A SCRUPULOUS AND SILENT RATIONALIST: THE ARCHITECT AYHAN TAYMAN

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ABSTRACT

A SCRUPULOUS AND SILENT RATIONALIST: THE ARCHITECT AYHAN TAYMAN

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Ayhan Tayman, studied architecture in the second half of the 1940's in the Istanbul Technical University and worked as an assistant of Paul Bonatz who dominated the architectural scene of the country as well as educational approach of the school. He participated extensively in architectural competitions in the 1950s, working with different partners including Enver Tokay. In the 1960's he was oriented towards a totally different field, constructing his own housing designs, working as a contractor-investor mainly on a flat for land basis. He archived his drawings carefully creating an important accumulation of professional documents from the 1960's and 1970's.

Keywords: Ayhan Tayman, rationalist architecture, architectural archive, contractor-architect

ÖZ

TİTİZ VE SESSİZ RASYONALİST: MİMAR AYHAN TAYMAN

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Ayhan Tayman, 1940'ların ikinci yarısında İstanbul Teknik Üniversite'sinde mimarlık eğitimi gördü ve okulun eğitim yaklaşımı yanı sıra ülkenin mimarlık sahnesinde belirleyici bir konum üstlenen Paul Bonatz'ın asistanı olarak çalıştı. 1950'lerde, aralarında Enver Tokay'ın da bulunduğu farklı ortaklarla mimarlık yarışmalarına yoğun olarak katıldı. 1960'ların başında ise tümüyle farklı bir yönde, çoğunlukla kat karşılığı temelinde çalışan bir yatırımcı-yüklenici olarak, kendi inşa ettiği konut yapılarına yöneldi. Dikkatle arşivlediği çizimleri, 1960'lar ve 1970'lerin profesyonel belgeleri olarak önemli bir birikim oluşturuyor.

Anahtar kelimeler: Ayhan Tayman, rasyonalist mimarlık, mimarlık arşivi, müteahhit-mimar

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CHAPTER 1

INTRODUCTION

This is a thesis on Ayhan Tayman, an unknown, may be rather a "hidden" architect. Tayman, studied architecture in the second half of the 1940's in Istanbul Technical University and worked as an assistant of Paul Bonatz, who dominated the architectural scene of the country as well as the educational approach of the school. Ayhan Tayman was undoubtedly a very important, but not a well-known representative of modern architecture in Turkey of the post-war period, as his works were very rarely published. He participated extensively in architectural competitions that had been organized in the 1950s, working with different partners including Enver Tokay. After his graduation in 1950, Tayman won 10 first prizes in various architectural competitions he took part until the mid 1960's. Though some of these projects, which can mostly be described as representatives of the international style, were realized as buildings, they did not have the chance to appear in the architectural media of the time. His name was sometimes misspelled in these publications and even confused with İlhan Tayman, a younger architect coincidentally carrying the same surname.[1] None of the apartment blocks designed and built by himself were published in architectural magazines. He did not appear in architectural media after his last competition entries in the early 1960's at all. He was particularly known as a member of the Association of Constructors. However, he left a huge amount of architectural drawings in various formats and photographical reproductions of the

[1] Ayhan Tayman's name was confused with İlhan Tayman's, who had a brother named Ayhan Tayman who also had a practice in Istanbul as an engineer. Strangely Ayhan Tayman had a younger brother named İlhan Tayman who worked as an economist. The main reason for the confusion is probably that İlhan Tayman had also collaborated later with Enver Tokay, in Emek Tower project. Vanlı is an important source who confused the two architects names. Şevki Vanlı, *20. Yüzyıl Türk Mimarlığı I,* VMV Yayınları, Ankara, 2006, p. 237.

competition projects from the 1950's. Besides sketches, drawings and written documents including books, the photographs of architectural models seem to be rare witnesses of the period, where architectural publishing was very limited.

The turning point in Tayman's life was in 1964, when decided to change his way of practice. Moving away from competitions, he was oriented towards a totally different field and established his own construction firm realizing his own housing designs, working as a contractor-investor mainly on a flat for land basis. He brought many high quality housing blocks that represent the late modernism of the 1960's and 1970's, in many of the Istanbul quarters, mostly concentrated in Nişantaşı area. None of these buildings were published either, not escaping from the notice of careful observers but remaining unknown except for some colleagues and their own inhabitants. The modernist architect Ayhan Tayman, completed his life having devoted to the hand-drawn and carefully archived projects in 2014, as a perfect representative of a generation who grounded their values on modesty.

This archival work is an end product of an ongoing research, which has started in 1985, in quest of architectural documents of the "Republican" period, where almost no organized architectural archives existed. Most of the architectural archives, especially drawings in public archives was lost. In this sense the Tayman archive is very special, with the richness of photographical material and a huge amount of original drawings. Ayhan Tayman's elder daughter Nazlı Tayman, who has taken care of the drawings as well as the office, was the main source of information about the details of the archive. None of his partners in the competitions was alive and there were only a few friends who witnessed the period. All of the primary partners and collaborators, Enver Tokay, Yılmaz Sanlı and Behruz Çinici who were in close correspondence with him until his last times have passed away. Doğan Kuban who had a brief partnership in competitions in the early phase, during his assistantship in ITU seems to be the only source about his contributions. Complementary to the architect's own archive, the archive of the Istanbul Technical University Faculty of Architecture contained the 3 projects prepared by Tayman with Paul Bonatz, including his diploma project, thanks to Kemali Söylemezoğlu's meticulous efforts to protect the successful student work.

This thesis is a product of an archive of an architect. "Unfolding an archive", using Walter Benjamin's terms, is a very rare opportunity, and working with the architect's family, particularly with his daughter Nazlı Tayman, who was also trained in arts and design, while doing that is a further thrill.[2] How to open an archive, is the major question behind the methodological approach of this work. Knowing the fact that not only our understanding of history is shaped by archives, but also our interpretation of archives has the power to shape history. The method applied is a known procedure of an archival authentification and classification process. Therefore, the whole procedure was started with working subtitles of the thesis. These subtitles, namely: education of an architect, competitions, projects of apartments and commercial buildings act as guiding procedures for this archival work. Chronological ordering forms the main structure of the unfolding procedures. It is accepted as the most tested and harshly criticized method of historiography. Here the goal is neither to underestimate the value of post-structuralist critical readings nor to propose a new merit in the old school linear history, but start with the assumption that it is still possible and valuable to map an archive with a rather 19th century innocence.

The classification of the photographical reproductions of the competition projects was guided by a list prepared by the architect himself. The list had some missing entries and mostly lacked the collaborators. With the supplementary information from the "Index of Competitions" prepared by the Chamber of Architects, it became possible to define some phases in the conduct of the competitions, primarily chronological and related to the composition of the team.[3] Namely: early competitions in collaboration with the ITU teaching staff, early partnership with Yılmaz Sanlı, collaboration with Enver Tokay and Ayten Seçkin, Behruz Çinici joining the group, collaboration with Behruz Çinici, collaborations as larger groups including Tokay and Sanlı and finally the last phase, where he participated in the competitions alone, were the periods that define the chapters of the thesis.

[2] Walter Benjamin, *The Arcades Project*, Harvard U. P., 2002
[3] *Yarışmalar Dizini 1930-2004*, Mimarlar Odası, 2004.

Tayman's competition work including 42 projects in 14 years, starting with his graduation in 1950 to 1964 is surely a very important contribution to the architectural culture of the period. Almost half of this enormous production has survived in the Tayman archive. Atatürk University Campus which is an outcome of an national project competition with an international jury including Richard Neutra and Glenn Stanton, seems to be the most controversial of his works. Strangely there are very few documents in the archive about this Campus, other than a quite a big collection of photographs from the construction site unfortunately with quite poor quality. The remaining two first prizes were from officially invited competitions, one of them built also in Ankara. The Agriculture School Building in Etimesgut or Istanbul Road from the early 1960's, seems to be a perfect expression of the architectural conception of Ayhan Tayman. The building was refunctioned and used as the Poultry Institute and unfortunately demolished recently by TOKİ. Surviving 3 buildings, from the 4 built, in 42 competitions in 14 years must not be considered as a high rate. This situation seems to explain the shift of the way of working of the young architect in the early 1960's.

To design buildings to be realized by himself, or rather by his firm "Tayman İnşaat" was much more productive than his competition works. So is the archive which consists of original 1:50 scale drawings on transparent paper of almost all of the buildings. The drawings of the earlier buildings are very special, as they are hand drawn totally by Tayman himself and included quite a number of detail drawings. The various projects for apartments and commercial buildings are also classified in a basic chronological order, together with a grouping based on locations, which showed a pattern of a policy of investment developing in time and changing tendencies of the different periods. The different locations Tayman invested also show the changing character of the housing neighborhoods, in relation to the urban developments shaping the growth of Istanbul as a metropolis. All the classifications, labeling and inventory methods applied are aimed to be part of an attempt to the interpretation of architectural approaches of Tayman parallel to his policies of real estate investments. In the chronological continuity of the projects, the developments

and changes in the production techniques, building materials as well as living habits and styles are very visible.

Therefore, the method applied here is unfolding Tayman’s archive in the guidance of pre-established subtitles and suggesting a chronological construction. Chronology as one of the most reliable and tested methods of historiography is accepted as the primary motive of the classification process. However, besides the guiding main chronological stream, other thematic taxonomies also helped to develop a better understanding of the ideas and conditions shaping the projects. These themes were mainly composition of the design team for the competitions and locality for the residential and commercial buildings of the later phase.

The goal of this thesis, on the other hand, is to put Tayman's work into a historical context. The historical context will be limited with a time period: 1930-1980 and a stylistic label: "Rationalism". Focusing on Rationalism and its positive connotations will help the construction of the theoretical framework. Rationalism and its definitions will open the way to reach to a paradigm explaining a period of architectural attitudes in a peculiar context of developing Turkey.

Rationalism became a major label to define the contemporary architecture in Turkey of the 1950's, a period politically differentiated from the "Early Republican" single party regime and the suspense of the II. World War between Nazi Germany and Soviet threat felt importantly by the somehow nationalist-conservative state apparatus. The democracy of the 1950's looked like period of relief, where Turkey openly chose the side of the "democratic world" in the post war era. However the contradictions of the conservative rightist ideologies with the idea of modernization combined with economical integration with western world, can be described as a uncontrollable movement towards a more autocratic regime in the of the developing "cold war" context. The period had definitely a culturally complicated climate.

While modernism and sanitation were the motives of the architectural scene of the country in the 1930's, parallel to the bureaucratic reforms of the People's Party following the cultural revolution of Atatürk, rationalism probably has appeared too ideological for the young architects of the republic. In the post war Turkey,

rationalism became a key word to express the reaction against the Nazi nationalism that dominated the cultural scene of the republic, where the architecture of the period was dominated by symmetrical facades with stone cladding. When compared to the 1930's, in the 1950's there was much more communication with the world, to have more influences from post war production of Le Corbusier, CIAM and achievements of the great Bauhaus masters in the USA. SOM's Istanbul Hilton as a perfect and undeniable symbol of new interaction with the democratic world was also obviously very influential for the architects of the period as a materialization of the "international style".

The ideological scene of Turkish architecture of the 1950's as described by Bülent Özer in 1964, in the dichotomy of regionalism and universalism.[4] Özer refers to "rationalism" as a common term implying a rather superfluous attitude having direct influences through architectural media. Following a similar line of thought, Enis Kortan proposed a more clear dichotomy between rationalism and irrationalism, in his criticism of architectural movements in the early 1970's.[5] Kortan directly discussed the influences of Mies, Wright and other modernist masters, classifying the production of the period as rationalist-international and irrational, interestingly differing regionalist and mannerist attitudes. It is interesting to note that the influence of Niemeyer or rather Brazilian Architecture also appears to be a very influential source, as a context more related to Turkey.

Özer, Kortan and other interpreters of the 1950's openly defined "rationalism" as the dominating ideology or the mainstream of the architecture of Turkey of the period. The works of Enver Tokay, the influential partner of Tayman, such as the Emek Office Tower in Ankara and their common work Erzurum Atatürk University Campus were cited as prominent examples of the "rationalist" attitude. Which seems to be not mentioned about the two hidden architects of the time Enver Tokay and Ayhan Tayman is their climatic and economic sensitivities such as caring about

[4] Bülent Özer, *Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine bir Deneme*, İTU Mimarlık Fakültesi, 1964.
[5] Enis Kortan, *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960 - 1970*, ODTÜ Mimarlık Fakültesi, 1972.

orientation towards the sun in an early period, when scientific" discourses on architecture was quite marginal. Their rationalism was also a "regionalist" approach in the sense of developing an architecture in the economic realities of the country. The hidden competition projects seem to reveal this potential of the silent and sensitive attitudes of the responsible architects of a country where architectural production, among any other intellectual field is often reduced to a superfluous activity of imitation, sometimes even copying. Tayman's silent production in the 1960's and 1970's continued this stylistic sensitivity as well as his intellectual responsibilities of a modernist architect, playing his role to construct a better world. Unlike Tayman's enormous work for competitions his residential building production has reached to the people of Istanbul in their modest scales. While their architect remained silent the buildings spoke to the people in different contexts telling about the responsibilities of architecture hidden under the modest and not very fashionable label: "Rationalism". They can continue to give their messages also to next generations, if we can manage to protect them from the gearwheels of capitalism.

Therefore it is the claim of this thesis is that Ayhan Tayman, was the silent representative of the Rationalist Movements in Turkey. He was hidden and thus undercover. Tayman continued his silent practice in a more modest scale, still staying invisible, so that he could protect his self statues out of the attacks of the mainstream media. He practiced and mastered his puritan architecture in his relative autonomy in the chaotic climate of Architecture in Turkey before the 1980 coup. If we understand this silent rationalist, we can pursue from where he was fed, thus this will bring the cause to re-read his archival resources.

CHAPTER 2

A RATIONALIST ARCHITECT IN THE CONTEXT OF POST-WAR TURKEY

2.1 Ayhan Tayman as a Representative of the Rationalist Movements in Turkey

Modernist influence in architecture appeared in the *Sanayi-i Nefise Mektebi* (School of Fine Arts) as a reaction of students, against a neoclassicist education with nationalist tones given by Giulio Mongeri and Vedat Tek. The students were reading French architectural periodicals such as *L'Architect*, they obtained from booksellers in Taksim square. They were organizing informal meetings to discuss various issues published in contemporary magazines.[6] One of the most courageous of the students, Burhan Arif (Ongun) proposed purist, cubical schemes as student work, where conservative Mongeri reacted. For Mongeri an architecture without eaves would be inappropriate for the climate of Turkey. Two of the graduates of the year 1928, Burhan Arif and Sedad Hakkı (Eldem) were awarded grants to work abroad. Burhan Arif had the chance to work with Le Corbusier. Sedad Hakkı was also in Paris and visited Berlin for a time. On his return, in 1931, a group of friends decided to publish an architectural magazine named *Mimar* which would promote the idea of modernism in architecture. Samih Saim (Akkaynak) was given the duty of translating texts by and on Le Corbusier. Burhan Arif joined the team in a couple of years, to publish his radical hypothetical projects and views on urbanism with the title "urbanist mimar". Ideas of Le Corbusier were introduced to the Turkish scene by the magazine *Mimar*, while the School of Fine Arts was reformed by Ernst Egli, a young Swiss architect educated in Vienna, who was invited as a consultant to the Ministry of Education, designing many new school buildings in Ankara. The name of the

[6] Zafer Akay, "Arkitekt'in 50 Yılı: Evreler, Yazarlar, Mimarlar", pp. 149-158 in *Zeki Sayar ve Arkitekt*, Ali Cengizkan, Derin İnan, Müge Cengizkan (eds.) Mimarlar Odası, 2015.

school was changed to *Güzel Sanatlar Akademisi* (Academy of Fine Arts) and the education was totally based on a modernist practice. The early generation of young architects who were practicing modernism after a classicist education, were in demand of local or international competitions and quite against foreign architects such as Egli getting important commissions without competitions. While defending a modernism, the tone of the magazine *Mimar,* whose name will be changed as *Arkitekt* in 1934, got more and more nationalistic. Sedad Eldem, who also joined the Academy, after trying some minor modernist purist projects, went more and more into the study of local architecture, traditional residential buildings of Istanbul. Therefore the time was for a nationalistic architecture. The modernism of the young architects could not resist much as the winds of nationalism were coming from Europe.

The modernist discourses of Le Corbusier presented in *Mimar/Arkitekt* hardly included the concept "rationalism". The only confrontation with the Italian rationalists, "Gruppo Sette" is through an exhibition in 1934, visited by Şevki Balmumcu, another influential architect of the time.[7] Balmumcu described his experiences in the exhibition of "Fascist Architecture" as getting goose bumps, without mentioning rationalism at all. The young generation of architects in Turkey seems totally missed the early discussions about rationalism, both the French tradition ending up with Perret and De Stijl-Bauhaus controversies.

The idea of a rationalist architecture is related with the post-war rebirth of modernism, especially with the projects of Mies van der Rohe in the US that became very influential at that era. Similar to the young generation of architects in the late 1920's of the *Sanayi-i Nefise*, the first generation of students in the İstanbul Technical University, of the late 1940's had to learn about Miesian rationalism through periodicals or books they reached in Taksim, while having a strict nationalistic classicist education under Paul Bonatz and others. The founding dean of the Faculty of Architecture at ITU, Emin Onat was also a young modernist in the mid

[7] Şevki Balmumcu, "I, II, III, IV, V, VI, VII, VIII", *Arkitekt* 1/1931, p. 12-13; 11-12/1931, p. 378; 7-8/1932, p. 208-209; 10/1932, p. 291-292.

1930's, after his education in ETH Zurich and collaboration with Salvisberg, came back to Istanbul to adapt himself into a nationalistic environment. His unique scheme developed for the mausoleum of Atatürk, Anıt Kabir, together with Orhan Arda, based on Anatolian typologies, provided him a status of the classicist architect mastered in the unique understanding of Ataturk's theses of history. Onat was busy with very important official building commissions where he collaborated with Sedad Eldem. The visits to the construction site of Anıt Kabir was one of the important rituals of the architecture students in ITU, together with their much respected teacher Onat, not only as an unforgettable lesson in building construction but also a patriotic experience in the classicist education. This tradition of nationalistic attitudes in architecture did not end abruptly after the defeat of the Nazis ending the war. Bonatz resisted in traditional architecture after the war, as in his conversion of the modernist Exhibition House by Balmumcu into the new Opera Building, and realized the Sugar Factories Headquarters as a soft transition to modernism.

Figure 1 Ankara Opera House, 1948; Sugar Factories Headquarters, Ankara, 1950, by Paul Bonatz.

The period of Ayhan Tayman's education in ITU is the beginning of the influence of Mies from the US, while the classicist education under Bonatz was still dominant. A group of architects, mostly young assistants in ITU school of architecture very much involved with architectural competitions, were the source of influence from the new international style emerging in the US and Europe. Ayhan Tayman was very much under the influence of this group of architects involved in competitions. Although the educational system and the practice of architecture in Turkey was dominated by classical attitudes as Eldem's in the *"Akademi"* and Bonatz accompanied by Onat in the ITU, a group of young architects were aware of the post-war developments especially in Europe, through magazines and short visits specially to Germany. It is also interesting that le Corbusier's Unite d'Habitation projects appeared in *Arkitekt* in

this period. The magazine *Mimarlık* had started to be published in Ankara, by the Union of Architects. Both magazines seem to have correspondents in Europe that gave highlights from contemporary publications. Zeki Sayar has mentioned the helps of the news agencies to *Arkitekt* to cope up with the interruptions of media during the war.

One of the influential young architects of the period was Enver Tokay, whom Tayman collaborated all along the 1950's, not only in competitions but professional works as well. Enver Tokay was a teaching assistant at ITU, famous for his meticulous way of using the drawing equipment "grafos" as mentioned in Çinici's memories.[8] He is thought to be an extraordinary talent, later to be called a "comet" by his contemporary Şevki Vanlı, in his evaluation of the architecture of the period.[9] Tokay had an apparently modernist position and was known to be a follower of the Polish modernist architect Nowicki, as well as Saarinen and other modernist masters.[10] Similar kind of inspirations are evident in Tayman's library from the early 1950's, like books about Niemeyer and Latin American architecture as well as Mies Van der Rohe, as more realistic solutions for industrializing countries.

Tokay is specially mentioned in his rationalistic attitude employing the glass prism, especially his concern with the idea of orientation towards the south, a modernist idea starting from the late 1920's. Tokay's concern with orientation is well documented in the sources concerning the architecture of the period. Unfortunately we don't have enough details about Tayman's concern with the issue. But this connection is very likely since they both collaborated mostly in projects where orientation can be discussed as the main objective. Another architect and young assistant of the period, whom Tokay collaborated in some competition projects Lütfi

[8] Uğur Tanyeli, (ed.) *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici,* Boyut, 1999, p. 31.
[9] Şevki Vanlı, *20. Yüzyıl Türk Mimarlığı I,* VMV Yayınları, Ankara, 2006, p. 237.
[10] Uğur Tanyeli, (ed.) 1999, p. 32.

Zeren is the author of a highly technical book concerning sun control in architecture, published by ITU in 1956.[11]

The year 1950, the year of Ayhan Tayman's graduation from the ITU School of Architecture also marks an important building of the period, Istanbul Hilton Hotel, just near the school overlooking the Bosphorus, designed by Gordon Bunshaft of SOM, in collaboration with Sedad Eldem. The building which is another good example of the idea of south orientation seems to be the background of many photographs taken by young architects in celebration of their graduation in the terraces of Taşkışla.

Figure 2 Tayman in Taşkışla terrace, Hilton construction in the background; Enver Tokay and Ayhan Tayman.

Influence of the modernist masters from the 1950's is evident also in Tayman's library. The library included a number of technical books mostly in German from the 1940's and 3 more books from the 1950's including Philip Johnson's book on Mies van der Rohe, published by the Museum of Modern Art.[12] Also it is interesting to note that their concern with Latin American architecture is very evident, most probably because they saw Latin American architecture more comparable with Turkey not only as climate but the level of technology as well.

[11] Lütfi Zeren, *Mimaride Güneş Kontrolü,* İTU, 1956.
[12] Philip Johnson, Mies Van der Rohe, Museum of Modern Art, 1953 (1947).

