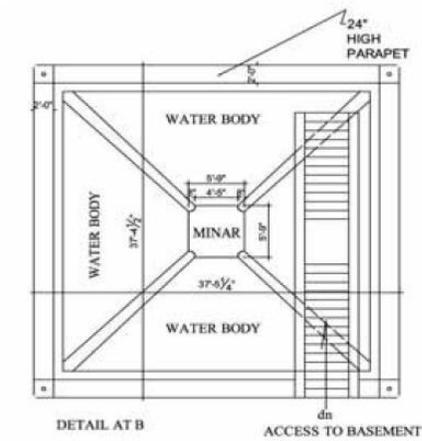
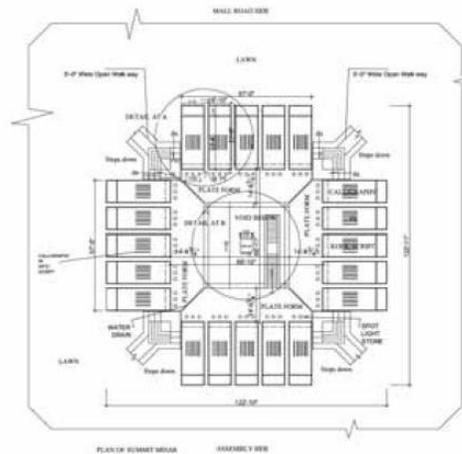


Fig.3.58. Summit Minar, 1977
 (Journal of The Faculty of Architecture, (vol. 22/2), 2005, pp.65-67.)

¹¹⁷ Ibid.,pp.64-71.

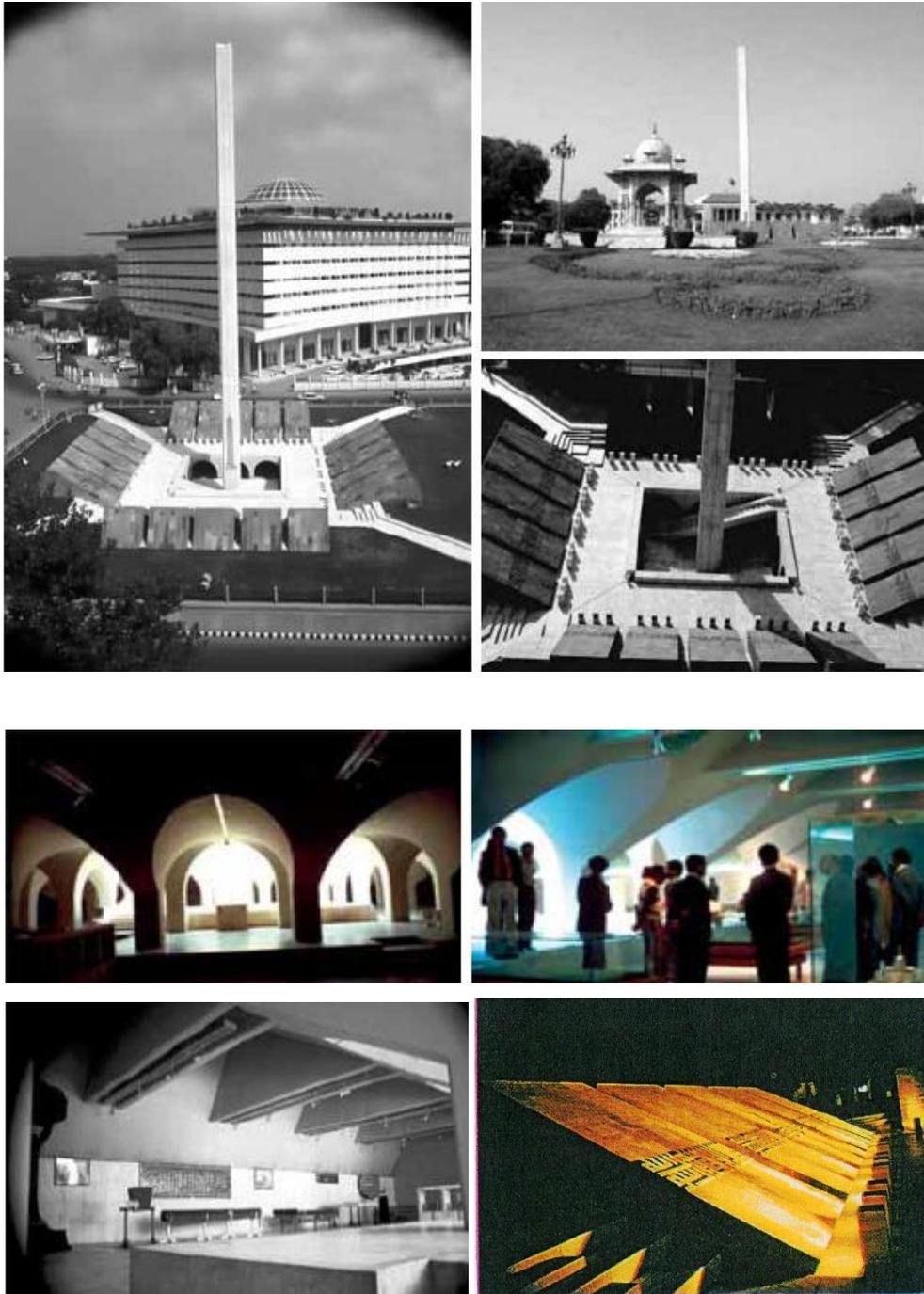


Fig.3.59. Summit Minar, 1977
(Journal of The Faculty of Architecture, (vol. 22/2), 2005, pp.65-67.)

-Mosque of Presidential Palace, Islamabad, Pakistan, 1986¹¹⁸

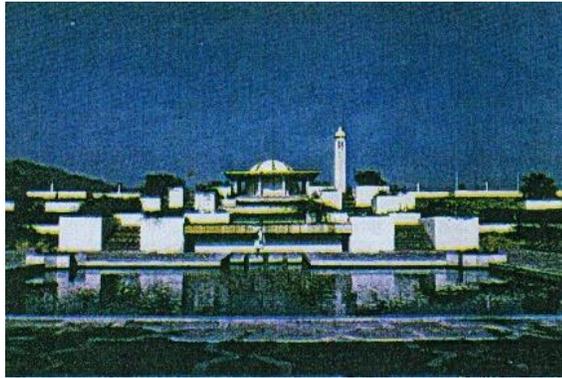
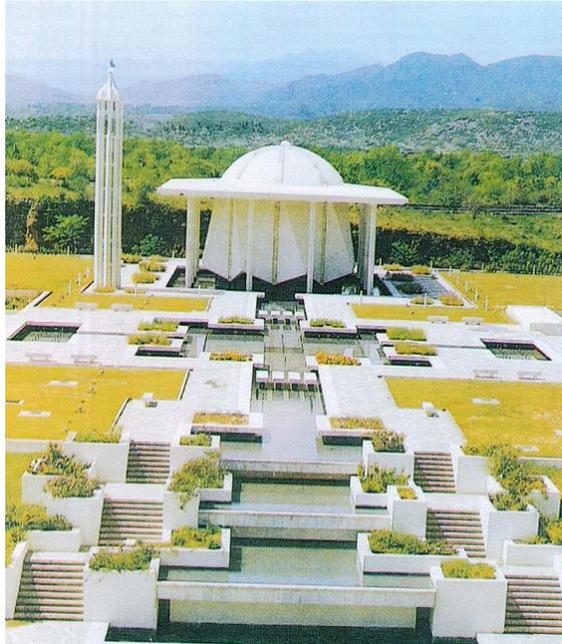


Fig.3.60. Mosque of Presidential Palace, 1986
(Yapı, (vol. 115), 1991, pp.44.)

¹¹⁸ The projects of the mosque that had been constructed at the back garden of the Presidential Palace of Pakistan in Islamabad, projects of which were drawn by American architect Edward Stone, were designed by Dalokay. Due to the death of General Ziya-Ül-Hak, the construction works which were at the final phase like the crescents, the writings and the ornamentations on the inside walls could not be completed. However it had continued to be used in that form with masjid having a capacity of 120 people. Anon., “ Başkanlık Sarayı Camisi, ” *Yapı*, (vol.115), İstanbul, 1991, p. 44. Besides its unconventional form, its Kiblah is unparallel to the palace lines, where the prismatic space under the eaves that are located parallel to palace lines were turned to Kiblah in order to get harmony with the main composition and garden design, contrary to traditions, reflecting Dalokay’s typical touch.

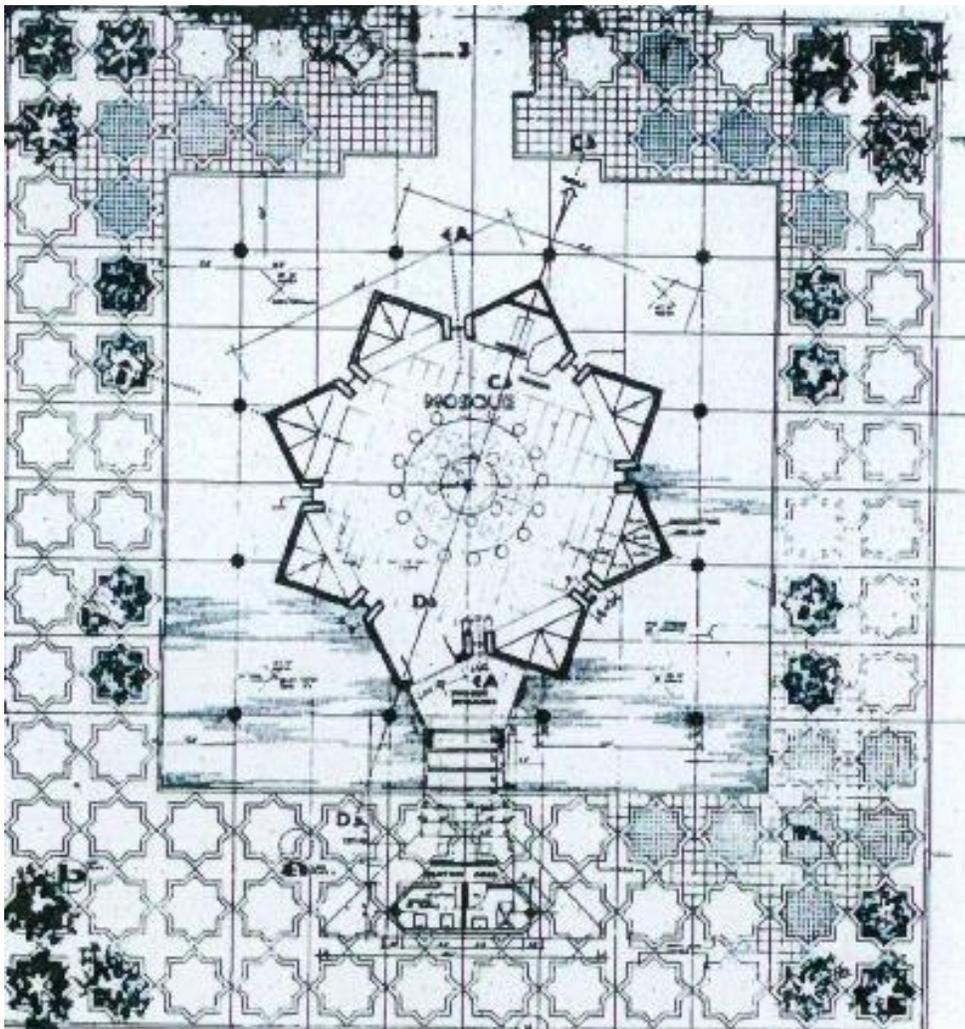
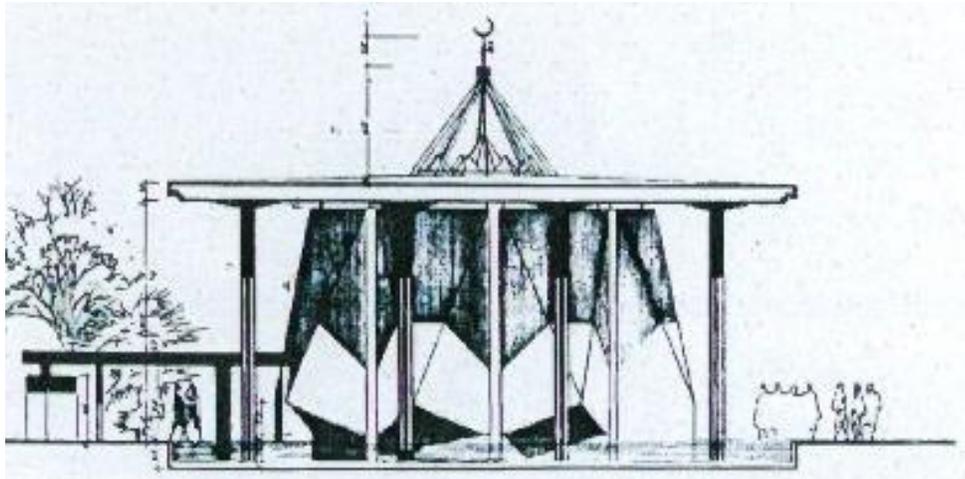


Fig.3.61. Mosque of Presidential Palace, 1986
(Arkitekt, (vol. 91/4), 1991, p.55)

***Unrealized Projects**

-Riyadh Mosque, Riyadh (Saudi Arabia), 1979

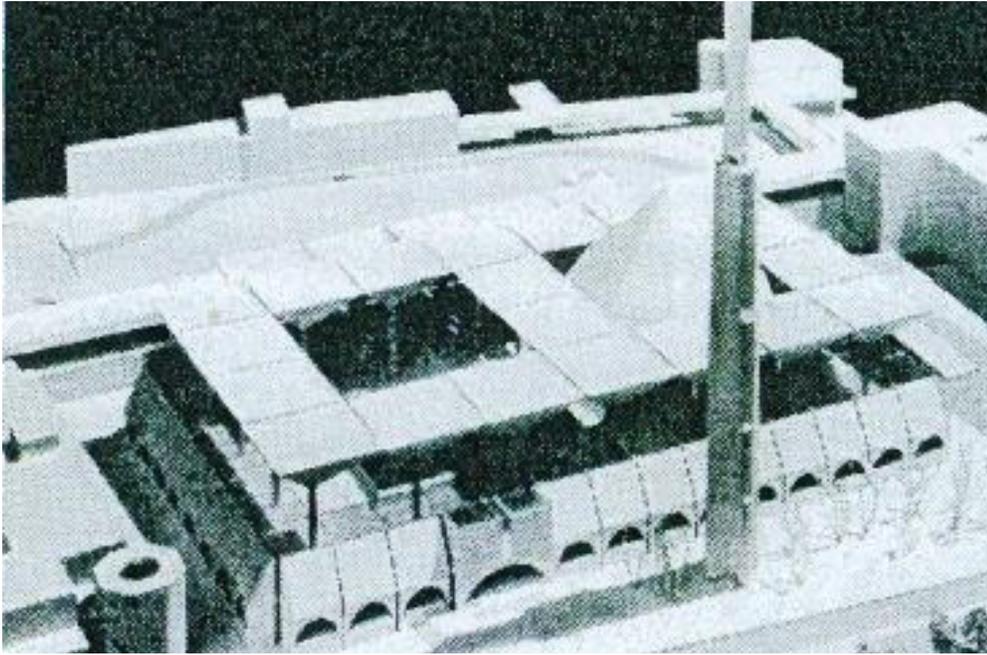


Fig.3.62. Riyadh Mosque, 1979
(Arkitekt, (vol. 91/4), 1991, p.62)

-Medinet Al-Arfan Mosque, Umman, 1987

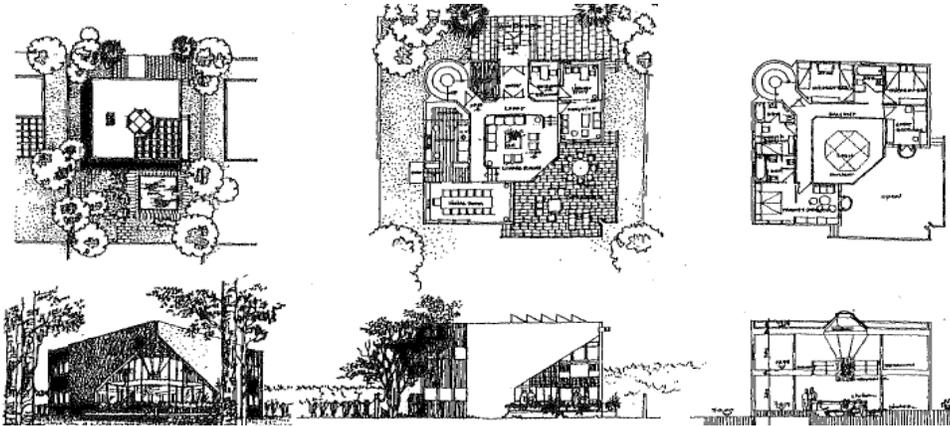


Fig.3.63. Medinet Al-Arfan Mosque, 1987
(Arkitekt, (vol. 91/4), 1991, p.62)

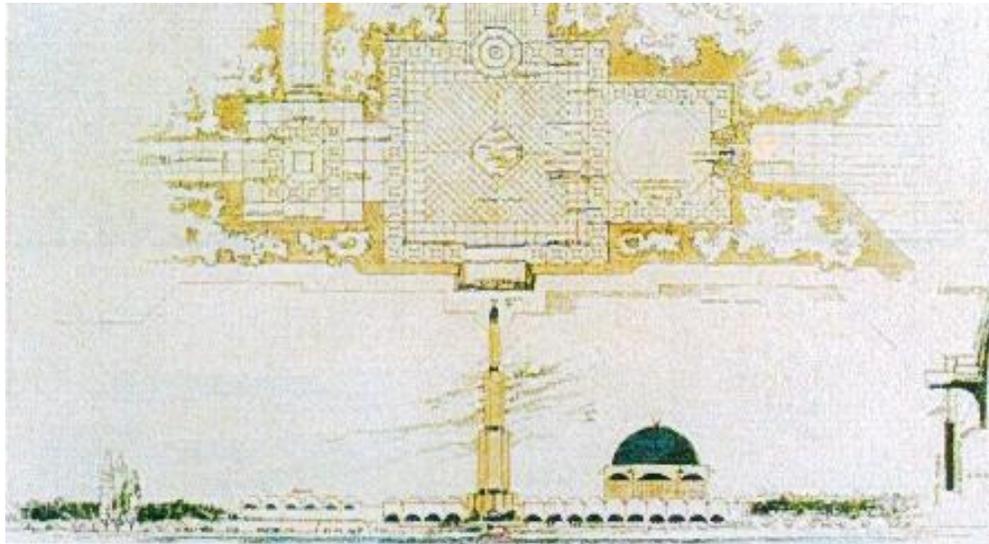


Fig.3.64. Medinet Al-Arfan Mosque, 1987
(Arkitekt, (vol. 91/4), 1991, p.62)

***Unrealized Projects**

-Sharjah Mosque, the United Arab Emirates



Fig.3.65. Sharjah Mosque
(Arkitekt, (vol. 91/4), 1991, p.62)

-Al- Omma Mosque, Tripoli, Libya,

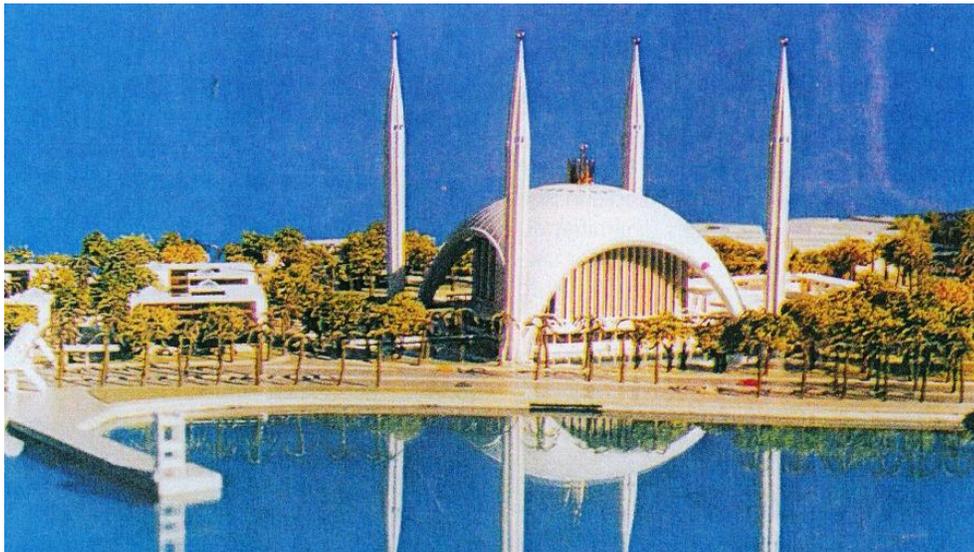


Fig.3.66. Al-Omma Mosque
(Arkitekt, (vol. 91/3), 1991, p.57)

-Mosque of Riyadh Military Academy, Riyadh (Saudi Arabia)

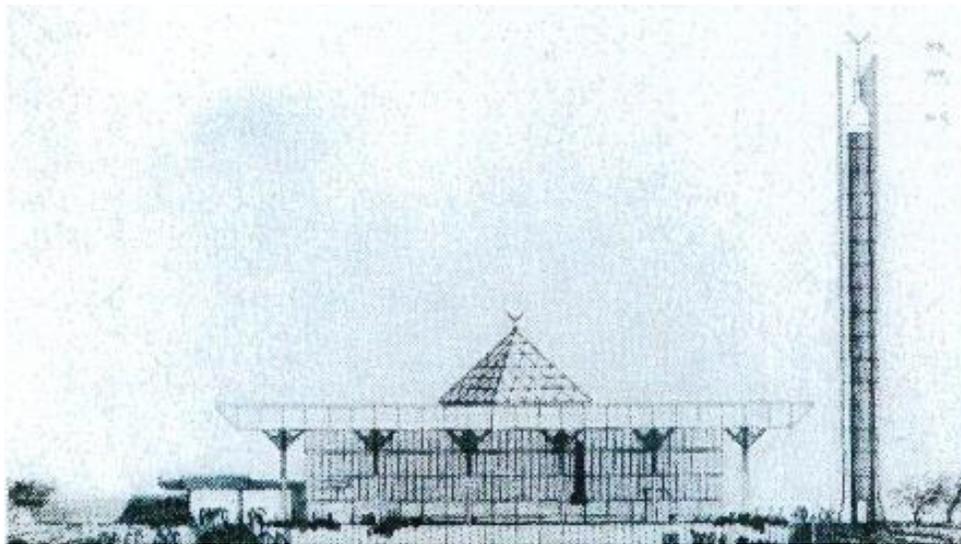
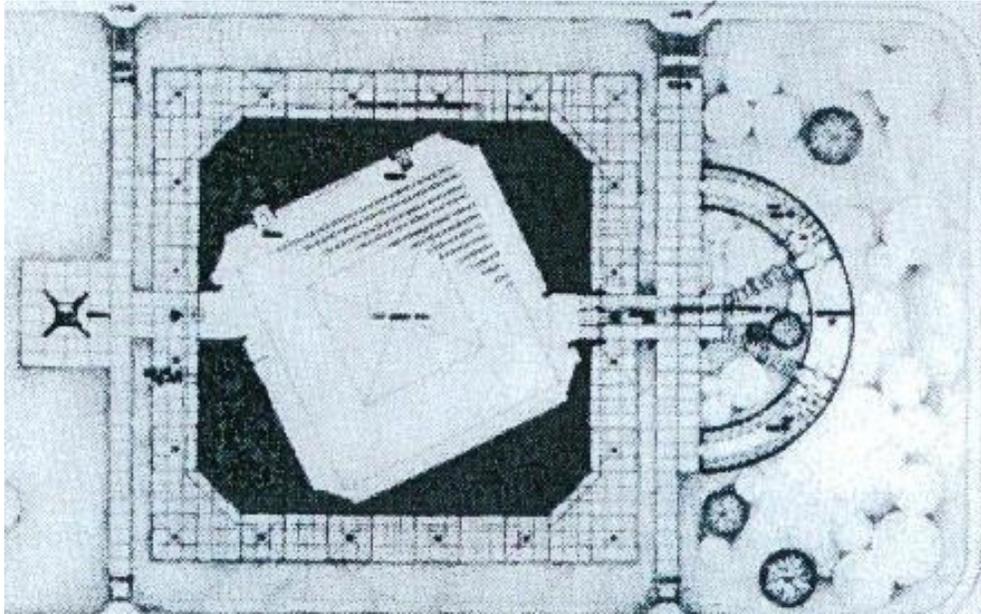


Fig.3.67. Mosque of Riyadh Military Academy
(Arkitekt, (vol. 91/4), 1991, p.62)

-Çınarcık Mosque, Yalova

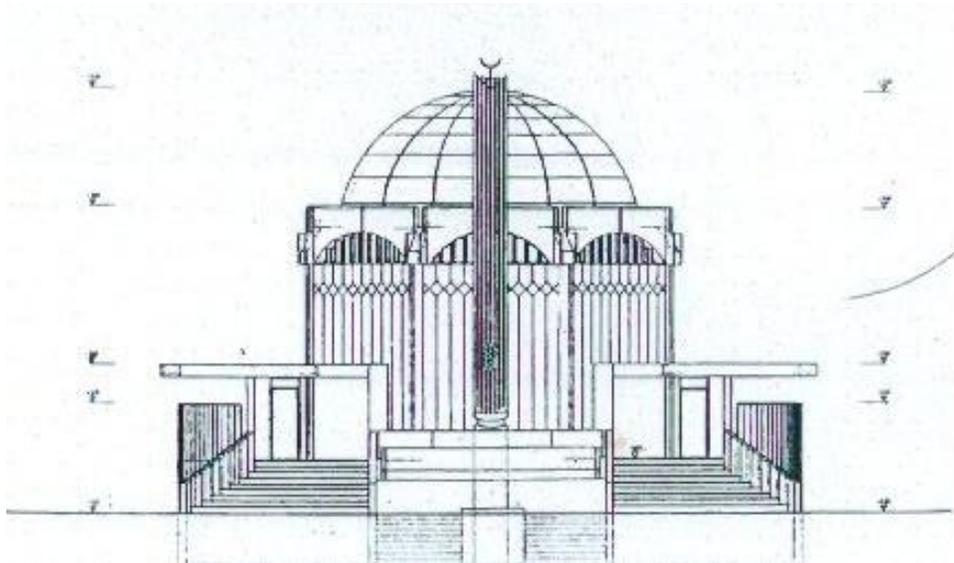
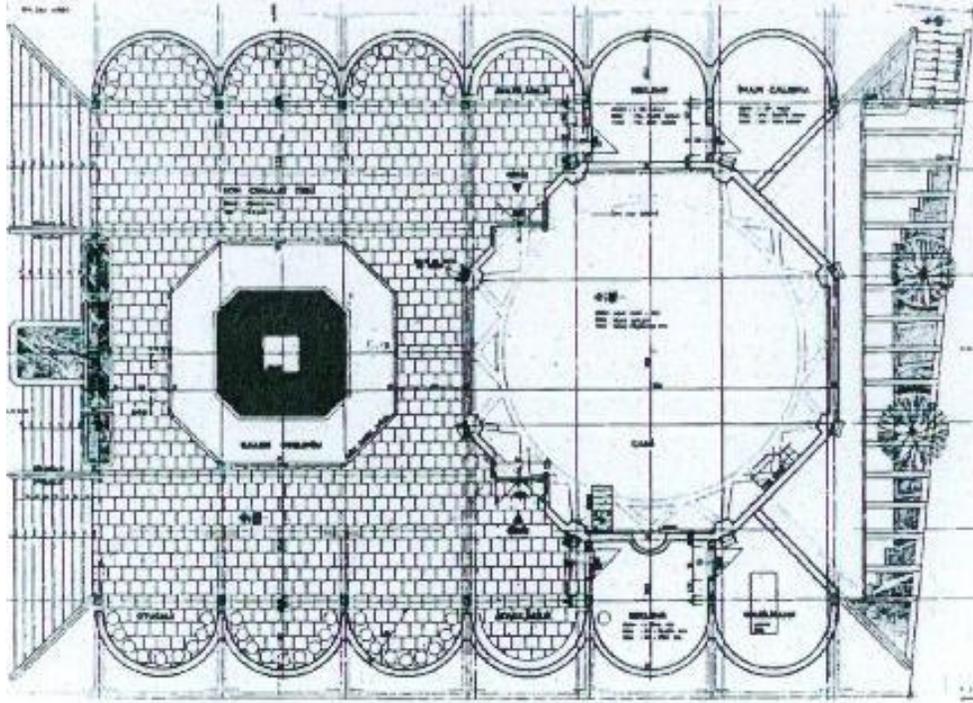


Fig.3.68. Çınarcık Mosque
(Arkitekt, (vol. 91/4), 1991, p.62)

-DMMA Mosque, Elaziğ

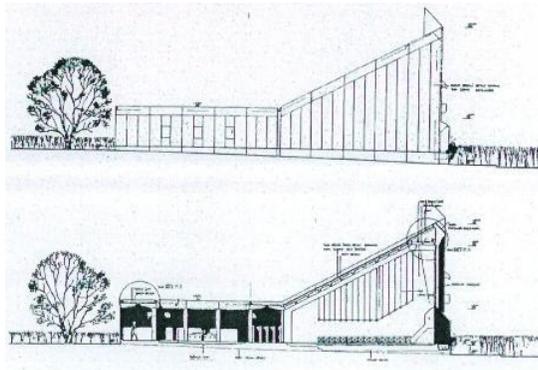
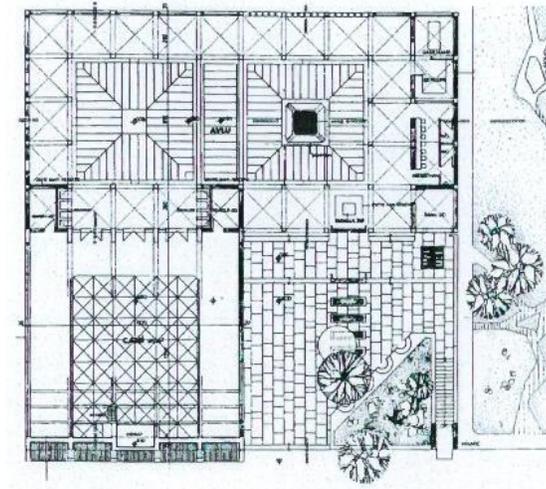
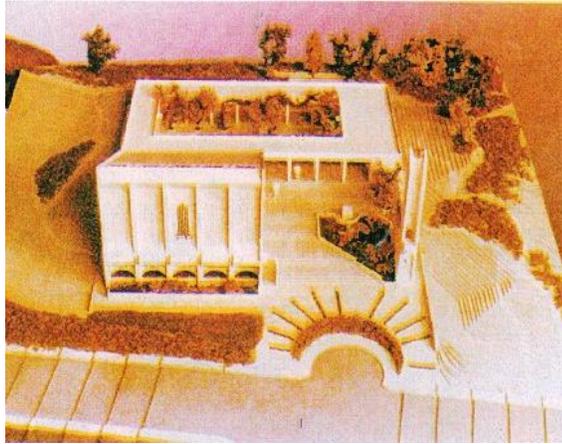


Fig.3.69. DMMA Mosque
(Arkitekt, (vol. 91/4), 1991, p.63)

15-Urban Design

***Unrealized projects**

-Planning of Taksim Square, İstanbul, 1987



Fig.3.70. Planning of Taksim Square, 1987
(Arkitekt, (vol. 91/3), 1991, p.59)

16-Monuments and Memorials

***Unrealized projects**

- National Monument of Pakistan
- Grave of Ziya Ül Hak
- Atatürk Memorial and Landscape Design, Çankaya
- Memorial of Korean War

17-Landscape Designs

-Dalokay Park and Landscape Design, Batıkent, Ankara, 1990

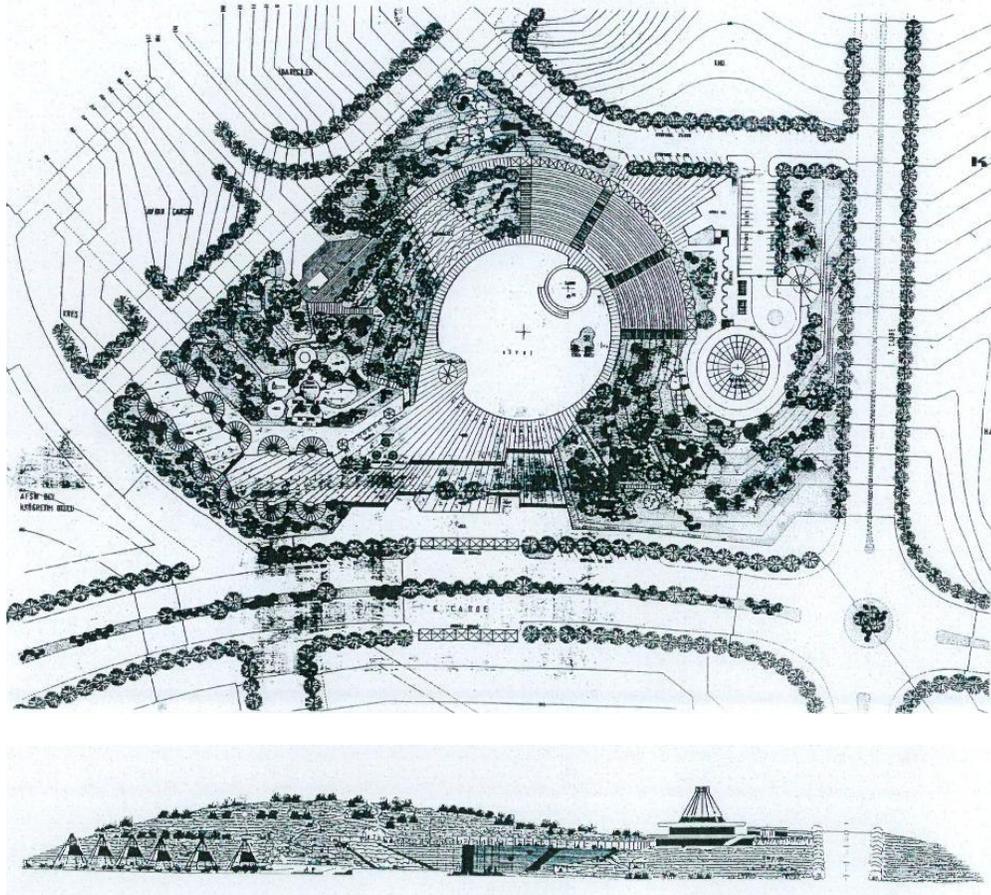


Fig.3.71. Dalokay Park and Landscape Design, 1990
(Arkitekt, (vol. 91/4), 1991, p.61)

*Unrealized Projects

-Kurtboğazi Barrage Landscape Design

-Alanya Seaside Landscape Design

3.1.2. As an Administrator

Vedat Dalokay's professional life began within the organized practice of architecture, which originally had started in İstanbul. Moreover his presence in the organization of the Ankara Branch of Türk Yüksek Mimarlar Birliği especially from the early 1950s, in the efforts of establishing the Chamber of Architects (CAT) and in the important campaigns and struggles of the Chamber in the 1960-70s is striking (Fig.3.72). In these 20 years, especially in the period from 1966 to 1967 as the president of the Ankara Section and during 1968, as the secretary-general of the central office, he devoted himself to the Chamber. During this time, he kept on working in his architectural office for over than 50 national and international competitions.¹¹⁹



Fig.3.72. Dalokay having a speech in CAT
(Journal of Faculty of Architecture, METU , (vol. 22-2), 2005: pp. 57.)

The CAT were getting stronger with the increasing responsibilities after the establishment of the Ministry of Reconstruction and Resettlement in 1958 and State Planning Organization (Devlet Planlama Teşkilatı(DPT)) in 1960 which was to prepare five-year development plans for the country. Consequently, the institutional position of the Chamber was almost near a semi-corporatist one, giving technical support to the state ¹²⁰ The slogan of the CAT “We are in the service of the society”¹²¹ continued until the end of the 1960s where Dalokay remarked on the years passed from the establishment of the Chamber as:

¹¹⁹ Anon., “Bir Mimar: Vedat Dalokay”, *ibid.*, pp. 34- 41.

¹²⁰ B. Batuman, TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi'nin 50 yılı, *ibid.*, p.6.

¹²¹ *Ibid.*, p.118.

“The Chamber used to be interested exclusively with the professional problems that are introverted and work as a passive organ far from the socio-economic and political problems of the society it lives in, just due to its ego.”¹²² In fact this disunity with the society can be related to the political oppression over the Chamber as it was banned from political issues other than the profession itself.

By the 1960s, the deep interest of architects on the nation’s problems became more and more apparent. Especially their harsh critics about the primary troubles that the country had to deal with and their efforts for finding solutions and relating them to the politics and economy were confirmed by Dalokay as:

The periods where thinking on the problems of the country was considered to be ‘politics’ and something that should be avoided, had changed its color suddenly...Architects has started to bear the responsibility and the mission of dealing with all of the subjects that were thought to be related, in order to ensure the accuracy of the political decisions and choices technically.¹²³

The mid 1960s stood out with a new socialist generation of urbanization specialists, consisting of architects and city planners, graduated mostly from METU. Embracing a deep belief in the statist planning and development and having experienced 27 May 1960 as students, these specialists would soon efficiently collaborate in determining the dynamics of the 1970s policies. Therefore in the second half of the 1960s a network between DPT, the students, the new graduates and the Chamber could be observed. The transformation of the attitude of the architects, between 1954 and 1968, from a static and conservative manner to a revolutionary one should be reasoned with the changes in the political and economic structure of the society. According to Dalokay this transformation was unavoidable as a natural result of the social structure of Turkish society that architects are a part of.¹²⁴ As a result, the political climate developed by the foundation of Türkiye İşçi Partisi and its presence in the assembly as well as the student riots showed their reflections on the the CAT. So the architects started to take active roles in the left wing organizations like Mimarlar Fikir Kulübü, Yapı İşleri Sendikası, Teknik Eleman Sendikası.¹²⁵

¹²² V. Dalokay, “Mimarlar Odası 1968 Yılı Çalışma Raporu Üzerine”, *Mimarlık*, (vol. 68/5), 1968, pp. 13- 14. (Translated by author)

¹²³ “Yurt sorunları üzerinde düşünmenin ‘politika’ olduğu, bundan uzak kalmanın gerektiği bu devirler birden bire rengini aniden değiştirdi... Politik karar ver tercihlerin teknik açıdan doğruluğunu sağlamak amacıyla ilgili gördükleri bütün konulara eğilmek görev ve sorumluluğunu yüklenmeye başladılar.” Ibid., p.13.

¹²⁴ Ibid.

¹²⁵ B. Batuman, *ibid.*, p.6.

Those years were the initials of the opposition towards the government and the 1960s movements fed the 1968 generation, which then shaped the period between 1970 and 1980. Bülent Batuman supports with the fact that Ankara in the early 1960s was the capital of state whereas Ankara in the late 1960s was the capital of socialist technocrats.¹²⁶

At this point, the operational report of 1968 by the Chamber was chosen because of Dalokay who was the secretary– general of the Chamber. While reviewed in accordance with the influences of such beliefs and developments, it was striking that three major parts constituted the program of the Chamber. What was more striking was that this division was also common in the reports between the years 1964 to 1968 as: “homeland problems, extroverted problems and introverted problems.” Even this distinction gives clues on the socialist manner of the Chamber.

The homeland problems as the most prevailing of all were condensed on such issues in the sequence of significance:

- working on the localization of development plan within the boundary of the country with “the overall settlement plan”,
- bringing a new status for the urban lands the land which were urbanizing; making researches on a new land regime in order to define its policy; the typical settlement, residence and squatter problems,
- dealing with the problems of metropolitan planning, cities like Ankara, İstanbul, İzmir etc. and the bridge of Bosphorus,
- keeping on the studies of construction sector, the organization of technical power and revising the reorganization of state project offices,
- making studies consisting of the views, critics and proposals of the Chamber on the draft of laws on the titles like land office, residences, natural disasters, mines etc. that had been examined in the Assembly,
- handling the problem of the private schools and making investigations on the subject of the conservation of cultural and natural values of Turkey.¹²⁷

As the second part, the extroverted problems might be considered as the ones concerning not only the profession but also the public closely. Having revealed in order to achieve collaboration especially with the state corporations and the law execution associations, they were lined up again in the order of their importance:

- encouraging the investments on construction sector with a policy that would give results for the relationship of the Chamber with the public and investor corporations,
- monitoring the segregation of professional specialization

¹²⁶ B.Batuman. “ The Chamber of Architects and UIA Before 1980,” TMMOB Mimarlar Odası Ankara Şubesi Bülten, (vol 33), July-August 2005, p.28. (Translated by author)

¹²⁷ V. Dalokay, *ibid*, p.13.

- improving the architectural profession and advertising architectural education and profession,
- leading to excessive of labor power of the architects to the less developed parts of the country,
- reviewing the attitude of the Chamber towards the service of designing and controlling held by foreigner offices in order to choose a better policy that would bring success,
- keeping on the studies on the method of the contracting of architectural, engineering and consultancy services,
- following the law about Chambers and working on the necessary practices for the establishment of the Chamber of City Planners etc.¹²⁸

Whereas the introverted problems that could be interpreted as the minor ones can be listed in order to organize the members and the professional practice. Better in favor of public and the Chamber, they were underlined in such themes as:

- the relationships between the Chamber and the students,
- making researches on the social structure of the society for condensing and arranging the relationships between the members,
- making investigations on the economic structure and material problems,
- taking precautions for ensuring the permanency and strength of the publishing branch,
- developing and applying the Prize of Chamber,
- taking the necessary cautions for avoiding speculations on the crucial construction materials like cement, steel etc.,
- preparing and applying the regulations of “the Branch of Social Aid” of the Chamber
- preparing critics on the copyright of architectural works in the frame of the law on the work of art etc.¹²⁹

The socialist side of the CAT in those years is also mentioned by Yavuz Önen, who used to be the secretary-general of the CAT at that period:

We believed that we could solve the contradiction that we experienced, with a socialist model... Because the 1961 Constitution gave a freedom in thoughts and organizations... Yet, the mass movements started in the 1960s...Subsequently the Constitution in a way supported these movements. This enforced the socio-political consciousness in community.¹³⁰

The end of the 1960s was significant with the intense efforts on problems, varying on subjects such as: residences and squatters, the organization of technical power, the reorganization of the statist project offices, Varto earthquake, Hacettepe University, the

¹²⁸ Ibid., p.14.

¹²⁹ Ibid.

¹³⁰“O standartlarda yaşananlar arasındaki çelişkiyi sosyalist bir modelle çözebileceğimize inandık. ...Çünkü 27 Mayıs Anayasası, böylesi düşüncelerin dile gelmesine, örgütlenmesine olanak tanıdı... Sonuçta Anayasa bir şekilde bu hareketleri destekledi. Bu da toplumdaki sosyo-politik bilinci artırdı.” B. Batuman, TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi'nin 50 yılı, ibid., pp.90-91.

bridge of Bosphorus, the conservation of our cultural values, *Milli Fiziki Plan Semineri*, *genel yerleşme planı*, a new regime for the city lands, expropriation of the shores etc.¹³¹ It was possible to come across with some important activities that Dalokay and his team led, which drew the attention of the media like the campaign against the bridge of Bosphorus, the revoke of private schools, the expropriation and planning of the city land and the shorelines etc.

At this point the first contact of the architects and the city planners with the Chamber, should be stressed in terms of sharing the same technocratic ideology of "developmentalism", which was concretized with "genel yerleşme planı" idea and "1. Milli Fiziki Plan Semineri". The seminar, organized in January 1968, was reviewed by Batuman as the first crucial collective study of the Chamber that advocates the necessity of a national settlement plan. That was to organize the distribution of public investments evenly, in accordance with the city and regional planners who were in struggle of legitimacy along with the economic planners in the state corporations. Whereas despite the dense participation, the seminar could not make its goal in exact meaning because of the depletion of the belief to the implementation of the economic development plans and regional plans, according to Batuman.¹³²

Another important enterprise of the Chamber started in 1966 was the campaign against the construction of bridge of Bosphorus, which had been designed in the 1950s and then cancelled with the 27 May intervention. The report that had been prepared by the Chamber was inspecting the project in different aspects of the results as:

Connecting the two sides of the Bosphorus is a very complicated technical problem and the effect of this bridge, rentable neither in economic nor in social aspects, on the development of the city will be unfavorable. It will lead to the decomposition of the environment, create necessity for new bridges and lastly it will ensure profit to foreign capital instead of national development.¹³³

This strong oppositional attitude of the Chamber is interpreted by Önen such as: "The image of the CAT was perceived as a left image with our campaign so it was an important breaking point for the CAT receding from the state, a point where state no more see the

¹³¹ "Genel yerleşme planı" corresponds to overall settlement plan where "1. Milli Fiziki Plan Semineri" to the First National Seminar on Physical Plan.