2.2 Rationalist Movements in Modern Architecture and the Developments of the International Style in Post-war America

The term "rationalism" doesn't seem to play a decisive role in the revolutionary phase of the modern movement, starting with Wright's simplification of the prairie houses, followed by the rejection of ornamentation by Loos and the ideals of the futurists breaking with the limitations of the past. Naming these efforts as "a series of revolutionary gestures" Reyner Banham explains the difficulty of assessing the theoretical work of classical rationalists including Choisy, Guadet as well as the German academic Semper:

> "The attitude of those who were to become the masters of modern architecture to these traditions from the past was apt to be equivocal. The Werkbund and its members were the object of suspicion in some quarters, tough most of the younger architects accepted the moral imperatives bound up in it. The Rationalist attitude was held in high regard, yet effectively repudiated by most of them, and the academic tradition was generally vilified, yet many of the ideas it embodied were taken over by them."[13]

Describing the roots of "rationalism" in military and civil engineering and summarizing the controversies of the Classical and Gothic rationalist schools of the 19th century, Peter Collins finds the best definition of rationalism in an essay by Cesar Daly from 1864, following the French Classical doctrine, paraphrased in Boileau's *Art Poetique* as: "nothing is beautiful but what is true." Daly thinks " the self-imposed task of the Rationalist School was to reconcile modern architecture with modern science and industry", prophesying "the pursuit of structural rationalism" would be "widely tempered by the pursuit of arbitrary abstract form".[14] Collins thinks that what was described as "Rationalism" in the 19th century will be "virtually synonymous" with "Functionalism", its most important meaning relating to

[13] Reyner Banham, Theory and Design in the First Machine Age, The MIT Press, 1980 (1960), p.14.
[14] Peter Collins, *Changing Ideals in Modern Architecture 1750-1950,* Faber, 1965, pp. 198-199.

planning, as "succinctly expressed" by Le Corbusier: "the plan proceeds from within to without; the exterior is the result of an interior."[15]

Banham is very critical about this replacement of concepts, arguing the use of this "blanket term" following writers like Giedion, as a misleading word to label the international style that was emerging in the early 1930's. Le Corbusier was again responsible of changing the title of the book by Alberto Sartoris from "Rational Architecture" to "Functional". Banham points out his role clearly:

> "Most critics of the Thirties were perfectly happy to make this substitution of words, but not of ideas, and *Functional* has, almost without exception between interpreted in the limited sense that Le Corbusier attributed to *Rational*, a tendency which culminated in the revival of a nineteenth-century determinism such as both Le Corbusier and Gropius had rejected, summed up in Louis Sullivan's empty jingle: Form follows function".[16]

Banham is defining the Rationalist circle of architects gathered in the Bauhaus, the spirit of the international style as in the Weissenhof Siedlung, including Hilberseimer, Hannes Meyer, El Lissitzky, Alberto Sartoris and Figini-Pollini partnership as the core of Italian Rationalist Gruppo Sette, noting their not being anti-traditionalists, finding considerable reinforcement in the past. He also relates El Lissitzky's concept *proun* to a Choisyesque Rationalism, where "material becomes form through construction", defining "constructivism" basically as a rationalistic approach.[17]

Similarly Mies van der Rohe,as a pioneer of the modern concept of space, is considered essentially as a Rationalist by Collins, "in that his methodical researches into the architecture of steel closely parallel those researches made by Perret into the

[15] Collins (1965) p. 218.
[16] Banham (1980) p. 320.
[17] Banham (1980) p. 306, 194.

architecture of reinforced concrete".[18] This argument inevitably brings Mies the label "classical rationalist":

> "But it is perhaps worthwhile reflecting on the reasons why Perret's example was so little followed, and why he may appropriately be regarded as the last great Classical Rationalist of the nineteenth century just as Ludwig Mies van der Rohe, the apostle of glass and steel, may be regarded as the first great Classical rationalist of the twentieth century."[19]

Following this argument brings Collins to the ultimate question of formalism, between the ridiculous rigmaroles, form follows function and function follows form, the real problem of architecture as a product of reason or populist game of forms:

> "There is no doubt that the reliance on structural justifications for architectural forms is no longer as fashionable as it was, and that despite the work of Mies van der Rohe and his numerous disciples, Classical rationalism, as an ideal, is temporarily overshadowed by the search for more emotionally-inspired abstract shapes."[20]

2.3 Orientation of Buildings Towards the Sun as a Plausible Theme of Rationalist Architecture

The rationalist attitude of Mies van der Rohe is also evident in his sensitivity of orientation of buildings as early as the late 1920's, in the sense of providing an objective basis for design. This idea of orientation towards the south seems to be closely related with the extensive use of glass, especially on the exterior. The first manifestation of this idea of southern transparency is Tugendhat House of 1928 built in Brno, where the east south facades of the house are almost totally transparent, looking towards the landscape. These transparent facades are exactly looking towards southwest and southeast, the intention is clearly stated.[21] The house is a

[18] Collins (1965) p. 287.
[19] Collins (1965) p. 207.
[20] Collins (1965) p. 208.
[21] Werner Blaser, *Mies van der Rohe,* Waser, 1986.

forerunner of the steel and glass building, a transition to totally glass surfaces as utilized in the Barcelona Pavilion of the same year, in a totally different context in terms of orientation.

Although the idea of south orientation seems to be a major objective in Mies van der Rohe's designs, it is somewhat strange that this issue is almost never explained in written form. None of the basic sources that discusses the architecture of the master of steel and glass are concerned with this issue of orientation, while mostly concentrating on the steel structural system and the shape of columns. This issue is almost hidden, strangely almost all of the Mies plans lack a north sign to give emphasis on this idea of orientation. Mies drawings are so minimalistic even the north sign could ruin their purism. However the Mies studio at the Bauhaus provide some evidence to the idea of south oriented residence, with their clear north signs.[22] The houses are totally transparent towards the south, living spaces looking at a garden. There are controlled openings on the north for circulation. Mostly east and west openings are associated with small atriums where lateral angles of sunlight are more easy to take control.[23] This issue is surely related to the obsession with the hypothetical courtyard house throughout Mies's career.

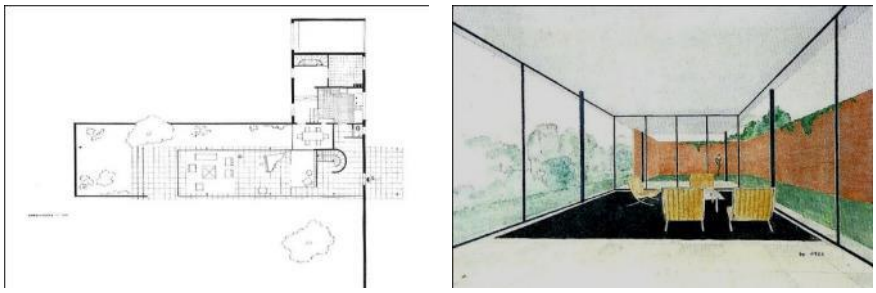

Figure 3 Student project for a house from Mies studio by Heinrich Bormann, Bauhaus, 1933

This lack of written evidence about the idea south orientation needs explanation. The issue of using large areas of glazing must be related to heat insulation, inevitably to the problem of heat loss. Mies probably developed this idea to support the use of

[22] Zafer Akay, "Sun, Shade and Green: Orientation of Buildings Towards the South as a Basis for Sustainable Architecture and City Planning", *Institute of Architects Pakistan Journal,* v.1 issue 1, Oct. 2013.
[23] Christian Wolsdorff (ed.), *Mehr Als Der Blosse Zweck,* Bauhaus Archiv, 2001.

glazing, however there were not many scientific studies that would support this. Of course the choices of orientation in specific projects are dependent to site conditions. In many cases the site may not favor an idealistic principle of solar orientation. It is also known that Mies used this idea of south oriented house in the architectural design studio he conducted in IIT School of Architecture in the 1950's. The idea of a simple one storey suburban house with a totally trnsparent facade looking to the south and an upper strip window on the north facade for natural ventilation was used by his followers in IIT as a tool of design education especially in early stages of architectural design education.[24]

Another problem related to the manifestation of the idea of south orientation could be the quite opposite way of thinking coming from Le Corbusier. The symmetrical tower blocks with cross plans of *Ville Contemporain* were only possible with different orientations. For Corbusierian living machines in double loaded plan schemes, two facades looking towards the exterior was a luxury. In a double loaded scheme the direct sunlight has to be shared, so the linear blocks had to be oriented towards east and west. Finally Le Corbusier invented the quite strange and unconventional plan type with two storeys for the *Unite d'Habitation*, where the two flats enjoyed narrow facades looking both towards east and west. Le Corbusier has managed to provide sunlight giving priority to economy, at the expense of very high heat gain. Placement of flats on the short south facade shows he himself was aware of the benefits of south orientation.[25]

The same year Le Corbusier designed the first *Unite d'Habitation* in Marseilles, Mies built his major manifestation of south orientation, Farnsworth House. The steel structure which became an icon of transparency was carefully oriented towards the southeast, behind a line of trees overlooking the river. It is interesting to note that the very consistent but again hidden decision about the orientation is synchronic with the

[24] Names of two professors from the teaching staff who focused on this idea of the south oriented house in IIT are given as Peter Beltamachi and Paul Thomas, by Jahangir Khan, a graduate of the school in the mid 1980's.
[25] Anthony Denzer, "Le Corbusier and the Sun", October 28, 2013 / https://acdn.architizer.com/

scientific studies widely published in architectural magazines. An essay published in *Mimarlık* in 1949, describes the evolution of researches on orientation of buildings in the recent phase of time, referring to Architectural Forum magazine:

> "Researches of British architects have shown that it is the south facade, but not the east or west facade that gets most of the sun in winter. Making use of this discovery the architects found the opportunity of having benefit from the sun, placing the glass walls of the house on the south facades. Today this has become so obvious that it is out of our comprehension that how such a simple reality can't be discovered years early."[26]

Figure 4 South facing flats of the Unite d'habitaion; South facing terrace of Farnsworth House

Parallel to the evolution of the Miesian innovation of the modern construction system of the new glass high rise, the curtain wall, a series of linear blocks were built in the following decade. These linear blocks were all manifestations of choices of orientation in their specific contexts. The 39 storey United Nations Secretariat completed in 1952 is accepted as the design work of a large team, led by Oscar Niemeyer and Le Corbusier, Wallace Harrison as the project coordinator. The

[26] Baltacıoğlu, Altan (ed.) (1949) "Güneş Isısından İstifade İmkanları", *Mimarlık* 1949/1, s. 25-32. (translation by Z.A.) The original text in Turkish: "İngiliz mimarların araştırmaları kış mevsiminde en çok güneş alan cephenin doğu veya batı olmayıp güney olduğunu meydana çıkarmıştır. Mimarlar bu buluştan faydalanarak camdan duvarlarını evin güney cephesinde yapmak suretiyle güneşten istifade imkanını bulmuşlardır. Bu gün, bu o kadar bariz bir hale gelmiştir ki bu kadar basit bir şeyin senelerce evvel keşfedilmeyişini havsalamız alamıyor." Baltacıoğlu summarizes the issue referring to the Architectural Forum magazine, year 1943. The original article should be: "Solar heating: Survey proves large windows, properly oriented, save fuel even in rigorous climates", *Architectural Forum,* August 1943, pp. 6-7. Baltacıoğlu also gives Henry Wright's popular book as a main source on the subject: Henry N. Wright, *Tomorrow's House,* 1945.

location of the influential building luckily brings the orientation towards the southeast, looking to the East River. The building with two short facades that are solid seems to become a model. The South Lanarkshire Council building in Hamilton, Scotland with south-southeast orientation is accepted to take the UN building as a model.

The process how the UN team came to such a clear result about orientation is quite unclear. Most of the experiences in orientation of linear housing blocks, namely "*zeilenbau*" culture was mainly busy with ideas of east-west orientation. Sven Markelius as a member of the team that can be expected to be responsible about orientation has a similar background as a promoter of east-west orientation.[27] Sir Howard Robertson is likely to be involved in so called Anglo-Saxon scientific approach in design.[28] The generally accepted story of the design of the UN building, between the proposals of Oscar Niemeyer and Le Corbusier is that in the final project high rise block is based on Le Corbusier's while the lower block consisting of the Assembly Hall reflects Niemeyer's proposal.[29] It seems the south orientation is possible with the consensus of architects while personal efforts generally tried to avoid north orientation especially in housing contexts.

Another early curtain wall high rise is the Lever House designed by Gordon Bunshaft of SOM, also completed in 1952, believed to follow the principles of Mies van der Rohe. The building has a south-southwest orientation due to the conditions of the site. Lever House is also accepted as an influential building with many copies as it is mentioned in popular culture. Among the buildings that are cited are the Europa Center in Berlin and 6 storey linear building of Orly Sud Terminal in Paris. This resemblance should not include the approach the orientation as the former has an orientation towards the east-southeast and the latter south-southeast. Emek Office

[27] Anthony Denzer, "Zeilenbau orientation and Heliotropic housing" 2013. Denzer also quotes Henry Wright's criticism of east-west orientation in *Tomorrow's House*. http://solarhousehistory.com/blog/2013/11/5/zeilenbau-orientation
[28] "Sir Howard Morley Robertson" http://oxfordindex.oup.com/view/10.1093/oi/authority.20110803100424448
[29] "AD Classics: United Nations / Wallace K. Harrison" https://www.archdaily.com/119581/ad-classics-united-nations-wallace-k-harrison

Tower in Ankara of 1959, designed by Tokay with a perfect south orientation is also mentioned as a copy of the Lever House. However there is a very direct resemblance between the Emek Tower and the UN Tower especially in orientation and the solid side facades, as described by Bozdoğan and Akcan mentioning as a landmark building in the architecture of 1950's in Turkey.[30] There is enough resemblance with the follower buildings and the UN Tower especially about the idea of orienting the prism.

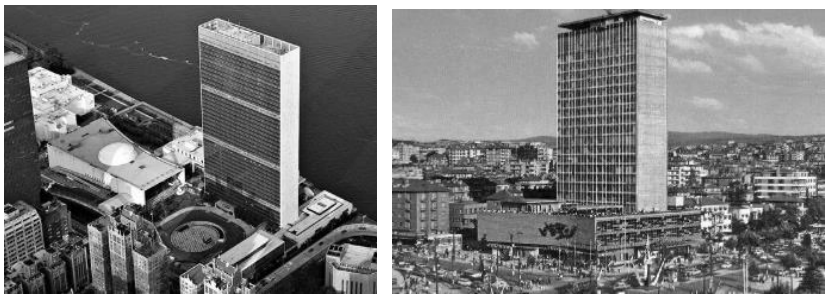

Figure 5 UN Headquarters, New York, 1952. Enver Tokay, Emek Tower, Ankara, 1959.

The attitude of Mies van de Rohe in his major projects in the 1950's in terms of orientation is quite unclear, although he continued to employ it as an educational tool in his IIT architectural design studio. The two differently positioned Lake Shore Drive apartments blocks resembles Le Corbusier's anything goes attitude. In the IIT Campus focus is more in large span structures to provide a new understanding of space planning. Seagram Building as his major curtain wall prism project fits to the south orientation idea better than the Lever House, but there the focus is more in technology.[31] The idea of air conditioning and colored reflective glass has much departed away from the idea of obtaining solar heat gain as in early experiments like Tugendhat House.

The objectivism of Mies van der Rohe seems to change, focus from energy efficiency as in the socialist climate of the Weimar Republic, to a more structural rationalism, to create well tempered environments with high technology for the high

[30] Sibel Bozdoğan and Esra Akcan, *Turkey, Modern Architectures in History*, Reaktion, 2012, p. 126.
[31] Kenneth Frampton, *A Critical History of Modern Architecture,* Thames and Hudson, 1984, p.

rise architecture of a welfare society. The late modern culture created a rationality valid for the welfare of multinational capitalism until it got stuck in the petroleum crisis. However the idea of a rationalist approach providing energy efficiency through orientation survived in other parts of the world, though the details of the process remains somewhat hidden.

One interesting story about the orientation of linear mega blocks is surely about the Secretariat Building in Chandigarh which was surprisingly oriented towards the south. Probably being confronted a highly serious problem of sun control, Le Corbusier has moved to the opposite solution. It is interesting that although Le Corbusier is involved as a influential figure, both UN Building and Chandigarh projects as platforms that bring different specialists together, seem to be more likely to reach more objective results carrying the responsibility of developing economies of the world. If Le Corbusier had a rather emotional attitude about the sun in architecture he was not in a contardicting attitude with the consensus of architects and specialists in international projects that required a necessarry objectivism.

2.4 Rationalism in Turkish Architecture of the Post-war Period

The ideological scene of Turkish architecture of the 1950's is briefly but meticulously described in the influential book by Bülent Özer in 1964, defining the situation in the dichotomy of regionalism and universalism.[32] Özer who somehow had a position against the later regionalist approaches based on the traditional Turkish residential architecture, interprets the nationalist movement "II. National" within the regionalist realm, refers to "rationalism" as a common term implying a rather superfluous attitude having direct influences through architectural media.[33] His

[32] Bülent Özer, Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine bir Deneme, İTÜ Mimarlık Fakültesi, 1964.

[33] The disputed terms I. or II. National movements *(Milli Mimarlık)* generally refer to contemporary uses, but was never used exactly as here with numbers. The so called I. National movement of the 1910-30 period was originally named as Ottoman Neoclassicim or Renewal. The term II. National movement of the 1940's is more problematic as the forerunners such as Eldem specially tried to avoid the term "national", emphasizing on the "regional" *(yerli).* However the term *milli mimarlık* was also used by a great majority in the II. World War years to define the

interpretation of rationalism can be described in a "formalist" approach, where rationalism is a reductive attitude within the "universalist" realm. Özer, emphasizes the role of Rolf Gutbrot who was invited to the ITU, as a guest professor for the development of a more "revolutionary" investigation towards organicism and critical attitudes towards rationalism.

Missing the post-war developments revitalized the international style in the US or other parts of the world like South America or India during the continued single party regime of the 1940's, Turkey continued to enjoy the neoclassical "stone age" under the authority of Bonatz in ITU and similarly may be even more historicist attitude of Sedad Eldem building Ottoman replicas in the *Akademi*. Nationalist reactions of young architects continued against foreign architects in actions like the march of 1949, recorded as the only street riot related to professional problems in the architectural history of the country. Turkey lived quite a dark age in the second half of the 1940's politically, in the start of the cold war, resisting to democracy. Architecturally the country was almost introverted.

It is very interesting to note that the idea of south orientation was part of Ernst Egli's educational system in the early 1930's in the *Akademi*. Egli was himself highly concerned with the climatic conditions of the country as manifested in his memoires.[34] His student Behçet Ünsal's polemical articles and hypothetical projects in *Arkitekt* reflect the educational culture of the period.[35] The idea of the "winter garden" and sun bathing terraces are also interesting themes in the early villas designed by Seyfi Arkan, another prominent architect of the period, who has studied

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architecture under Nazi influence. It's not easy to exclude Eldem's works from this label.

[34] Ernst Egli, *Genç Türkiye İnşa Edlirken,* (translated by Güven Göktan Uçer) T. İş Bankası Kültür Yay. 2008, p. 13.

[35] Behçet Ünsal, "Mimarlıkta Gerçeklik", *Arkitekt* 1935/4, pp. 116-120; "Ev projesi", *Mimar* 1933/7, pp.217-218; "Köşk Projesi", *Mimar* 1933/8, pp. 240-241. Behçet Ünsal had mentioned the ideas of solar orientation narrated by Egli in the studio but not properly translated by Sedad Eldem. (Interview with Behçet Ünsal, 2003.)

with Poelzig in Berlin.[36] Another great modernist master of the pre-war era, Bruno Taut who became responsible of the education in the *Akademi* after 1936, also emphasized the idea of south orientation in the educational buildings he designed such as the Cebeci Elementary School and Atatürk High School in Ankara.[37] The climatic considerations of the modernists were obviously getting more and more marginal in the architectural culture of the country towards the end of the 1930's, as nationalist tendencies overwhelmed modernism globally.

The architectural circles of Turkey lived the transition started with the year 1950 in quite a shock, a rapid transformation in the name of democratization, starting with the Hilton Hotel as a symbol of the American life style, followed by great interventions of Menderes in the urban fabric of Istanbul even with the development of new suburbs accompanied by squatter settlements parallel to the migration from the rural areas.[38] The economical boom would collapse in a short while. Sibel Bozdoğan defines the answer of the architects to this rapid change as a new form of "nationalism":

> "Although the centrality of the nation-state as the primary agent of moderniztion remained unchallenged, Turkish architects abandoned the earier search for a "Turkish national style" and mostly dropped their earlier misgivings about the term "International Style". Nationalism was no longer a matter of style to be derived from historical or vernacular precedents. Rather, it was a matter of national pride in the internationalization and increased competence of the profession - in the icreasing domination of the construction scene by Turkish rather than forign architects."[39]

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[36] Seyfi Arkan, "Dr İhsan Sami Evi", *Mimar* 1934/12, pp. 335-338; "Hariciye Köşkü, Ankara", *Arkitekt* 1935/11-12, pp. 311-316.
[37] İnci Aslanoğlu, *Erken Cumhuriyet Dönemi Mimarlığı 1923-1938*, Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 2001, p. 188-189.
[38] Sibel Bozdoğan and Esra Akcan, *Turkey, Modern Architectures in History,* Reaktion, 2012.
[39] Sibel Bozdoğan, "Turkey's Postwar Modernism: A Retrospective overview of architecture, urbanism and politics in the 1950's", pp. 9-26, in Meltem Ö. Gürel (ed.) *Mid Century Modernism in Turkey,* Routledge, 2016; p. 15.

The architectural competitions were the scene of a rapid shift back to the international style, bringing new rectangular prisms into the old fabric of the city without any coherent plan. The new Istanbul Municipality Building became a good example of the reductive formalism, as an insensitive intervention in the historical center. The historical center of Ankara confronted similar problems around Ulus square. Ankara was more lucky to have a new development area on the Eskişehir road which will later be named İnönü Boulevard, where many of the competition projects for new governmental institutions had the chance to be realized. Most of the rationalist projects of Enver Tokay, Ayhan Tayman, Vedat Dalokay, Melih Birsel, Haluk Baysal and some others can be traced among the competition projects of this somewhat chaotic period of a rapid urbanization, where architects were accused of a reductive formalism with direct influences from western architectural media.

Following the similar line of thought of Bülent Özer, with an even more "formalistic" interpretation, Enis Kortan proposed a more clear dichotomy between rationalism and irrationalism, in his criticism of architectural movements in the early 1970's. [40] Kortan directly discussed the influences of Mies, Wright and other modernist masters, classifying the production of the period as rationalist-international and irrational, interestingly differing regionalist and mannerist attitudes. In Kortan's classification, Enver Tokay's 1959 design Emek Office tower in Ankara is given as a major example of the rationalist attitude, giving clear reference to the idea of south-north orientation. In the office tower which became a landmark of modern Ankara, in the Kızılay square, Tokay took the advantage of a relatively large plot to avoid an orientation towards the west, an obligatory situation for the most of the buildings on one side of the Atatürk Boulevard, connecting the the Ulus square of old Ankara on the north and Çankaya on the south.

Orientation towards the south was a general assumption for the period, but it depended on the conditions of the site when it comes to the definition or placement

[40] Enis Kortan, *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960 - 1970*, ODTÜ Mimarlık Fakültesi, 1972.

of large blocks.[41] This makes the Emek Tower exceptional. Emek Tower had two exposed concrete solid faces on the west and east, similar to the UN Tower. The lower block enjoyed a heavily sun controlled west facade and a huge exposed concrete surface over the main entrance, with an art object by Kuzgun Acar. Lack of any sun control device on the south facade became a critical issue about the building, whose facade experienced a radical renovation in the 2000's.