¹³²B. Batuman, "Mimarlar, Plancılar ve Ankara: 1960'ların İkinci Yarısını Kentsel Politika Aktörleri Açısından Düşünmek", *Planlama*, TMMOB Şehir plancıları Odası Süreli Yayınları, (vol. 2006/1), Ankara, 2006, p.28. (Translated by author)

¹³³B. Batuman, *ibid.*

CAT beside but as an opposition.”¹³⁴ Here it was crucial to point out that Dalokay, who took scene as a social agent particularly in the 1960s, was remembered especially with his dynamic style of opposition, either.¹³⁵

The Chamber of Architects which was a technocratic public corporation that in touch with the state in the 1960s, turned into a fully socio-oppositional chamber of profession at the beginnings of the 1970s.¹³⁶ As it was told before, it was visible that the students of 1968 took over the mission of opposition from the students of the 1960s. It could be estimated that the young staff of the Chamber at these years, were in relation with the youth movement that started in Türkiye İşçi Partisi (TİP) and continued with Türkiye Devrimci Gençlik Federasyonu (DEV-GENÇ).¹³⁷

Here, a parallelism could be set forth with the interpretation of Castells about the new urban social movements that the world dealt with in the 1960s. These movements were carrying transformatory potential with regard to the urban system and/or the existing political order, as a reflection of the new linkages between the city space and the interventionist state. Those had the double effect of reproducing the capitalist order, and at the same time of creating basic contradictions that provide new bases of conflict and new possibilities for social transformation.¹³⁸

¹³⁴B. Batuman, TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi'nin 50 yılı, ibid., p.92.

¹³⁵ This is apparent even in the formation of organizational lists in the General Councils, which were formed by force until his period or in his notable contribution to the institutionalization of national competitions. B. Batuman, Mimarlar Odası Ankara Şubesi, 50. Yıl Paneli, TMMOB Yayınları, Ankara, 2006.

¹³⁶Ibid.

¹³⁷Here “Türkiye İşçi Partisi” corresponds to Turkish workers party and “Türkiye Devrimci Gençlik Federasyonu” to the federation of the revolutionary youth.

¹³⁸ According to Castells this is because of the pivotal role of this relationship for capitalist accumulation, urban social movements- in tandem with the unions and the political parties of the working class- have the potential to affect the trajectory of capitalist development and the possibilities of transition to socialism just as surely as the older work place based conflicts between labor and capital. Urban movements thus represent a powerful a promising locus of ant capitalist working-class struggle. M. Castells, The Urban Question: A Marxist Approach, the MIT Press, Massachusetts, 1977, p.2. Batuman comments as the city as the unit of ‘collective consumption’ was to become a political stage on which the failure of the state—by insufficiently investing in such goods and services—triggered urban protests that contained the potential for social transformation he defining the urban social movements as an urban struggle that forced the limits of socio-political order while also maintaining its focus on urban problems; that is, not allowing itself to become merely an item of a larger political agenda. B. Batuman , “Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-80,” Urban Studies, Sage Publications, (vol 45/9), September 2008, p.1926.

12 March 1971, marked a breaking point. That was the day Süleyman Demirel, the Prime Minister of Turkey, ¹³⁹ resigned after the memorandum of armed forces (Fig.3.73). ¹⁴⁰ It was also crucial for highlighting that the article forbidding any political activity to the Chamber of Architects could not be seen anymore in the CAT regulations after 1971.

In an atmosphere that the assembly was restricted and the political activities came under the martial law, it was apparent that the CAT kept on dealing with politics. Arif Şentek, the secretary-general of the CAT in 16th and 17th periods, exemplified this as:

In spite of the martial law we insisted on our political activities. Some words were forbidden but we were looking for other ways like using ‘one sided extroverted economic relationships’ instead of ‘imperialism’ to explain our ideas. I think the operational reports, the volumes of Mimarlık Dergisi (Journal of Architecture) and Mimarlık Haberler (Architectural News) related to that period, were the documents that even today, the architects aside labor and society can be proud of. ¹⁴¹



Fig.3.73. Memorandum on Cumhuriyet Newspaper, 12 March 1971
(Ankara University, <http://ilef.ankara.edu.tr/susurluk/images/t001.jpg>)

¹³⁹ Demirel, the Prime Minister and his 7 assistance were called by Dalokay as “snow white and the seven dwarves” in *Yelkenimizdeki Rüzgarı Çaldılar Yılmadık (Çeşitli Toplum Olayları Hakkında Görüşler, 1973 -1977 Basın Toplantıları, Demeçler, Konuşmalar)*. TMMOB Yayınları, Ankara, 1977, p.43. Despite these quarrells with Demirel suprisingly at the background, their close friendship kept on going on all these years.

¹⁴⁰ “ 1970 -1990, Directorate General of Press and Information, ibid.

¹⁴¹ “Sıkıyönetime rağmen biz siyaset yapmaya devam ettik. Bazı kelimelerin kullanılması yasaklanmıştı ama biz gene de bir yolunu buluyor, örneğim ‘emperyalizm’ yerine ‘ tek taraflı dış ekonomik ilişkiler” gibi dolaylı ifadeler ile görüşlerimizi anlatmaya çalışıyorduk... O dönemlere ilişkin çalışma raporları ve Mimarlık Dergisi’nin ve Mimarlık Haberler’ in o yıllardaki sayıları, sanırım halktan ve emekten yana mimarların bugün de gurur duyacağı belgelerdir.” B. Batuman, *TMMOB Mimarlar Odası Ankara Şubesi, Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi’nin 50 yılı*, ibid., p.104.

Truly, the 1970s, where the cities became the specific focus of politics,¹⁴² was significant for the Chamber. During the 1970s not only Mimarlık Dergisi and Mimarlık Haberler were published but also it was easy to come across with news related with the CAT on the media. Önen relates this to the success of the Chamber in social transformation and to the close relationships with the media that it brought with it.¹⁴³ These close relationships seemed to result with frequent presence of the CAT on headlines, besides the intellectuals becoming closer to it. Önen continues: “We became the voice of the community; the intellectuals were supporting us so that the bonds with community became more and more strong.”¹⁴⁴ The bomb attacks to the Chamber in the early-1970s also proved the emergence of the CAT’s strong ideological identity. (Fig.3.74)



Fig.3.74.The Chamber after a Bomb Attack, the mid 1970s
(Mimarlar Odası Ankara Şubesi Bülten 27 ,2004, p.16.)

The year 1974 was the year in which the profession of architecture and the urbanization policies of the 1960 overlap each other. The realization of the “Ortak Mesleki Denetim Uygulaması”, the transformation of the squatters from “an urbanization problem” to a “social actors for urban policies” and the presence of socio-democratic municipalities for the first time was some examples to mention.¹⁴⁵

¹⁴² Such as Ankara had started become the political focus of Turkey at those days acting as a center of production of dominant policies of the period on the current struggles on any city of Turkey about urbanization, bridge of Bosphorus, expropriation of shores etc.

¹⁴³ Ibid., p.87.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid., p. 7. Here “Ortak Mesleki Denetim Uygulaması” corresponds to an application on the control of the profession.

The success in the process of adding the squatters into the social resistance towards political ends, which would show itself in the left wing in 1973 elections,¹⁴⁶ could be grounded on the policy of an outside actor, the Chamber, of integrating people by meetings that architects, planners and engineers dominate as technocrats. Already then the slogan of the CAT at 1970s seems as “The CAT in the service of public” instead of society.¹⁴⁷ This change can be interpreted as a consolidation in the ideological identity of the CAT, giving the image of integrity and a unity. The thing that ensured the integration and the unity did not seem to be only because of the squatter policy but also because of an effort for the solidarity of the chambers of the Union of Turkish Architects and Engineers. (Fig.3.75)



Fig.3.75. The Chambers Together on Meetings and Strikes, the 1970s
(Mimarlar Odası Ankara Şubesi Bülten 27, 2004, p.16.)

The CAT played an important role in making the Union which was not able to work properly, from the memorandum to 1973, due to the boycotts of 7 chambers. What the CAT also pioneered was the establishment of Tüm Teknik Elemanlar Derneği (TÜTED) which was founded instead of Teknik Eleman Sendikası (TEKSEN).¹⁴⁸ This collectivity turned out

¹⁴⁶ The local elections in 1973 results with left votes of the squatters in major cities. Consequently the municipalities mostly under the hegemony of CHP with the social right discourse becomes the scenes for the appearance of urban problems thus the services dealing with social struggle. Ali Ekber Doğan exemplifies with Kayseri municipality, advocating labor by turning its face to the squatters thus worker class. In the period of Niyazi Bahçecioğlu from CHP, the mayor of Kayseri (1973-1980) his policy based on the collectivization and diversification of the corporate consumption services shows itself by establishing a bread factory, the central heating project, infrastructural services like bringing drinking water, electricity, roads etc.to squatters and erecting monuments for the modernization and preparing a new development plan for the city etc. A.E. Doğan, “Muhafazakar Kayseri’de Modernleşmeci-Sosyal Demokrat Belediye,” *Eğreti Kamusalılık*, İletişim Publications, İstanbul, 2007.

¹⁴⁷ Ibid., p. 118.

¹⁴⁸ Ibid., p. 105. Here “Tüm Teknik Elemanlar Derneği” and “Teknik Eleman Sendikası” are the unions for technical staff. Thinking of the ideological character of both the latter in a way can be

to a social revival, to a period that community questioning the system, to the rise of left and eventually to great crowds of intellectuals in squares due to the retrograding level of income.¹⁴⁹ Consequently the cities that were the focus of development in the 1960s became the center of social resistance and struggle.

At the end of the 1960s, Dalokay's opportunity of getting to the administrative staff of the Chamber started to be gradually lost. Dalokay stated that: "The locomotive of others seem to be leaving, even the fog of them can not be seen anymore."¹⁵⁰ Aydan Erim relates this break away to the team Dalokay was working with: "The team did not have the chance, not Vedat himself."¹⁵¹

Those were the years that he won the competitions of The Central Building of Institute of Turkish Standards(TSE) and Laboratories (1960), Atomic Research Center, Ankara (1961), Planning of Black Sea University Campus, Trabzon (1962), Central Bank Branch, Kayseri (1964), SSK Hospital, Elazığ (1965), Şekerbank General Directorate Building (1968), Child Care Center, Adana (1968), Women Teachers College, Zonguldak (1968) and his famous King Faisal Mosque in Islamabad, Pakistan (1969).¹⁵² Those were also the years that he began to be encouraged by his friends not to work for the Chamber anymore but for the municipality of Ankara. It might be in relation to his passionate and ambitious personality. Yet, he appraised those years he spent in the Chamber not constructively enough: When all of us, caught the fever of the childhood disease of socialism, from 1965 to 1980, the CAT had been drowned within dwarf movements.¹⁵³

accepted as the continuation of the former. It should also be noted that Teknik Eleman Sendikası was closed by the junta.

¹⁴⁹ Batuman, over a report on the survey results of the study on the 29700 members of the Chambers of Architects and Engineers, relates the decrease in the incomes to the opposing attitude of intellectuals to the central government, besides the conjectural reasons such as: "Here, it must be noted that the gradual radicalisation of the younger generations of architects was also related to the worsening economic conditions of the profession. This study analysed the changes in the income levels of architects and engineers working in state institutions. Accordingly, between 1958-1971, while the living standard index tripled, the average income level had increased by only 150 percent. This drastic drop in the real income level was triggered especially by the devaluation of the Turkish currency in 1970. Another factor was a Technical Personnel Act cutting their benefits. This was implemented by the government in response to the intensifying opposition of architects and engineers." B. Batuman, "Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-80," *ibid.*, p.1930.

¹⁵⁰ Anon., "Bir Mimar: Vedat Dalokay", *ibid.*, p.36.

¹⁵¹ From the interview with Aydan Erim.

¹⁵² N. Naz, *ibid.*, pp.51-77.

¹⁵³ "Hepimiz sosyalizmin çocukluk hastalığının hummasına tutulunca, Türk Mimarlar Odası 1965 yılından 1980'e kadar cüce hareketler içinde boğulup gitti." Anon., "Bir Mimar: Vedat Dalokay", *ibid.*, p.36.

3.1.3. As a Mayor

Right after Dalokay won the competition of the Medical Faculty of Black Sea University, Trabzon (1972), with the support of his team; he took place in the 1973 elections. From the platform of the Republican Peoples' Party (CHP), he became the first architect mayor of Ankara with a vote rate of %62.¹⁵⁴ His nomination from CHP was not surprising considering his devotion to the party since the 1950s. This nomination during the most condensed period of his professional practice was questioned by Şevki Vanlı. This gets respond with his words: "I would prefer not to deal with a single building while the city has thousands together."¹⁵⁵ This may prove his interest on city scale which was flourished through the days he spent with Le Corbusier. This interest began to take shape day by day in the 1970s and reached to top in 1973, bringing him a candidacy for mayoralty. Besides being an architect who may approach to the city more technically, executing a socialist promotion period and adopting the strategy of Demirtaş Ceyhun ensured this election process to be concluded in favor of him.¹⁵⁶ (Fig.3.76)

Dalokay, as a social agent, should be necessarily evaluated in the 1973 municipality elections. By representing a socialist movement, these elections had a crucial place in the Turkish political history. Just like the transition from a single party parliament to a multiple one, the 1973 elections appeared as a break point. This was also emphasized by Ahmet İsvan, the mayor of İstanbul from CHP:

In 1973, Turkish elector objected to the income distribution becoming more and more unfair, the order making a distinction that had been made between the ones from it and the ones not, making the wealthy more wealthier, making the poor more poorer as in 1950, they objected to the hegemony of the elite depreciating the others.¹⁵⁷

¹⁵⁴ Ibid., p.37.

¹⁵⁵ Anon., " Vedat Dalokay, " *Arkitekt*, ibid., p. 54.

¹⁵⁶ The strategy was used in Chamber of Architects' General Council realized in Yalova, in 1966,by bringing a bag full of books to the stage, pointing out those numbers of books one by one to the community: "Don't be afraid! ... Here, I am not going to read these books to you. However, I have read all of them for you. Because in these books, it is written how a socialist municipality should be. Now I will tell you those..." D. Ceyhun, ibid., p. 44.

¹⁵⁷ A. İsvan, ibid. p. 42.



Fig.3.76. Dalokay, the nominee for municipality elections, 1973
(Mimarlık, (vol. 91/2), 1991: pp. 37.)

Together with the 1973 elections, after the MC government a shift in municipalities from central government to oppositional parties was apparent. This shift was supported by people's objections since it was believed that local governments were obscuring the problems of the central government in order to get sufficient funds.

According to İsvan, the popular support, which emerged in the 1973 election, was a result of a revival against the rapid immigration, land and squatter mafia, minibuses and bus mafia, street peddlers and parking mafia, the price anarchy in food, fuel and rents. These necessitated the alteration of the order and it became harder to comfort the community with underpasses or kindergardens built for show off.¹⁵⁸ Here, taking the support of the community, it was indispensable to deal with those problems, to be able to get more funds and more authority. However, at the first time in the history of Turkey, the municipalities, the local extensions of the central government, exercised their authority, politically and financially, by struggling with the central government. Consequently, this let the central government accept the autonomous identities of the municipalities. (Fig.3.77)

¹⁵⁸ Ibid.



Fig.3.77. Dalokay on a panel with Ahmet İsvan, 1977
(Mimarlık, (vol. 91/2), 1991: pp. 42.)

The political autonomy of municipalities, the need for administrative decentralization as well as the question of local democracy, were finally on the political agenda of the country, after the 1973 election. The reaction against this centralist view was to initiate a national municipal movement that would be later called as the “New Municipalism.”¹⁵⁹ It consisted of the social democrat mayors mostly from CHP, like Vedat Dalokay, Ahmet İsvan, Erol Köse and Niyazi Bahçecioğlu. The new municipality, defined by the movement, would be: democratic, participatory, productive, fund-raiser, advisor, organizer and unionist.

After drawing the political, the cyclical and the architectural policies of the period, in order to outline a structure, the next part is embraced as the elucidation of the period he used to be a mayor. This part proceeds from different point of views on certain aspects, administrative, humanitarian and artistic. These three may seem to be overlapping in some points; therefore it is not possible to have absolute definitions for each. Whereas these approaches will either re-define how to read or how to locate the architect as an individual. Consequently it will discover how Dalokay built his semi-autonomy which has been set up as the main concern of this thesis.

¹⁵⁹ S. U. Bayraktar, “Turkish municipalities: Reconsidering local democracy beyond administrative autonomy,” *Social Sciences on Contemporary Turkey*, European Journal of Turkish Studies, (2007). <http://www.ejts.org/document1103.html>

3.1.3.1. On administrative perspective

Dalokay described the city as “the mirror of the order, the reflection of the socio-economic structure on the space and people.”¹⁶⁰ Besides shaping and administering the city and constructing the community in the CAT, the first thing that had to be achieved as a mayor, was to make the central government accept the autonomous body of the municipalities. This was shaped in his words as: “the cradle of democracy, responsible for every living creature in cities, responding to the common or individual needs of them.”¹⁶¹ With his intelligence and ingenuity combined within his multidimensional character, he was a chief candidate for this social mission. According to him, the most important obstacle against this autonomy was the governor’s interference on such relationships between the mayors and the government. The approval of the governor was necessary for the municipality budget, the official correspondences with the government or even for a sculpture to be erected. (Fig.3.78)

Two heads are too much for a city. Even scientifically the governor is redundant...The governors are the consuls of the central governments in metropolises.¹⁶²



Fig.3.78. Dalokay –Governor debate , 1977
(Cumhuriyet, 24.05.1997.)

¹⁶⁰ V. Dalokay, Yelkenimizdeki Rüzgarı Çaldılar Yılmazdık (Çeşitli Toplum Olayları Hakkında Görüşler, 1973-1977 Basın Toplantıları, Demeçler, Konuşmalar), TMMOB Yayınları, Ankara, 1977, p.5. (Translated by author)

¹⁶¹ Ibid., p.11.

¹⁶² “Bu kente iki baş çöktür. Bilimsel olarak da vali fazladır... Valiler büyük kentlerde hükümetin konsolodur.” V. Dalokay, “Bu kente iki baş çöktür. Bilimsel olarak da vali fazladır.”, Cumhuriyet, 24.05.1977. (Translated by author)

For Dalokay these laws and their applications were ridiculous and humorous so he did not avoid breaking them. This may be exemplified in a project for a traffic junction, that he included the property of the Turkish General Staff (Genel Kurmay Başkanlığı) without any expropriation or bureaucratic process: “You have taken that much land in Cyprus and now I am taking these...”, said he.¹⁶³

A similar approach in this period could be seen in Ankara Golf Club. The club’s plans for using a larger part of the municipality’ property for a golf course, were rejected. Although there was not any decision for allocating that part of the land as a golf course, the owners of the club resisted leaving the land. In spite of their increasing public voice in media, the confrontation resulted with Dalokay’s success of expropriation of the land for a park.¹⁶⁴ (Fig.3.79) In this context, Altınpark, Abdi İpekçi, Kuğulu and Seğmenler Parks and the land of Atakule might be listed as the other gifts of Dalokay to the citizens of Ankara.



Fig.3.79. Dalokay, in his office in municipality, 1973-5
(Ankara Magazine, (vol. 53), 2006, p.38.)

Dalokay also took part in the establishment of the first Union of Revolutionary Municipalities. The aim was to obtain the authority for their autonomy and to ease up some of the political pressure by sustaining their economic power by the help of local taxes. However, the projects that were to raise tax and some other facilities were firstly proposed by Dalokay himself.

¹⁶³ A. İsvan , Ibid.,p.43.

¹⁶⁴ Ibid.

Consequently, he was dismissed from the municipal power in 4 September 1976. This was reasoned for he was believed to provoke the workers for strike of workers. For the governor, the Mayor of Ankara was not aware of the hierarchy of the necessities that has to be met.”¹⁶⁵

Dalokay’s insurrection continued with his answer to those accusations, increasing the tension:

Before giving me a lesson for the hierarchy of the necessities, the governor himself, must learn what administrative hierarchy is. I am appointed to the municipality of Ankara by the community. He thinks I am a civil official. Who is assigned with the will of the community, leaves with the will of the community.¹⁶⁶

But this would not work, the one who came with the will of the community, went with the will of Oğuzhan Aslıtürk. Aslıtürk, the Minister of Internal Affairs of the right wing MC government, clarified Dalokay’s dismissal with a declaration. And yet, Dalokay managed to resume his post soon later.

Ankara, against huge difficulties, is deprived from the helpful hand of the government whereas the municipalities of capital cities in foreign countries are dressed up with the support of the governments. For instance, %40 percent of the budget of Paris municipality is confronted by the French government.¹⁶⁷

However, Kadri Atabaş, a former colleague of Dalokay in Municipality (1975-1977), is more optimistic about this development. According to Atabaş, as a result of Dalokay’s politics, the mayors had received a significant position in rank, equal to Governors.¹⁶⁸

The continuation of these developments and consequently not getting enough fund actually built the base of his actions: going on strikes with the workers, putting the municipality building on sale by hanging up foreign currency on it since it was not able to pay workers’ salaries, cutting of distribution of water of the director of the Bank of Provinces (İller

¹⁶⁵ Anon., *ibid.*, p.38.

¹⁶⁶ “Ankara Valisi bana ihtiyaç hiyerarşisi dersi vermeden önce, kendisi idari hiyerarşi nedir, onu öğrensin. Beni Ankara Belediyesi’ne Ankara halkı tayin etmiştir. Beni memur zannediyor. .. halkın iradesi ile gelen, halkın iradesi ile gider.” *Ibid.*

¹⁶⁷ “Ankara, büyük güçlüklerle karşı karşıyadır. Devletin yardımcı elinden yoksundur. Oysa dış ülkelerin tümünde başkent belediyeleri devlet desteği ile donatılmışlardır. Örneğin, Paris Belediye bütçesinin %40’ını Fransa Hükümeti karşılar.” V. Dalokay, “Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacaklarımızın Kanıtıdır.”, *In 730 Gün(9 Aralık 1973-9 Aralık1975), Halkçı Başkent Belediyesi*, Ankara, 1975, p. 2. (Translated by author)

¹⁶⁸ K. Atabaş, *Yerel Yönetimler ve Mimarlık, Boyut Yayınları*, 1994, p. 170. (translated by the author)

Bankası) since he was acting not bi-partisan etc..¹⁶⁹ As a result Dalokay's name came to the foreground more often: (Fig.3.80)

Our efforts for creating a city for the honor of people living in the capital city, have been blocked by the central government of today. Our municipality has been asked to be put in a useless position. We have been put in a position that we can not pay the salaries of laborers working in our municipality. We cannot find a way to realize our attempts for the community. Every game has been played in order to alienate the community from the municipality.¹⁷⁰



Fig.3.80. Vedat Dalokay, 1973
(Mimarlık, (vol. 91/2), 1991: pp. 40.)

¹⁶⁹ A. İsvan, ibid.

¹⁷⁰ “Başkente yaşayan halkımızın hakettiği insan onuruna yaraşır bir kent yaratmak yolundaki çabalarımız, bugünkü Hükümetçe engellenmektedir. Belediyemiz iş yapamaz duruma sokulmak istenmektedir. Belediyemizde çalışan emeklilerin, görevlilerin aylık ücretlerini ödeyemez duruma düşürüldük. Girişimlerimizden, halk yararına gerçekleştirmek istediğimiz girişimlerden hiçbirinin gerçekleştirilmesi olanağını bulamıyoruz. Halkımızın belediyesinden soğuması için her türlü düzen uygulanmaktadır. V. Dalokay, “Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacaklarımızın Kanıtıdır.”, ibid. pp.1-2.

Despite such internal problems with the central government, he founded good relations with the foreign countries. As delegates from all over the world visited the city, their positive or negative reflections were of a serious concern to him:

Our Ankara is a window of Turkish Republic, opening to the world because... The consuls and other officials of foreign countries are accommodating in Ankara. The presidents and the other officials and authorities of the foreign countries are visiting Ankara. The impression that the capital would leave on these foreigners will be the most important factor in the evaluation of the impression positively or negatively.. In this respect the responsibilities and the duties of the municipality of Ankara are different than the other municipalities.¹⁷¹

Ankara was a big concern of Dalokay with its problems when he was elected. His approach to the city was not as a governing-governed, but more of a doctor- patient relationship. For him, Ankara was like a homeless, having a sick gastric with bowels with no action and it was suffering from cholera. He spent his 4 years for transforming this not only sick and but also extravagant and profligate destitute into a handsome swarthy Anatolian young man:

...4 years we came to heal your wounds. How much trouble you had... We took out the thorn in your foot, your highways, your squares started to walk. We cleaned your face, you started to see. You starved; we heard the hunger of the laborer. We gave you honor, we gave you trust, we gave you love... You were not only sick but also extravagant utmost. We started working but how quick these 4 years had passed: When we came,

-Your gastric was sick. We started to the magnificent Ankara market hall for vegetables and fruits, 300 million liras.

- You didn't have bowels; the one you have was horrible. We started to the sewerage system, 12 million liras.

- You didn't have drinking water in your jug. We started to the refinement system. We will supply water to the taps of Hamidi in 1980, 300 million liras.

- The destitute does not have home, we started to Akkondu. Millions...

- You had cholera, we have dealt with that.

We wanted to realize these, to prepare you like a handsome swarthy Anatolian young man to a wedding but the days were not enough, the years were not enough...¹⁷²

A similar expression that he had repeated often was confronted in a conversation with the children visiting him. The questions of the children about the functions of the municipality were responded by him in a narrative way. By building a metaphor between a mayor and a mother, he spells his famous quote "I am the mother of this city." These metaphors he

¹⁷¹ "Ankara'mız Türkiye Cumhuriyeti'nin dünyaya açılan penceresidir çünkü...Yabancı ülkelerin elçileri ve öteki yetkili ve sorumluları Ankara'da oturmaktadırlar. Yabancı devlet başkanları, devlet yetkilileri konuk olarak Ankara'ya gelmektedirler. Başkentin yabancılar üstünde bırakacağı etki, elli iki yıllık Türkiye Cumhuriyeti hakkında edinilecek izlenimin olumlu yada olumsuz sonuçlanmasında en önemli etmendir. Bu bakımdan Ankara Belediyesi hizmetlerinin nitelik ve niceliği tüm öteki Belediyelerden farklıdır."Ibid.

¹⁷² V. Dalokay, "Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacağımızın Kanıtıdır.", ibid. pp.3-4.

frequently used, in fact, exemplified how he appraised his municipal duties: as a patriotic mission, necessitating patience and guidance of a mother and a doctor. In that sense, “a bottle of milk to every house” was another project of his. Although it was accepted by State Planning Organization-the Ministry of Finance and all the agreements with Denmark were set it could not be realized, again because of the MC government at an unexpected time.¹⁷³ (Fig.3.81) Moreover, he became the first one to lay the foundations of the idea of “Municipality Bread Factories.” However, this could not be realized, either.¹⁷⁴

Another unrealized attempt was to reduce the air pollution with central heating system, which was not widespread in Ankara. It was regarded as a luxurious proposal, necessitating power and time and seemed to exceed the power of consumption of the squatters. Whereas Dalokay claimed that:

The facilities that would be established for delivering lignite rich in calorie to every residence and institution would not be expensive; also its amortization could be ensured in a short time. A factory that would be built about 500 million lira around Ankara may produce the need of the city for a fuel, smokeless and rich in calorie, every year.¹⁷⁵

Those were not the only projects that could not come into life. Besides the "pedestrianization" works in some parts of Ankara, such as Sakarya and İzmir Streets, free public transportation was also on the agenda. This was the project that caused him to be called “crazy” for the first time in the Turkish media.¹⁷⁶

¹⁷³ V. Dalokay, Yelkenimizdeki Rüzgarı Çaldılar Yılmadık, ibid.

¹⁷⁴ Anon., “ Vedat Dalokay, ” ibid., p. 55.

¹⁷⁵“Başkent’te her konut ve kuruma dumansız, kalorisi bol linyit vermek için kurulacak tesisler hem pahalı değildir, hem de amortismanları kısa sürede sağlanabilir. Ankara çevresinde yaklaşık olarak 500 milyon liraya yapılacak böyle bir fabrika, Ankara’nın gereksinimi olan dumansız ve bol kalorili yakıtı her yıl verebilir. V.Dalokay, “ 06 Dalokay,” Arkitekt, (vol.91/3), İstanbul, 1991, p. 60. (Translated by author)

¹⁷⁶ M. Tunçer, “Ona ‘deli’ dediler, oysa...” , Ankara Magazine, (vol. 53), 2006, p.48.



Fig.3.81. Dalokay, the milk project, 1973
(Yelkenimizdeki Rüzgarı Çaldılar Yılmazık , 1977, p.11.)

3.1.3.2. On humanitarian perspective

Dalokay seemed to be concerned not only with the problems of the city, but also with the ones of the country. Therefore he was to give messages in that scale as well. In this respect his sensitivity on social issues was very striking. To illustrate, one of those cases was to move the grave of Nazım Hikmet Ran, from Russia to Turkey. Ran would be buried in a mausoleum, designed by Dalokay. This idea first came at the beginning of the 1970s and was shared with Ceyhun; of course, never realized.¹⁷⁷ Whereas his most beloved project, the King Faisal Mosque, not only making him a renowned architect, but also making

¹⁷⁷ D. Ceyhun, ibid.,p.44. (Soil from Deniz Gezmiş's grave in Turkey was brought to the Nazım Hikmet's grave in Russia, instead.)

Pakistan his second country, fell into in his mayoralty period. That admiration eventually showed itself in one of Ankara’s main avenues, the “Jinnah Avenue” named after the founder of Pakistan.

Another example that presents his humanistic perspective was the hunger strike he went with the EGO workers: “My hunger is maybe a fantasy, but the workers are always hungry.” Apart from this, he also appeared as a part of the strike, by cleaning the streets with the workers.¹⁷⁸ (Fig.3.82)



Fig.3.82. Dalokay on hunger strike, 1975 (Milliyet, 31.07.1975.)

His humanistic attitude is also visible in some of his speeches such as the one he gave at the end of his first year in municipality: “A municipality that could not pay the salaries of its workers does not deserve a celebration for the first year.”¹⁷⁹

¹⁷⁸ V. Dalokay, “Benim açlığım belki fantezidir ama işçi her zaman aç.,” Milliyet, 31.07.1975.

¹⁷⁹ V. Dalokay, Yelkenimizdeki Rüzgarı Çaldılar Yılmadık, ibid.,p.7.

Dalokay's unusual definitions of Ankara and of himself with a socialist tone, made him more unique and respected:

Ankara is the barrage that Anatolian community has accumulated.

I have come to collect garbage and sympathy.

My kiblah is community.

The society that we are a member of is like a baby pige brought to the edge of fall to the emptiness by the push of exploitation, unemployment, absence, expensiveness homelessness and bloody events, looking to that emptiness with a heart hitting quickly and eyes opened... They are at the edge of flying, at the edge of a new society, but they are afraid to step, see this edge of the window more secure, depending on the existing system that they are used to.

There were camps for insulation, collection and destruction in the Second World War. Hundred thousands, millions of people died there... Believe in me, the capital city Ankara is one of them but its torturers are more skilled.

Being a mayor is the most difficult thing in the world where being the mayor of Ankara is collecting garbage, not collecting rose.

One day, bread will also be expropriated as the water.

The prime minister of 1975 is satiated; the worker taking his garbage is hungry, shame on our revolutions...

Not only the laws but also the cities can oppose to the constitutional law... The capital city of revolutions, Ankara, with today's situation is definitely a city against the constitutional law. The capital Ankara is now a judicial event. It must be judged. As natural the thing to be judged will be this disorder.¹⁸⁰

Another one was the letter he wrote to the Spanish Embassy after the execution of 5 revolutionists in Spain. In the letter, it was declared that the embassy will not be able to benefit from any municipal service for a week in order to show his grief for the revolutionists, supporting their struggle for emancipation against dictatorship. He was also remembered with his defense his thesis on this subject with a copy of Picasso's Guernica in the DGM. Other significant event took place right after the death of communist leader of China, Mao Zedong. By bringing down the flags, and thus pushing the governor against himself, he created a huge opposition in the media. The last thing was his strike with the workers who were not paid for two months.¹⁸¹

¹⁸⁰ Ibid.,pp.5-95.

¹⁸¹ Anon., "Ankara'dan Bir Dalokay Geçti...", *Ankara Magazine*, (vol. 53), 2006, p.44.

3.1.3.3. On artistic perspective

Ankara was suffering so many problems and those problems created “a book, a museum or a show-case of Republican Turkey” in his hands. That could be better realized by an architect with an artistic background and an expertise on urbanization.¹⁸²

Ankara is the name of the city that has been written in the constitutional law. It carries more specialties than being only the political administrative center of contemporary Turkey. It is an ideal model for the settlements in our country in all respects. It is a show-case city in a way. From the establishment of the Republic it has led the urbanization practices, for example, the things that had been done in Ankara, has shed light on the other municipalities. It will be like that hereafter... Ankara has different aspects than the other large cities of Turkey. Besides the Assembly, the Ministries, for example the mausoleum of the founder of our country, Atatürk is in Ankara. The Residence of the Presidency of the Republic of Turkey is in Ankara. The Constitutional Court, Supreme Court of Appeals, Presidency Council of State, Turkish Court of Accounts, Turkish Historical Association, Turkish Language Association, Turkish General Staff, some universities and schools, etc. are in Ankara. Ankara is like the history book of the Republican period. It is the only city housing the all of the Republican Associations and what they have brought living with the dynamism of our recent history. These aspects, makes the burden of the municipality of the show case city of our Republic, Ankara heavier than the other cities...¹⁸³

Along with his team of Ceyhan Mumcu, Engin Karapınar and Taylan Erten, he set up a “Committee of Specialist (Uzmanlar Kurulu)”, including Esat Turak, İlhan Tekeli and Yalçın Küçük, Ahmet Yücekök, Adil Özkol, Mehmet Adam, Erhan Acar, Önder Şenyapılı, İrem Acaroğlu and Demirtaş Ceyhun. Organized for the first time, these respectable scholars of the 1960s generation were prominent left-wing persona and moreover they were holding together for professional reasons along with their political agenda. This group, having the endeavor of shaping the city and its citizens, left their place to a younger committee in Ali Dinçer’s period.

¹⁸² N. Naz. Ibid., p.54.

¹⁸³ “Başkent Ankara, adı Anayasa’da yazılı kentimizdir. Çağdaş Türkiye’nin yalnızca siyasi yönetim merkezi olma niteliğinin ötesinde özellikler taşır. Ülkemizdeki tüm yerleşim merkezlerin her bakımdan örneklik eder. “Vitrin-kent” tir bir anlamda. Cumhuriyetin kuruluşundan bu yana kentçilik uygulamalarında önderlik etmiştir örneğin, Ankara’da yapılanlar öteki Türk kentlerine yol gösteregelmiştir. Başkentteki belediyeçilik çalışmaları, öteki belediyelerimize ışık tutagelmiştir. Bundan böyle de öyle olacaktır. Ankara’nın Türkiye’nin öteki büyük kentlerinden ayrımlı özellikleri vardır. TBMM, Bakanlıkların yanı sıra, örneğin Devletimizin kurucusu Atatürk’ün yattığı Anıt- Kabir Ankara’dadır. Cumhurbaşkanlığı Köşkü Ankara’dadır. Anayasa Mahkemesi, Danıştay, Yargıtay, Sayıştay, Türk Tarih Kurumu, Türk Dil Kurumu, Silahlı Kuvvet Komutanlıkları, çeşitli üniversite ve yüksek okullar vb. Ankara’dadır. Cumhuriyet döneminin tarih kitabı gibidir Ankara. Yakın tarihimizin tüm kurumlarını ve öteki getirdiklerini barındıran Türkiye’nin tek kentidir. Bu özellikler Cumhuriyetimizin “Müze-Kent”i Ankara Belediyesinin sorum ve yükümlülüklerini, başka herhangi bir kent belediyesinde görülmececek ölçüde ağırlaştırmaktadır.” V. Dalokay, “Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacaklarımızın Kanıtıdır.”, ibid.p.9.

Batuman argues that the presence of urban professionals in the municipalities was to a quest for redefining their political agency in relation to the urban problems, namely squatters. Becoming not only as the unprivileged but also for the first time, displaying a political mobilization in the 1973 election, the squatters were pushed back in the agenda of the Chamber:

The opportunity to revive these efforts within municipalities, which had executive powers to implement policies, opened up a political space for urban professionals to involve themselves in the daily politics of the city... Moreover, another vital point is that, the more urban professionals became involved in daily manifestations of urban power struggles, the more their conceptions regarding the city moved away from the notion of 'public good'. This distancing from the illusionary neutrality of 'being in public service' was a confirmation of their detachment from technocratic reformism and taking sides with the popular masses.¹⁸⁴

In this direction, Dalokay's committee was in close relationship with the Ankara Section of the Chamber of Architects of Turkey by meeting once a week. The more notable fact was that the committee was in a position of making decisions in Ankara. All the ideas of the committee, even the ones not welcomed by Dalokay, were presented to be discussed, despite the right of veto he had. This shows his deep confidence on those people. For example, after the pedestrianization project proposed for Sakarya and İzmir Streets, a similar suggestion by Dalokay was opposed severely by the committee, which kept him back.¹⁸⁵

This collaboration with the experts on the city planning and architecture showed how humble he was. Kuban states that:

His mayoralty period can be criticized in administrative, political or personal aspects. Whereas he had shown that an architect educated on urbanism could be excessively better than politically sourced mayors on controlling the physical dimensions of urban chaos where he exemplified a civilized city administrator in the choice of the experts to counsel and request help.¹⁸⁶

In this sense, the excavations of the subway which had been initiated by Ekrem Barlas, the former mayor of Ankara, was redone by Dalokay, believing that Ankara was not ready for a subway so it was not the right time. But the cavities were filled up with sand, since he knew that they would be excavated again. This foresight showed his expertise on urbanization. In

¹⁸⁴ B. Batuman, "Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-80," *ibid.*, p.1927

¹⁸⁵ Ö. Şenyapılı, *ibid.*, p. 47.

¹⁸⁶ "Dalokay'ın "Belediye Reisliği" dönemi politik açıdan, yönetim açısından, kişisel tavır açısından şöyle yada böyle değerlendirilebilir. Fakat şehircilik eğitimi görmüş bir mimarın Türkiye'deki kent kargaşasının fiziksel boyutlarını kontrol etmekte, politika kaynaklı belediye reislerinden bin kat daha iyi olabileceğini göstermiştir." D.Kuban, *ibid.*, p. 59.

this respect, Barlas was criticized by Hakan Dalokay, the son of Vedat Dalokay, because the subway construction was initiated without a fund, without an infrastructure and even without a project. According to Hakan Dalokay the excavations had just been put forward for propaganda for the next election.¹⁸⁷

His artistic touch was coupled with his engineering because of his education in İstanbul Technical University and it was enhanced by the urbanization studies in Sorbonne University. His approach to the city appeared not only through designation process of the public gardens, “Constitution Parks” or the squares and the junctions, but also in the decoration processes of them. That was best exemplified in Sıhhiye: a Hittite Sun, which had become the emblem of Ankara was designed and erected for the square. An oversize replica of a bronze solar disc was to commemorate Anatolia's first known civilization. (Fig.3.83 and Fig.3.84.) It may be regarded as the expression of the existing values and the visions of the city that had been commonly embraced and accepted.



Fig.3.83. The Hittite Sun Emblem of Ankara, 2008
(<http://www.guncel.net/ea/28381>)



Fig.3.84. The Original Hittite Sun, 2008
(<http://www.mo.org.tr/index.cfm?sayfa=Belge&Sub=detail&RecID=1166>)

According to Dalokay, the Hittite Monument designed by Nusret Suman was representing the multilayered cultural history of Turkey whereas for the governor and some critics, it was an idol and a cult figure. (Fig.3.85.)

¹⁸⁷ Anon., “Ankara’dan Bir Dalokay Geçti...”, *ibid.*p. 41.

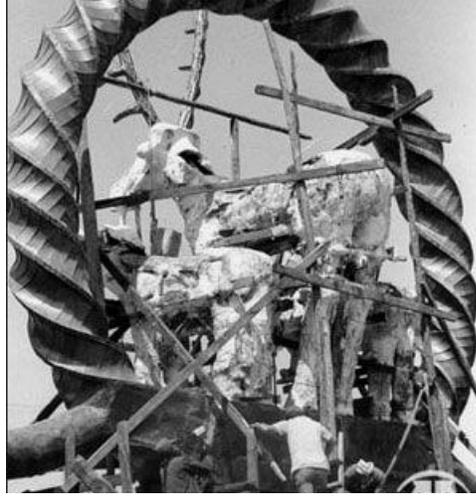


Fig.3.85. The Hittite Monument Construction, Ankara, 1977
(Anon, http://haydemir.blogcu.com/resimlerle-yakin-tarihimiz-1970-1982_3130856.html)

Like many of his projects, it faced difficulties even in its construction: The penalties were given repeatedly to workers, to Dalokay, to his assistant foreman Ceyhan Mumcu and even to the Director of Parks and Gardens Administration of the Municipality, who was leading the construction in the center of the square. They were accused of blocking the traffic flow or not using the pedestrian passage which was not even there. Together with the assistance of Dalokay, this conflict reached to its climax: the municipal police also ticketed the national police for littering. By the help of some municipal officials and deputies of CHP, the monument was completed with a 2-year delay. The Hittite Monument which then became a major symbol of Ankara, was a political tool for all parties. According to Dalokay, his incredible struggle was just against the governor, who was lacking a sense of art: (Fig.3.86.)

We will wait beside it, we will complete the monument...I will fight until I make him respect the Anatolian civilization. We are sending the darkness away... This monument will not disappear, but the mentality calling it as an idol will disappear. The obstructions that have been made shows how dwarf they are... ¹⁸⁸

¹⁸⁸ “Başını bekleyeceğiz, anıtı bitireceğiz... Anadolu uygarlığına saygı duyurana kadar onunla mücadele edeceğim. Kafadan karanlığı kovuyoruz... Bu anıt yok olmayacaktır. Ama, bu anıta put diyen zihniyetler yok olacaktır. Yapılan engelleme hareketleri ne kadar cüce olduklarını gösteriyor.”Anon., “Bir Mimar: Vedat Dalokay”, ibid., p.38.



Fig.3.86. The Hittite Monument in Sıhhiye, Ankara, 2008
(Ankarafm, http://ankarafm.org/articles.php?article_id=97)

At another level, the solution that he brought to the urban land crisis should be underlined. The Akkundu Project, which was re-named as Batıkent, was led by Dalokay and it became Ankara's one of the most important developments: Kadri Atabaş, who was directing some parts of the project in Dalokay's period, became the general coordinator of Batıkent and the founder secretary of Kent-Koop in Ali Dinçer's administration. He argues that,

The decision had come out of the City Council in 30. 05.1974 and had been approved by the related Ministry in July 1975. At the end of 1977, while Dalokay was leaving his place for a new administrative staff, the project was at this point: The expropriation cost of the two of the three regions that had been formed due to the expropriation plan of the plan, were blocked in the bank. 1/5000 Development Plan had been prepared and approved by the related Ministry. A booklet had been prepared by the specialist of the Municipality in order to clarify the subject.¹⁸⁹

The establishment of Kent-Koop for the middle class in Batıkent was to resolve the housing problem of Ankara and soon after adopted by other administrations in the following years.¹⁹⁰ When analyzed in its period with a very limited budget and authority, this success could be understood more profoundly.

¹⁸⁹ K. Atabaş, *ibid.*, p. 61.

¹⁹⁰ C. Mumcu, "Sevgi Pınarı Dalokay", *Mimarlık*, (vol.91/2), 1991, p. 51.