The peculiar relationship of Tokay's Emek Tower and the UN Building and the possible influence is not explained in any contemporary source. There does not seem to exist any testaments to explain the direct relationship.[42] Bozdoğan explains how naturally Tokay could repeat the very characteristic features of the UN building, in a "mood of optimism" in the context of internationalization of architecture:

> "With a sense of belonging in an international community modern nations, local architects in these countries embraced the new supranational aesthetic of bureaucratic technocratic efficiency (as best symbolized, for example, by the recently completed UN Building in New York) without any overt cultural references to any particular nation but evocative of a happier democratic and hopefully wealtier future for all."[43]

Tokay probably visited the U.S. in the early 1950's and followed the discussions related to the design process. Among the architects Tokay collaborated most likely name to share this interest seem to be Ali Kızıltan, who had a connection with the U.S. where he later moved.[44] Lütfi Zeren obviously shared the concern of sun control with Tokay, but Zeren doesn't seem to have clear thoughts about orientation as it appears in his book.[45] His concern was to control the sun in any case, probably

[41] Notes on Orientation by Atilla Yücel, 2017. App. 7. I am very grateful for Yücel's detailed explanations concerning approaches to orientation of the period in architectural circles, especially ITU.
[42] Interview with Birsen Doruk, 2017. Doruk, who has worked in the DSI project could not remember much about the inspirations of the Emek Tower.
[43] Sibel Bozdoğan, 2016, p. 13.
[44] Unrecorded interview with Atilla Yücel, 2017. Yücel reaches to Ali Kızıltan by a proof-by-contradiction method.
[45] Lütfi Zeren, *Mimaride Güneş Kontrolü,* İTU, 1956.

following the line of thought similar to Le Corbusier, Niemeyer or may be even Breuer.

The elegant prism of the State Waterworks (DSİ) Headquarters, where Tokay collaborated with Teoman Doruk and Behruz Çinici, on the Eskişehir road, is another important example of rationalist attitude reflecting the influence of the modernist masters. The important axis on the west direction became an alternative main axis in the governmental district of the capital where new institutions were built starting from the 1950's, most of them being the subject of architectural competitions. The DSİ prism, enjoying south orientation on the entrance facade, looking to the Boulevard is another glass box, built following a competition in 1958.[46] The architects tried a basic sun control element outside the curtain wall facade. It is interesting to note that the idea of the curtain wall is applied in a relatively short time after Lever House of 1952, but neither reflective glass nor the air conditioning system is yet adaptable to the technology and budget of the building. The original sun control system seems to be part of a rationalist attitude in a moderate technology.

Kortan's classification including buildings like Mining Research Institute in Ankara by Rahmi Bediz - Demirtaş Kamçıl partnership and by Melih Birsel - Haluk Baysal partnership, gives Tokay as a champion of glass prism rationalism, with the buildings representative of the new technologies such as curtain wall. Under the same title there are included more moderate square blocks as well as experimentations of modern interpretation of tradition as a characteristic of the period such as Sedad Eldem and Turgut Cansever. It is interesting to note Baysal-Birsel's Hukukçular Sitesi, the Unite d'Habitation experiment in Istanbul, perfectly fits Le Corbusier's idea of orientation, although seemingly determined by the site.

Kortan also mentioned the Erzurum Atatürk University Campus, designed by the team joining Enver Tokay, Ayhan Tayman, Hayati Tabanlıoğlu and Behruz Çinici in 1955, as another important example of the rationalist attitude, where he focused mainly on the campus design in terms of flexibility. The university campus was built

[46] Zafer Akay "Enver Tokay'ın Tasarımlarında Güneye Yönlenme ve Ankara Vali Evi" Bina Kimlikleri Söyleşileri 9 (Aralık, 2012), Mimarlar Odası Ankara Şubesi.

in quite a long period of time, confronting the climatic problems of the high plateau in a relatively cold region. The campus will be referred as an examination of modern architecture in the context of cultural and climatic conditions of the country.

2.5 References of Tokay and Tayman's Rationalism from Other Parts of the World

In Behruz Çinici's memoires, it is stated that Enver Tokay was also highly influenced by another interesting modernist architect Maciej Nowicki. Nowicki was a Polish architect who had tragically died when he was 40 years old in a plane crash in 1950. His famous design from 1949, the multipurpose Dorton Arena in Raleigh, North Carolina, a huge revolutionary structure composed of a suspended roof of steel wiring between two intercrossing parabolic reinforced concrete arches, which became an icon of post-war modernism.[47] The arena was finished after his death, in 1952 by his partner William Deitrick and his wife Siasia Nowicki to create an international landmark. Enver Tokay's admiration to Nowicki's work must be shared by Tayman as it is apparent in their collaboration in various competitions, especially Ankara University Faculty of Political Sciences Amphitheatres and Erzurum Atatürk University Chemical Sciences Auditorium, may be not as a direct reference to Nowicki's grandiose structure but in their concern with experimenting large span structures. There is also a much smaller scale hall with parabolic structure in a different arrangement when compared to the Dorton Arena, in an unidentified perspective drawing in pencil, seemingly from the mid 1950's. This project can be either State Highways General Directorate competition or another project not listed among Tayman's works.

[47] Marta A. Urbanska, "Maciej Nowicki: A Tribute to a Neglected Genius" (http://www.local-life.com/krakow/news/25-Maciej_Nowicki:_A_Tribute_to_a_Neglected_Genius)


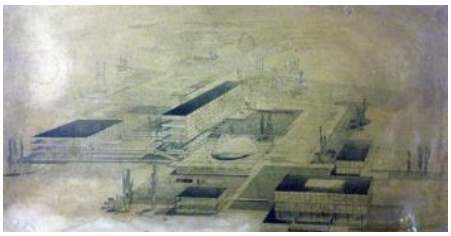

Figure 6 Nowicki, Dorton Arena, 1949. Unidentified project in Tayman archive

Maciej Nowicki and later wife Siasia were both renowned for their drawing styles in Warsaw in the 1930's, collaborated for a time with Le Corbusier. After taking part in the project of rebuilding the city center of Warsaw, Nowicki was appointed as an attaché to the US, in the start of the cold war.[48] He had various commissions, including teaching at North Carolina State University. One interesting involvement of Nowicki was taking part in the UN Building team representing Poland. Nowicki's last commission was his collaboration with Albert Mayer in the planning of Chandigarh, where has was responsible of residential areas.[49] Nowicki's influential Chandigarh planning had a quite conceptual approach interpreting on the concept of leisure and his "functional flexibility" approach.[50]

Involvement in the two mentioned projects, the UN Tower and Chandigarh quarters brings to mind if the idea of Nowicki's relationship with southern orientation. Unlike the UN Tower where the choice of southeast orientation is clear, it can be hardly argued about Nowicki's scheme for Chandigarh's residential neighborhoods with symmetrical arrangements looking at both directions both for the low rise housing and the superblocks. In Nowicki's scheme, the selected block displays mainly northwest-southeast orientations. However Le Corbusier's scheme changing the sizes of the blocks, caused a higher percentage of southwest orientations quite unfavorable

[48] John Morris, "Nowicki's Other Masterpiece: the Erdahl-Cloyd Wing at NC State" http://goodnightraleigh.com/2011/09/nowicki%E2%80%99s-other-masterpiece-the-erdahl-cloyd-wing-at-nc-state/

[49] Jon Lang, *A Concise History of Modern Architecture in India*, Permanent Black, 2002, p. 62.

[50] Sedat Gürel, "Chandigarh Denemesi ve Rejyonalizm", *Mimarlık ve Sanat* 2, 1961, pp. 69-73. It is interseting to note Gürel's detailed account of Nowicki's philosophy shows the architect's popularity as well as the influence of Chandigarh planning as a third world issue in Turkey.

for the climate in Punjab area. Interestingly in the Capitol, especially in the Secretariat building, where sun control was taken as a very scientific issue, choice of orientation changes to southeast, unlike most of the Le Corbusier projects. This issue is most likely to be related to the British couple involved in architectural design Maxwell Fry and Jane Drew, who were probably very familiar with the climatic research appeared in British architectural media.

More than the plausible theme of orientation of the Rationalist approach, Nowicki seems to be more related to the formal results of the structural innovations in building, as appears in Colin Rowe's famous essay written in 1956-57, but first published in 1973, where he articulated on the Palladianism of the Miesian revolution.[51] Discussing the 'new vision' affecting a Rationalist program, Rowe points out the dilemma Nowicki underlines:

> "that even when form results from a functional analysis this analysis follows a pattern that leads to the discovery of the same function whether in a factory or a museum."[52]

Questioning the acceptability of the results of the functional and structural analysis, Rowe concludes how the "lack of correlation between compositional practice and the explanation of it" provided a "prompting for the developments" starting from the late 1940's, explaining the pitfalls of late modernism when technology started to dominate architecture, overshadowing the needs of the public and basic concerns of providing shelter such as energy efficiency:

> "To make a metaphor: it might be said that the rationalist theory, understood to be a scheme of determinism *qua* function and technology, had entered into a gentleman's agreement *c.* 1922-23 with a grand historical abstraction; and that rationalist theory, perhaps, had not fully understood the consequences. Nor was it any mere arrangement of convenience which

[51] Colin Rowe, "Neo-'Classicism and Modern Architecture I", pp. 119-138 in *The Mathematics of the Ideal Villa and Other Essays*, The MIT Press, 1983 (1976).
[52] Rowe quotes Nowicki's essay "Origins and Trends in Modern Architecture" appeared in *Magazine of Art* Nov. 1951, just after his death. Rowe (1983) p. 130.

> brought the two together; since, in order that a rationalist architecture might become a 'new' one, it was essential that the spirit of the age should be embraced. And, apparently, the agreement was successful. The one partner was analytical. The other dynamic. And both were stimulated. But there was a potential incompatibility in the amalgam; dimly, this seems to have been suspected. The spirit of the age can be indiscreet. Rationalism never."[53]

Nowicki was surely an outstanding architect, to be called a genius, who could question the "pragmatic sanctions of architectural" form, to stay aside the formalism of the technocracy of the capitalist system, bringing modernism to an alienation from society not only in the underdeveloped world, but the core of the western civilization as well. The silent rationalists in Istanbul, surely admiring his imaginative drawings seem to have a distinctive guide in Matthew Nowicki to cope with the turbulences of form between rationalism and irrationalism, to conduct a sustainable way of modernism in an unstable economy in the middle of the old world.

It is interesting to note that the influence of Niemeyer or rather Brazilian Architecture also appears to be a very influential source, as a context more related to Turkey. This issue is related to the technological limitations of the building industry in Turkey in the 1950's, where imported products were extremely expensive. South America seems to be seen as a more compatible source for modern architecture, in terms of economy and technology of construction as well as a more comparable climate, as apparent in Ayhan Tayman's library. Among a limited collection of architectural books in English, existence of the two classical sources give a clue about this concern.[54] Oscar Niemeyer seems to be a widely influential architect with his courageous formal experimentations. Sun control was clearly a major concern in the architecture of Niemeyer and other Brasilian architects of the period. It is interesting to note, Niemeyer seems to basically follow Le Corbusier in terms of orientation of buildings, like Marcel Breuer follows Mies. They both seem to be

[53] Rowe (1983) p. 131.
[54] Henry-Russell Hitchcock, *Latin American Architecture Since 1945*, Museum of Modern Art, 1955; Stamo Papadaki, *The Work of Oscar Niemeyer*, Reinhold, 1951 (1950).

obsessed with sun breakers probably as a tool to overcome the limitations of orientation. Modern architecture in Mexico also seem to give some clues about orientation, in a country with a more hot and arid climate, where sun control against heat gain in summer becomes much more critical when compared to more temperate zones. Among various examples to represent Mexican modern architecture, some interesting north-south oriented high rise transparent prisms can be observed as well as many single family houses employing similar ideas.[55]

[55] I. E. Myers, *Mexico's Modern Architecture,* Architectural Book Pub. Co., 1952, p.122.130.

CHAPTER 3

METHODOLOGY: UNFOLDING AN ARCHIVE, A CHRONOLOGICAL CONSTRUCTION OF THE PHASES OF TAYMAN'S ARCHITECTURAL PRACTICE

The efforts of collecting architectural documents of the "Republican" period in Turkey is mostly dependent to coincidental conditions as no organized architectural archives existed. The most important archive of architectural drawings of public buildings in Ankara, the project archive of Ministry of Public Works has classified the documents earlier than the year 1950, has been recycled due to severe corruption in the late 1970's. The rolls of drawings on transparent paper from the 1950's were being kept in the uncontrolled climatic conditions of the attic of the Ministry building. Their protective frames were mostly torn out and the sheets were falling apart. Another interesting archive belonged to the State Railways Administration where the architectural drawings and blueprints even from earlier late Ottoman periods were carefully stored in steel drawers, together with engineering projects and similar technical documents that were still in use, without any classification. All the two archives and similar minor collections were closed to researchers. The research was carried parallel to efforts to establish an "architectural museum" in Turkey, witnessing various successful or unsuccessful attempts.[56] Very few documents from the early republican period existed in private archives of the architects of the time. It is believed that some architectural documents were kept by private collectors. After the 1990's reproductions of architectural drawings started to appear more frequently in publications and in the start of the new century more organized monographic exhibitions and publications started to take part. This situation makes the Tayman archive is specially important, with the photographical reproductions from the less

[56] Ayşen Savaş, "Mimarlık Kültürünü Paylaşmanın Mekanı: Türkiye Mimarlık Müzesi,"*Mimar.Ist* 4, 2001, pp. 47-52.

published 1950's and a huge amount of original drawings, mostly kept in relatively good conditions.

The compilation of the archive of Ayhan Tayman started following the request of his daughter Nazlı Tayman in 2014, while the architect was still alive and the archive was untouched. However the architect was not able to talk, living in his apartment in the ground floor of one of the buildings designed by himself in Fenerbahçe, dependent to a dialyzer. One of the living areas of the apartment was organized as an intensive care unit, with the required health personnel. So others have to speak on his behalf. Nazlı Tayman who has studied in various fields of the fine arts and worked in some of the projects in the last phases of the office, was mostly informed about the projects he continued to work on at home, after the office was closed in the year 2004. He is said to be continued sketching until the last days he was able to sit and he expressed how he was proud of his profession in various ways in the last days he was able to communicate. In the years of his retirement he conducted an extensive activity in oil painting companied by his daughter and had an exhibition of paintings in the year 2003.

Two other close friends from the school period, who can tell us about young Tayman, don't remember much about the competitions as they have moved from Istanbul in a short while after their graduations. İlhan Ersoy has moved to Eskişehir, then Ankara and contacted with his especially in a period he has started his investments in real estate and was busy as a member of the Association of Contractors. Reha Aysay who knew him from earlier years in İzmir, has also moved to his hometown and can't give much information about the competitions unless a few cases where they have collaborated.

4 of the 10 first prizes in the competitions were actually informal proposal projects. As an outcome of these proposals Yeniköy Villas in collaboration with Sanlı seems to be their first buildings to be realized. Other 4 of the projects were official open competitions. Two among them led to construction, Ankara Shopping Center in not a very pleasing way and the Erzurum Atatürk University Campus where the construction of the 6 building groups of the first phase took almost 10 years. 4 of the

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The drawings were carried from his last office in Gün Apartments in Mecidiyeköy to the attic of a small office in Ay-Han Office Building in Bomonti, both designed by the architect. The original shop drawings on transparent sheets packed in tin or fiberboard boxes didn't need much authentification as they were mostly labeled, but the photographical reproductions were rarely tagged and thus required deciphering. The folded blueprints and other documents including structural, mechanical and electrical projects as well as architectural drawings and sketches were mostly kept unorganized in various boxes. Ayhan Tayman left an enormous amount of archive material collected over 50 years in his last office in the Gün Apartments in Mecidiyeköy. The Gün Apartments office was a well organized large flat in the lower entrance floor of the building, looking to the backyard, combining an architectural studio and the offices of the construction firm. All the material consisting the archive was moved to the small office in Ay-Han building in Bomonti in 2009, when the Mecidiyeköy office was closed. The 30 m2 office was furnished similar to Tayman's study in Mecidiyeköy as a continuation of Tayman Construction Company. The furniture from the architectural studios were brought to the roof floor above the office, including all the drawings of the Tayman office.

Figure 7 Various stages of the drawing archive at the attic of the office in Ay-Han building in Bomonti, where the office was moved in 2009.

The archive was untouched as it was moved from the Gün Apartments in the summer of 2014, when de research was started. The original transparent drawings were kept in various boxes. A standard steel drawer unit full of drawings was moved as they were used in Gün Apartments, but the drawers were misplaced and locked. The folded blueprints were mainly in nylon bags, mixed with rolled sketches. Starting from October 2014, the archive was organized in steps, parallel to the arrangement of the attic space housing itself. The material can be classified reflecting the chronology of the phases of Tayman's practice.[57]

3.1 Photographical material

The most interesting part of the archive is a series of black and white 14x18 cm photographic prints that are reproductions of drawings or model photography starting from the early 1950's. These are professional photographic material prepared in a studio, without any identification. The reproductions are mainly from the period Tayman started to take part in competition projects together with Enver Tokay, Ayten Seçkin and later with Behruz Çinici. The identification of the projects was an important challenge of the research because the works of Tayman's partners from this period are also unpublished and very obscure. The fashion of reproduction continued in the beginning of 1960's while Tayman was continuing his competition practice alone. Photographic prints include personal photographs of Tayman and friends from different periods. A collection from assistantship in ITU seems special.

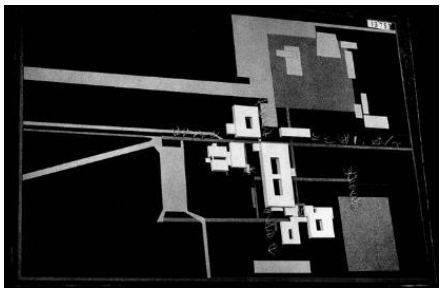

Figure 8 Erzurum Atatürk University Dormitories, competition project

Model photograph of an unidentified

[57] I am particularly grateful to Nazlı Tayman for her meticulous work and help during archival studies.

The archive also includes quite a number of boxes of black and white 32 mm negatives. Among them there are rolls from excursions to Erzurum, showing various construction phases of Erzurum Atatürk University. Unfortunately these photographs are mostly in poor quality or blurred. Another roll is from an excursion to Adana. These photographs must be related with the competition of Ticaret Bank in Adana from 1953. There are various excursion photography from Germany and also site photographs from different parts of İstanbul.

Photographic prints from different buildings designed by Tayman, starting from the 1960's are prepared to be exhibited on the walls of the office. An interesting exception in these series is a photograph from Zurich, reflecting the late modern understanding, probably had won the admiration of Tayman.

3.2 Drawing archive

The original drawings are relatively in good conditions as they are kept either in readymade zinc boxes or prismatic fiberboard boxes opened from the top. Some of the fiberboard boxes are too full that the rolls are deformed. The original drawings include 1:50 scale projects for all the apartments and commercial buildings Tayman designed and built himself starting from the mid 1960's. The only exception seems to be Tayman-Hersek Apartments in Nişantaşı, missing for some reason. The boxes mostly includes civil engineering projects with reinforced concrete details. Some projects especially from the late 1960's include numerous sheets of architectural detailing. The only exception of original drawings from the earlier phase of competitions is a gate detail from the School of Agriculture in Ankara from 1961. This was probably an additional drawing in the construction phase of the building.

The steel drawers are rearranged, restoring their original positions in 2016. Two of the drawers originally filled with small size rolls of transparent paper containing collections standard details, one for general purpose and the other for the late Silivri project are untouched. The architectural working drawings and details are taken out of the boxes and placed in the remaining drawers, after staying in laid position under a glass sheet for some months. Some of the original drawings are digitized during

that process. A selection of drawings for each project is reproduced by camera for short term uses.

Almost all of the hand colored drawings are framed to exhibit in the office. An interesting exception is from an unidentified competition from the mid 1950's. There are various versions of the perspective for Ay-Han building and later interior drawings from the ground floor spaces, mainly from the 1980's. There is an interesting example of a 2 dimensional model of Gün Apartments floor plan, and a model of the Silivri settlement.

The folded blueprints are orderly placed in boxes in a chronological and geographical order. Each box contain various stages of architectural projects and mostly statical, mechanical and electrical projects. The only blueprints among the competitions are from the Ankara Covered Bazaar project, known as Yi-Ba, from 1955. This is a 1:100 scale preliminary project, developed at the first stage after the competition. The apartment projects built by himself are given codes according to the neighborhoods or zones of İstanbul. It is also a chronological classification, starting from 1966, namely: Teşvikiye, Nişantaşı, Yeşilköy, Etiler, Beyoğlu zone and Fenerbahçe. Only Ay-Han building's blueprints survive from the commercial buildings group. Blueprint archive of the Silivri Tuğkent Estate, comprising of different projects in mainly two stages is currently unclassified. Gül-Ev Apartment in Göztepe was built under his supervision, yet was not built by Tayman. There are no blueprints from the later buildings built by other contractors, from the 1990's.

The last phase of Tayman's work include several unbuilt proposals in a variety of subjects: A housing block in Göztepe, a vacation estate in Türkbükü-Bodrum, a commercial building in Küçükçekmece. There is quite a collection of sketches and drawings, accompanying the blueprints of these proposals. Some of these projects are from dates after 2009, when the Gün Apartments office was closed and he conducted his projects from home as a retired architect.

3.3 Ephemera and other various material

There is a collection of correspondences, especially greeting cards, both personal and related with Tayman's construction firm. Cards from Behruz Çinici, with the architects handwriting, reflect their friendship and a story about a jury collaboration from the 1980's. Ayhan Tayman had a later practice in painting, during his retirement, after 2004. There are various documents related to his exhibitions, especially guest books, with notes from his many colleagues.

The legal and legislative documentation related with the construction works are still kept as it was classified as the firm's archive, together with a number of address books from different periods. There are various diagrams or charts showing the ownership of the flats to form an interesting type of ephemera.

The later collection of books and magazines are mixed with Nazlı Tayman's collection of books on traditional or modern art. In the last phase of the arrangement of the archive area in the attic of Ay-Han, the books and various documents are placed in new bookshelves. The display of specimens of building materials are kept in original position, like a special bookcase containing the magazines in the lower office, as in Gün Apartments study. It is interesting to note the classical style of furniture in the study, organized as the management of the construction firm, quite different than more modernist objects gathered in the architectural studio. The drawing equipment and other stationary are also kept in original cupboards as in Gün Apartments.

We know that Ayhan Tayman has worked in his study in his house in Hüsrev Gerede Street in Teşvikiye, throughout the 1950's, until early 1960's, when he was mainly busy with competitions. The office that was hired in Sıraselviler Street, near Taksim, as mentioned by Behruz Çinici, used during the 1955 competitions together with Enver Tokay must be a temporary space.[58] His study in Hüsrev Gerede street moved

[58] Interview with Selahattin Yazıcı, 2017. Yazıcı who also has used this office for a short time describes it as a 10 rooms flat at the 4th floor of the building, near the Belgian Consulate, which later become Arena Theater.

first to the new building in Şair Nazım Street in 1962, then to the ground floor apartment in the same building with his new house in Doray Apartments in 1966.[59] The office in Gün Apartments was used starting from 1971, as the office of the firm "Tayman İnşaat", almost 40 years, until 2009.

[59] Interview with İlhan Tayman, 2018. The adress of the home office in Hüsrev Gerede street was 78/4.