However, Dalokay's dismissal from his post was not too far. (Fig.3.87) Following a meeting held in İstanbul, the dismissal was protested and condemned with a declaration, claiming "4 October" as a "dark day in the history." In fact, this decision was not taken seriously by Dalokay: "It is illegal, if I quit because of a decision against the constitutional law, I would definitely commit a constitutional crime."¹⁹¹ His objection to the State Council (Danıştay), made the decision cancelled which got him back to the municipality: "The things that we have done and we aimed to be done are the proof for what will be done in the future."¹⁹²



Fig.3.87. Dalokay's dismissal from mayoralty, 1976
(Günaydın, 02.10.1976.)

¹⁹¹ Anon., ibid., p.38.

¹⁹² V. Dalokay, "Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacaklarımızın Kanıtıdır.", ibid.p.1.

Although he came back to power, it did not last long because of the new elections. According to him, his 4 year of administration was not enough. Being a nominee for the next 4 years was a must for his honor. However, his desire for mayoralty was not going to be met by the CHP leadership, namely Bülent Ecevit due to his unusual attitudes.

According to Sezai Bayar, there was something more problematic than his attitudes:

The socialist and humanist side of Dalokay has been brought forward more than Ecevit's. Just because every move and every project of him was the aim for creating a sample model, capital city in relation to Turkey, always there have been news' in the pressure of Turkey. He was a huge source of news for the productive newspapers. Even he has such a strong personality that can get him ahead of Ecevit.¹⁹³

Yet Dalokay confirmed this disagreement with Ecevit in a letter he wrote to his daughter, Belemir Dalokay Güzer in 1977 as: (Fig.3.88)

Yesterday, Demirel read the program of the government. There is a call for vote of confidence in August 1. He will win. I am furious that we have presented the rose of government in our hands to the partners of MC. I am in trouble with the central team of CHP. Ecevit is angry with me more, I do not care.¹⁹⁴

Despite his popularity, he was not succesful to convince the party and yet, always kept counseling the next mayors: Ali Dinçer and Murat Karayalçın.¹⁹⁵



Fig.3.88. Bülent Ecevit visiting Dalokay , 1973-5
(Ankara Magazine, (vol. 53), 2006, p.48.)

¹⁹³ Anon., "Ankara'dan Bir Dalokay Geçti...", *Ankara Magazine*, (vol. 53), 2006, p.42.

¹⁹⁴ "Dün Hükümet programını Demirel okudu. 1 Ağustos'ta güven oylaması var. Kazanacak. Avucumuzdaki iktidar gülünü sunduk yine MC'nin ortaklarına, öfkeliyim. CHP'nin merkez takımı ile başım dertte. Ecevit daha kızgın bana, aldırđım yok." *Ibid.*, p.40.

¹⁹⁵ Anon., *ibid.*, p.42.

3.1.4. As a Politician

Dalokay and his friends are revolutionists; they don't have reverse gear, taking their essence from Mustafa Kemal.

V. Dalokay¹⁹⁶

In order to engage with the political motto of Dalokay thoroughly, it was crucial to review his traces in the political scene. Only this way his apprehension of politics as a way of life could be internalized. His interpretation of politics as a responsibility a social mission was a duty for everyone:

Please own your environment. Get out from your house, from your office. At first, contribute to protection and improvement of your environment by providing the order of the entrance and the garden of your apartment. Do not wait for a duty to be given, request for a duty yourself. Otherwise, you can not be further than a one only complaining. Your contribution to the community remains limited.¹⁹⁷

In order to be able to become a public figure, by not permitting any political group to interfere his decisions, he drew a less sharper political standpoint in the mayoralty, in respect to his politician period. This was noteworthy in terms of distinguishing the politician and mayoralty periods from each other. Even with this distinction, it would be inaccurate to evaluate politician Dalokay completely freed from the mayor Dalokay. At least even in his mayoralty period, it was known that he used to give advices for the governmental program of CHP.¹⁹⁸

The fore coming period resembled a time span that he aimed to realize his ideals that he could not in the mayoralty period. However, what was different was that it appeared in another platform, in a more restricted way, in terms of being under the hegemony of the parties:

¹⁹⁶ V.Dalokay, "Ankara'dan Bir Dalokay Geçti...", Ankara Magazine, (vol. 53), 2006, p.40.

¹⁹⁷ "Lütfen çevrenize sahip çıkınız. Evinizin, büronuzun dışına çıkınız. Önce kapınızın dışının, apartmanınızın girişinin, bahçesinin düzene sokulmasını sağlayarak giderek tüm çevrenin korunup geliştirilmesine katkıda bulununuz. Görev verilmesini beklemeyiniz, kendiniz göreve talip olunuz. Aksi halde, sadece yakınan bir kişi olmaktan öteye gidemezsiniz. Topluma katkınız da sınırlı kalır." Anon., "Vedat Dalokay," *ibid.*, p. 55.

¹⁹⁸ V. Dalokay, Yelkenimizdeki Rüzgarı Çaldılar Yılmazdık (Çeşitli Toplum Olayları Hakkında Görüşler, 1973-1977 Basın Toplantıları, Demeçler, Konuşmalar), *ibid.*, 1977, p.84.

In the mid 1970s, as the early elections was on the agenda of CHP, which was a huge mistake, according Dalokay's calculations of the votes determining the number of deputies that CHP can get, would not be enough to bring the power of government to the party. In reality, CHP loses slightly the chance of getting to the government in 5 June 1977 elections. The party was ready to of burden of a probable defeat in Ankara to Dalokay.¹⁹⁹

Despite the fact that Dalokay, repeatedly explained his insistence on staying in CHP, he was not nominated for Ankara in the next local elections, like Ahmet İsvan for İstanbul and Erol Köse for İzmit of the same period. This was a consequence of some preparatives that could be counted as; the rumors that he would become an independent nominee, the pre-told conflict of him with the presidential team of the party especially with Raşan Ecevit due to his straightforward and feverish character and his star identity bringing him to the front of the party.

He seemed to keep on his loyalty to his party until 1984 elections, where he became a nominee from Social Democracy Party (Sosyal Demokrasi Partisi-SODEP). With the 1989 local election, his signals in this way to the Motherland Party (Anavatan Partisi-ANAP) showed that there was no CHP for him that he could not split anymore. Social Democratic Populist Party (Sosyal Demokrat Halkçı Parti-SHP) could not be able to take its place and being a nominee from ANAP was not making him feel wrong as it was before.²⁰⁰

With the closedown of the political parties in 16 October 1981, the country enters to a non-party period for the first time in 120 years. This is a period of non-parties but of a search for new parties. The old cadre of CHP that Dalokay devoted himself for long years, are in various attempts and he was in the core team of a movement that the leader cadre of the 1970s municipality movement participates, that began immediately after the 1980 stroke.²⁰¹

At the end of the 1980s, the disappointed Dalokay, with the idea of becoming the mayor of Ankara again, resigned from SHP. According to him the parties in Turkey, were just like the houses on two sides of a street, the one was not different from the other." In this period his approach to mayoralty was also interesting:

¹⁹⁹ Anon., "Bir Mimar: Vedat Dalokay", *ibid.*, p.40.

²⁰⁰ "16 Ekim 1981'de Türkiye'de siyasal partiler kapatılır ve ülke 120 yıldan bu yana ilk kez, partisi yaşam dönemine girer. Dönem partisiz ama bol yeni parti çalışması dönemidir. Dalokay'ın uzun yıllar gönül verdiği CHP'nin eski kadroları çeşitli girişimler içindedir, o da 1980 darbesinin hemen ardından başlayan, odağında etkin olarak 1977 belediyeçilik hareketinin övü kadrolarının bulunduğu bir hareketin içinde, daha doğrusu çekirdek kadrosundadır. *Ibid.*, p.40.

²⁰¹ "Ben belediye başkanlığına politik açıdan bakmıyorum. SHP'de kaldığım takdirde bu işleri bilen bir mimar olarak kentın bana teslim edilmeyeceğini biliyorum... ben bir kent doktoruyum. Ankara kenti hasta. Doktor olarak gitmeyeyim mi yani?" *Ibid.* p.41.

I do not view the mayoralty from a political perspective. As an architect who knows these issues, I knew that the city would not be surrendered to me if I had stayed in SHP... I am an urban doctor. City of Ankara is sick. Should not I go as a doctor?

In a word, his main concern was always the city and the citizens: "I am going, in order to build the garden of my community, not the private palace of any one."²⁰²

3.1.5. As a Writer and an Art Admirer

The art and the artist may be considered as the vital mediums to understand and comprehend the world, the life and the reality for Dalokay. He saw himself bound to politics even in the moments he got apart from it, but the moments that he defined of really taking a breath were the ones he was alone with art. Turgay Gönenç, a poet friend of Dalokay, tells his admiration for art with these words: "The only unchanged fact he cared the most, which I had observed from the first days of our friendship, was his love and respect to the art and the artist."²⁰³

Drawing, complementary with the most influential art that took place in his life: architecture seemed to be the most used way of inner expression for him as well. It was even visible in the sketches that he drew when he first met his first wife in Ankara and showed his brother in order to express his admiration and desire for marriage.²⁰⁴ His talent on sketching that could generate itself in a student annual, in a caricature in İzmir Fair to earn money or in a rough draft of an architectural project, was enhanced day by day to a different direction: water color painting. (Fig. 3.89)

In between the notes on his critical causeries about various branches of art with various people, the ones with Gönenç were noteworthy. In respect to their authenticity these notes gave clues about Dalokay's standpoint. For example, from his usual small talks on painting with Gönenç, it could be deduced that Dalokay was in a discipline and an attention of a student. For Dalokay knowing how to look at a painting was more important than owning it.²⁰⁵

²⁰² Quoted in Anon., *ibid.* p.41.

²⁰³ T.Gönenç, "Coşku ve Hüznün Sarkacındaki İnsan," *Arkitekt*, (vol.91/3), İstanbul, 1991, p. 56. (Translated by author)

²⁰⁴ Anon., "Bir Mimar: Vedat Dalokay", *ibid.*, p. 34.

²⁰⁵ T.Gönenç, *ibid.*



Fig.3.89. Some of Dalokay's sketches
(Arkitekt, (vol. 91/3), 1991, p.55.)

These small talks were improving him gradually more skilled on watercolor painting so that sometimes his works may even become presents to be given. Dalokay was full with the desire of making these talks more often. This proves not only his desire for learning how to paint while painting but also his care for criticism. (Fig. 3.90)

His positive attitude towards criticism in fact seemed to be confronted with people from other professions. The small talks he had with his poet friend Turgay Gonenç, were not only on painting and on poetry but also on architecture. Gonenç exemplifies their long lasting and enthusiastic conversations on architecture with the one which made him the counselor of Planning of Taksim Square project for the competition due to Dalokay's endless insistence.²⁰⁶

His interest in drawing was welcomed in architecture. Above and beyond, sketching and painting; the ways Dalokay satisfied his interest in writing were taking different forms in different fields of action. On the one hand it was possible to see him in his child book with a naive, humble and a soft language. On the other hand in his discourse as a politician or a mayor he used to have a plainspoken and even a tactless sense, from time to time. Nevertheless, despite his two quite the opposite faces whatever the field of act is dominant, the descriptive and figurative way of his use of the language is consistent. This fact is due to his deep narrative interest and rich knowledge.

²⁰⁶ Ibid.

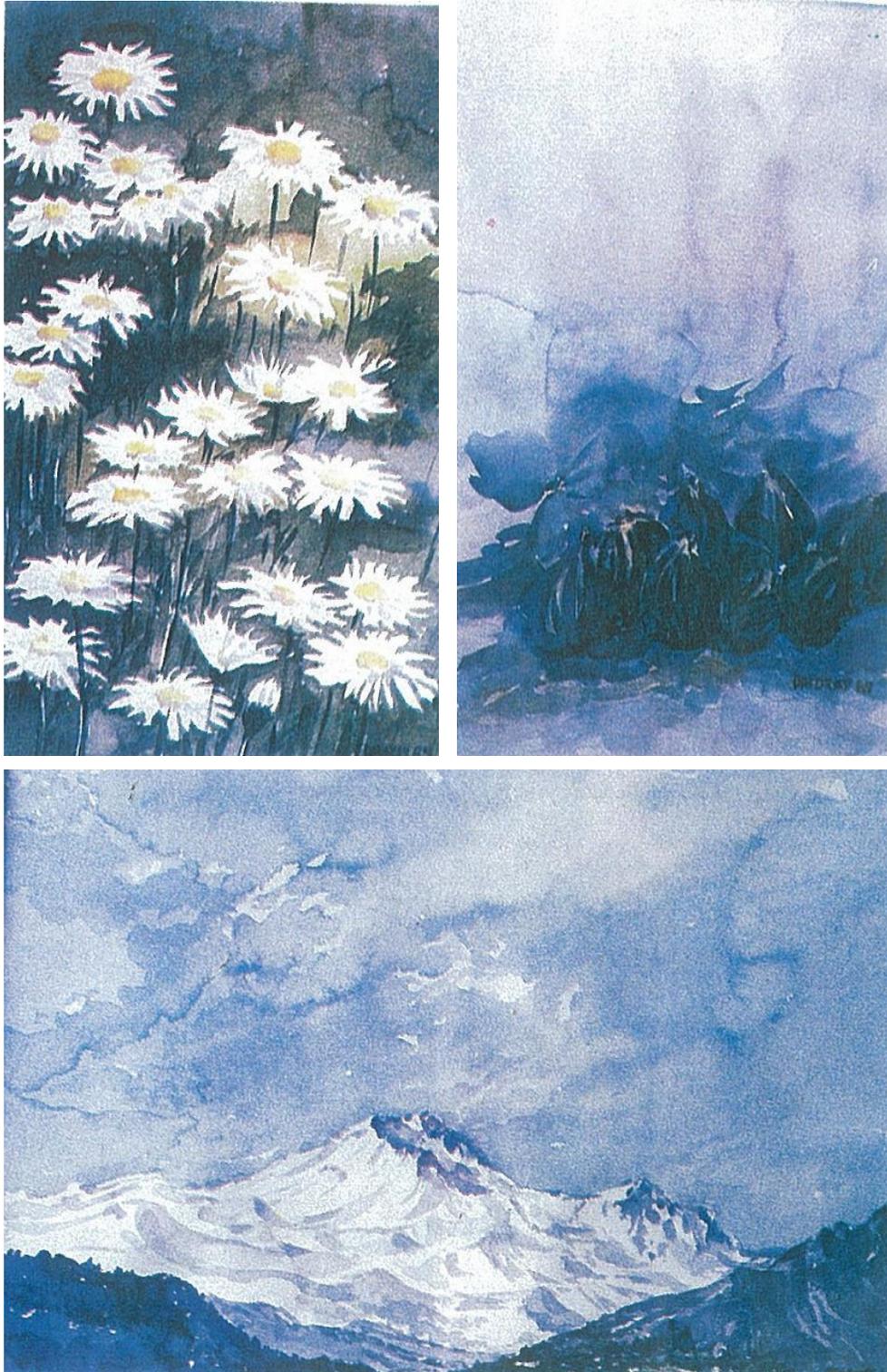


Fig.3.90. Some of Dalokay's water-color paintings
(Arkitekt, (vol. 91/3), 1991, p.56.)

Turning back to his childish innocence and spontaneity, the book “Kolo” was written in return for his deep love to children, in the last days of his mayoralty period. It was a period he got bored from the difficulties and obstacles he faced while realizing the exciting and delightful duties of the municipality. “Kolo”, the award winner of The Institute Turkish Language (Türk Dil Kurumu) in 1980 and Mildred L. Batchelder Prize given by American Library Association in 1995, later translated into German, French and English constituted the stories from his own childhood memories he told his children for several times.²⁰⁷ (Fig.3.91)

Since I could have contributed by telling the real story of the years of my childhood that I left behind to the children all over the world. I used to adore listening pathetic stories and fairy tales when I was a child and now, either. I grew up, my moustache and beard grew up. Even they turned to white. I became an architect, a father. I became a mayor but I still could not know when the age of childhood ends, when the time comes to be an adult.²⁰⁸

The book was published in 1980 with the encouragement of his close friends: Demirtaş Ceyhun and Tahsin Saraç. The book, housing the very first years of Dalokay’s life in its pages, might be also regarded as an illustration of the architectural talent of Dalokay.

I wanted to apply my talent in the use of the stone, the brick and the wood in the building that I would design as an architect, my natural habit, to the language that will materialize the story thus to the medium of narration. The story is a like a plain and modest structure, like the “kom” (house) of the Şako Bacı. Kom was made of earth, stone and few wood blocks. The story should be like that, either, but should also meshed with the words of the children and the region.²⁰⁹

Before Kolo, his will for writing could be testified in his attempts to buy Newspapers such as *Akşam*, *Ulus (Barış)*, *Politika*, etc. for several times. His adventure in press sector started with his first intent in buying *Akşam* Newspaper with his prize that he received from the competition of Pakistan, as he proposed to Demirtaş Ceyhun in 1970, which could not be realized due to its high price:

²⁰⁷ N. Naz, *ibid.*, p.53.

²⁰⁸“Artık geride bıraktığım çocukluk yıllarımın bu gerçek öyküsünü dünyanın tüm çocuklarına anlatarak bir katkıda bulunabilirdim. Ben küçükken de acıklı öyküler, masallar dinlemeye bayılırdım, şimdi de. Büyüdüm, bıyığım, sakalım çıktı. Hatta ağardılar bile. Mimar oldum, baba oldum. Belediye başkanı oldum, ama çocukluk çağı ne zaman biter, ne zaman koca adam olunur, bunu hala bilemedim.” Anon., “Vedat Dalokay,” *ibid.*, p. 55.

²⁰⁹“ Ben mimar olarak yapacağım yapıdaki taşı, tuğlayı, ahşabı kullanma yeteneğimi, doğal alışkanlığımı, masalı ortaya çıkaracak dile, yani anlatım malzemesine de uygulamak istedim. Masal yalın ve gösterişsiz bir yapı, yani Şako Bacı'nın Kom'u (evi) gibiydi. Kom, toprak, taş ve birkaç ağaç kütüğüyle yapılmıştı. Masal da öyle olmalıydı, ama çocukların ve yörenin sözcükleriyle örülmeliydi.” V. Dalokay, “Kolo,” *Kitap Gazetesi*, <http://www.kitapgazetesi.com/konu.asp?id=1593>, 2006. (Translated by author)

Let's buy a newspaper together. As I have heard *Akşam* is in an awful situation. Even it can not pay the salaries. Let's buy *Akşam* Newspaper. For example; let's make all the workers of the editorial office, all columnists, and partners. As much share as I have, Çetin Altan has also such. But I have two conditions; first is that you will be the general director of publication. Secondly, the newspaper, will propose a campaign for bringing the grave of Nazım Hikmet to Turkey. We will bury him somewhere near Ankara. I will design the project of the grave. I don't let anyone else. I will be grateful if you publish the articles that I rarely wrote in the newspaper.²¹⁰

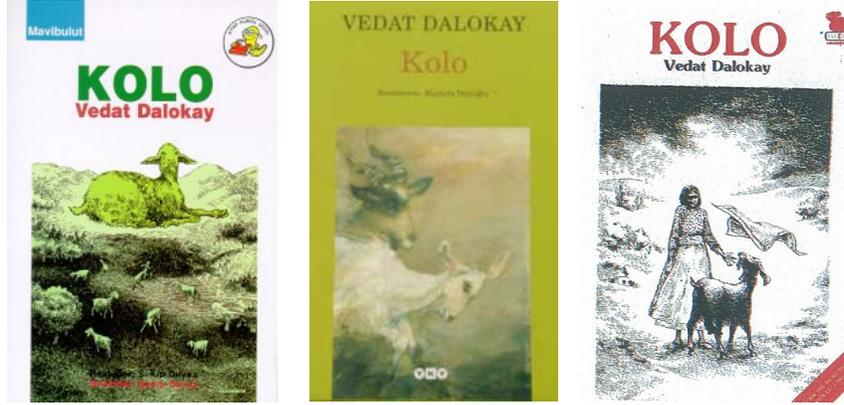


Fig.3.91. Kolo, 1980.

(Ideefixe, <http://www.ideefixe.com/Kitap/tanim.asp?sid=G4IFG3KB7K5OABZ06YZB>)

After the disappointment in *Akşam*, his second attempt in 1972, came up with him owning *Ulus* Newspaper, in a partnership with Yaşar Aysev. CHP had closed and sold the publication and advertisement rights of it. With their accordance to the desire of Ecevit on changing the name of the newspaper as a condition to sell, *Ulus'* name was altered to *Barış*. The publication of *Barış* under the control of Aysev, as a local newspaper, was not enough for Dalokay. This phase of the adventure was ended by Dalokay's decision of selling his shares to Aysev.²¹¹

²¹⁰ "Birlikte bir gazete satın alalım. Duyduğum kadarıyla Akşam gazetesinin durumu kötü imiş. Maaş bile ödeyemiyormuş. Akşam gazetesini satın alalım. Örneğin: Bütün köşe yazarlarını, bütün yazı işleri çalışanlarını da ortak edelim. Benim ne kadar hissem olacağına, Çetin Altan'ın da o kadar hissesi olsun. Ama iki şartım var; Birincisi, gazetenin genel yayın müdürü sen olacaksın. İkincisi, gazette ilk iş olarak Nazım Hikmet'in mezarının Türkiye'ye getirilmesi için bir kampanya açacak. Nazım'ı Ankara yakınlarında bir yere gömeceğiz. Mezar projesini de ben yapacağım. Başka kimseye izin vermem. Gazetede ayda yılda bir yazacağım yazıyı yayımlarsanız da teşekkür ederim." Quoted in D. Ceyhun, "O Güzel İnsanlar Atlara Bindiler... Gittiler... Vedat Dalokay da Gitti...", *ibid.*, p.44. (Translated by author)

²¹¹ D. Ceyhun, *ibid.*, p. 45.

Following this enterprise, his last attempt realized in 1976. This appeared when he was offered a partnership by İsmail Cem, Kadri Kayabal and Ercan Arıklı for *Politika* Newspaper because of the decreasing circulation rates. Here, again under the general directorate of publication of Ceyhun, Dalokay produced some articles, whereas because of the similar economic reasons in *Barış*, he came to a point to give up.²¹²

Another unrealized intent that was to be known was his wish to write the novel of Sinan that he admired in collaboration with Gönenc: “I guess if we had been living in the same city we would do several things together.”²¹³ In spite of residing in different locations, as a result of their frequent meetings, Dalokay’s approach to poetry took another form during the days he spent with Gönenc. This new vision that his friendship opened makes him apprehend the plasticity of the words better. According to him, the poem, which should not be separated from philosophy, must be economic; with few words it must be able to reach multidimensional richness of meaning.²¹⁴

Hakan Dalokay, his son, characterizes him as a literature and poetry admirer, especially for Nazım Hikmet, with the words that:

Just from the very little age, every night, in the lap of my father, I used to listen the poems of Nazım. I still keep them on memory...In the library of our house, the whole world classics and poetry books used to occupy.²¹⁵

Here also Arısoy, exemplifies his keen on poetry with a poem he wrote to his unborn son in the architectural office. Arısoy summarizes him “This is the way beloved Vedat Dalokay, was not giving up his hope to the future and “to the days to be lived” as great poet Nazım Hikmet said, against all the lasting negativeness’. It is possible sum up with his admiration to Nazım, with, his daughter, Sibel Dalokay Bozer’s words: “After his death, I went to his library and read a poem of Nazım; I know he would want this one to be read after him.”²¹⁶

²¹² Ibid., p. 46.

²¹³ T.Gönenc, ibid., p. 56.

²¹⁴ Ibid., p. 57.

²¹⁵ “Çok küçük yaşımdan itibaren her gece babamın kucağında nazım Hikmet şiirleri dinlerdim. Hala hepsini ezbere bilirim... Evimizdeki kütüphanede tüm dünya klasikleri ve şiir kitapları bulunurdu.” Anon., “Ankara’dan Bir Dalokay Geçti...”, ibid., p.42. The poem is “ Ben Senden Önce Ölmek İsterim.”

²¹⁶ Ibid., p.40.

3.2. DALOKAY THROUGH HIS DISCOURSE

The things that we have done and we aimed to be done are the proof for what will be done in the future.

V. Dalokay²¹⁷

Grasping the architect as an agent with the potential of having an influence on an unknown number of people for generations to come; it is also possible to evaluate him as an actor ready to undertake important social responsibilities, with an ideal or a motto. Definitely, the pre-told ideal appears as a consequence of not a social demand as in the commodity-producer relationship, but a personal desire, differing from one to one. It was shaped by the dominance of individual or societal focused production ideal/strata ensuring the power that forms the predefined resistance pockets. The transformation of the structure depends on the dominance of the architect to be the instrument, the medium, the reason, “the catalyst”²¹⁸ or the leader. Only the potentials, the possibilities or the exemplifications can be set forth, so making absolute generalizations may not be accurate.

As regards, in Dalokay’s case, owing to the so-called ideal that came to prominence, while interpreting the overlap of the spheres with the practice, a commentary upon the production of the different dimensions of his identity is to be developed in the conclusion chapter. Consequently it constitutes the most important step for positioning the architect. In order to be able to enrich this interpretation, another way of re-looking at Dalokay will be used.

In this sense, Dalokay should be appreciated in between the eastern and western values, like many colleagues of his. They were stuck in trying to strengthen their presence in the local market molded with eastern culture where the lack of experience and image of urbanism was adopted from West:

He seemed to be honest and brave enough to admit this fact. One side of him was an Anatolian city ‘ağa’ who has grown up his children while taking people under protection and the other side was a western kindly water-painting everyday with eyes looking to the world with interest and tolerance.” Kuban concludes with a description of his civilization with these words: ‘un certain gaièté d’esprit.’²¹⁹

²¹⁷V. Dalokay, “Yaptıklarımız ve Yapmayı Tasarladıklarımız Gelecekte Yapacaklarımızın Kanıtıdır”, *ibid.*p.1.

²¹⁸C. Seyhun, *ibid.*, p.27.

²¹⁹D. Kuban, *ibid.* “Ungaièté d’esprit” corresponds to “A certain gaiety of spirit”.

Therefore, in the light of this assumption, this section appears as the illustration of this new way of looking, from another point of view. It is realized through the internal values and the philosophy he embraced in the certain themes that he had participated. In this sense “Over His Design Values” Part, covering mostly his architectural practice, “Over His Administrative Values” Part, covering especially the municipality, the assembly and the Chamber of Architects of Turkey (CAT) periods and “Over His Ethical Values” part, covering his whole life.

3.2.1. Over His Design Values

Dalokay, as a committed modernist architect, seemed to be adopting the modern principles of his period under the influence of the design philosophy of Le Corbusier, Auguste Perret, Paul Bonatz, Clemens Holzmeister, Alvar Aalto, Frank Lloyd Wright and Mimar Sinan, and likewise. (Fig.3.92) But what differentiated him was his belief that the design should represent life styles, behavioral patterns and also as a way of organizing social relations.²²⁰ It took its roots from his social sentience imposed on his formal principles. Even, his approach to the city as a mother and to the buildings as a doctor gave the clues about his unique way of elucidating design notion in his life.

Therefore apart from Dalokay’s internal elements; form, function, structure and its internal qualities such as aesthetics and tectonics were dealt with. In particular how he constructed his design philosophy and how he built his choices in the architectural and social strata were chiefly held over his architectural practice which was realized in an architectural office, in the public sector, in the municipality or in his critics.

While interpreting architecture as a social responsibility and as an integral part of life which would orient him towards politics his versatile nature gave the clues about his flexibility when the architecture is the subject matter. Considering that he had a mission and a determination in life with enough skills to use architecture as a medium led him to collaborate with other architects. This suppressed his egocentric chemistry where the partnership for his goal was a result of this mental flexibility, either.

²²⁰ N. Naz, *ibid.*, p.56.

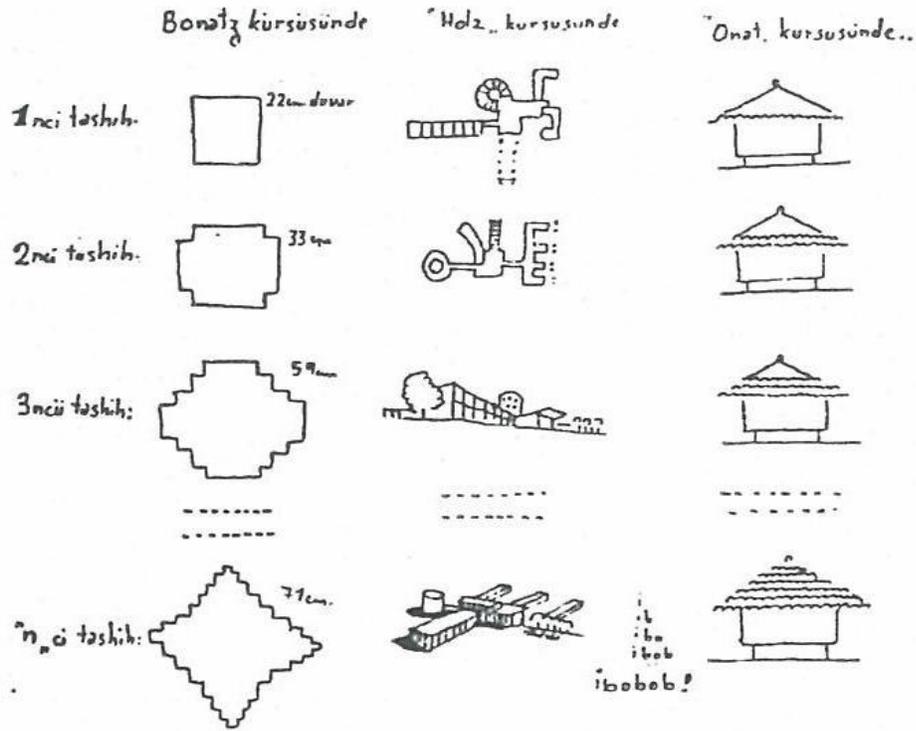


Fig.3.92. What projects suffer from professors
(Arkitekt, (vol. 91/3), 1991, p.55.)

Kuban relates his approach to the changing inputs by characterizing him as an architect who adopted easily and applied courageously “the new”: “Probably, his greatest feature was his hunger for everything that world has served. He used to be impressed, embrace rapidly and assimilate in the same sense.”²²¹

In fact the feeling what kept his desire alive on architecture, despite all the alterations on the fields and platforms he participated during all these years, can be attributed to his ebullience to the life at the background. This seemed to encourage him to focus on his work with serenity and consistency. Similarly Aydın Boysan describes him as a person enthusiastic about everything:

²²¹ D.Kuban, *ibid.*, p. 59.

This enthusiasm passed to his architecture, either. He was very brave. Of course this enthusiasm reflected to his politics. His words ‘A brave man needed to be a little bit crazy’ that he ascribes himself the most during his mayoralty period, almost proves this. From time to time, he had the habit to astonish everyone. At the end, with his death he astonished the ones he left behind, either.²²²

His joyful approach to design essentially explores the whole. According to him,

Actually, we design with pleasure when we pretend to play in several ways. As a matter of fact, while working on architecture, I become delighted. The reason is; it feels like I play, I become engaged to something from my childhood.²²³

It was possible to come across with his interesting metaphors on the structures such as; the building of Ministry of Foreign Affairs to a woman with short and dumpy legs, the new building across Güvenpark to a Boulevard prostitute and Dikili to an untidy beauty where he also had an unaccustomed critic on Atakule that “at the end of such an high building, one wants to feel the anxiety which is not possible with that domed ending.”²²⁴

His desire in trying to figure out the nature of the house of God while reading Quran,²²⁵ or imagining the construction of a building while listening to Mozart and reading the structure of the fiction while watching a nice movie concretizes how his design philosophy penetrated to his life. Sibel Dalokay Bozer exemplifies:

While creating, for a while he used to be drawn by his pretty rich imagination, then return and in an unbelievable rational structure, design things that can really exist in its own content. Architecture was a collective phenomenon for him; either was his character: multidimensional and complementary.²²⁶

Whereas it was significant to trace on Dalokay’s family that, his son Hakan Dalokay and his daughter Sibel Dalokay Bozer are architects where his other daughter Belemir Dalokay Güzer is a landscape architect. This should be seen as a result of his passion on designing reflected not only to his daily social practices but also to his family.

²²²A.Boysan, *ibid.*, p. 58.

²²³V. Dalokay, *Kollokium*, p. 119.

²²⁴Anon., “ Bir Mimar: Dalokay Mimarlık Atölyesi’nde Mimar Dalokay Üzerine Bir Söyleşi,” *ibid.*, p. 51.

²²⁵The influence of Qur’an coloring his designs can be exemplified in King Faisal Mosque where he described his design concept as: “The main theme in the design of Shah Faisal Mosque is the joy of living. Perhaps it is the outcome of my acquaintance with the great Mughal and Ottoman Khilafat mosques. In them the interior space seems to me as the expression of glorious and joyful hymn. I expressed this joy through the means of space, light, water, air, color. /.../ I wanted without prejudice and pretension, an eternal form, clear as well as an illuminated space... in fact as clear as the statements of Qur’an.” N. Naz, *ibid.*, p.61.

²²⁶“Yaratırken, bir süre çok zengin olan hayal gücüne dalıp gider, sonra döner ve inanılmaz bir rasyonel kurguda, kendi içeriği içinde gerçekten var olabilecek şeyler tasarlardı. Mimari onun için kolektif bir oldu idi; kişiliği de öyle... çok yönlü ve birbirini tamamlayan.” Anon., *ibid.*, p. 50.

Hakan Dalokay enlightens the strong influence of his father in their choice of architectural education as:

We have grown up beside our father in the office. We used to see the realization of the projects and how he worked. He used to tell us. He has a crucial affect on our choice..Architecture is a kind of master- apprentice relationship and there is a master in front of you.²²⁷

3.2.2. Over His Administrative Values

His significance was his ideological choice that was to respond social problems with an aim of achieving a social transformation via acting as a *catalyst*. His sharper policy was visible with a vivid character and a brilliant mind on administration and shaping the city. However, according to Atabaş, Dalokay used to be like a radical with an oppositional manner that was to advocate what he found right more than a strict defender of the left wing.²²⁸ That clarifies why he had problems with his party, why he used to have close relationships with people from right wing, why he was nominated from the oppositional parties, and all in all, why he could not be controlled. The mutiny of Dalokay against the order, freed from the constraints of classical norms, proposes a new way of a relationship between the architect and the society.²²⁹ Therefore Dalokay, the architect, held an administrative philosophy, significantly in the light of his administrative years through which he was able to realize his ideals for the transformation of Turkey.

3.2.3. Over His Ethical Values

As pointed out the architecture thus the architect cannot be completely independent from social concerns; therefore the moral concerns were always part of it. It was quite understandable that Dalokay, who seemed to be concerned not only with the problems of the city but also with the ones of the country, was to think and give messages on social issues as well. Whereas the scale drawing the boundaries of this part is more of a limited one: “human scale.” The personal struggle of Dalokay inside, accordingly determining his

²²⁷ “Biz babamızın yanında, ofisinde büyüdük. Yapılan işleri, nasıl çalıştığını görüyorduk. Bize anlatırdı küçükken. Mimarlığı seçmemizde çok büyük etkisi olmuştur. Mimarlık biraz usta çırak ilişkisi ve önünüzde bir usta var.” Anon., “Ankara’dan Bir Dalokay Geçti...”, *ibid.*, p.41.

²²⁸ From the interview with Kadri Atabaş.

²²⁹ Anon., “ Vedat Dalokay,” *ibid.*, p.54.

ethical values, in fact forms the key point of this study just because his social agency with ideological sentience was shaped primarily by those ethical values. Since diminishing the interpretation of these values to a single period in his life would be unwise, his whole life should be re-read in a moral framework.

CHAPTER 4

DALOKAY IN SPHERES

Action is related to how an actor attaches “subjective meaning” to his/her behavior and it can be evaluated as “social” as long as its meaning takes into account of the behavior of others. The social action directed towards the others regardless of time and space can be elucidated under four ideal typical orientations according to Weber:

1. instrumentally-rational, that is, determined by expectations as to the behavior of objects in the environment and of other human beings...;
2. value-rational, that is, determined by a conscious belief in the value for its own sake of some ethical, aesthetic, religious, or other form of behavior, independently of its prospects of success;
3. effectual (especially emotional), that is, determined by the actor’s specific affects and feeling states;
4. traditional, that is, determined by ingrained habit.²³⁰

Considering Dalokay’s unique situation due to his versatile practice areas, it had been asserted that it is possible to mention three main spheres of action coming into prominence: firstly, commodity production as a typical member of the society, secondly the creative artistic act as a result of his architectural profession and lastly the social agency with ideological sentience due to his presence in other socio-concerned platforms, especially in politics. Before detailing in these spheres of action, it would be beneficial to have a glance at Dalokay’s case over Weber’s submission.

The distinction between the first and the second orientations of the social action that Weber asserted, in spite of the fact that they both involve value choices, seems to lay on the two different kinds of ends toward which the rational action can be oriented. Regarding the spheres, determined for Dalokay aside; the instrumentally rational action is concerned merely with the ends, means and the practical results as in the “commodity production”.

²³⁰ Quoted in H. İ. Önen, Locating the Structure-Agency Dichotomy In Architecture: Workers’ Club As A Type Of Social Condenser In The Soviets 1917-32, Unpublished M.Arch. Thesis, METU, 2006.p.85. from Max Weber’s Economy and Society : An Outline of Interpretive Sociology.

The latter type, value rational, is expressively concerned with the realization of symbolic meaning in the activity itself, mostly acting on convictions, regardless of the outcome as in the “creative agency.” The second title it is valid for “the social agency with ideological sentience” sphere, as well, considering the inner satisfaction. Either, the third one, purely effectual behavior can be meaningfully oriented such as emotional reactions as not only in the “creative agency” but also in the “social agency” spheres. Whereas, “the traditional” type refers to the habitual or customary way of behavior of the agent which may be confronted in the “the commodity production” and the “social agency” spheres of Dalokay.

Accordingly, examining the production areas thus the spheres of Dalokay, a commodity producer, a creative agent and a social agent with an ideological sentience, as the reflection of his social action, it is possible to locate him in all of these subtitles. Here, although the four types of action are stressed, in our case the three spheres determined by the personal standpoint of Dalokay, may not correspond strictly one to one due to their interrelated circumstance.

Therefore in order to position the architect in the base-structure relationship, while figuring out how he built his semi-autonomy in the existing system by working on his socialist attitude; on shaping the city, on administering the city, on constructing the community and on affecting the social domain of architecture in Turkey and towards the prevalent capitalist system, sharp distinctions may not be drawn between these three spheres.

4.1. ON COMMODITY PRODUCTION

To start with a basic notion which can definitely be traced in every research concerning the human condition, regardless of the research field, commodity production may be submitted as a term to describe productive activities. This is apparent under the conditions of what Marx called the “simple and straightforward exchange” of commodities, where independent producers trade their own products. A simple commodity producer exchanges the value of his/her labor with another via the circulation of commodities, using money as a measure and medium of exchange. The product of labor, which is not for the producer’s own use, but for the market’s and thus for the society’s, becomes a commodity in this circulation, necessarily sold for money.

The interaction and the mutual impact of the activity of the individual commodity producers take place exclusively through things, through the products of their labor which appear on the market. Consequently every commodity producer influences the market only to the extent that he/she supplies goods to it or takes goods from it.

The commodity producer may be considered as a productive force having material production in other words ensuring the production of *commodities, exchange value, use value and surplus value* ²³¹ or those things necessary for material life apart from the social framework. Therefore he/she is essential and vital for the reproduction of the structure of the society over and over again, as a whole.

Cooperation in this production, thus in the reproduction process, constitutes the fundamental form of capitalist production with the simultaneous employment of many individuals no matter no matter whether they carry out their duties with their hands or their heads: “the one as manager, engineer, technician etc.: the other as overseer; the third, as a direct hand laborer or a simple handyman,” just with the aim of collectively producing a single product in similar or complementary tasks.²³²

It is imaginable that each commodity producer is formally free to produce at any will, any product that pleases him by any means he/she chooses, despite the fact that determining the exchange value of that product is beyond the control of producer, solely. Likewise in architect’s case regardless of the dose of art in the product, no matter what type it is: a building, a chair, a critic, a lesson, etc. the same rules are valid.

Considering the society as a meaningful, independent entity with its members, carrying societal patterns and values and internalizing the norms of it, the social life appears to be

²³¹ K. Marx, *Capital; A Critique of Political Economy: Vol 1, The Process of Capitalist Production*, ed. Engels, International Publishers, New York, 1963, p.1-2. These are simply elucidated by Marx as: The utility of a thing makes its use value ... A commodity is, in the first place an object outside us, a thing that by its properties satisfies human wants of some sort or another. The nature of such wants, whether, for instance they spring from stomach or from fancy makes no difference... Exchange value, at first sight, presents itself as a quantitative relation, as the proportion in which values in use of one sort are exchanged for those of another sort, a relation changing constantly with time and place... The past labor that is embodied in the labor power, and the living labor that it can call into action; the daily cost of maintaining it, and its daily expenditure in work, are two totally different things. The former determines the exchange value of the labor power, the latter is its use value... Surplus value is the social product which is over and above what is required for the producers to live. The measure of value is labor time, so surplus value is the accumulated product of the unpaid labor time of the producers.

²³² H.W. Shaw, *Marx’s Theory of History*, Hutchinson, London, 1978, p.23.

formed by the social structure and the activities of these members as the outcome of the structure. The structure, conceptualized as a set of rules, resources and consequences of the actions of human agency taking place with a degree of autonomy, requires the reproduction of itself which depends on the assent and adequacy of these agents. At this point Giddens' notion of agency existing as "not to be solely related to and discussed through meaning but to be questioned through praxis" carries the focus to the actions and their consequences.²³³

Therefore to understand the social structure and constructed nature, thus the social life, and the relationships between the structure and the individual members of the society, it is essential to assert that the structure expects action with material and cultural production from these individual agents. Correspondingly, the social agents have a crucial role in defining the structure over and over again with the reproduction of the daily social practices. This is also elucidated by Bourdieu (1992), with these words that each social agent, "wittingly or unwittingly, wily nilly, is a producer and a reproducer."²³⁴

To be able to move on, it would be meaningful to refer to Marx's views on what Walter Benjamin called the artist as producer: the artist as cultural worker in the same way that someone laboring in a factory is an industrial worker. As a matter of fact this sentence encapsulates the theme of this section. Regarding the fact that the laborers form their lives with the objects they produce is in a way enouncing a generalization or an induction that the human beings produce themselves through their labor. Then their lives would no longer belong to them but to the produced objects, since they neither own nor prefer to produce those objects. Whereas, no wonder, there are some points differentiating the frame of the artistic production from an ordinary one.

Hence, in general sense, the artistic production is a particular case of the so-called production whereas the artist prefers both the means and the result of his own production forming his art as a fulfillment of his productive capacities. Just because both the impulse and the product of his/her labor are his/her own, the artist has the chance to express his/her productive capacity, directly and without constraint. In other words, the artist is away from the pressures of productive life having the life of his/her own.

²³³ A. Giddens, New Rules of Social Method: A Positive Critique of Interpretative Sociologies, Hutchinson of London, 1977, p. 53.

²³⁴ P. Bourdieu, Outline of a Theory of Practice, *ibid.*, p.79.

Artist's labor activity is derived uniquely from an individual source, wholly personal in origin yet universal in the significance of its outcome. Accordingly, the artwork appears as both the product of the artist's labor as cultural worker and the manifestation of his/her spiritual freedom. However, while for the ordinary worker his/her labor is external to him/herself, the artist's labor is uniquely his own. From another perspective, while the worker alienates himself in his labor; the artist affirms himself in his work. Consequently, the labor of the artist cannot completely be counted as the means to satisfy a need, but itself may be counted as the satisfaction of a need.

Apart from the free and autonomous mental production, in the cyclical policies of his period; as a laborer, Dalokay appears as a simple commodity-producing-actor, a typical member of the capitalist mode of production in the continuous progress of the cycle of the social structure and constructed nature. Especially the period he was working in an architectural office, though holding the control over the means of production in the period he owned the office brings questioning the dominance of the work or ownership relations most, seems to be the closest example for this commodity-capital relationship. This is the basic way that he contributed to the reproduction of the system over and over again with his products: architectural work.