CHAPTER 4

FORMATION AND EDUCATION OF A RATIONALIST ARCHITECT

4.1 Education at the Istanbul Technical University Faculty of Architecture in the Late 1940's

Ayhan Tayman was born in Bayraklı, İzmir in 1928. He was educated in İzmir Atatürk High School. He was known as a good student. He entered the Istanbul Technical University in 1945, when he was 17, younger than most of his classmates. The Faculty of Architecture in ITU was founded by Emin Onat in 1940, with Paul Bonatz leading the architectural studios as a visiting professor who joined in 1943. According to a yearly manual from 1949-50, the year of Tayman's graduation, diploma project and the architectural projects of the 4. year were given by Paul Bonatz.[60] The 3rd year was conducted by Clemens Holzmeister, as mentioned in Tayman's answer to an inquiry about the Austrian architect and educator.[61] Tayman told he was very excited when Holzmeister took one of his drawings to watercolor. This drawing of a student dormitory near the Gümüşsuyu Barracks is probably the one kept as a special piece of Tayman's paintings collection.

Figure 9 Watercolor drawing, Gümüşsuyu Dormitories Ayhan Tayman (right) with friends in Taşkışla,

[60] *İTÜ Mimarlık Fakültesi 1949-50 Öğretim Yılı Rehberi.*
[61] Ayhan Tayman's answer to Burcu Doğramacı, App. 1.4

The first architectural course in the 2. year was given by Emin Onat, who was busy with the competition projects he collaborated with Sedad Eldem. Leman Tomsu was supporting him in the architectural studio. The team included Enver Tokay as a young assistant. The students were attending to urbanism courses given by Gustave Oelsner and Kemal Ahmet Aru. Scope of Onat's course of the 2nd year, is noted to include solar orientation in the student guide. In Doğan Tekeli's memories, Emin Onat's approach in the critiques is described in detail, as a friendly rationalist, focusing on basics of design.[62] Onat's authoritarian but very friendly attitude towards the students are often narrated in the memoires related to the period.

Holzmeister was also giving architectural history courses, to be followed by Kemali Söylemezoğlu in later years. The content of Holzmeister's history course is documented in the wonderful book prepared by Behruz Çinici, from his own notes from the year 1951-52. Holzmeister's history course was quite systematical where students also practice the spatial composition methods related to architectural styles, when combined with the classical ideology imposed by Paul Bonatz, as in Tayman's meticulous student perspectives from this course . These are ink reproductions probably from books provided by Holzmeister. The years of education is summarized making a comparison of methods of Onat and Holzmeister, as well as the conditions of the period in his answer to the inquiry:

> "Emin Onat'tan sonra karşılaştığım farklı bir araştırmacı tarzı olan bu hocayı önceleri yadırgadım, ancak bizler de o tarihlerde, yani 1945-47 senelerinde harbin etkisi altında ve Avrupa ve Amerika mimarisi hakkında yeterli dokümanlarla donatılmadığımız için görüş açılarımız kısıtlı idi ve ne gördüysek hocalarımızın kalemlerinden çıkanla yetiniyorduk."[63]

[62] Doğan Tekeli, *Mimarlık Zor Sanat*, Yapı Kredi, 2012, p. 35-50.
[63] Ayhan Tayman's answer to Burcu Doğramacı, App. 1.4 "In the beginning I was finding this professor (Holzmeister) I confronted after Emin Onat, who had a different investigative attitude odd. But as we were not equipped with adequate documents about the architecture in Europe and America at those times under the of impact of war, years 1945-47, our visions was limited and we had to be contended with what we see out of our professors pens."

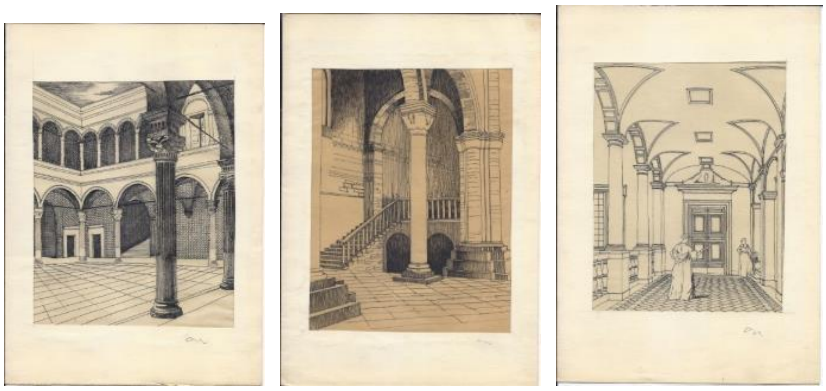

Figure 10 Ayhan Tayman's sketches of interiors for the Architectural History course.

Although Holzmeister was not an academic historian his course created great enthusiasm among the students. Holzmeister's idealistic attitude as a design educator is described, among many other ITU professors in Ruhi Kafesçioğlu's memoires, who was an earlier graduate of the school when the students were taking more engineering courses in the early years, later to be specialized in architecture.[64] Holzmeister's position as an educator is described as a good motivator focusing on arts, parallel to his mild position as an architect, not a radical modernist nor a classicist , allowing a more pluralistic approach.[65] His position is most likely related to his Viennese origins, "Bildende Kunst" school, as differentiated from the "Technische Hochschule" concept shared both by Bonatz and Onat, dominating the ITU Faculty of Architecture. Kafesçioğlu emphasizes he never imposed any solutions to student projects, but always brought proposal to develop the student's design.[66] Kafesçioğlu gives also a very detailed information on Emin Onat's popularity as a young professor, known with is extreme politeness and sincerity, providing the idealistic atmosphere of the faculty. This idealism was obviously of great importance especially during and in the aftermath of the II. World War, when the faculty was suffering the lack of not only books and periodicals but also basic drawing equipments including drawing papers.

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[64] Ruhi Kafesçioğlu, *Yüksek Mühendis Mektebi'nden İstanbul Teknik Üniversitesi'ne,* YEM Yayın, 2010. pp. 57-79.
[65] Aydan Balamir (ed.) Clemens Holzmeister, Çağın Dönümünde bir Mimar, Boyut, 2010, p.261. The excerpt is from: Achleitner, Friedrich (1976) çev. Melih Kamil, İTÜ Mimarlık Fakültesi MTRE Bülteni, 2/5-6, pp. 55-57.
[66] Kafesçioğlu, 2010, p. 70.

Tayman joined a team including Leman Tomsu and probably Enver Tokay in his 3rd year for the competition of İzmit Town Hall. In this competition they won a mention award. Doğan Kuban emphasizes the importance of the architectural competitions of the period in the essay he wrote as a commemoration for his friend Tayman, where the most talented young architects and students were collaborating with the most important architects of the period in a family atmosphere.[67] Hande Suher, a graduate of İTÜ one year after Tayman, who worked as an urbanism professor for very long years in the school, told about many of these competitions with many details such as working methods and formation of teams, in her very detailed memoires.[68] All of the members of the faculty were entering competitions in groups of sometimes alone like Enver Tokay, who won the nickname "Konkur Enver". Enver Tokay has been known as a meticulous draftsmen, who can gather many admiring students to observe his free hand sketching, especially trees or grass. This drawing style was named "throwing fishbones" in the student slang of Taşkışla. Enis Kortan who was a student of a later period, was quite critical of his attitude neglecting duties as an educator in favor of competitions.[69]

Lami Eser was in charge of building construction course and Lütfi Zeren who later wrote a book on sun control systems were another assistants who took part in competitions.[70] Building construction course was seemingly the most important part of the education and required very hard labor. Hande Suher, gives a very detailed story of the building construction and urbanism courses as well as design studio in a very colorful way.[71] Gündüz Özdeş who Tayman will collaborate in an interesting competition project, was also a young member of the teaching staff in urbanism. As mentioned by Tayman, the importance of architectural publications was of extreme importance in a rapidly changing architectural scene of the post-war Europe and America. The competitions were the media where the young architects and students

[67] Kuban, Doğan, "Ayhan Tayman Anısına", *Mimarist* 52, 2015/1, p. 9-10.
[68] Suher, Hande, *"Kamu Yararı"nı Öncelikli Gören bir Yaşam Öyküsü,* YEM Yayın, 2010, pp. 102-104.
[69] Interview with Enis Kortan, 2017.The original term in Turkish is: "Kılçık atmak".
[70] Zeren, Lütfi, *Mimaride Güneş Kontrolü,* İTU, 1956.
[71] Suher, Hande, 2010, pp. 72-86.

share new ideas coming from various sources, besides a classical philosophy of architecture mainly coming from Bonatz. Bonatz has become outdated in the years following the end of the war, when modernist projects started to appear in conremporary architectural media while Turkey was in an isolated state of political conservatism.

4.2 Paul Bonatz as an Educator and his Influence in the Late 1940's

Paul Bonatz was a well known architect and educator in his mid 60's when he was invited as a resident architect in Turkey as a consultant to the Technical Education department in 1943. His duty in the Ministry of Education as a consultant, provided by the pro-Nazi but cautious Saraçoğlu government did not provide any important commissions for him as a designer architect, but his role in new ITU Faculty of Architecture was quite prestigious. As a master architect and a prestigious professor, he was always the leading jury member in most of the important architectural competitions. It is interesting to explain how Bonatz stayed as a dominating figure in architectural events in the country even after Turkey declared war against Germany. He received important commissions such as the Ankara Opera from a minister like Hasan Ali Yücel who was known as a leftist, in the Marshall Plan years. The most important advantage of Bonatz should be his leading role in ITU, providing the cultural and economical connections with contemporary Europe. Bonatz was the "western god" with a bow tie more than a champion Nazi and Emin Onat was very proud of him as the captain of the ITU team.[72] An essay celebrating Bonatz's 70th birthday by one of his collaborators Selçuk Milar illustrates the admiration of the young architects, comparing the functionalism of the master in technical facilities such as viaducts and his classicist approach in public buildings.[73] For that Turkey was very late in discovering the post-war reemergence of modernism in the West, in a very conservative architectural atmosphere dominated by the Sedad Eldem - Emin Onat - Paul Bonatz triumvira.

[72] Tekeli, 2012, p. 50.
[73] Milar, Selçuk, "Paul Bonatz", *Eser* 2, April 1948, pp. 49-51.

The students of the time often defined Bonatz as rigid a design teacher, when compared especially to Holzmeister who had quite a flexible approach.[74] In the yearbooks prepared by the students, there is quite a material to compare approaches of Bonatz, Holzmeister and Onat. Bonatz is shown as a classicist, always stressing the fact that a more rigid and thicker masonry structure is needed, where Holzmeister was more a mild modernist, with a focus of flexible arrangement of volumes. The cartoon below is by Vedat Dalokay himself using the nickname "İbobop". Doğan Kuban clearly points out that Onat and Holzmeister were conducting a design education in a modernist approach before Bonatz and they was no focus on the National style, in a note he specially written for Kafesçioğlu's book on his request. In most of the memoires written by ITU students there is very limited detail about Bonatz. Tekeli for instance mentions very briefly and says he disdained Le Corbusier.[75]

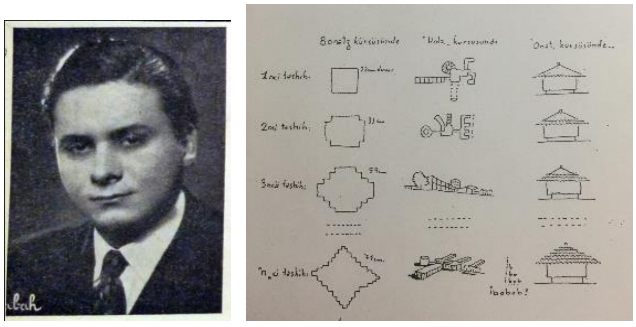

Figure 11 Tayman's photo in ITU 1950 Yearbook; Sufferings of projects, cartoon by Vedat Dalokay

Hande Suher seems to be only writer of her generation who openly admitted that she was not motivated by Bonatz as an educator. Describing Bonatz's method of education supported by his partner Kemali Söylemezoğlu as "guided", she reacted to his classicism, probably explaining her shift in career towards urbanism.[76] When Suher was writing her memoires, she asked her classmates about their projects they designed with Bonatz. Very few of them could remember, as the projects were given

[74] Necati İnceoğlu, *Anılarda Yalnızlar,* YEM Yayın. 2008, p. 105-107. Narrated by Bülent Çetinor.
[75] Tekeli, 2012, p. 67.
[76] Suher, Hande, 2010, pp. 93-94.

from German cities, as actual competition subjects Bonatz professionally studied such as Darmstadt Concert Hall.

Suher mentioned one of her 4th year projects entitled as the "Istanbul Opera in Taksim", where she was quite in accordance with Bonatz regarding the issues on general planning, such as vertical circulation. But she became very unhappy when the classicist master asked her to fill the walls with black ink, feeling her design as if a restoration project for an old building.[77] Hande Suher and friends studied a seemingly different subject as their diploma projects. Social housing outside the city walls as a diploma project subject looks like a novel theme quite outside the scope of Bonatz, probably originating from the early social concerns of the urbanism group as a idealistic search for a solution to starting squatter settlements problem. The reaction of Bonatz to the project that reflects Turkey's realities are unknown.

Enis Kortan is also a graduate of ITU, who entered the school 4 years later than Tayman was a member of the first generation who reacted against Bonatz's classicism. Kortan, mentioning Emin Onat in a similar way as the other memoire writers, focusing on his humanism and his approach to students with positive motivations, although being very critical of his works in the National style, including Anıt-Kabir, criticizes Bonatz's architecture directly as historicist massive buildings, noting he didn't have much connection with him as a professor.[78] Kortan was a student of Bonatz in his last years in Turkey, when he has started to confront with more modernist schemes in the school as well as in the city. Bonatz is remembered with his criticism of use of glass in Nişan Yaubyan's project, and his indifference to a nice perspective of a simplified classicist apartment building in Kortan's memoires.

4.3 Tayman's Student Work with Paul Bonatz

Tayman seems to enjoy the classical studio of Bonatz, to follow quite a modern classicism under a deliberate influence of Sedad Eldem. He has mentioned Eldem as the most influential figure of the architecture of the period. His interest in Turkish

[77] Suher, Hande, 2010, pp. 9-9.
[78] Kortan, Enis, *Hümanist bir Mimarlığa Doğru,* Boyut, 2012, pp. 30-36.

architecture is stated in his reply to the Holzmeister inquiry.[79] Eaves and consoles of the Hotel project in Gümüşsuyu reflect the II. National style in a canonical form. The staircases and service areas of the hotel are carefully planned with the classicist master and drafted in a meticulous style.

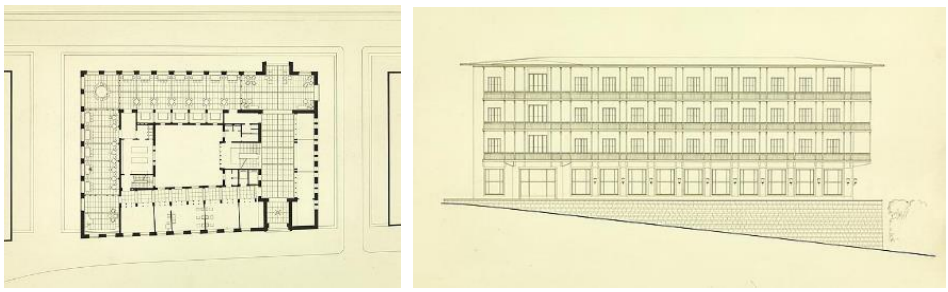

Figure 12 Project for a Hotel in Gümüşsuyu, 1950. (ITU Archive)

The project for a Museum described as at the end on the Sultanahmet square looks like an experimentation in Seljuk architectural elements the portals and columns with stylized capitals. The hidden roofs provide the monumentality, as in the National Assembly building by Holzmeister or in Onat and Eldem's Ankara University. The buildings in Ankara by their teachers were visited by students in school trips. Bonatz's had still an important influence in the competitions of the period and he was busy himself renovating the Exhibition House as an Opera in extreme classic Turkish architectural detailing.

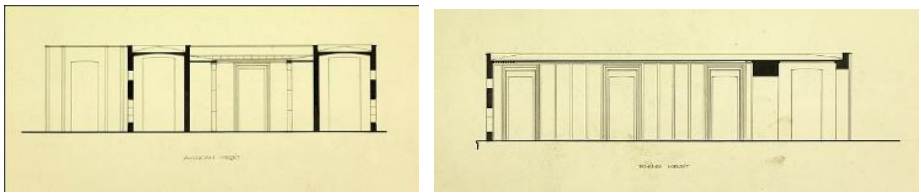

Figure 13 Project for a Museum Building in Sultanahmet, 1950. (ITU Archive)

Tayman's diploma project from 1950, takes the Town Hall of Hannover as a subject, given by Bonatz showing his interest in current competitions in Europe. Bonatz wanted his student to study the 3 levels of functions in the building, the wardrobe floor, study and meeting hall of the mayor and the visitors halls at the upper floor. The building is an exercise of a public building of grandiose scale, although it doesn't

[79] Ayhan Tayman's answer to Burcu Doğramacı, App. 1.4

contain the complex functions of a governmental building. Structural system typically reflect Bonatz's understanding of a classical structure. Tayman filled the walls of his meticulously drawn plan with black ink in accordance with the Bonatz style.

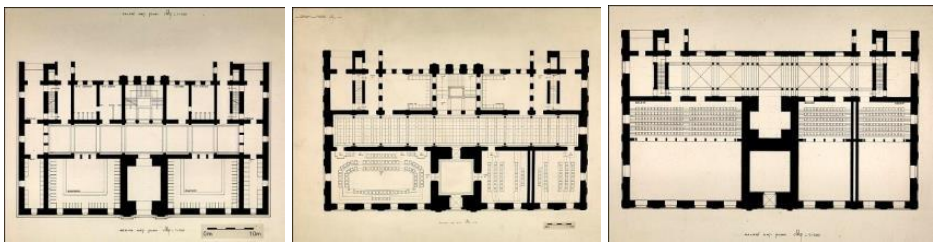

Figure 14 Tayman's diploma project: Renovation of a municipality building, plans, 1950. (ITU Archive)

The building on the exterior reflects a more universal classicism though monumental enough. It may perfectly fit into the context of a larger town in central or eastern Anatolia. The facades with less openings with a general vertical emphasis remind an architecture for relatively colder climates. The detailing of openings with classical arches and frames with stone cladding give the character of a simplified universal classicism.

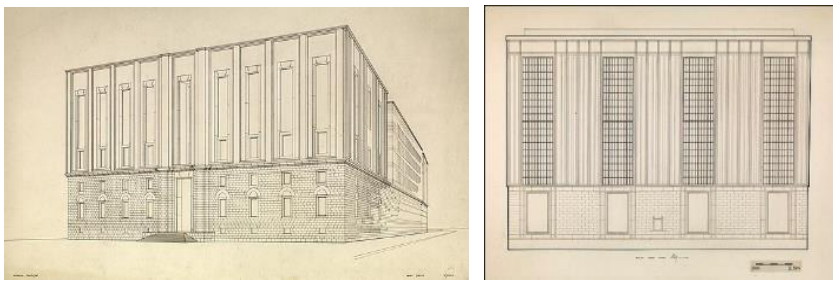

Figure 15 Tayman's diploma project: Renovation of a municipality building, perspective and elevation 1950. (ITU Archive)

CHAPTER 5

AYHAN TAYMAN'S CONTRIBUTIONS TO ARCHITECTURAL COMPETITIONS IN THE 1950'S AND EARLY 1960'S

Ayhan Tayman was a considerably important contributor to architectural competitions in the 1950's, which seem to be quite a productive period in this means.[80] Tayman has declared that he won 10 first prizes in various architectural competitions he took part until the mid 1960's. Some of the mentioned first prizes are in fact from invited or informal competitions. Tayman and his colleagues, mostly young teaching staff of the Istanbul Technical University, took part in an enormous number of competitions. However this productive period did not reflect in the publications. Though some of the mentioned projects were realized as buildings, they did not have the chance to appear in the architectural media of the time. This was a peculiar period as after 1953 *Mimarlık* published by the Union of Architects in Ankara came to an end and for this time the Istanbul periodical *Arkitekt* was quite indifferent to building projects and other transactions in Ankara.[81] This situation makes Tayman's personal archive of professional documents more interesting. Quite a number of unpublished projects survived in the model photographs that Tayman carefully stored in his office. It seems the drawing sheets of the competitions were also reproduced by professional photography.

As a representative of a rationalist attitude in the architectural scene of the 1950's Tayman took part in quite different teams. He is believed to be a responsible and laborious collaborator to be invited to various teams. His most influential partner seems to be Enver Tokay, who is considered to be a consistent defender of the

[80] List of works: Appendix 7.1.1

[81] Zafer Akay, "Arkitekt'in 50 Yılı: Evreler, Yazarlar, Mimarlar", pp. 149-158 in *Zeki Sayar ve Arkitekt*, Ali Cengizkan, Derin İnan, Müge Cengizkan (eds.) Mimarlar Odası, 2015. *Arkitekt* was published until 1980. After 10 years of a break the magazine was republished in 1991, the author as editor.

rationalist ideas, however not a very disciplined professional. It is very interesting to discover the intellectual and professional relationship of the two rationalists.

5.1 The Role of Architectural Competitions in the Development of a Modernist-Rationalist Architecture in Republican Turkey

Architectural competitions seem to gain importance in the Turkish architectural scene, when the young generation of Turkish architects graduated from the Istanbul School of Fine Arts (Sanayi-i Nefise) after 1928, demanded to take part in the building activity of the new republic, together with the invited European architects such as Holzmeister and Egli. It is known that the Austrian architect Holzmeister, without establishing an office in Istanbul, was directly awarded the most prestigious building commissions, thanks to a German speaking lobby of bureaucrats. Unlike Holzmeister who practiced a very moderate, simple classicism with regionalist intentions, the younger Swiss architect Ernst Egli, also coming from Vienna, experimented a modernist attitude due to an apparent interest from Atatürk.[82] Egli has moved to Turkey as a consultant architect of the Ministry of Education to realize many new school projects in the new capital city. In these circumstances the new bureaucracy of Ankara seems to be convinced to organize architectural competitions for various needs. Minor commissions to be fulfilled with local architects or more important projects opened for international competition, where the young generation of Turkish architects took the challenge, as they asserted in their magazine *Arkitekt.*[83] *Arkitekt* magazine had given a decision not to publish any projects by these "foreign" architects, unless the projects is a result of an open competition. Egli became the only foreign architect that was never published in *Arkitekt* as he never took part in an architectural competition.[84]

The competitions of the 1930's seem to reflect courageous modernist attitudes from the young generation of architects contrary to their classical educational

[82] Oya Atalay Franck, *Politika ve Mimarlık: Ernst Egli ve Türkiye'de Modernliğin Arayışı*, Mimarlar Odası, 2015.
[83] Abidin Mortaş, "Memlekette Türk Mimarının Yarınki Vaziyeti", *Arkitekt* 1933/5, p. 129-130.
[84] Zafer Akay, "Arkitekt Evreleri", in *Zeki Sayar ve Arkitekt,* Mimarlar Odası, 2010.

backgrounds, as well as emerging nationalist or sometimes regionalist approaches, more towards the coming II. World War. The 1940's became a very conservative period for the architectural competitions under the influence of Paul Bonatz who was teaching in ITU, a dominant jury member and an influential educational figure representing the Nazi regime.

5.2 Competitions as a Means of Rationalist Approach in the Architectural Climate of the 1950's and their Documentation

If the second half of the 1940's is a period of compromises of the single party regime towards the growing right wing reactions, the 1950's marked a radical change of political administration towards rightist conservatism. The country got into very direct cultural influences from the west, especially from the US, as symbolized by the Hilton Hotel. The year 1950 appears to witness a sharp turn towards an International Style modernism in architectural competitions. Sedad Eldem's involvement in the Hilton project seems to be a direct influence to his architectural works as well as his teaching practice. Seyfi Arkan's Ticaret Bank projects also reflect a radical change of attitude, from a compromising traditionalism to a sharp modernism. The architectural competitions of the period seem to be a direct media of this influence coming from the west. In a short time architectural competitions became the source of rationalist influences, very similarly to the 1930's, without any direct influence of a modernist master or educator. As an example the competitions for Istanbul Municipality building and Ulus Business and Commercial Center projects were both criticized as huge prisms that contradicted with the scales of the historical environment. The young architects of the period seem to gather information through architectural periodicals, paying short visits to various European countries.

The periodical Mimarlık published by the Union of Architects (Yüksek Mimarlar Birliği) in Ankara reflects this change in the beginning of the 1950's, as well as *Arkitekt*, which had started its publication in İstanbul in the 1930's. However *Mimarlık* came to an end in 1953. *Arkitekt* became the only publication in the field until 1960. *Arkitekt* was edited and published with very personal efforts and

sacrifices by Zeki Sayar in this period, who had a very limited concern in the transactions in Ankara, where most of the competitions concerning governmental institutions were held. Though the former editor Abidin Mortaş was in Ankara, for this period his contributions were also very limited due to his new duties in construction management. Contrarily, the second half of the 1950's, following the establishment of the Chamber of Architects was a very fruitful period concerning the architectural competitions. Most of the architectural competitions of the period unfortunately remained unpublished in these conditions. After the 1960's the situation changed radically, starting with the republishing of *Mimarlık,* this time by the Chamber of Architects.

5.3 Early competitions by Ayhan Tayman in collaboration with the ITU teaching staff, 1951

Ayhan Tayman's concern with the competitions seems to start very early, when he was a 3rd grade student in ITU, in 1948, with the competition project for the Izmit Town Hall. Tayman seems to have joined a team of teaching staff at the ITU, led by one of the professors, Leman Tomsu; including Enver Tokay and a young assistant at the time and Ali Kızıltan, also an assistant, a member of the building construction staff. The team won a mention prize.[85] The winning project by by Aru, Söylemezoğlu and Gündüz Özdeş was published in *Mimarlık* as a perfect representative of the II. National movement with its typical clock tower.[86] The project must be of a similar fashion with the schoolwork, as a prize winning project by Tokay, Ticaret Bankası İzmir Branch of the same year. The architectural circles of the Istanbul Technical University must be also highly under the influence of Bonatz, including Emin Onat and seemingly not excluding Enver Tokay in the late 1940's. Another competition given as "Istanbul Schools" in Tayman's list, from 1951, the first year of graduation is probably again another project in collaboration with Tokay. The competition was concerned with typical preliminary school projects for

[85] *Yarışmalar Dizini 1930-2004*, Mimarlar Odası, 2004.
[86] "İzmit Belediye ve Otel Binası Proje Müsabakası Jüri Raporu", *Mimarlık* 1948/06, s. 14-16; "İzmit Belediye ve Otel Binası Proje Müsabakası", *Mimarlık* 1949/01, s. 6-9.

Istanbul. There doesn't exist any visual record about this competition project neither in Tayman archive nor in the Index of Competitions prepared by the Chamber of Architects. *Arkitekt* has announced the results of the competition.[87]

5.4 Various prizes in Typical Projects for Ziraat Bank Branches and Agencies Competition, with İlhami Ural, Kadri Kalaycıoğlu and Bedii Görkem, 1952

After graduation Tayman immediately attended his military service and started to work in Istanbul Municipality Planning Department in his return. He entered various architectural competitions with different teams in this period. Tayman's early competition entries include, typical projects for Ziraat Bank Branches and Agencies, with school friends İlhami Ural, Kadri Kalaycıoğlu and Bedii Görkem, in 1952, where they won various prizes in different categories in cold and hot climatic regions. İlhami Ural who later conducted his own practice in Ankara, was Tayman's classmate. Kalaycıoğlu and Görkem, graduates of the next year, were also contributors of many competitions. The competition was widely published both in *Mimarlık* and *Arkitekt.*[88] The projects seem to reflect a traditional character but with one single "more modernized" experiment in one of the hot region alternatives.

This project provides a clue to the rapid transition from the classicism of the II. National movement to the international style modernism that comes as a strong wave from Europe and the US, where the young architects had to take courage against the teachings of their influential teachers like Bonatz or Sedad Eldem. Emin Onat may have a more flexible position in this transformation, as more connected to Europe in many senses. While the temperate region proposals reflect a mild classicism with eaves and symmetrical arrangement of plans, the proposal for hot climates has got rid of the eave, with a similar plan but a much modernist architectural language.

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[87] "İstanbul Belediyesinin Açtığı İlkokul Proje Müsabakası Neticesi", *Arkitekt* 1951/01-02, s. 43.

[88] "T. C. Ziraat Bankası Şube ve Ajans Tip Planları İkinci Proje Müsabakası Neticeleri", *Mimarlık* 1951/05-06, s. 33, 40; "Ziraat Bankası Şube ve Ajans Binaları Müsabakası", *Arkitekt* 1951/11-12, s. 233-248.

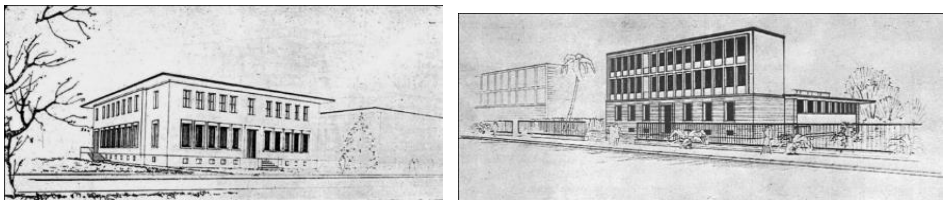

Figure 16 Typical projects for Ziraat Bank Branches, with İlhami Ural, Kadri Kalaycıoğlu and Bedii Görkem, 1952.

5.5 First prize in the competition for Izmir Fair Exhibition House with Gündüz Özdeş, 1953

An early success in competitions was the Izmir Fair Exhibition House project, of 1953, designed together with Gündüz Özdeş, who had graduated from ITU in 1946 and was working as an assistant in the same school. Tayman was working in Istanbul Municipality Planning department in this period. Although they were awarded the first prize in the invited competition, and prepared a more detailed project afterwards, the project remained unbuilt. The official results of the competition is not included in the Index, probably not published. Only the announcement of the competition took place in news section of Arkitekt.[89] The jury including Emin Onat and Ferruh Örel, the architectural director of the Izmir Fair, seems to be under local influences not being able to announce a definite result.

There is no site plan preserved in the archive but it is not hard to understand the project was located in place of the earlier 2 storey Exhibition House temporarily built by a team lead by Ferruh Örel in 1951. The new building to replace the temporary building would house a sports area as well, with a portable tribune. The project which seems to become the main building of the fair area, elegantly reflects a very mild version of modernism, with streamlined open air staircase and ramps, still providing the sense of monumentality with the strip of openings of a covered terrace on the top level that house the casino overlooking the pond. Monumentality of the symbolic building emphasizes the role of Izmir in international trade, as an important port and local center. The transparency of the south facade overlooking the pond appears to be an early evidence of sensitivity of orientation. The main facade looking

[89] *Arkitekt*, 1953/5-6.

to west is designed almost solid to protect the building from afternoon sun in the hotter climate of Izmir. The model appears to be from the later phase of the project, with the addition of the spiral outer staircase.

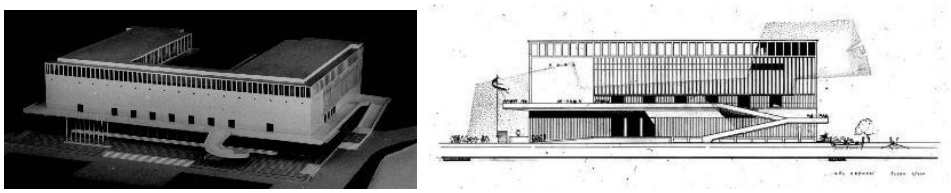

Figure 17 Izmir Fair Exhibition House with Gündüz Özdeş, 1st Prize, view of the model from the west and the south facade, 1952-53.

5.6 Competititon Projects during Tayman's assistantship in ITU, mainly in Collaboration with Doğan Kuban, 1953

After this project Tayman found a chance to work as an assistant to Bonatz, in ITU between 1953 and 1954. In the post war period Bonatz stayed in Turkey, in a gradual change of attitude, he moved from the Nazi classicism to regionalism in Saraçoğlu housing estate, to a moderate modernism in the Sugar Company Headquarters and finally to an open International Style modernism in Büyük Efes Hotel in Izmir. Tayman and his colleagues must be following Bonatz in his safe path of changing the style to modernism. Ayhan Tayman enjoyed this period of assistantship entering quite a many competitions alone or together with other colleagues. Doğan Kuban who has graduated one year earlier, in 1949, seems to be his major partner in this period.

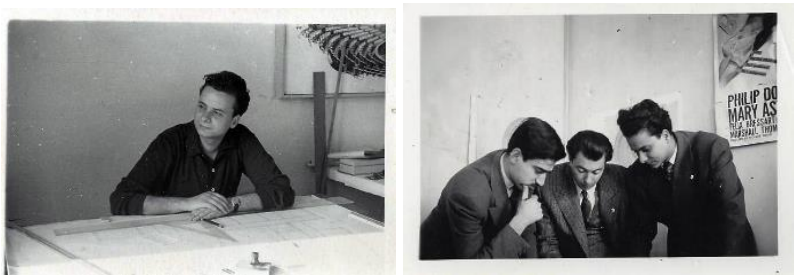

Figure 18 Ayhan Tayman working in Taşkışla as an assistant, with classmates Reha Aysay and Hayati Tabanlıoğlu

The competition project for the Eskişehir State Hospital where he collaborated with Doğan Kuban is probably the first project from this period, where they won the 1st mention prize. There doesn't seem to be any document in the archive. The

competition won by Affan Kırımlı and Mübin Beken as indicated in the Index. *Mimarlık* only published the projects winning the three prizes.[90] Another competition project listed for the same year is Etibank General Directorate in Sıhhiye, Ankara. We know that 28 projects took part in an open competition for this competition won by Tuğrul Devres, in the end of 1953.[91] The building which is a prism well defined in an urban block is lucky in terms of orientation as the entrance facade looks towards the south and a shorter facade towards the east, on the Atatürk Boulevard. The competition is also unpublished and not included in the Index, therefore Tayman's partnership for this project remains unknown.

Another competition project from this period is the Commercial Center in Ulus Square in Ankara, given as in 1954 in the index. Ayhan Tayman won the 4th mention in this competition where he took part by himself. Only the projects winning the three prizes of the competition are published in *Mimarlık*.[92] The first prize was won by the group of ITU assistants Bozkurt, Bolak and Beken who were among the first generation graduated from the Faculty of Architecture. Kuban was a member of a different team who won the 3rd prize. Unlike the Etibank building, the Ulus complex confronts the typical problem of confronting western sun on a linear site on the Atatürk Boulevard.

The next project in Tayman's list, Adana Türk Ticaret Bank competition is given as Türk Ticaret Bank Retirement Fund from 1955 in the index.[93] The project seems to

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[90] "Eskişehir Memleket Hastanesi Proje Müsabakası Jüri Raporu", *Mimarlık* 1953/01-06, s. 32-35, 80.

[91] Kemal Noyan, "Etibank Umum Müdürlüğü Binası İnşaatı", *Türkiye Mühendislik Haberleri,* 1956/1, p. 11-12.

[92] "Ulus Meydanı İşhanı Proje Müsabakası Jüri Raporu", *Mimarlık* 1952/05-06, s. 38-40.

[93] Strangely the year 1954 is skipped in the Competitions Index prepared by the Chamber of Architects in 2004. The competitions of the year 1954 seems to move to the next year. Also the dates of the issues of the magazines are not very coherent because the issues were mostly published much later than the date on the label due to delays. These delays are specially valid coming near to the year 1955 for *Arkitekt*, as the magazine reduced the period from 6 to 4 and changed fashion of giving numbers to issues. Therefore for the dates of the period Tayman's list is taken as a more reliable source.

be a linear housing block with the bank branch at the ground floor, as in the winning Muhlis Türkmen team proposal published in *Arkitekt*.[94] One of the perspective drawings reproduced as a photograph in the archive, resembles the winning project in the proportions and number of storeys, facades similarly arranged with deep loggias and a commercial use in the ground floor. The project gives the impression of an exercise in sun control in a hot climate, in a rationalist language. This project can be Tayman's another collaboration with Doğan Kuban, as he remembers as they later took part in a competition in a hot climate zone. A set of black and white photographs from Adana is also probably related with an excursion made for this competition.

Figure 19 Unidentified perspective drawing from Tayman archive, possibly the proposal for Adana TTB Retirement Fund, 1954.

5.7 Early Collaboration and Competition entries with Yılmaz Sanlı: 1953-54

Another early collaboration was developed with Yılmaz Sanlı, who was also a graduate of ITU, the year 1953. They won 4 first prizes and 2 second prizes in 6 types of Typical Village House Projects competition by Ziraat Bank, with Yılmaz Sanlı, while Tayman was working as an assistant in ITU, in 1954.[95] In the first prize winning projects, a sensitivity to orientation towards the sun is apparent, seemingly coming from the program of the competition. This competition criticized as an attempt to provide American houses with German detailing.[96] Apparently the Ziraat Bank administrators and consultants who prepared the competition program and

[94] "Adana Türk Ticaret Bankası Emekli Sandığı", *Arkitekt* 1955/03, p. 128-131.
[95] *Köylü Zirai İşletmeleriyle İlgili Ev, Bina ve Tesisleri Tip Proje Müsabakası,* T. C. Ziraat Bankası, Ankara, 1956.
[96] Tanyeli, Uğur (2011) "Bir Yarışma: Türk Köylüsüne Alman Detaylı Amerikan Evleri" *Arredamento Mimarlık* 247 (Haziran 2011), s. 100-108.

regulations with a climatic sensitivity and scientific detail, have failed in estimating the mechanization that will take place in agriculture. The proposals were hardly affordable as a total project for the average farmer in Anatolia.

Tayman and Sanlı's picturesque proposals all reflect a sensitivity towards the sun, favoring south and east directions for living areas, providing more emphasized sun control elements in hotter regions. The projects utilize basic, rationalized local building techniques, with no special reference to local or traditional architecture. In this sense they can be defined as Swiss chalets designed for Turkish villages by contemporary critiques and competitors. The house designs may have a rationale mainly in regions where agriculture could survive as a means of economical development, but the project in its totality could not stand the strong movement from the villages to the big cities following a rapid industrialization in big cities, especially Istanbul.

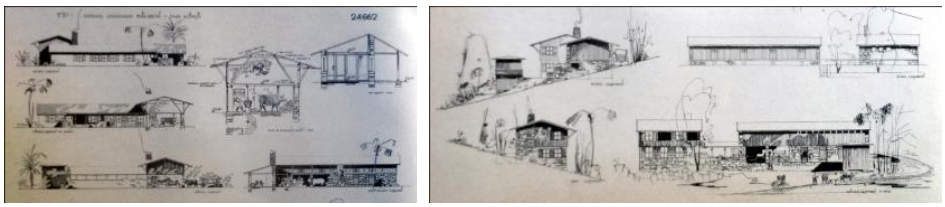

Figure 20 Typical village house projects competition by Ziraat Bank, with Yılmaz Sanlı, 4 First prizes in 6 types, 1954

Tayman's collaboration with Sanlı probably had started with a limited competition for Yeniköy Ankaralılar Villa Cooperative earlier in 1953, while he was working in Istanbul Municipality Planning Department. Winning the first prize, their proposal led to realization, becoming their first important building experience. The group of houses, placed on two levels of a hilly slope overlooking the Bosphorus are luckily oriented towards the south. The projects seems to be a part of a large development where new lots for villas were created from a larger piece of land on the outskirts of the traditional Yeniköy village. The rather picturesque architecture, successfully detailed according to the principles of traditional woodworking as taught in ITU, especially by the strict building construction team, reflect the understanding of Emin Onat's various residential projects or Aru and Gorbon's Levent villas, with an undeniable middle European influence, lacking any traditionalism. This difference of

attitude towards regionalism is apparent when Onat's II. Nationalist projects in collaboration with Eldem are compared with his private residences such as Cenap And villa in Ankara.

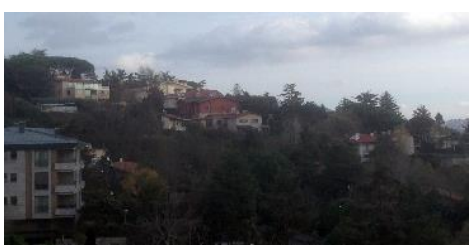


Figure 21 Yeniköy Ankaralılar Cooperative Villas, with Yılmaz Sanlı, 1953-54. View from the southwest and air photograph of 1966.

The architects used traditional materials such as cobble stone masonry, combined with large wooden eaves. The inclined double steel tubular supports are typical of early 1950's, a fashionable element of the modernizing domestic architecture as seen in similar projects by Seyfi Arkan.[97] 1950's was marked by various residential projects for different social contexts. The influences from the US, mainly a low rise suburban architecture, were definitely a major source of inspiration. The drawings also reflect this influence with large American cars. Diverse styles in Arkan's residential projects from the 1950's are accepted to be shaped by young architects working in his office, following the fashion from the magazines. In the Yeniköy project, the young architects in their mid 20's seem to give a good examination, realizing well detailed buildings following their scrupulous building construction education in ITU. Buildings are partially very well preserved and partially changed. The buildings on the main road lost their wooden railings, to be changed with later metal elements. Some of the buildings on the western slopes of the hill seem to be really well preserved and maintained.

[97] Zafer Akay, "Kendi Evinde Sürgün Modernizm: Seyfi Arkan'ın 1940 Sonrası Yapıtları", *Modernist Açılımda Bir Öncü: Seyfi Arkan*, (ed. Ali Cengizkan, Müge Cengizkan, Derin İnan) Mimarlar Odası, 2012. s. 147-159.

Figure 22 Yeniköy Ankaralılar Cooperative Villas, with Yılmaz Sanlı, 1953-54

Tayman and Sanlı collaborated in another competition, Izmir Post Office Building in 1954. They won the 1st mention prize as indicated in the index, which gives the project date as 1955. The project is unfortunately unpublished.

5.8 Competition Projects in Collaboration with Enver Tokay, 1954-55

After 1954, while he is conducting the assistantship in ITU, Tayman started to collaborate with Enver Tokay in various competition projects. This was a time for Tayman to get involved in bigger scale projects, in a clear rationalist attitude. The projects by this collaboration included the entry for the International Ankara Urbanism Competition of 1954, mention prize in the competition for General Directorate of State Highways in Ankara, another mention prize in the competition for General Directorate of Statistics in Ankara in the same year, and the entries for Sakarya Administrative Center and Ataköy Urbanism Competition. Only one of these projects is published and documents of only two projects seem to survive.

The collaboration with Tokay probably started with the International Competition for Urban Planning of Ankara, where the crowded jury included international names such as Patrick Abercrombie and Luigi Piccinato as well as Gustav Oelsner and other members of the teaching staff in ITU. The competition which was won by Raşit Uybadin and Nihat Yücel is not published. Arkitekt only published the announcement.[98] The Uybadin-Yücel plan which came 15 years after the Jansen plan is referred as a plan which legitimized the unplanned developments in the 1940's.[99] Tayman's collaboration with Tokay continued in a professional way with the

[98] "Ankara Beynelmilel Şehircilik Müsabakası" *Arkitekt* 1954/03-06.
[99] Gönül Tankut, *Bir Başkentin İmarı*, p.

Renovation and Additions to School of Political Sciences of Ankara University project won by Enver Tokay in the same year. This was another unpublished open architectural competition. The second half of the 1950's, following the establishment of the Chamber of Architects was a very fruitful period concerning the architectural competitions. However most of the architectural competitions of the period unfortunately remained unpublished due to the absence of magazines published in Ankara. After the 1960's the situation was radically changed, starting with the republishing of *Mimarlık,* this time by the Chamber of Architects.

The Tokay team for the competition for the General Directorate of State Highways in Ankara, also included Yılmaz Sanlı and Ayten Seçkin, later wife of Tokay, who was a graduate of ITU in 1952, as well as Ayhan Tayman. The team won the 5th mention prize. The winning project by the crowded Baysal-Birsel team is a linear steel block in north-south orientation. The jury comprised mainly of bureaucrats defended the idea of a low rise block, as a high rise block would compete with Anıt-Kabir in the silhouette. The Tokay team project was probably in a similar attitude in orientation. The three prizes of the competition are published in Arkitekt.[100] The winning project was not built although working drawings and steel structural details were prepared as told by Maruf Önal, due to political conflicts between the team members who were also involved in the Chamber of Architects and bureaucrats of the Ministry of Public Works.[101] Later a high rise block was built contrary to the attitude of the jury.

The few documents from this period of the collaboration of Tokay and Tayman show a very clear rationalist attitude in terms of solar orientation. The projects from this period seem to be goog examples of influences from post war researches mainly from the Anglo-Saxon sources, that promote the orientation of buildings towards the south in order to achieve energy efficiency, that were reflected in some publications of the time. These researches reached the Turkish scene by the end of the 1940's through architectural media. A good example is the informative text published in

[100] "Karayolları Umum Müdürlüğü Binası Proje Müsabakası", *Arkitekt* 1955/04, s. 167-177.
[101] Mücella Yapıcı, (ed.) Oda Tarihinden Portreler: Maruf Önal, Mimarlar Odası İstanbul Şubesi, 2006, p. 34.

Mimarlık, edited by Altan baltacıoğlu from Nelson and Wright's *Tomorrow's House* and periodicals *Architectural Forum* and *Progressive Architecture.*[102] As interpreted by Baltacıoğlu, the authors argue that orientation towards the south to provide heat gain in winter is so undeniably efficient that it is very surprising that this was not revealed earlier.

The General Directorate of Statistics project, comprising of a glass prism in the south-north orientation, supported with lower technical divisions seems to be a clear manifestation of Tokay and Tayman's rationalist attitude in orientation towards the sun. The perspective drawing shows the winning Baysal-Birsel team project for the State Highways on the adjacent site at the background.[103] The south and north facades of the office block are totally transparent, with sun control elements similar to elements that will be used in the State Water Works office block by Tokay.