In this respect, apart from the way, the source, the influence, the working conditions, the reason or the goal of the production; within the process of legitimizing the cycle, he has no difference than the other social agents that had been defined before: the engineer, the doctor, the farmer, the worker etc. in terms of contribution to the reproduction in general sense.

Handling Dalokay as a commodity producer makes sense in order to trace the steps that took him to the social agency. Performing in the capitalist cycle with an act of commodity production like the other agents thus perceiving the injustice and the exploitation within the society may be considered as what formed the basis of his social awareness. However with the increase of his income and his control on the production process, how persuasive is the fact that his social agency stayed at the same level, is open to question.

Moreover to be able to understand what differentiates from what, first of all, consideration should be made on what is common in what should be comprehended. Therefore the elaboration of Dalokay as a commodity producer is necessary.

4.2. ON CREATIVE ARTISTIC ACT

In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions. His struggle toward the realization is a series of efforts, pains, satisfaction, refusals, decisions...The result of this struggle is a difference between the intention and its realization, a difference which the artist is not aware of.²³⁵

The mentioned act may range from a shift in the perception of the space, to physical interaction or to the material transformation of a structure, but what is constant is the presence of a goal, seen as intention, of the artist for a creative act. This act, involves a change through the realization of a new work of art, supported and enriched by its sources and its cultural and physical contexts. Just in turn, once the new art work exists; it tries to revise its sources and contexts, by directly acting on them or requiring to be re-evaluated in the light of their presence.

Architecture as a creative act extracting from a perceived space and forms and synthesizing the structure behind what is apparent to the senses is also dependent upon such a deep continuity that is culturally embedded. The construction of the “architect” thus the “artist” as a creative agent should begin with regarding the act of this creative agency in this continuity as reflecting his/her vision as a result of a free will for an intimate personal investment.

The interpretation of the free will and the apparatus thus the role of the architect in the design process, have started to transform with the new century, as influenced and originated by the developments that took place in science and technology with the appearance of new forms and spaces. Principally different from those of the previous architectural periods, these developments have affected the society’s life style directly. With the newly generating techniques and the universal and timeless assessment of them in architecture, they have opened new horizons, suggesting a new understanding in the production of form and space.

The shift in design processes made it possible for the architects to redefine the potentials of architectural discipline besides architecture’s internal elements; form, function,

²³⁵ M. Duchamp, “The Creative Act”, Lecture at the Museum of Modern Art, New York, October 19, 1961. Published in: Art and Artists, July 1966, p.4

structure and its internal qualities such as aesthetics and tectonics. Consequently, the role of the architect has changed becoming more and more independent in terms of its equipments.

Nevertheless, architecture, as a growing body of knowledge, still holds the potential for questioning and re-defining the tools of architects and the boundaries, as well as the inherent tools and the knowledge of the profession. Therefore it is possible to evaluate the architectural designs as the product of creative imagination of the architect agent, shaped to transform the exterior data changing day by day, into his/her own domain by means of artistic purposes.

At this point it is crucial to point out Marx's words:

As individuals express their life, so they are. What they are, therefore, coincides with their production, both with what they produce and with how they produce.²³⁶

Architect as a commodity producer reproducing the structure must take place in the process of material and cultural production in order to respond to societal demands. In other words the architect needs to work as an active performer in the development of the society with his/her intellectual architectural intentions told before.

This dual position is a result of the creative act that the architect participates in, as in the case of other social agents that are involved within the artistic production: painters, poets, sculptors etc. This is also the answer to what differentiates the architect from the agents far from artistic act: engineers, doctors, and workers etc. besides the differing source, influence, working conditions, reason or the goal of the production that had been detailed in the former section.

Beginning within the educational period in the college with unrealized projects, the artistic act turns out to make him a practicing architect in the architectural market which started in the offices of famous architects with small contributions. Continuously, within the public sector for a short time, the act takes a different form with the establishment of his architectural office with projects all over the country and even abroad. This is supported by

²³⁶ K. Marx, The German Ideology, *ibid.*,p.409.

his presence in the Chamber of Architects having a word on the city, peaking up with acquiring the control in urban scale in the municipality due to his formation on architecture. Those are enhanced with his complementary interests not only in sketching and painting as other branches of art, but also in writing and poetry. Both locating Dalokay in the center of the creative artistic act sphere, yield a result that his both contributions are not only to the capitalist cycle, but also to the artistic one.

Dalokay, as an architect, seems to be aware of what equipment he had, not only for providing new life styles for people and for supplying his architectural freedom, but also for distinguishing the architecture from being merely a utilitarian discipline. Accordingly he tried to keep it as a multidimensional discipline interrelated with many other disciplines while demonstrating his architectural principles.

4.3. ON SOCIAL AGENCY WITH IDEOLOGICAL SENTIENCE

As it is discussed in the introduction chapter, according to Mines, right along the social analysis of recent century, it is easy to come across with the evaluation of individuals, the social agents, not having a significant role in social exploration or social history beyond that of resistance. Indeed, “the creation of meaning and the historical causation were seen beyond the capacity of the individual”.²³⁷ To some extent it is possible to harmonize this opinion, feeling the ability of an individual to transform the whole structure but it should also be born in mind that with the help of their profession, some of the social agents may have the potential to create resistance pockets in terms of the change that has been mentioned.

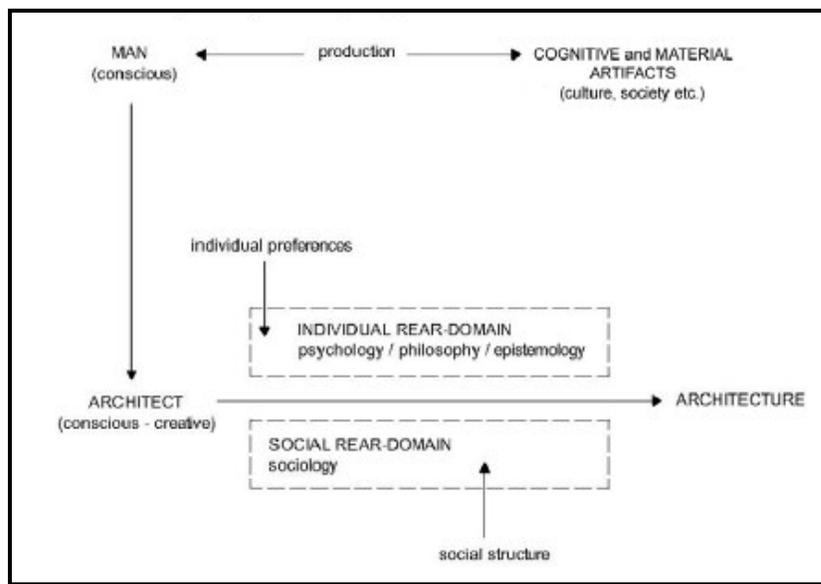
As a commodity producer characterizing the structure in the process of material and cultural production, as an artist nourishing from the social entity to respond the societal demands and as a role model having the opportunity of understanding and dealing with the society, it would not be wrong to evaluate “the architect” as one of these social agents.

²³⁷ M. Mattison, “ Public Faces, Private Voices”, <http://www.anth.ucsb.edu/faculty/mines/>, January 2007

With its main levels that communicate with social and cultural realities, architecture cannot be completely independent from social concerns. Therefore, as a formative constituent of the culture and a part of the superstructure, with his/her production for individual and societal ideals, an architect may have the ability to influence the formation and transformation of culture by generating new capacities and borders and proposing new way of a relationship between him/her and the society. Therefore the architect also appears as an instrument of the social, economic and cultural network. Consequently, it may be claimed that architects as the active members of the society while being the medium for the continuity of the transformation also hold the potential to guide the change in perceptions, beliefs, values, mottos, choices and the actions.

At this instant, it is crucial to refer to Hasan İsbën Önen; who analyzes the domain of the architect in its flow of syntax, in his thesis “Locating the Structure Agency Dichotomy in Architecture: Workers’ Club as a Type of Social Condenser in the Soviets 1917-32.” Önen’s interpretation of the architect within these layers in fact just corresponds with our study. (Table 3.1.)

Table.3.1. Diagram projecting the layers determining the role of the architect within in its flow of syntax



(H. İ .Önen, Diagram representing the general frame of the research: *Locating the Structure Agency Dichotomy in Architecture: Workers’ Club as a Type of Social Condenser in the Soviets 1917-32*, Unpublished M.Arch. Thesis, METU, 2006, p.4.)

It is not possible to mention from a unique diagram, in respect to the amount of flow of syntax from other disciplines with differing preferences for every architect individual. But to set up a general framework this diagram seems appropriate enough. Here, Önen's analysis for tracing the overlapping layers and the elements defining a progressive and accumulating rear-domain constitutes a parallelism with the aim of case study of Dalokay's.

Comprehension of the architect depending not merely on “the production of commodities and tools but also of consciousness and reason” reflects his oscillation between the individual and the social rear domain. At this point the proximity of the architect to these estimated rear domains is determined by the individual preference of the architect under the pressure of the layers such as time, space, conjuncture, fashion, institutions, governments, actors, relations etc.

While emancipating from mere individual artistic purpose, imagining the social strata as the dominant entity as in the case of Dalokay and maximizing the role of the social factors, grasp the architect as a social agent. Therefore architect as a social agent, acts as a *catalyst* capable of effecting or producing social projects in dealing with the existing system, with the aim of the transformation of the society as well as a product of the society besides his/her primary social mission of the role of meeting social expectations. Hence this examines the relations between the architect and its social context, economic, moral and cultural circumstances thus the struggle between the social agent, the social project and the establishment, either. At this point, this study is offered as a scrutiny to draw attention to the changing position of the architect with these circumstances under the influence of this struggle.

Batuman's study on urban professionals circa the 1960s and the 1970s Turkey, over the “organic” relationship between them and the processes of space production, is crucial at this point. Because it was mediated by the Chamber of Architects as their professional organization. The study which is proceeding under the light of the Gramscian description of organic intellectuals defined by their role in class struggle. More precisely, it is defined by their function in the making of class struggle through the constitution of a class as a self-conscious political agent. This just corresponds to the portray, Dalokay had drawn. In this sense, Dalokay can be regarded as a sample for the organic intellectual concept of Gramsci, acting not only as a medium or a product but also as a constituent of the social

context by serving for societal necessities.²³⁸ On the other hand, by being cultivated by the social context in accordance with the social, economic and moral changes and the technological inventions and their reflections he fits this concept either.

Significance of Dalokay in the society as a committed Modernist not only with an architectural manner and style but with a philosophy giving priority to social issues with a deep belief in science appears as a result of having the potential of being both the consequence and the inventor of social ideals. This shows itself such that; within the organizational efforts of architects of Turkey in the Chamber of Architects and Union Of Turkish Chambers of Architects and Engineers, where he stood as a part and between whiles as a leader of the local union.

Particularly during his presidential period, the endeavor of giving consciousness to the society, not only about architecture, but also about the way of life was ruled in addition to his attitude as “an active politician,” which drew the survey to another point. Furthermore, the fact that he took an administrative place in the socialist municipality movement as a mayor, in Ankara, made the scope of the study even broader. These three seems to make a crucial shift in his position from a simple member reproducing the system to one questioning it, after that to one against it and then to the one mediating between the government and the society.

Dalokay’s social attitude may be thought to be permanent which covers his whole life but the realization of it does not seem to be that permanent. Here, what should be discussed is how much he reflected his deep stress in socialism over his designs that he emphasized particularly during his presidential and mayoralty periods.

²³⁸ According to Gramscian embodiment of the organic intellectuals as, “which every new class creates alongside itself and elaborates in the course of its development,” functioning in the building of the hegemony of their respective class with which they are ‘organically’ linked, Batuman generates a new perspective that “If the classes are not understood as preceding the domain of struggle but rather as being products of it, the intellectuals’ ‘organicity’ can be defined in relation to hegemonic struggle rather than the classes as pre-given elements of the struggle... In other words, organic intellectuals can be defined through their relation to the political struggle rather than the classes themselves.” Quoted in B. Batuman , “Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-80,” *ibid.*, p.1927. from Gramsci, A. Selections from the Prison Notebooks, ed. by Q. Hoare and G. N. Smith, Lawrence & Wishart, London, 1971, p. 458.

In fact which is strange is that an architect with a social agenda that dominates his whole life especially has religious buildings in his architectural practice. It may make sense considering his belief in the representation of contemporary world in architecture depending on the continuity and reference from Islam which appeared via his religious building designs invoking unfamiliar impressions. However, not a clear elaboration or an intent for his social purpose or manifestation can be confronted in his mosque designs notwithstanding their symbolic representational potential to be molded in this sense. Whereas it is possible to encounter with petty touches in his mosques including women to the worshipping ceremony but this is not loaded with an ideological position that would pave the way of a complete social transformation.

What is more interesting in his architectural practice is that the presence of his prestigious projects that would bring him to the front in the international arena. These show-off projects appears to be designed notably after leaving the municipality with the ambition of getting a brand value in the local market for enabling the direct orders coming from the private sector and the invitations from the competitions by increasing the publicity. Yet this is also questionable for an architect shaping his life with a dominant socialist approach and discourse in terms of alienating him from the low and middle income groups.

On the contrary, in the mayoralty period, his social awareness accommodates itself in his architectural practice nourished with his knowledge and interest on urban dynamics. Akkundu (Batıkent) Project may be considered as the most realized one with its huge scale. The project proposing a new way of life for the middle class where a resemblance should be set with today's TOKİ settlements, may be thought as an alternative model of Dalokay' s project. Whereas TOKİ settlements that seem to be similar in terms of suggesting a total physical transformation for the low income groups, generate in multiple locations not in a single region. Dalokay's attempt for deactivating the underpass in Kızılay while the Chamber was showing a great reaction for the construction of the bridge in Bosphorus at the same time may be set forth as another example. His kind of opposition in accordance with the Chamber is crucial in terms of denoting a time period that the transportation with cars, instead of the public transportation was promoted by the government. This may be exemplified in the pedestrianization project which would be realized in Sakarya and İzmir Streets. The proposal of a second upper highway for the vehicle transportation from Sıhhiye to Kızılay on the Atatürk Boulevard which would leave

the existing one to the pedestrians or the construction of the constitutional parks may be given as other examples.

The concepts and the symbols that Dalokay put forward as a result of the values he embraced, should have been better reflected to his architectural manifesto which is displayed over the practice. Here, what has to be critically highlighted is the fact that his social agenda stayed limited with his practice in the Municipality and the Chamber but not in the social ground of architecture. This is the main reason why he can be defined as “an architect as a social agent” or “an architect with a social agenda” but never as “a socialist architect.”

CHAPTER 5

CONCLUSION

Appraising Dalokay as an architect is not enough. He should be evaluated as a one of the unique locally originated Republican intellectuals... They saw the right path of the world. And in order to reach it they lived within a mobilization of a personal enlightenment. Even they could not be able to learn everything deeply, but in every new work, like Dalokay, felt joy with the pleasure of discovering a new thing.

Doğan Kuban²³⁹

5.1. THE REVIEW

Since, there can be several researches arousing the same question, even on the same case study, it was important to delineate the structure initially, for the reason it is the composition, the conceptual framework and the method of interpretation which make each research unique.

As a consequence of an aim of generating a modest way of re-reading an architect for the coming generations, the study started with an inquiry into the transformation of the role of the architect in Turkish History of Architecture. To familiarize more with Vedat Dalokay it continued with a preparatory entry on reading him through the history.

Dalokay's appearance in the professional life in the 1950s, began in a period where the nationalist tendency started to vanish under the influence of modern architecture which was extending gradually in west. A cultural and a political rapprochement to the west were ruled by the reinterpretation of The International Style that brings Modernism with

²³⁹ D.Kuban, *ibid.*, p.59.

the adaptation of principles and forms. It seemed to be a tough decision. Because it was an environment where the architects tried to prove themselves amongst the ones that were finding designs unknown yet to others from magazines and transferring them. Dalokay, striving for a new breath to the architecture in Turkey, was deceived to imagine achieving it with Kocatepe mosque which did not last long with an unready government and a society except bringing him a temporary fame.

The 1960's, started as an extension of the growing inequalities of income with the endeavor of increasing the socio-political consciousness in the society and under the hegemony of regional planning which came with the SPO and Ministry of Reconstruction and Resettlement. This period where the architects started to question the social role and mission of themselves, strikes as Dalokay's most productive time span. The gap appeared as a result of 1961 Constitution releasing freedom for the architects in terms of the thoughts, the medium and the forms of expression in the way of a social transformation for the democratization of the country by reforms. Therefore it seemed to open the way for a legal medium allowing professional organizations to develop in addition to political parties which seems as just what Dalokay imagined to be in.

In this point the administrative dimension, coming with the Chamber acting as a serious power in leading, orienting and transforming the society and being articulated besides the professional architectural life, characterized Dalokay's standpoint. Bringing an increase in his social awareness especially in the subjects like the urban settlements, policies and thus urban chaos it seems to reflect to his designs and attitudes. Furthermore it proceeded from the ideology of the political government by settling a professional responsibility for a counter ideology.

An internationally echoing design came out at the end of the 1960s by bringing back the fame he lost and putting him to front lines again. This second break point was put forward interestingly again by a mosque design but in Pakistan this time. This period struck with an atmosphere that as a continuation of the well-rounded politicization of the urban masses, the architects were united more and more, under the roof of Chamber against the obstruction of political activities by the martial law appeared after the memorandum of armed forces in 12 March 1971. As a more known architect, Dalokay's choice of appearance found itself a place in municipality bringing a more political dimension of a

satisfaction as being elected by the society with the help of the so-called fame of King Faisal Mosque.

As one of the architects considering themselves to be responsible for representing the top level of architecture of Turkey, he could not be able to achieve a complete social transformation. But what was lost with his private office, could be succeeded in Municipality. Besides his presence as a joint of the Socialist Municipality Movement with Ankara Municipality in the days that urban problems entered into the area of daily urban politics, with his professional practice that was continuing in the architectural office, he appeared as a part of the disintegration structure of the architects. Frankly speaking, this occurred in terms of classes which were formed not only with the differentiation in the ideologies they adopted but also with the differentiation in the incomes of the architects working in the public sector or in private sector in offices.

Whereas for the realization of the motto of the 1970s that: “There is not any liberation independent than Turkey’s. Therefore in order to be able to bring a solution to the architecture, the motherland must be liberated at first,” he seemed to fulfill his responsibility which fell to his share. In the mayoralty period especially with the success he got in the urban scale he presented a significant attitude in this manner. Predominantly grounded on the left wing until the mayoralty period, Dalokay’s portrait became visible with an oppositional attitude towards the government with a valid ideology. Whereas it took a different form with the upcoming administrative responsibility in order to respond to social necessities and institutionalize in the pursuit of the target of achieving a social transformation by acting as a *catalyst*.

Being formalized by the military intervention and leaving deep marks on the social and political life of the country, the 1980s, flashed as the years that the strikes ended the active political atmosphere of the 1970s. Spreading the identity of the regime and the realization of its structural establishment all over the country were aimed to be succeeded with the suspension of rights and freedoms which could not be enough to suppress urban social movements. The trials to become a mayor again and the continuation to the political life either in other parties did not pan out for Dalokay. Since the policies of the Chamber of Architects before the 1980s had become invalid with the intervention; for him it was the time to concentrate on the architectural office that he never left behind.

In the 1980s, with the insolvency and the disappearance of the Turkish intelligentsia's and architect's endeavor of becoming the social engineer step by step, the purpose of taking place in the international arena and participating in the international project competitions came into prominence again in his agenda. Designing prestigious projects at his last years that were supposed to bring him front to the scene of the international market might be reasoned in this sense. Yet, the advantage of recognition thus the brand value ensured with the King Faisal Mosque and the mayoralty was used by him in the local market for the following years. Especially for the direct orders coming from the private sector and the invitations from the competitions he held an important key.

While investigating on these years, as already mentioned, the method that is adopted in this thesis is to analyze Dalokay due to a three stepped point of view. The first one is to decipher his potential by an analysis over his practice in certain themes: an architect, an administrator, a president, a mayor, a politician, a writer and an art admirer. The second one is to evaluate him in terms of his production within his disciplinary boundaries and relationships as a critical outlook to the position of Dalokay as a social agent. We examined Dalokay through his hats over his spheres not simply as a commodity producer and a creative actor, caused by the architecture's already existing capacity of symbolic representation with the architectural object, but also as an active agent having social projects for the construction of the community. Consequently the last one is to examine his overlapping practices on these spheres in order to understand how Dalokay took a stand.

5.2. CONCLUDING REMARKS

The roots of this research, mentioned to be started for generating a way of re-reading an architect, actually grounds on an argument over the definite ideology legitimized by the Chamber to the architects with its instruments like publications, meetings, attitude etc during the 1960-70s. However, considering the scope of a master thesis, it led us to focus on a more limited subject. In this respect, taking Vedat Dalokay as a sample, despite his one of a kind identity, as a symbol representing the so-called architectural strata of the period in terms of ideology seemed to make sense. Whereas it turned out to be a complete analysis of Dalokay due to the excitement and curiosity it brought as much as he was tried to be dig in thoroughly.

Dalokay, as a formative constituent of the culture, a part of the superstructure, with his production for individual and societal ideals, seems to have the ability to influence the formation and transformation of culture. Therefore appearing as an instrument of the social, economical and cultural network, he also influences the society by generating new capacities and borders. Referring him as a social agent capable of effecting or producing social projects in dealing with the existing system required the struggle between the social agent, the social project and the establishment. Besides his primary social mission of the role of meeting social expectations, in other words, questioning his “autonomy” is also required ultimately.

Searching for his autonomy brought discovering his internal values that made him more aware of his tools and potentials. Hence it brought discovering the boundaries of the discipline of architecture, which interrelates with many other disciplines. In this regard, architect’s existence within his own disciplinary and artistic entity and within his social sentence, the culture, the ideology, the politics and the economy restricted the main concern of this study. Accordingly, as a result of Dalokay’s case, it could be claimed that with his own internal values, an architect may have the ability to influence the transformation of the culture, besides maintaining cultural values.