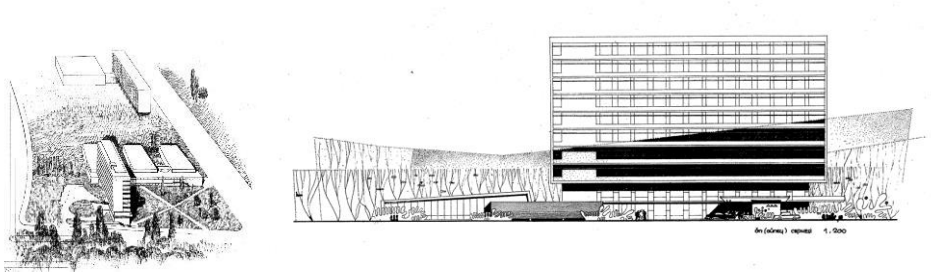

Figure 23 General Directorate of Statistics, Ankara, with Enver Tokay, Mention, 1954, perspective and south facade.

The shorter east and west facades are less transparent. The lower blocks are also totally transparent on the south and north. This again unpublished competition is also somehow skipped by the Index. So the composition of the jury and possible other members of the Tokay-Tayman team who won a mention prize remains unknown. The four sheets of the project are preserved in the Tayman archive as rare pieces documenting this lost period. The building is known to be realized by Tuğrul Devres

[102] Baltacıoğlu, Altan (ed.) (1949) "Güneş Isısından İstifade İmkanları", *Mimarlık* 1949/1, p. 25-32.
[103] Zafer Akay, "Baysal-Birsel Ortaklığının Sonuçsuz ve Kayıp Yarışma Katkısı", pp. 63-77 in Müge Cengizkan, Ali Cengizkan (eds.) *Haluk Baysal - Melih Birsel Rasyonalizmi*, Mimarlar Odası, 2017.

and Vedat Özsan, in a totally different attitude, as a linear block on the opposite direction with minimal transparency.

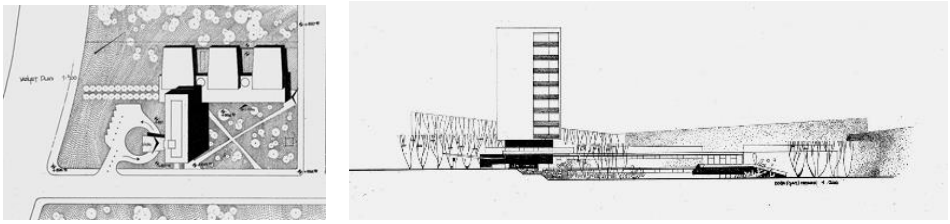

Figure 24 General Directorate of Statistics, Ankara, with Enver Tokay, Mention, 1954, site plan and east facade.

Photographs of the competition project for Sakarya Administrative Center also from 1954 are also preserved in Tayman archive, exposing the clear rationalist attitude of the project. The project shows a similar sensitivity towards orientation, where the main facade looking to the urban square on the east, south and north facades more transparent and west facade more controlled by the help of the "E" shaped plan. The winning project of Enis Kortan team including Harutyun Vapurciyan, Nişan Yaubyan and Ayverinos Andoniyadis with a similar arrangement of masses is published in *Arkitekt*.[104] Again the exact composition of the Tokay-Tayman team is not clear as a total list of award winning projects is missing in the Index.

Figure 25 Sakarya Administrative Center, 1954, with Enver Tokay, 1954, east and north facades.

Another urban design competition from the same year was the Ataköy competition, which took place in the Index with the name Baruthane Estate Ideas Competition, organized by Emlak Kredi Bank to obtain the master plan for a satellite town to the west of Istanbul, near Bakırköy. The results of the project was complicated, the first prize was changed later to be announced as Gündüz Özdeş team, as Maruf Önal tells as a member of the Baysal-Birsel team moved to the 2nd prize.[105] The winning

[104] "Sakarya Hükümet Konağı", *Arkitekt* 1956/03-04, p. 105-108.
[105] Mücella Yapıcı, (ed.) Oda Tarihinden Portreler: Maruf Önal, Mimarlar Odası İstanbul Şubesi, 2006, p. 90.

project was not realized, an office was formed to house architects to prepare various types of housing blocks. Luigi Piccinato is accepted to be the author of the master plan.

5.9 Renovation and Additions to Ankara University School of Political Sciences with Enver Tokay, 1955

Tayman was also responsible for the working and detail drawings of the Renovation and Additions to the School of Political Sciences of Ankara University projects, after an open competition won by Enver Tokay in 1954. Tayman's role in the competition project is not clear. The competition projects are also unpublished. The project includes various renovations and additions in the main building designed in the late 1930's by Ernst Egli, a block comprising of two amphitheatres and a Library building at the back of the building, on the east. The main changes in the building is at the eastern block with an "H" plan.

Figure 26 The original building by Ernst Egli, 1938; Ankara University School of Political Sciences after the additions by Tokay and Tayman

This renovation can be accepted as one of the early and important examples of international style modernism. The renovations in the main buildings, especially added staircases are also visible, although another renovation in the early 1990's changed the building extensively.[106] With the addition of the new library, the old library area in the main building is reorganized as a memorial hall. The "H" plan east block had open courtyards in the Tokay-Tayman scheme, which were later covered in the 1990's.

[106] Leyla Alpagut, *Cumhuriyet'in Mimarı ve Bir Eğitim Yapısı: Ernst Arnold Egli ve Siyasal Bilgiler Okulu*, Koleksiyoncular Derneği, Ankara. (n. d.)

Figure 27 Renovations in the main building of the School of Political Sciences of Ankara University, with Enver Tokay, 1955, old library area, courtyard, stair leading to the main auditorium.

The large auditorium added by Tokay and Tayman seems to be totally renovated. The small auditorium which was totally preserved with original detailing, can give an idea of the original arrangement of the large hall reflected in the photographs from 1960's. The curtain wall of the auditorium looking towards the west was changed with reflective glazing later.

Figure 28 Amphitheatres of the Ankara University School of Political Sciences, with Enver Tokay, 1955, the original main amphitheater from the exterior, the well preserved small auditorium.

The clearly south-north oriented library building seems to be well preserved especially in the interior with colored ceramic tiles and detailing of the spiral stairs. The north and south facing curtain walls are renewed in the 1990's.

Figure 29 Library, Ankara University School of Political Sciences, with Enver Tokay, 1955.

5.10 Competition entries after Behruz Çinici joining the group, 1955-56

A series of competition entries follow after Behruz Çinici's joining the group in 1955, starting with the 1st prize in the competition for Ankara Shopping Center and

Office Cooperative in Dışkapı with Ayten Seçkin and Behruz Çinici, realized as Yi-Ba Shopping Center.[107] Behruz Çinici was also a graduate of ITU, in the year 1954. He told a lot about Tokay with great enthusiasm in his memories, mentioning he was the one who discovered himself. Çinici was himself not less a master than Tokay, especially in free hand drawings. He took part in competitions together with the urbanism teaching staff of ITU, namely Kemal Ahmet Aru, as he was an assistant in urbanism. Çinici also mentioned how he met Ayhan Tayman as the chief of the architectural bureau, when he started to work in the Istanbul Municipality Planning Department. Çinici was also working for Tayman preparing detail drawings in the year 1953.[108] It would be strange if he was not collaborating with Tokay and Tayman before 1955. He probably took part in most of the competitions of 1954 as an assistant. After 1955 he became a partner to start a lucky period for the team.

The team for the Ankara Shopping Center competition seems to be organized in the absence of Tokay, including his wife Ayten Seçkin. The absence of Tokay in the competition is not explained in Çinici's memories. But his lifestyle involving nightlife, his style of dressing is described in detail. Tokay was not a very responsible team member, coming late at night to join the drawing work. Tayman and Çinici became good partners in competitions, two laborious and talented young architects and stayed as good friends for their lifetimes.

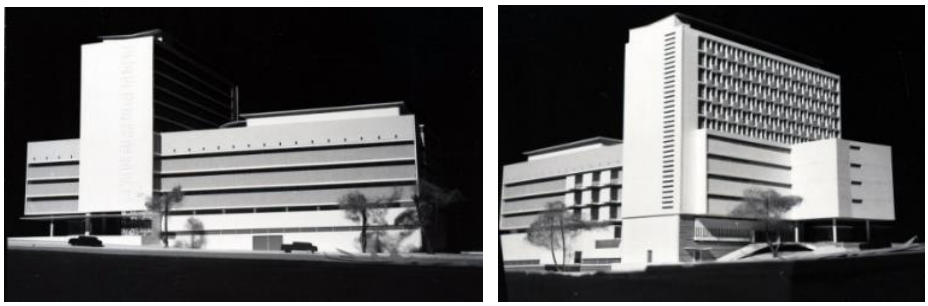

Figure 30 Ankara Shopping Center and Office Cooperative in Dışkapı, with Ayten Seçkin and Behruz Çinici, 1st Prize, 1955.

[107] "Ankara Esnafları Kooperatifi Çarşı ve İş Hanı Proje Müsabakası", *Arkitekt* 1956/01 (283), s. 34-44.
[108] Tanyeli, Uğur (der.) (1999) *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici,* Boyut, p. 31-34.

The winning project displays a colorful central space combining different levels of the Çankırı Street and the lower streets on the west. The project seems to have been realized with some alterations. It is also interesting to note that the office block with south-north orientation in the competition project as seen in the beautiful model is omitted in the realization and the east-west facing facades of the retail areas became much more transparent. It is known that the idea was to house the goldsmiths from the old city, but this was not realized. The building contains different kinds of wholesale trade sectors including metal furniture. It has survived a serious fire hazard in the late 1970's due to misuse of circulation spaces. The building is recently renovated.

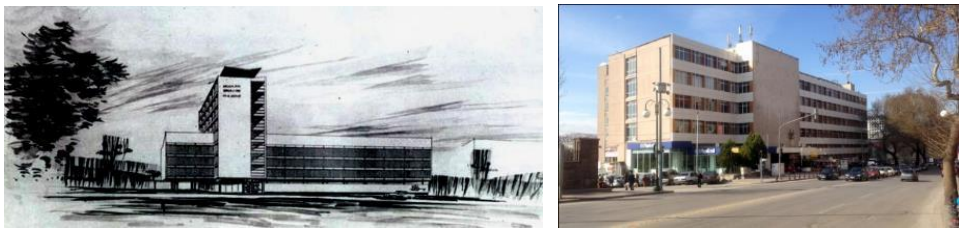

Figure 31 Ankara Shopping Center and Office Cooperative in Dışkapı, with Ayten Seçkin and Behruz Çinici, 1st Prize, 1955.

Another mention prize was won in the competition for Ankara University Faculty of Medicine, again with Enver Tokay and Behruz Çinici in 1956. This project is strangely not included in Tayman's lists. The original pencil drawing in the archive is probably is a sketch for this competition. Later in 1972 Enver Tokay won a 1st prize with other partners, İlhami Ural and Sami Anolay, concerning the reorganization of the same complex and the Central Policlinics Building.

5.11 International Competition project for Erzurum Atatürk University Campus with Enver Tokay, Hayati Tabanlıoğlu and Behruz Çinici, 1955-60

The competition project for Erzurum Atatürk University Campus with Enver Tokay, Hayati Tabanlıoğlu and Behruz Çinici became another important building experience comprising 6 faculty buildings, faculty housing, and dormitories. Although the competition projects were not published, both *Arkitekt* and *Mimarlık* gave wide space to the realization of a major university campus in eastern Anatolia as a significant achievement of the republic, with international celebrities like Glenn Stanton and

Richard Neutra as jury members.[109] The campus planning within a ring, said to be inspired from the Mexico University planning is criticized in terms of its abilities of growth.[110] However the realization process which take quite a long period overcame the limitations of the ring road.

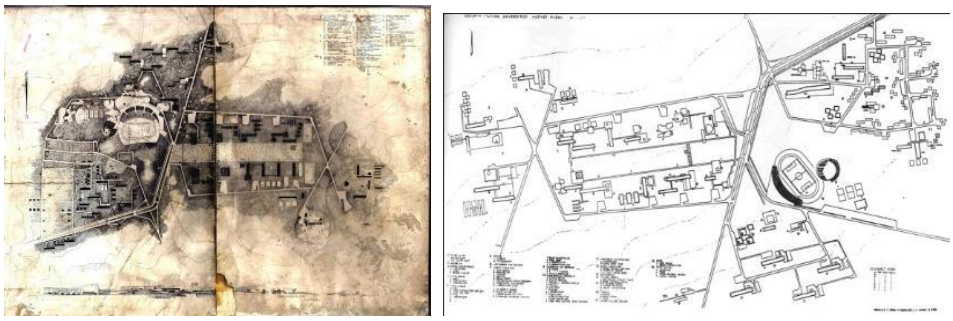

Figure 32 Erzurum Atatürk University Campus with Enver Tokay, Hayati Tabanlıoğlu and Behruz Çinici, 1st Prize, 1955.

As mentioned in Çinici's memories Tayman had a major role in the design of the 6 major buildings of the campus. The story of Hayati Tabanlıoğlu's joining the team is also mentioned in Çinici's memories. Both Tayman and Çinici were not legally allowed to take part in the competition as they were assistants whose professors were in the jury. Çinici told they were not thinking Tokay was reliable enough to be a single name to represent the project, they needed a fourth partner.[111] Tabanlıoğlu had just arrived from Hannover at that time, finishing his studies on concert hall design and was given the duty to redesign the Istanbul Opera building which will later became Atatürk Cultural Center. He was also an assistant in ETH Zurich in the two years following the competition. As told by Çinici in the competition project and the working drawings Tayman and himself had to undertake more responsibility.[112] The site supervision process has become a real hard work and they had to make it in

[109] "Erzurum Atatürk Üniversitesi: Enver Tokay, Hayati Tabanlıoğlu, Ayhan Tayman, Behruz Çinici", *Arkitekt* 1966/03 (323), s. 109-115; "Erzurum Atatürk Üniversitesi", *Mimarlık* 1965/01, s. 28-30.
[110] Enis Kortan, *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960 - 1970*, ODTÜ Mimarlık Fakültesi, 1972, p. 106.
[111] Uğur Tanyeli, (ed.) (1999) *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici,* Boyut, p. 33.
[112] The original competition project campus plan is in the Tayman archive. The original campus plan and building plans were drawn south upwards. The plan published in 1965 in magazines are the reverse.

turns. A series of mostly critical articles were published in the bulletin of the Ministry of Public Works in 1966-67, concerning the problems of construction and detailing, revealing the supervision of construction had passed to the ministry at this stage.[113] Çinici became critical of the design and detailing of the buildings and left the group in the next couple of years, only taking responsibility of the site plan, dormitories and the Chemistry building.[114] The dispute about the buildings is mainly about their failure in a cold climate. Çinici also mentioned problems about construction, as he was against stone cladding details. The economy of construction also became an important problem not only about the expensive metal covered hidden roofs but the double metal windows and coverings as well.

It looks difficult to explain the totally east-west oriented organization of the Chemistry Building, while all the other faculty and residential blocks were mainly designed with orientation towards the south. If the metal windows were one of the main reasons of the energy deficiency of the buildings, the orientation towards the east-west must be clearly the other. The scheme of the Chemistry Building was totally reversed when compared to the competition project. In the competition project the classroom blocks were mostly oriented towards the south. In the Chemistry Building the laboratories have greater openings on the east facade and smaller on the west, possibly to rationalize the orientation. The shell structure of the auditorium became a challenging experiment for the team.

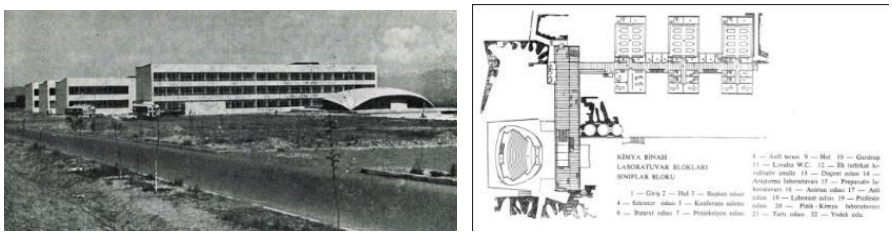

Figure 33 Erzurum Atatürk University Campus, Chemistry Building, 1955-63, view from the east, ground floor plan.

[113] Mahir Harbi, "Atatürk Üniversitesi'ne ait Yurtlar Sitesi" *Yapı ve İmar İşleri Haber Bülteni,* Mart 1967, p. 20-23. Several articles by the same author and news were published in the bulletin in 1966-67.
[114] Uğur Tanyeli, (ed.) (1999) *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici,* Boyut, p. 34.

Although also different than the competition proposal the Social Sciences building is a clear manifestation of the initial idea of higher classroom blocks oriented towards the south, where the lower professors block is oriented in the reverse, majority of the rooms looking to the east. The building was used temporarily as the main building of the campus, housing the administration offices and library. Later it became the Faculty of Administrative Sciences.

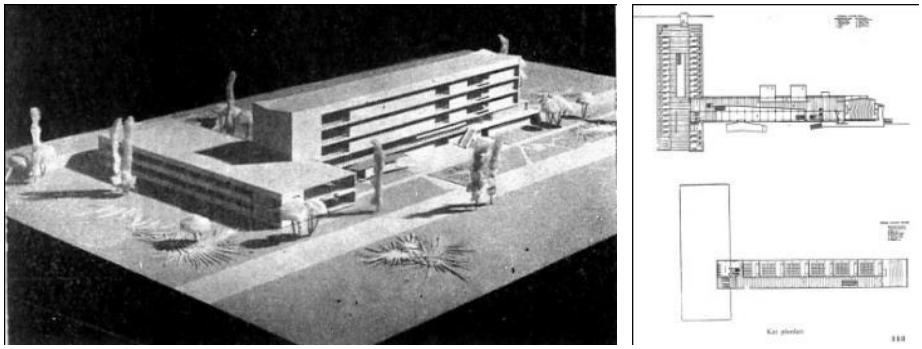

Figure 34 Erzurum Atatürk University Campus, Social Sciences Building, 1955-63, model view from the north, plans.

Orientation of the housing blocks and dormitories are also in the south-north direction, with one exception. Interestingly one block added in the east-west orientation after the competition project, seen in most of the photographs of the construction period is missing in the actual satellite images. For the majority of the blocks the living rooms are oriented towards the south with bigger openings and the kitchen-dining areas towards the north with smaller openings. The faculty housing seems to be more successful part of the campus in terms of climatic conditions, as later blocks were designed in a similar fashion.

Figure 35 Erzurum Atatürk University Campus, Faculty Housing, 1955-65, view from the west, actual air photo.

The dormitories are double loaded linear buildings in north-south orientation as in the original scheme. In the ground floors double height study areas are looking towards the south, cafeterias are placed on the entrance side looking towards north.

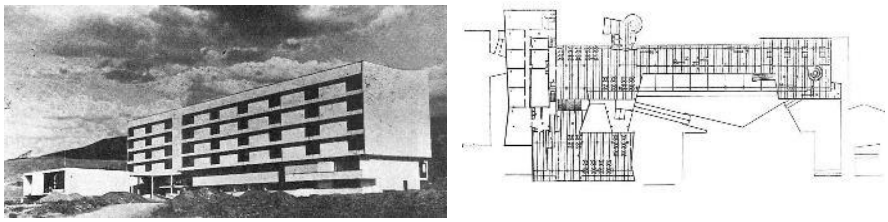

Figure 36 Erzurum Atatürk University Student Dormitories, 1955-65, view from the west, ground floor plan.

Another issue about climate control is that the blocks were raised from the ground to create a void. This is strangely became the widespread arguments that the buildings caused energy deficiency, where closing that level is a very easy operation, especially when the habits of the people are concerned.[115] Atatürk University was a grand project, with an idealistic aim to lead development in the neglected Eastern Anatolia. The project seem to lack the necessary financial support. The project which generally carried the climatic sensitivity to achieve a model campus had difficulty of resisting minor defects, seems to be caused by the concerns of providing formal variety.

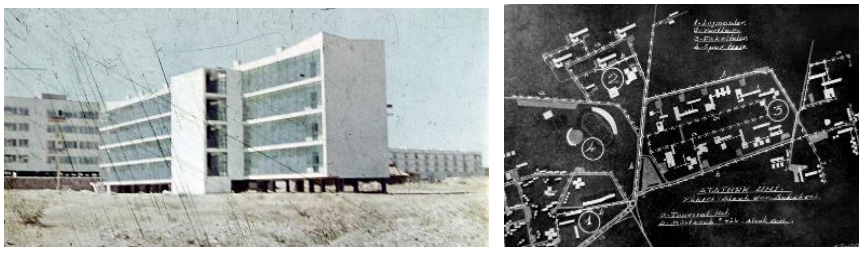

Figure 37 Erzurum Atatürk University Faculty Housing, view from the east showing the blocks raised from the floor; Campus site model showing the street lighting reveals the final arrangements in the site planning.

In Tayman's list of competitions it is declared that the project consisted of 6 academic units. Apart from the two faculties published in magazines, the two buildings of the Faculty of Agriculture reflect the original project as published in the Ministry of Public Works bulletin. The Botanical Science and Earth Sciences

[115] Şevki Vanlı, *20. Yüzyıl Türk Mimarlığı I,* VMV Yayınları, Ankara, 2006, p. 237.

Buildings are north-south oriented linear blocks, accompanied by an auditorium. The stone wall cladding in the auditorium can be an example of detailing Çinici was critical about. The remaining part of the Faculty of Agriculture is known to be designed by Sedad Eldem in 1962.

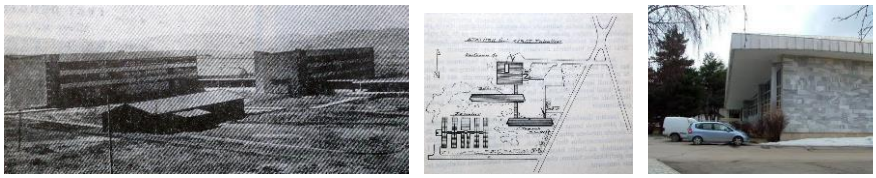

Figure 38 Erzurum Atatürk University Campus, Faculty of Agriculture, Botanic and Earth Sciences Buildings, 1955-63, view from the north, site plan prepared by the ministry, actual photo from the auditorium.

The library building finished in 1966 has also a discernible plan, similar as in the original plan. One floor of the building was used as Provost's office temporarily, as indicated in the Docomomo documents. The interior photograph also reveals Tokay-Tayman detailing with the similarity of the detailing in Ankara University Political Sciences Building. Although the Ministry bulletin does not mention the authors of the architectural project, the building reveals itself as a part of the whole.

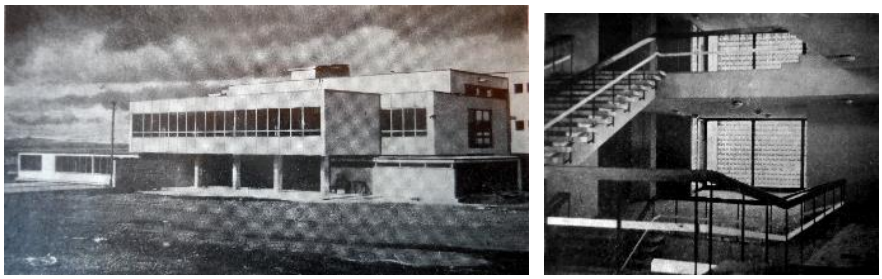

Figure 39 Erzurum Atatürk University Library, view from the south, main circulation area.

The Physics Building and the Faculty of Engineering buildings are unbuilt as in the original planning, if included in the working drawings consisting of the 6 academic buildings. The Crafts Building seen in the Ministry bulletin, that contains carpet workshops and a dormitory as a part of the Faculty of Fine Arts neither appears in the original site plan nor the later site model. The University Hospital was built at the south the campus area after a competition in 1967. Various other buildings in the campus are results of different architectural competitions held mainly in the first half of the 1970's.

5.12 Competiton projects in collaboration with Behruz Çinici, 1955-58

Parallel to the Erzurum Atatürk University projects, a period of collaboration with Behruz Çinici seem to follow until 1958, including the beautiful prism winning the first prize in the competition project for General Directorate of Petrol Ofisi in 1955. A perfectly rationalist elegant prism of the beautiful model is visible in the photographs that have survived in Tayman archive. It is interesting to note that the transparent facades are oriented in the south-north directions. The project seems to be unbuilt, at least not in the original site at the intersection of Ziya Gökalp and Selanik streets evident in the competition projects, though Tayman's list strangely gives the information as built. The public petroleum firm later used a former housing block designed by Vedat Dalokay, on Tunus street as its headquarters. In the lot of the competition another public bank was built in the 1980's.

Figure 40 General Directorate of Petrol Ofisi, with Behruz Çinici, 1st Prize, 1955, views of model from the south.

Enver Tokay didn't take part in the two Ankara competitions that Tayman and Çinici won first prizes. After the Ankara University Faculty of Medicine competition of 1956, there is an interval in cooperation with Tokay. He didn't appear in prize lists of competitions after this date for a time. Only his wife Ayten (Seçkin) Tokay appeared winning a mention prize with a different team. In 1957 Tokay started to work on the famous Emek Tower, where he collaborated with İlhan Tayman.

After Bonatz left ITU, Tayman's teaching practice continued in Maçka School of Architecture, as a part time instructor of architectural design *(bina bilgisi)* and

architectural drawing until 1968. His resignation from ITU in 1955 was explained later by himself, as due to a change of attitude in the school administration.[116] Unlike Bonatz, Kemali Söylemezoğlu who was in charge after, didn't want the teaching staff to take part in competitions rather following a policy asking them to concentrate more in teaching. Behruz Çinici also followed the same way to become an instructor of building construction in Maçka.

Tayman and Çinici also collaborated in the Istanbul Stadium competition. Second prize was won in the competition for Istanbul Stadium in 1956, given as for 100.000 people in Tayman's list. Çinici's reference list confirm the collaboration.[117] The competition is skipped in the Competitions Index.

For 1957, Diyarbakır College is listed in Tayman's record of competitions. The competition won by Turgut Cansever and Ertur Yener was unbuilt. Tayman probably collaborated with Çinici in this competition. In the same year they won the third prize in the competition for the Moda College in Istanbul. The Moda College competition was published as the first competition documentations of the newly founded Chamber of Architects.[118] The third prize winning Tayman-Çinici project shows again a clear modernist-rationalist approach. In terms of orientation it can be noted that the single loaded classrooms block is faced to the south-north and the double loaded dormitory to the east-west. The south facing facade with the classrooms is more transparent while the north facing facade is more controlled. The dormitory facades have both controlled openings.

[116] Letter in reply to Burcu Doğramacı, about his relationship with Clemens Holzmeister (App. 1.4)
[117] *Altuğ and Behruz Çinici, Mimarlık Çalışmaları 1961-70,* Ankara, 1970.
[118] *İstanbul Moda Koleji Proje Müsabakası*, Mimarlar Odası İstanbul Şubesi, Müsabakalar Serisi no:1, 1960.

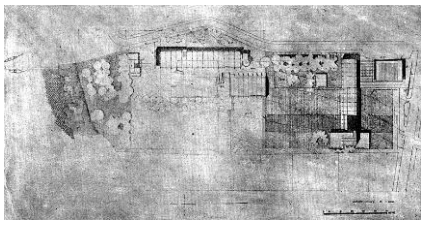
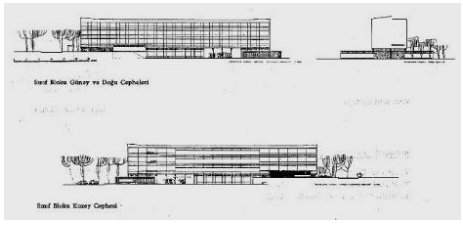

Figure 41 Moda College, with Behruz Çinici, 3rd Prize, 1957, site plan, south and north elevations of the classrooms block.

The site plan and model photographs of the competition project for the Finance Campus on the southern side of the Eskişehir Road in Ankara with a huge program, from 1957, also survived in the Tayman archive. The campus was to bring together 6 institutions including the Ministry of Finance itself and the Central Bank of Turkey. Although a mention prize is noted in Tayman's list for this project, the Index does not confirm this. The composition of the Tayman team is unknown. Enver Tokay is a jury member for this competition together with Emin Onat and others. The winner was Tayman's classmate İlhami Ural, together with Fikret Cankut and Çetin Ural. The project remained unbuilt, due to the coming financial crisis to be followed by a political crisis that will end up with a *coup d'état* in 1960. The Tayman team is likely to include Behruz Çinici, as he is not present in any other team in the prize list. The project emphasizing an orthogonal arrangement displays three main blocks with northeast-southwest orientations.

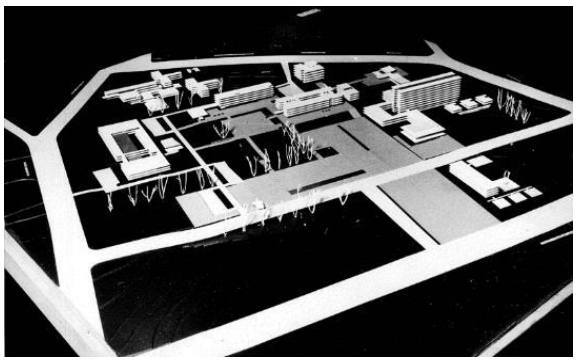
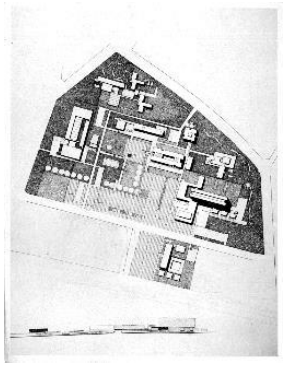

Figure 42 Finance Campus competition project, 1957, view of model from the northeast, site plan.

5.13 Competition projects by Tayman himself, 1959-60

Tayman contributed to the competitions on his own starting with the mention prize in the competition project for General Directorate of State Water Works in Ankara in 1959. The competition is again unpublished. Tayman's State Water Works (DSİ)

project is a combination of two prisms, one high rise and one low. The 17 storey high rise block sits on a podium containing the conference hall under the level of the Eskişehir road. Following the declination of the slope towards the north the 4 storey lower block with an inner courtyard. The blocks are connected with a bridge.

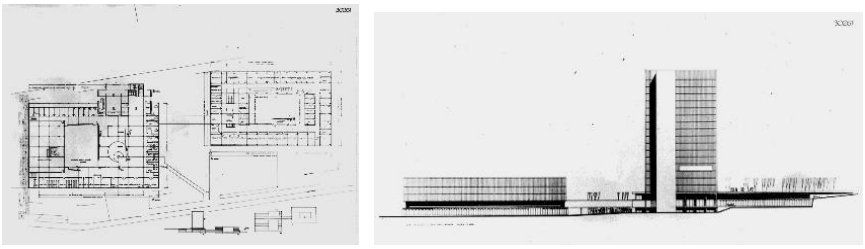

Figure 43 General Directorate of State Water Works in Ankara, Mention, 1959, plan and west elevation.

The team of the Tayman project is unclear as there is very limited information in the Index, where the date of the competition is given as 1962. This time they are in different teams with Tokay and Çinici, the winners of the competition in collaboration with Teoman and Birsen Doruk. The Tokay team project is a south-north faced glass prism, giving clues to the attitude of Tokay about orientation towards the sun, while the Tayman high rise is oriented oppositely in east-west direction. The sensitivity towards orientation is shown in the articulation of the facades, as there are solid faces of the vertical circulation cores on the west facades with vertical sun breakers visible in the drawings. The winning DSİ project seems to follow Enver Tokay's clear manifestation of the idea of south-north orientation in the Emek Office Tower from 1957 in Kızılay square, the first "skyscraper" of Ankara. We don't have a chance to learn about the controversies about orientation or other related topics of architectural design between Tokay, Tayman and Çinici anymore. The differentiation in the DSİ competition may give us a clue about this: Tokay was for more towards orientation towards the south and Çinici more towards sun controlling details. Ayhan Tayman seems to be in the middle, in defense of an equilibrium as a realistic rationalist.

The competition project for Kızılay Civic Center in the center of Ankara, with younger architects Cevat Dayanıklı and Oktay Bayhan in the same year won the 3rd prize. The Kızılay tower to be built in place of the symbolic Kızılay Building by the

Viennese architect Robert Oerley, was to compete with the Emek Tower as a 22 storey high rise tower sitting on a 6 storey lower block. Tayman team proposed a glass square prism, with probably reflective curtain wall facades. In this sense it was an antithesis of the Emek Tower. The project winning the 1st prize in the competition by Hulusi Güngör and Tevfik Atıl remains unknown as the competition projects are unpublished. The project was unbuilt probably due to the political instability of the period. Another competition was organized for the site around after 20 years in the 1980's, to be built in quite a long time. Tayman won a mention prize in the competition for Ankara University Student Dormitories, just at the back of the Music Teachers School, later Ankara Conservatory by Ernst Egli in Cebeci, also in 1959. The winning competition project was by Metin Hepgüler and Doğan Tekeli as indicated in the Index which gives a limited information about the competition. The rationalistic project is built as three parallel blocks facing southeast-northwest, quite favorable for the climate in Ankara. Tayman's proposal is similar in the arrangement of two of the blocks, while the third is turned seemingly to create an urban space facing southwest which can be quite problematic. There is not enough detail in the project to give an idea about sun control. The central building that house the common facilities also face southwestern sun, protected by a double storey portico.

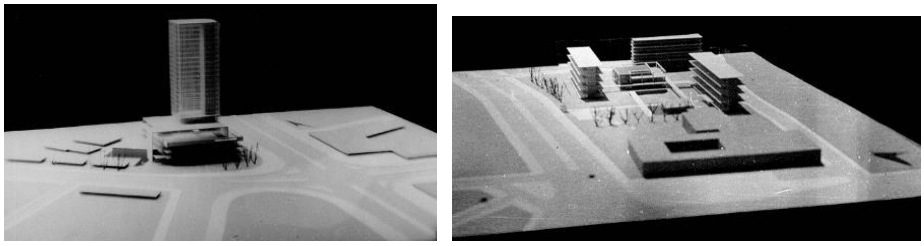

Figure 44 Kızılay Civic Center competition project, Ankara, with Cevat Dayanıklı and Oktay Bayhan, 1959, view of model from the south; Ankara University Student Dormitories, 1959, mention, view of model from southwest.

Tayman won another first prize in a limited competition, in his hometown, for the Izmir Trade Club Hotel in 1960. The subject is related with Reha Aysay, his close friend and classmate from ITU. They probably collaborated in a certain way for this project. The building situated in the famous Kordon street, was to replace the seven storey old Trade Club Hotel by Fahri Nişli from the 1940's, with the addition of 3 floors. The high block with the view of the Izmir Bay in west direction is recessed

over a two high storey lower block housing the common areas. The project remained unbuilt. Three years later another project was published in *Arkitekt*, for the same site, as another 1st prize in the competition by Harbi Hotan, a local architect working in Izmir.[119] Hotan project was built preserving the old building. The building was renovated in the 1990's.

Figure 45 İzmir Trade Club Hotel proposal, 1st prize, 1960, view of model from the west.

Another project Tayman won a mention prize was the competition project for Ankara Teachers High School Student Cultural Center also from 1960. The competition project winning the 1st prize by Sami Sisa, Doğan Tekeli and Metin Hepgüler is built to create a major performance space in the capital. The prize winning projects were published in *Arkitekt*.[120] Both Tayman's earlier partners took part in the competition. Behruz Çinici had joined the Perran Doğancı team who won the 2nd prize. Tokay team won the 2nd mention prize, appearing again after 4 years in competition prize lists, while Tayman won the 2nd. There are no remaining documents from this project in the Tayman archive.

5.14 Contributions to bigger groups including Yılmaz Sanlı and Perran Doğancı, besides Behruz Çinici, 1959-61

While the three partners Tokay, Tayman and Çinici were taking part in smaller scale competitions, they seem to make an exception for the international competition for the Middle East Technical University Campus in Ankara in 1959 as a reunion of the Erzurum Atatürk University team. This was the first competition won by Turgut

[119] "İzmir Ticaret Odası Oteli", *Arkitekt* 1963/01, p. 18-20.
[120] "Ankara Erkek Teknik Yüksek Öğretmen Okulu Öğrenci Kültür ve Dinlenme Merkezi", *Arkitekt* 1960/04, p. 165-182.

Cansever, where the jury members included architects from the METU teaching staff, who were working in a temporary building, Holmes Perkins and Eliel Rasmussen as well as Turkish architects, Sedad Eldem and Kemal Ahmet Aru. The first competition of METU Campus is another important unpublished architectural event in Ankara. The rare model photograph in the Tayman archive clearly shows that not only the building program, but the site is totally different than the earlier in house planning activity starting with Holmes Perkins and then with the Finnish architect Kaikkonen.[121] The preliminary studies before the competition has a quite complicated story related with the UN projects, following the Marshall Plan. Holmes Perkins from the University of Pensylvania played a very important role in the project both before and after the competition process.[122]

The site was on the slopes of Ahlatlıbel declining towards the southeast, at the junction of the Konya Road and the old Haymana Road. The team proposed a lower level near the main road, unlike the earlier schemes that are located at hilly areas in the upper section of the site, prepared by Perkins and later by Kaikkonen. Behruz Çinici tells the site was not microclimatically pleasant for the campus in his memories where he indicated that he took part in the competition with Enver Tokay. Among the small scale buildings of the campus, there seem no linear blocks to talk about their orientations. The arrangement of square plan modules with inner courtyards can be compared to the unbuilt Department of Architecture in Erzurum Atatürk University from 1955. Behruz Çinici seems to give the indications of their masterpiece, Faculty of Architecture in their 1st prize winning project they submitted 2 years later with Altuğ Çinici.

[121] Kulaksızoğlu, Erol (1961) "Orta Doğu Teknik Üniversitesi Davası", *Mimarlık ve Sanat* 1, s.42-45.
[122] Burak Erdim, "Under the Flags of the Marshall Plan: Multiple modernisms and professional legitimacy in the Cold War Middle East, 1950-1964." pp. 113-140, in Gürel, Meltem Ö. (ed.) *Mid Century Modernism in Turkey,* Routledge, 2016.

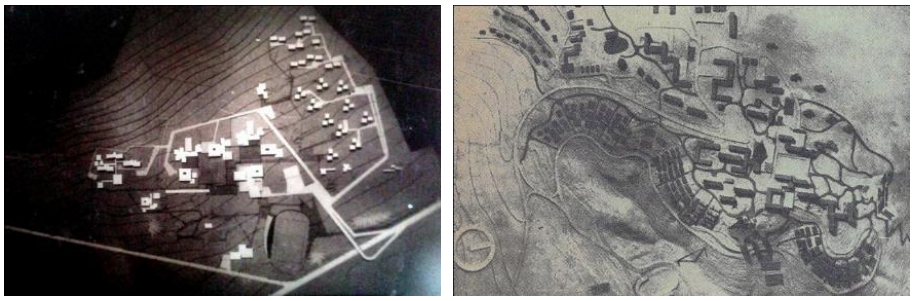

Figure 46 Middle East Technical University Campus, Ankara 1st Competition, with Enver Tokay and Behruz Çinici, 1959. Kaikkonen scheme for METU Campus, c. 1957.

Following a short period of competitions Tayman took part on his own, we see him contributing in bigger groups including Yılmaz Sanlı and Perran Doğancı besides Behruz Çinici in 1961. The third prize winning project for the 2nd competition for the Middle East Technical University Campus in Ankara, Tayman collaborated with his old partner from his youth Yılmaz Sanlı, together with his partners Yılmaz Tuncer and Güner Acar. The 2nd competition for the METU Campus is also another unpublished project. There exists no documents from this project in the Tayman archive. However the other awarded projects were kept by the winning Çinici team.[123] The competition project for Aegean University Faculty of Medicine and Hospital in Bornova, Izmir, with Perran Doğancı and Behruz Çinici which won the 1st mention prize was a new experiment for Tayman. Perran Doğancı who recently collaborated with Çinici was in the team who won the competition for Aegean University Campus Planning in 1959. She was also a graduate of ITU, from the year 1951.

The model photograph in the Tayman archive showing a typical hospital building with a huge convex linear block connected by two wings to a smaller concave block must be related with this project. The linear blocks are mainly in north-south orientation. Smaller adjacent groups of buildings comprising of small prisms connected with service roads reflect the understanding of the early 1960's. The project was built according to the project by Hüseyin Baban team who won the 1st

[123] The Ayhan Tayman and Yılmaz Sanlı team project is currently at the Salt Archive in Istanbul. It was not possible to be reproduce the visuals of the project before the final version of this thesis.

prize. Yılmaz Sanlı team won the 2nd prize and Enver Tokay team won the 2nd mention as familiar names.

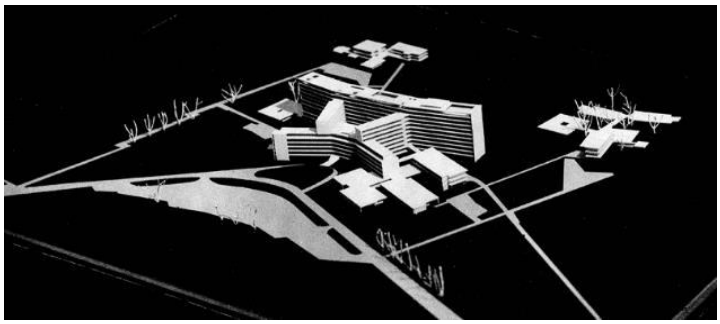

Figure 47 Possibly, Aegean University Faculty of Medicine Hospital competition project, Izmir, with Perran Doğancı and Behruz Çinici, 1961, view of model from the south.

5.15 Tayman's last competition projects, 1961-64

The last competition entries of 1961-64 seem to be all by Tayman alone. In the competition for the Test Research Center of the Ministry of Education in Ankara of 1961, his old partners won different prizes with different projects, Çinici team the 2nd prize, Yılmaz Sanlı team the 2nd and Enver Tokay team the 3rd mentions. The competition was won by the Yüksel Okan-Fikret Cankut team. The same year Tayman won a mention prize in the competition project for the Elazığ Technical School. The unidentified model photo in the Tayman archive is possibly from one of the educational projects of these years or the Test Research Center.

With the new regime after the military takeover in 1960, the Ministry of Public Works started a series of limited competitions among architectural offices successful in competitions, providing the names from the Chamber of Architects. Tayman won 1st prizes in two of the limited competitions for mostly technical educational facilities, Ankara Domestic Economy and Agriculture School in 1961 and Mardin Technical Gardening School in 1962. Ankara Domestic Economy and Agriculture School in Etimesgut Road led to another realization. The organic arrangement of the school site plan looks quite parallel to the trends of the 1960's. Moreover Tayman seems to remember the tectonics of the agricultural buildings of the late 1940's with pitched roofs, as in the teachings of Paul Bonatz, to successfully transfer it to the language of reinforced concrete. Some minor detail drawings from the project has

survived in the Tayman archive, besides the photographs of the model and the actual building. The building that was used later as a Poultry Institute unfortunately couldn't survive to the present. The buildings were demolished to gain land for high rise housing by TOKİ, the Mass Housing Administration, due to their location near the busy Istanbul Road.[124] The Mardin project remained unbuilt.

Figure 48 Ankara Domestic Economy and Agriculture School, Etimesgut Road, 1st prize, 1961.

In 1962 Tayman won another mention prize in another important competition for the Ministry of National Education in the governmental district in the center of Ankara. There are unfortunately no documents in the archive from this project. The competition is again unpublished. The winning project by Yılmaz Tuncer, Yılmaz Sanlı, Vedat Özsan and Güner Acar is realized to represent the characteristic irrationalist tendencies of the period.

There are many sheets survived in the archive from the interesting competition project for the Turkish Pavilion at New York World Fair, also from 1962. The project shows Tayman's mastery in an organic arrangement of yet rationalistic prismatic forms. The project consists of various exhibition and performance spaces gathered around an open area reserved for folk dances and stands for various touristic attractions. The competition was won by Ruşen Dora and Ünal Demiraslan with a highly organic proposal with complicated trapezoidal forms in 3 dimensions. The three prize winning projects are published in *Arkitekt*.[125] The project was not realized, for economic reasons most probably because of difficulties of construction. The administration preferred to perform folk dances in open area with some temporary structures.

[124] The housing estate in place of the Agriculture School is named Park Çiftlik Konutları, which is across the Atatürk Forest Farm (AOÇ) area.
[125] "New York Dünya Fuarı Türkiye Pavyonu", *Arkitekt* 1962/03, p. 101-109.

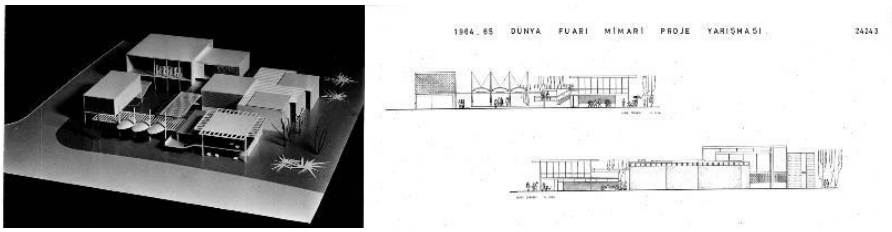

Figure 49 Competition project for the Turkish Pavilion at New York World Fair, 1962, view of the model from southwest, west and south elevations.

The competitions for the Turkish Embassy in Nicosia of 1963 and for the Ankara Hotel of 1964 seem to be his last competition works. The competition for the Nicosia building is one of the many competitions for embassy buildings in various parts of the world in the first half of the 1960's. The winning project was by Gökçen Sungurtekin. The Ankara Hotel competition was won by Tekeli and Sisa partnership, built and used under the name Stad Hotel at the junction near the 19 Mayıs Stadium, as an example of brutalist experiments of the period. The competition projects were not published. The Ankara Hotel is another competition that is skipped by the Competitions Index prepared by the Chamber of Architects. There exist no documents of these two projects in the Tayman archive. It is not hard to imagine the frustration Tayman suffered in the last phase of the competition experience, leading him towards a different field, constructing his own housing designs.