Eventually, over the triple and complementary nature of Dalokay, the study arrived at another result of a scrutiny. Within the general framework, he may be re-read in a position of a social *catalyst* that is not only reproducing the system, but also legitimizing his autonomy with his social agenda by constituting incremental transformative resistance pockets. This certain degree of autonomy, points out a semi autonomous, in a way in-between, or in Anderson’s terms, “quasi-autonomous” status of architect.²⁴⁰ In this sense, as a continuation of the commentary of the spheres over the practice he used to participate in, it would not be wrong to appraise Dalokay as an architect acting with a fragmented ideology.

Additionally, the examined togetherness-while the formations, the interactions and the overlap- of the versatile dimensions of his identity, proved that in this case study, the role of the Vedat Dalokay is more of a social oriented than a user or an artistic one despite the fact that the artistic one may be more dominant.

²⁴⁰ S. Anderson, “Quasi-Autonomy in Architecture: The Search for an In-Between”, Perspecta: The Yale Architectural Journal , vol. 33, 2002, pp. 30-37.

It should be reminded that, the spheres and the practice of the architect, are determined by the unique personal standpoint of Dalokay, whereas those may not be valid all in all for another social agent, especially “the ideological sentience.” However the goal is pointing out the potentials, the possibilities and the exemplifications on the dimensions of the architects which would differ from one to one, each time giving the opportunity for a different identity to be read. Nevertheless the other cases may not constitute such a unique outlook because it’s the social agency that gives this versatility, every time by finding itself a relevant application area.

Whereas considering that, an architect may have an influence on an unknown number of people for generations to come; it is possible to remark that all architects may undertake important social responsibilities as long as they have an intention for an ideal. Giddens proposes that the self-identity of social agents depends on “the ontological security” thus the ability to construct a coherent narrative of selfhood, including the reliability of social institutions and the continuity of self-identity over time.²⁴¹

Certainly, the ideal that has been mentioned before emerges as a consequence of not a social demand as in the commodity-producer relationship, but a personal desire. It is shaped by the dominance of individual or societal focused production ideal /strata, ensuring the power that forms the predefined resistance pockets. The relativity of the architect to be the instrument, the medium, the reason, “the catalyst”²⁴² or the leader of the transformation of the structure depends basically on their dominance. Regarding this so-called dominance, only the potentials, the possibilities and the exemplifications can be set forth so making absolute generalizations may not be accurate.

In consequence, this periodical analysis unrevealed that the architectural production of Dalokay, as a way of revealing this ideal, which seems to be deactivated in the Chamber, in the Municipality and CHP periods actually continued at the backstage. After leaving the active political life, it came into prominence again. Actually it is not possible to observe a complete departure from any of these fields in any time, but the order and the prominence of each take different forms between themselves.

²⁴¹ A. Giddens, Central Problems in Social Theory : Macmillan, London, 1979, p. 59.

²⁴² C. Seyhun, The Role of the Architect and Autonomy of Architecture: An Inquiry into the Position of the Early Modern Architect and Architecture: Le Corbusier and Maison Curutchet, Unpublished M.Arch. Thesis, METU, 2004, p.27.

What is to be acquired commonly from all these periods underwent with ascendancy of these disparate fields is that he was looking for a joy, a delight to share, in his profession, in art, in politics and in literature. He was making this just like a student full of passion of learning. In this respect Dalokay, like a diamond every time shining with a different face, should be regarded as a total “Republican intellectual” fortunately knowing how to take advantage of his innate capacity in these fields. Therefore he should also be evaluated in between his colleagues in that period that showed a similar versatility.

Doğan Kuban has a deeper and a broader point of view on Dalokay. While evaluating him within his generation, most of whose members became intellectuals, he denotes an original person who is the product of the Republic that led Anatolia to the contemporary world and culture:

Vedat, never denying his origin, was a child of Anatolia that became urbanized and productive in single generation. How right and fertile the process that the first Republican regime has activated should be seen and evaluated in the life and the success of the people like Dalokay.²⁴³

Here, as the extensions of his multidimensionality, his love for politics that made him less of an architect but more a public figure, in addition to his love for administering, for painting, for writing, for sketching and for poetry may all be seen as a duty of a Republican intellectual. Accordingly this is what gives him a high profile as well besides the pleasure he took where his concern for success as an intellectual prevented him looking for his identity in just one field.

In fact, Kuban, who also appreciates him as a prototype for the forthcoming Republican intellectuals, summarizes what is tried to be explored at all in the lines left behind:

Appraising Dalokay as an architect is not enough. He should be evaluated as a one of the unique locally originated Republican intellectuals... They saw the right path of the world. And in order to reach it they lived within a mobilization of a personal enlightenment. Even they could not be able to learn everything deeply, but in every new work, like Dalokay, felt joy with the pleasure of discovering a new thing.²⁴⁴

²⁴³ “Vedat kökenini hiç yadsımadan, bir kuşak kentleşen ve üretici olan bir Anadolu çocuğuydu. İlk cumhuriyet rejiminin harekete geçirdiği süreçlerin ne kadar doğru ve verimli olduğunu Dalokay gibi insanların yaşamlarında ve başarılarında görmek ve değerlendirmek gerek.” D.Kuban, *ibid.*

²⁴⁴ “Dalokay’a mimar olarak bakmak yeterli değil. İç yurt kökenli özgün bir Cumhuriyet aydını örneği olarak değerlendirmek gerek. Onlar dünyanın yolunu gördüler. Ve ona ulaşmak için kişisel bir aydınlanma, öğrenme seferberliği içinde yaşadılar. Herşeyi derinlemesine

As another issue to be stressed on; the cities, where the decisions of the formation and the distribution of the rent in large scale appear, have a crucial place for establishing the basic concepts of the social democrat movement that Dalokay used to be in, such as equity, fairness, comfort and employment consequently. As an inseparable extension of the movement which requires taking responsibilities in the formation of the social, cultural and economic life of the city, the actions targeting a structural and political transformation, seems to be held on under Dalokay's leadership as an urban professional in the municipality. This appears as an extension of the socialist movement in 1973 forming the municipalities as the new source of strength and power. These actions, leading the phase of urbanization and the citizens to generate a new way of looking to the city, may be counted as his contributions: to the history of local governments for the improvement of the urban life on Ankara and the democracy on Turkey. Additionally his architectural touch on the organization of physical environment, development and construction of public facilities and infrastructural works and making the municipality a focus where the social democrat discourse had an opportunity to apply its premises by contribution and the accumulation of the knowledge of a lot of intellectuals charged. Here it is vital to stress on that Dalokay does not look like to have failed to the mistake that Batuman asserts that most ones had, of perceiving himself and his colleagues, the professionals and intellectuals in his staff, as the instrumental supports for the political organization. Since he could be able to realize the more specific contribution were made through the application of his/their professional skills and identities.²⁴⁵

The perception of the local governments and the mayors were as the natural extensions of the central government, due to the administration of the single party. The Democrat Party, having right to speak on both in the central and the local government, retarded the emergence of maturity of the local government and cities and the image of mayors coming to front mostly as "the person performing work". These type of mayor dealing with water, electricity, garbage, road etc. with lack of the notion of owning the city, seems to last until the days of Vedat Dalokay. In this delay the weakness of the process of urbanization of Turkey and the late formation of the citizenship look like effective. Atabaş's comment is very critical in terms of his analysis on Dalokay's municipality depended on an effort for building up a strong identity in order to come into existence:

öğrenemeseler bile her yeni işte, Dalokay gibi, yeni birşey keşfetmenin sevinciyle mutluluk duyular. "Ibid.

²⁴⁵ B. Batuman, "Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-80," *ibid.*, p.1926.

Until Dalokay, the prominent image of the mayor predominantly used to have the appearance and the logic of an “eşraf”. Later, with the 1970s, something has started to change in Turkey. For the first time, the central government and the local governments had passed under the administration of different parties on the country scale. The acrimony of the central government, that this “split up” had brought, compelled the local governments to search for new ways, to “prove themselves”. The cities, for the first time had started to come to front with population and activity...The cities started to request what they deserve. The immigration had gained velocity. For the first time, the cities had been forced to find solutions for coming over these problems.²⁴⁶

Then, it makes sense to claim that with Dalokay, the comprehension of servicing had gained new dimensions, which denotes the beginning of a period that a new image of a mayor, discussing politics and taking a stand on behalf of the city, had appeared.

...In this sense Dalokay is a symbol reminding the citizen what it deserved and had to deserve and shaping its identity. His importance comes from here, not from the junctions he had built... The image I stressed settles on two major structure; “the one making politics and talking on the behalf of the city” and “the one drawing and applying the politics of the service.” Dalokay could have integrated those two on his personality. Because besides the technical formation he had, his intellectual knowledge was enabling this.²⁴⁷

With the fame obtained by mayoralty, while he was trying to find a place in the heritage of world architecture, the chance of revealing his design intentions that brought Dalokay into the world limelight appeared with King Faisal Mosque. That’s for sure he was designing for an inner satisfaction which was confronted in numerous national and international competitions, where he had started to be known as an architect believing in Modernism with a rationalist and structuralist point of view. Whereas the reason why his other projects, realized and unrealized, except his modernist point of view brought to the Contemporary Islamic Architecture-worship buildings with Kocatepe and King Faisal Mosques, have not been adequately put into words in the architectural history of Turkey in terms of their contribution. This can be reasoned in their weakness in establishing an architectural identity in this sense. Yet it may be related to his harmonization with what the period requires under the roof of architectural movements. In his projects, he may have accomplished what Modernism brings to architecture, but still they have not been

²⁴⁶ The word “eşraf” corresponds to the notables of a town or village. Atabaş, *ibid.*, pp.170-171. Here it is also crucial to refer to Batuman’s word to clarify the expression of this effort of his approval against the central government: “Hence, the need for a new municipal program proposing a social agenda had to be fulfilled through practice and in the face of bureaucratic and financial difficulties posed by the central government. A social democratic ‘new municipal program’ was produced two years later, with the involvement of urban professionals as mayoral consultants in Ankara, Izmit (these two municipalities played a leading role among those held by the RPP), İstanbul, Antalya and Mersin. The program defined the principles of a leftist interpretation of municipal functions.” B. Batuman, *ibid.*, p.1934.

²⁴⁷ Atabaş, *ibid.*

able to create the same effect as these two designs had. That's why he has known to be a mosque designer or a politician or an administrator more than a modernist architect. Therefore as a result of this survey, right along with considering how Dalokay is remembered today, it is possible to come to a conclusion that, in general sense, his public image had surpassed his architecture.

At this point, it is time to touch upon the goals of this study in terms of contribution. First of all as mentioned several times, the initially aimed contribution is generating a structure for the coming generations for deciphering an architect that would be formed due to dimensions of the actor's identity. Specifically by Dalokay's case, the second aim is orienting the architects to take active roles in the social transformation process, by working in platforms like chambers, political parties, municipalities, institutions etc.; the latter one is encouraging the architects for improving themselves as organic and conscious Republican intellectuals not solely canalized on architecture but also in other branches of arts. For the administrative staff of political parties, the fourth aimed contribution is to subscribe them to give more place to urban professionals having formation on urbanization like architects, city planners etc. in mayoralty positions. The next one is valid for the mayors. Chiefly, taking Dalokay into account, orienting them for establishing the own identities of the municipalities independent than the central government and constituting committees of specialists on urban issues were aimed. Furthermore encouraging them for servicing and showing leadership in every area of the urban life and becoming more integrated with the citizens are expected, to be able to ensure a fair structure for egalitarianism, a high comfort and more employment. However, the main contribution, aimed to be achieved from the beginning, is the emergence of a publication handling Dalokay through several aspects which is a serious deficiency in Turkish Architectural History.

Regarding Vedat Dalokay's contribution to Turkish Architectural and Political History, it would not be wrong to assert that his concerns and strife are genuine. But his impact on a total transformation neither in architecture nor in community is modest when compared to the major urban social movements in the mainstream of architecture and politics. Whereas, even his humble contribution is priceless and worth in terms of creating resistance pockets that would form the cores of the so called major movements. On the other hand, considering the weakness of the urban social movements in the political and economical conditions of today's Turkey, a radical social transformation seems ambiguous.

In the case of our country, for a social transformation, taking the years that the creation of resistance pockets achieved best as samples and considering the conditions of today's Turkey as well, should frame the point of view. Thus, employing a policy in order to shape the social processes besides being included in them, leading the associations with a new sense of governing and setting up a staff with organizational culture and talent seem to be the most appropriate ways. But the heaviness of feeling successful in this respect, should always be replaced by the lightness of feeling as a beginner, at any time, for keeping the enthusiasm.

With hopes that architects will be able to find a better way, if there is any...

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*** The Interviews:**

- Aydan Erim, a friend of Dalokay, held in October 2008
- Kadri Atabaş, a friend and a colleague of Dalokay in the Municipality / part time instructor in METU, Department of Architecture and Atabaş Mimarlık, held in December 2008
- Yıldırım Yavuz, an employee of Dalokay in the architectural office/ Prof. Dr. in Department of Architecture, METU, held in November 2008.

*** The List of the Names Selected From the Circle of Dalokay**

Employees

- Can Ersan
- Güngör Kon
- Şerife Meriç

Colleagues and Friends

- Ahmet İsvan
- Aydan Erim
- Aydın Boysan
- Demirtaş Ceyhun
- Doğan Kuban
- Ercan Arısoy
- Kadri Atabaş
- Mehmet Tunçer
- Önder Şenyapılı
- Turgay Gönenç
- Yavuz Önen
- Yıldırım Yavuz

Family

- Bedia Dalokay
- Belemir Dalokay Güzer
- Hakan Dalokay
- Sibel Dalokay Bozer

APPENDIX A

THE LETTER SENT TO DALOKAY BY İSMET İNÖNÜ ²⁴⁸

Dear Architect Vedat Dalokay,

I've learned gladly that you achieved the first place in an international project competition organized for a mosque to be constructed in city of Islamabad, Pakistan.

Realization of your project would be a matter of happiness and pride for us.

You are going to take a part successfully in between the great architects that produce ever lasting works.

I am going to be willingly delighted to congratulate every success of you.

Presenting my affections

İsmet İnönü

²⁴⁸ The letter was sent after the victory of Dalokay in the design competition of King Faisal Mosque for congratulation. It dates 27 November 1969. Quoted in Ö. Şenyapılı, "Öykülerini Yazamadan Gitti.", Mimarlık, Mimarlar Odası Yayınları , (vol.91/2), 1991, p. 47. (Translated by author)

APPENDIX B

PROFILE OF THE MAN



10 November 1927
Birth of Vedat Dalokay
in Elazığ, Turkey.
Father: Ibrahim Dalokay

1933-1943
Primary and Secondary Schools
Elazığ

1943- 1949
Architectural Education
As a student of Paul Bonatz and
Clemens Holzmeister
Technical University of Istanbul
(Department of Architecture),
Istanbul

1949-1951
Civil Work
General Directorate of PTT
Ministry of Public Works
Competition Award
Etibank Pavilion, Istanbul
Politics
Member of CHP

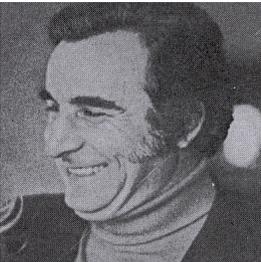


1951
Competition Award
Conversion of Maçka Army
Barracks to Museum, Istanbul

1951-1956
PhD Studies
City Planning Department
Sorbonne, Paris, France
Architectural Office Work
In August Perret's and Le
Corbusier's offices.

1955
Competition Awards
Building for General Directorate
of Electrical Works

1956
Back to Turkey
Competition Awards
Porsuk Hotel, Eskişehir,



Civil Servants Retirement Fund
Multi Storey Building, Kızılay,
Ankara
Provincial Cooperative
Residences, Ankara
Highway Station, Eskişehir

1957
Competition Awards
Government Mansion, Bitlis
Acar Housing Cooperative,
Ankara
Kocatepe Mosque, Ankara
Konya College
Architectural Office
Religious Affairs Residences

1958
Marries
Competition Award
PTT Exchange Building, Cebeci,
Ankara

1960
Competition Award
Central Building of Institute of
Turkish Standarts and
Laboratories, Ankara

1961
Born of Belemir Dalokay
Competition Awards
Atomic Research Center, Ankara
Child Care Center, Ankara

1962
Birth of Hakan Dalokay
Competition Award
Planning of Black Sea Technical
University Campus, Trabzon

1964-1966
President
Chamber of Architects, Ankara

1964
Birth of Sibel Dalokay
Competition Awards
Central Bank Branch, Kayseri



1964
Technical School of Ege University,
Izmir
Medical Faculty of Ankara University
Ilkyardı Hospital, Ankara



1965
Competition Award
Social Security Institute Hospital,
Elazığ

1966
Competition Award
Bayrampaşa Dormitories, Istanbul

1967
Secretary-General
Chamber of Architects, Turkey

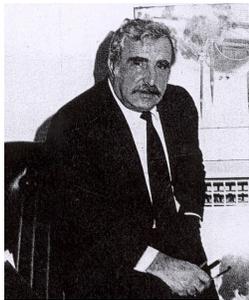


1968
Divorce.
Competition Awards
Şekerbank General Directorate
Building, Ankara
Child Care Center, Ankara,
Women Teachers Colleges, Zonguldak
Sivil Savunma College, Ankara

1969
Competition Award
King Faisal Mosque, Pakistan



1972
owning *Bariş (Ulus) Newspaper*
Competition Award
Medical Faculty of Black Sea
University, Trabzon



1973-1977
Mayorality of Ankara
Local Elections from CHP
The municipality building on sale, the
strike with the workers of municipality
that couldn't be paid for months,
cutdown of the distribution of water of
Bank of Provinces due to its
partisanship, fight with cholera,
pedestrianization studies in Sakarya and
İzmir Streets, cut down of the municipal
service to Spanish Embassy due to
execution of Spanish revolutionaries, the
flags to half due to death of communist
Chinese leader, Mao Zedong,
Constitution Parks, Akkundu project,
Hittite Monument at Sıhriye Square

1973
The milk project, Ankara Golf Club
Quarrel

1975
Hunger strike with EGO workers



1976
Dismissal from the municipality
owning *Politika Newspaper*

H. D. Coşkun

1977
Quarrel with the Governor of
Ankara
Architectural Office
Summit Minar, Pakistan

1979
Competition Award
Ministry of Foreign Affairs
Architectural Office
Riyadh Mosque

1980
The publication of *Kolo*
Award
Kolo, by The Institute Turkish
Language (Türk Dil Kurumu)

1981
Competition Award
Islamic Development Bank,
Saudi Arabia

1983
Competition Award
National Monument of
Pakistan

1984
Nomination from SODEP

1986
Competition Award
Prime Ministry Complex,
Pakistan
Ankara City Hall, Ankara
Altındağ City Hall, Ankara
Architectural Office Work
Mosque of Presidential
Palace

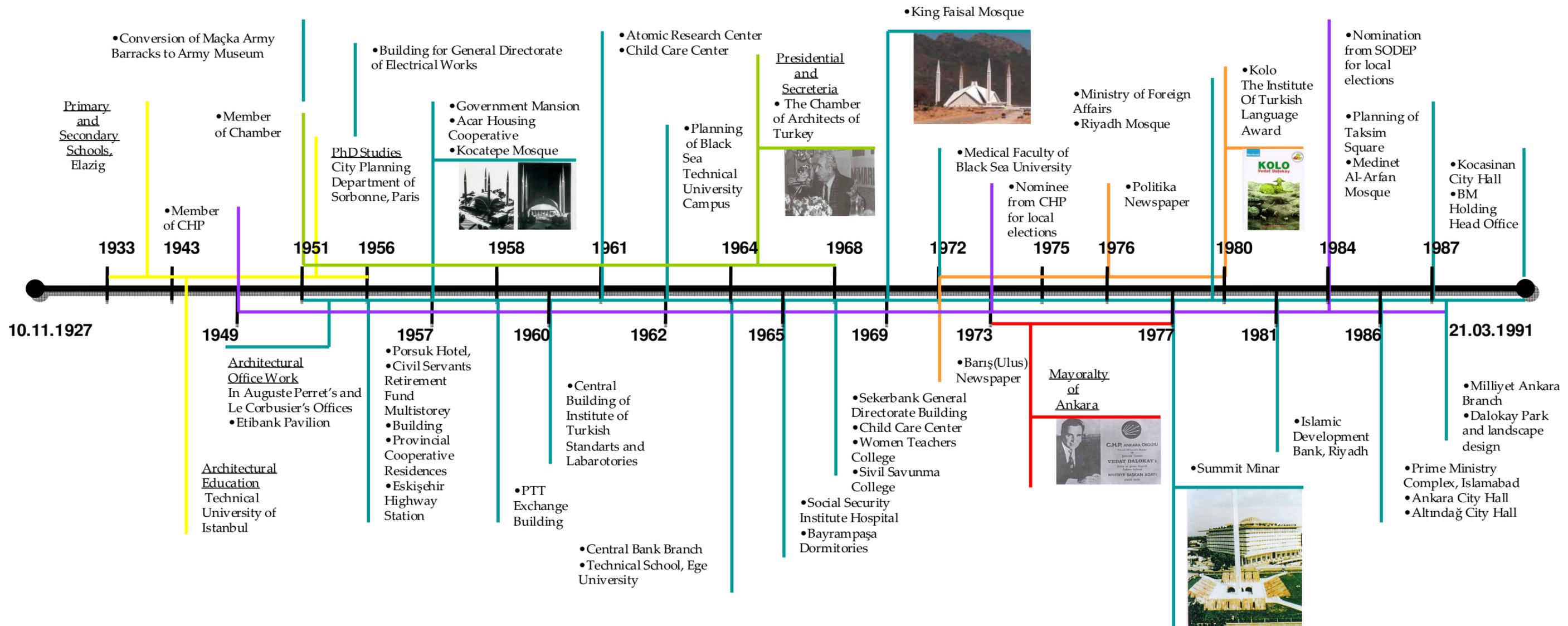
1987
Competition Award
Planning of Taksim Square
Architectural Office
Medinet Al-Arfan Mosque

1990
Architectural Office
Milliyet Ankara Branch
Dalokay Park and Landscape
Design, Batıkent

1991
Competition Award
Kocasinan City Hall
Architectural Office
BM Holding Head Office
Death in a tragic car accident
with his wife and son, in
March 29

1995
Award
Kolo, Mildred L. Batchelder
Prize by American Library
Association

READING DALOKAY



RE-READING DALOKAY