CHAPTER 6

RESIDENTIAL AND COMMERCIAL BUILDINGS REALIZED BY AYHAN TAYMAN

In the beginning of the 1960's Ayhan Tayman gave an important decision to build his own designs. He was convinced that he could only realize his designs in a quality he desired only if he was the builder himself. A great majority of the buildings realized by him, starting from the 1960's, are residential blocks, some of them bearing the name Tayman. Ayhan Tayman seems to have quite a unique position with his modernist attitude, obtaining a very high quality in an era when architects were refraining from designing apartment blocks. It is very interesting to explore the conditions of the rapid development of industrializing cities which created a very low-level production of buildings, that makes him an extraordinary figure.

In the republican period Istanbul's new developing areas starting from the Taksim square became the new residential quarters, where landowners or bankers built apartment blocks to be rented to various professionals of the new city. These buildings with mainly art deco style were constructed by the architects from the Greek or Armenian minorities, graduated from the School of Fine Arts, following the tradition of Italian or other European architects or builders of the late Ottoman times. Uğur Tanyeli emphasizes these areas were realized by small scale contractors, specifically "designer-contractor-speculators".[126] The neighborhoods Gümüşsuyu, Cihangir, Talimhane and Pangaltı near the Taksim square became fashionable quarters of apartment life with central heating, where most of the upper bourgeois families moved from their traditional wooden houses in the historical peninsula, including the Christian minorities. Şişli, to the north of Taksim square became the famous apartments quarter of the 1930's together with the modernization of the new

[126] Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Kitapları, p. 45.

bourgeoisie of the new republic.[127] Following the arrangements of the Prost planning, purist modernist new blocks with cubical art deco furniture started to show up in Şişli area around the Taksim Square and Promenade (Gezi).

Nearby Teşvikiye which was promoted as a neighborhood for the mansions of army generals following the construction of the Dolmabahçe Palace, rapidly transformed into an apartment blocks area where the lots were constructed near Taksim, tearing down the mansions. Teşvikiye and Nişantaşı became very prestigious living quarters of the early republican times. The streets near the main Teşvikiye Street which has become the scene of the modernization of the 1930's would become the targets of Tayman's residential investments in the early 1960's.

6.1 Housing production by small investors in the city center

The big socio-economic change in Turkey had started in 1946, with the change from railroad transportation to highways; change in agricultural produce and mechanization, resulting in the migration of agrarian people to industrializing cities. In the post-war years massive foreign aid to Turkey had begun, along with the new generation of foreign experts who were brought in to find solutions for such an important national problem as low-cost housing created by the migration to the cities from rural areas following the rapid mechanization of agriculture. However the need for low cost social housing had its own financial difficulties:

"Since the founding of the Social Security Organization in 1946, legislation had been passed to provide credit for workers housing. However, it was soon understood that credits made available for building cooperatives organized by social security beneficiaries could not solve the problem because low-income workers could not meet their high interest rates and repayment terms."[128]

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[127] Nurbin Paker ve Funda Uz, "50'ler Modernizmi İçin Bir Okuma: Çatışmalar ve Uzlaşmalar Sahnesi Olarak" Apartıman", *Arredamento Mimarlık* 2015/05, p. 96-101.
[128] Sey, Yıldız, "To House the New Citizens: Housing Policies and Mass Housing", in ed. Renata Holod, Ahmet Evin, Suha Özkan, *Modern Turkish Architecture*, Chamber of Architects of Turkey, 2005, p. 174.

Mass housing projects in Istanbul starting with the Levent project, mainly consisting of single or 2 story row houses, similar to earlier experiments such as Bahçelievler in Ankara, were too spacious to be considered subsidized housing, with the exception of Koşuyolu project.[129] The housing shortage in big cities led to squatter housing developments called the "*gecekondu*" areas. In 1951 city municipalities were assigned the task of regulating and producing housing to counteract the production of illegal settlements.[130] In the mid 1950's, the inflationary policies by the government led to massive investment in housing and land by individuals. Purchasing residential units or buying land had become the most popular form of investment in the middle and upper middle classes as stated by Mete Tapan.[131] After the military coup of 1960 led by the economic and political crises, the governments stressed that housing construction would be undertaken within the larger framework of development plans. The *Gecekondu* Law of 1966 legalized the squatter settlements, which assumed the preservation of the illegal housing that could be upgraded.[132]

The government could not financially manage either the production of subsidized housing or the new suburban low rise residential developments. Rebuilding in the central areas became inevitable. Especially Istanbul was the scene of a considerable private residential building activity following the practical share of building ownership as flats. Small investors started to build in their own lots multi story apartment blocks where they could sell flats. This system called "yap-sat", literally "build-sell" system which "brought together the owner of a small piece of land, the contactor with a small bit of capital, and the client with a small budget in a convenient and secure housing market" as described and named a magic formula by

[129] Sey, Yıldız, (2005)p. 171.
[130] Sibel Bozdoğan and Esra Akcan,*Turkey, Modern Architectures in History*, Reaktion, London, 2012, p. 141.
[131] Tapan, Mete, "International Style: Liberalism in Architecture" in ed. Renata Holod, Ahmet Evin, Suha Özkan, *Modern Turkish Architecture*, Chamber of Architects of Turkey, 2005, pp. 112.
[132] Sey, Yıldız, (2005) p. 174.

İhsan Bilgin.[133] Also summarizing how the "build-sell" system works, Uğur Tanyeli argues the system was started in the mid 1950's by contractor architects, giving the name of İlyas Çokay, with a more commercial attitude, who worked in Fındıkzade area as one of the pioneers. However, the business runs out of the monopoly of the architects by the mid 1960's.[134]

The "yap-sat" system responsible for 45 per cent of the housing production throughout the country caused an increase of density in urban texture. Although the legislation of "flat ownership" was delayed until 1965, the housing market was adopted and used this system with practical solutions. After the condominium law which made the architectural project a legal document, even the system became more widespread where the investor built a certain part of the building for the landowner, selling the remaining flats in advance to finance the construction. This "*kat karşılığı*" (flat for land basis) system become the main model of housing production starting from the 1960's, to compensate the increase of urban population caused by the migration not only from the rural areas but also from the smaller Anatolian towns to the rapidly industrializing metropolis.

6.2 Role of the architect in the "build-sell" system and Tayman's position

The flat for land basis build sell system multiplied the building production to create more opportunities for the architects as well. However, this way of production of new buildings in small lots which also caused the loss of the earlier low rise building stock in the central areas of the city, did not much favor the role of the architect:

> "Despite occasional examples built by professional architects, the apartment building block boosted by real-estate speculation became dominant all over Turkey, not only from its sheer quantity, but also as testimony to the elimination of

[133] İhsanBilgin, "Anadolu'da Modernleşme Sürecinde Konut ve Yerleşme", in *Tarihten Günümüze Anadolu'da Konut ve Yerleşme*, ed. Yıldız Sey, (İstanbul, 1998) pp. 255-272.
[134] Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Kitapları, p. 129.

> the architect's voice and control over Turkish cities – an increasing complaint among professionals and a major target of criticism among the intelligentsia."[135]

By the mid 1960's the "build-sell" market became dominated by contactors. Projects for similar lots were copied by draftsmen from different backgrounds and the process of producing and approval of designs created a corrupted environment. Some of the craftsmen previously working for the contractors had opportunities of getting independently into smaller scale projects in newly developing areas. A new type of architectural office appeared with one or two employees to provide projects for this new generation of contractors.[136] The architects that became dependent to contractors started to dominate the quality of the environment where the interests of the developers define the priorities. It can also be interesting to note that among the builders of both the early republican and post-war periods civil engineers were a dominating majority. The exclusion of architects from the process of producing apartment projects was mainly caused by the conflict between the civil engineers and architects. Although this conflict was largely resolved after the establishment of the ITU Faculty of Architecture, it did not totally diminish.

The industrialization process of the 1960-80 period also changed the social atmosphere and created class tensions incomparable with the 1950's. Neither the workers nor the middle classes could obtain better quality in their living environments. The new living areas developed in various parts of the city renewing older low-rise settlements produce a uniform multistory prismatic block pattern with rectangular openings in a plastered surface.[137] In some special districts such as Bağdat Street, detached blocks targeting upper classes can display more individualist approaches to provide a plurality. However, these attempts were criticized in a highly political struggle terrorizing the atmosphere.[138] Even in the architectural schools the

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[135] Sibel Bozdoğan and Esra Akcan, *Turkey, Modern Architectures in History*, Reaktion, London, 2012. p. 161.
[136] Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Kitapları, p. 129-130.
[137] Tanyeli, Uğur (2004) p. 315-317.
[138] Zeynep Çelik, Engin Özden, Ayşe Yönder (1979) "Konuşan Mimarlık, Dinlenen Mimarlık: Bağdat Caddesinden Örneklerle", *Çevre* 4, pp. 62-70.

"apartment block" was not a subject of education. Although it was obviously the main form of housing production defining the city, the apartment block was refused as a building type that is an outcome of the ill thoughts of an opportunistic group.[139]

In these conditions Ayhan Tayman was perfectly an exception in the build-sell market in Istanbul, as one of the rare members of the architectural profession to act as an investor himself. He soon became a trademark in housing construction as well as a professional architect who produced projects with high standards to be perfectly executed by trained craftsmen. He investigated different solutions in different building conditions varying from orthogonal arrangements in attached multistory blocks to various geometrical compositions in higher detached blocks in less dense environments.

6.3 Architectural design of apartments as a tool of modernization

Ayhan Tayman surely became one of the leaders of the "build-sell" market as an exceptional representative of the radical modernist architectural and interior design, which strongly dominated the culture of the early 1960's. Following the early linear or point block experiments such as the last phases of the levent development named "New Levent" by Kemal Ahmet Aru and partners, Ataköy development by Emlak Kredi Bank designed by a team of young architects under the leadership of Ertuğrul Menteşe and the IETT Housing Cooperative in Okmeydanı designed by Leyla Turgut and Berkok İlkünsal in the late 1950's, İstanbul's prestigious neighborhoods welcomed some exceptionally high standard architectural productions as apartment blocks by the first professional architectural offices like Baysal-Birsel partnership, IMA or Birleşmiş Mimarlar.[140] Some architectural photography found in the Tayman archive are clues to his interest in the new housing developments in the city.

[139] Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Kitapları, p. 318.
[140] Tanyeli, Uğur (2004)p. 315-316.

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Figure 50 New Levent Housing, Kemal Ahmet Aru et al Ataköy Housing, Ertuğrul Menteşe et al

Haluk Baysal and Melih Birsel's Hukukçular Sitesi in Mecidiyeköy was a very radical experiment under direct influence of Le Corbusier's "Unité d'Habitation" for a very special social group of lawyers who will appreciate the modernism of the representatives of high standard architecture.[141] In the 1950's the architectural climate of the country, with the new clientele knowledgeable of the western professional scene, gave way to the voluntary diffusion of the modern movement into the life of the Turkish elite, with formalistic features described in detail by Bozdoğan and Akcan:

> "Architects took full advantage of reinforced concrete's formal possibilities in eliminating load bearing walls and producing long horizontal lines, which translated into flat or inversely tilted roofs, long spanning beams, fully transparent facades or white painted non-decorated walls, cantilevered masses or houses raised on *pilotis*, large curved-out terraces, double-height living rooms, open staircases and open floor plans."[142]

As in the early 1930's the apartment block was again a tool of modernism not only as a means of spatial need but of manifestation and struggle of modernist way of life against traditional society. The Turkish film industry also used the images of the new linear blocks, specifically the Okmeydanı IETT block as a dream environment of modernist life in contrast to traditional quarters of old Istanbul, in a quite naïve way when compared with the ironical criticism of contemporary urban developments by the French "New Wave" cinema as in Godard's Alphaville or similar representations

[141] Sibel Bozdoğan and Esra Akcan,*Turkey, Modern Architectures in History*, Reaktion, London, 2012, p. 153.
[142] Sibel Bozdoğan and Esra Akcan, (2012) p. 141-142.

of “non-place” by Antonioni.[143] The housing production scene in Turkey in the 1960’s was as indifferent to traditional texture of the city as in the 1930’s, when the wooden buildings of the old city were massively destroyed. 1960’s was a period when anything traditional representing the old world was thrown away for the sake of clearing the ground for a completely new modern life.

Figure 51 Okmeydanı IETT Estate, Leyla Turgut - Berkok İlkünsal; Hukukçular Estate, Baysal-Birsel, 1962

The society had slowly moved away from the taste of classical furniture and the traditional way of life of bigger families in the 1930’s, trying nickel art-deco furniture, modern still with a sense of decoration. However, in some contexts like the apartments serving the needs of the Nişantaşı bourgeoisie, like in the works of the popular architect of the early post-war period Emin Necip Uzman, who was described as a "real bourgeois", classical furniture was still the choice:

> "Often constructed using a reinforced concrete frame with brick infill, the apartments had large windows covered with semi-transparent *tül* curtains, wooden floors complemented by Turkish carpets, most likely, late nineteenth-century European-style furniture."[144]

The Nazi influence in architecture starting with the late 1930's must be the main motive that brought back the classical style interiors, since modernity in furniture

[143] Öztürk, Mehmet, "Türk Sinemasında Gecekondular", *European Journal of Turkish Studies*, 2004/1. https://journals.openedition.org/ejts/94?ref=http:/pdf ; Özdamar, Zeynep, "İstanbul'un 1950-1960 Dönem, Kentsel Gelişiminin Türk Sinemasındaki Temsili", unpublished master's thesis, ITU Institute of Natural Sciences, 2006, p. 48-49.

[144] Sibel Bozdoğan and Esra Akcan,*Turkey, Modern Architectures in History*, Reaktion, London, 2012, p. 158.

was also a dominating character of Early republican interiors.[145] In the 1950's there was a more radical change in interiors through a more simplified modern style with the winds from the American continent. In the 1960's a local furniture industry replicating Scandinavian designs started to dominate the interior design market. The spirit of the age was way far away from any historicism, even never appreciating anything traditional including the special examples of traditional civilian architecture. Ayhan Tayman's interiors also contained some classical furniture, in the interiors of purist-modernist pieces of architecture, especially in the domestic milieu of Nişantaşı bourgeoisie, even in his own office where he had to attract the clientele as buyers of his flats. The early apartment blocks of the 1930's which reflected a modern plan typology of flats, as an arrangement of rooms with various functions on a linear circulation space was quite different than the earlier typology with rooms opening to halls or each other from the neoclassical architecture of the pre-war period. However, the new generation of buildings of the 1930's were rarely examples of modernism, like iconic blocks Üçler or Ayhan Apartments by Seyfi Arkan. Most of them were modernized buildings that can be described within the movement of "art-deco", generally with quite classical detailing in the interior.[146] The change in the plan typology mainly reflects the technological development in central heating, using coal. This change was one of the important motivations that led the upper classes to live in apartments in the central areas of the city. Heat or water insulation was seen almost impossible for the historical mansions, especially wooden houses near the seaside. Bathrooms were also a novelty in the apartments of the early republican period, starting with the upper classes, as the people had the habit of using public baths in a time technology for obtaining hot water in houses was not very practical.[147] In the late 1950's the household technology in the apartments was quite similar, but the appearance of the buildings became quite modern.

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[145] Aslanoğlu, İnci (2001) *Erken Cumhuriyet Dönemi Mimarlığı 1923-1938*, Ankara: ODTÜ Mimarlık Fakültesi Yayınları, p. 85-87.
[146] Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konutu ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Kitapları, p. 48.
[147] Tanyeli, Uğur (2004) p. 49.

The early phase of production of apartment blocks by Tayman in the central areas such as Teşvikiye and Nişantaşı were mainly attached buildings built in place of 2 story row houses. In the apartments mostly with 2 or 3 bedrooms accommodating nuclear families, the kitchens were the working and sometimes eating areas of the family. The idea of an open kitchen was quite an unlikely solution for the apartment as the Turkish kitchen culture needed some isolation and also the spaces were partially used by daily serving attendants. The modern nuclear family tended to use not an open kitchen, but a more integrated space equipped with new imported domestic appliances and electrical devices. The new kitchen had become a space to be used by the family instead a working area for the attendants. Most of the flats lacked special rooms for the attendants and service entrances.

The living areas in the traditional society reflected the hierarchy in the family where seating for the members of the family were strictly defined. The nuclear family dissolved this hierarchy and the living room became more sociable. A second daily room was an alternative, in place of one of the bedrooms. The guest room seemed to be a need coming into the traditional way of life with modernization. However, the upper-class families didn't have any need for a specialized visitors' room for accepting guests.[148] Sometimes a daily room could be a need for families with many children. The largeness of the living areas was extremely important for the comfort and prestige of the owners of the flats. Dining areas are combined with living areas that contained an additional seating group either enjoying the view or a fireplace. Large living rooms with large living areas were the main objective of mass housing even as in Ataköy, explained by needs of large Turkish families, in a rather conservative political atmosphere.[149] The culture of the 1960's left the ideal of large families aside, but seemed to keep the idea of large living areas, with aspirations of higher living standards of welfare societies in a milder climate when compared with the west, as explained by Bozdoğan in its social context in comparison with the building technology of Europe:

[148] Tanyeli, Uğur (2004) p. 148-154.
[149] Sibel Bozdoğan and Esra Akcan,*Turkey, Modern Architectures in History*, Reaktion, London, 2012. p. 152.

"After the 1950s, modern living become synonymus with living in a spatious modern flat and the proliferation of mid-rise apartment blocks on small urban lots played a major role in the creation of an urban middle class with consumption patterns and a nrw culture of apartment living. From being an officially, state-sponsored style whose primary function was a representational one as the symbol of the "new", modernism become "naturalized" during the 1950s, as Turkey belatedly acquired the material condition (urbanization, massive demographic movements and a more developed building industry, especially in reinforced concrete construction) within which European modernism had emerged decades earlier."[150]

6.4 Early residential projects by Ayhan Tayman

Ayhan Tayman rarely made residential projects in the 1950's. A very early proposal for a residence for two brothers in Çiftehavuzlar, that is not listed among his works seems to be one of his early works as a new graduate. The project seems to be an unbuilt proposal. The photographs of a house in the same area from the same period exists in the archive but the building doesn't reflect his design. Tayman was probably not very much interested in this kind of private jobs, where he did not have the liberty of design. He seems to be interested in public competitions instead of loosing time getting involved in unrealistic projects.

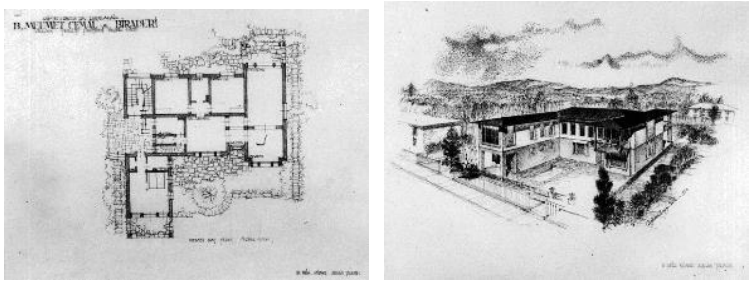


Figure 52 House Project, Çiftehavuzlar, c. 1950.

After the limited competition for the "villa cooperative" in Yeniköy of 1953, in collaboration with Yılmaz Sanlı, the only residential project we know is the Akşit

[150] Bozdoğan, Sibel, "Turkey's Postwar Modernism: A Retrospective overview of architecture, urbanism and politics in the 1950's", pp. 9-26, in Meltem Ö. Gürel (ed.) *Mid Century Modernism in Turkey,* Routledge, 2016,
p. 21-22.

Residence in Emirgan. The project strangely doesn't appear in the project lists prepared by himself. The photographs of the characteristic model known to be produced by the model maker Selahattin Yazıcı exists in the Tayman archive as well as the Yazıcı archives.[151] No plans and elevations exist in either archives. The building situated over a high retaining wall is a typical "yol yalısı", a road seaside house, overlooking the Boshorus in the southeast direction, just at the back of the Emirgan ferry port. The living floor seems to be organized opening to a terrace covered with a wide eave, perfectly representing the modernism of the 1950's, similar to Sedad Eldem's post war residences.

The extravagant model displays features of an extremely modern transparent architecture reflecting a modern life style enjoying the Bosphorus. The lower levels probably contained service spaces. The date of the project seems to be mid 1950's, when other models were made by Yazıcı like the Ankara competition. The project is known to be built as it appears in a construction photograph. As explained by his brother İlhan Tayman who also described the location of the building, it was a frustration for the young architect as the owner who was a well known publisher made some alterations in the project without his consent.[152] The building still exits but don't reflect the situation of its original building phase.

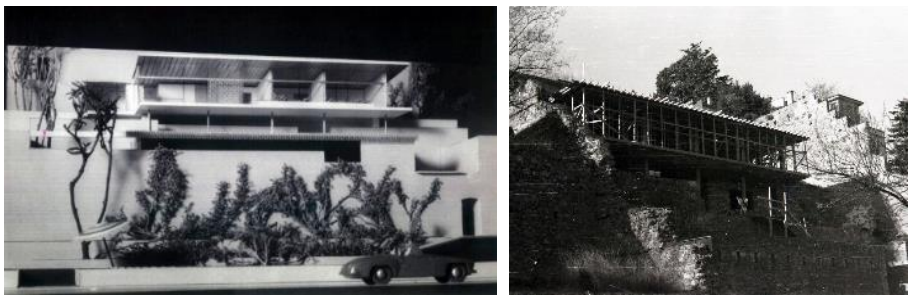


Figure 53 House, Emirgan, c. 1955 , model and construction photograph

Ayhan Tayman's first design for an apartment block was for the İbrahim Barut Apartments in at the intersection of Teşvikiye and Hüsrev Gerede Streets, from the year 1962. The narrow corner lot is situated in a very busy part of the Teşvikiye

[151] Unpublished documents of the exhibition "Architectural Model Making In Turkey", Studio X, 2017
[152] Interview with İlhan Tayman, 2018.

district, overlooking a small square. Longer side of the building is looking towards the greenery behind the Teşvikiye Mosque on the northwest.

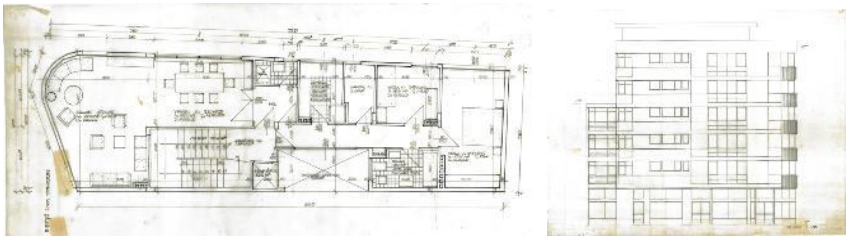


Figure 54 İbrahim Barut Apartments, Hüsrev Gerede Street, Teşvikiye, 1962.

There is one apartment with two bedrooms and a large living room at each of the first three upper floors. The upper two floors are drawn back to be arranged with one bedroom. There is a small utility room with natural light beside a small kitchen, reached through a service entrance. The large living area is designed to contain a dining area and two seating groups, one overlooking the square. The ground floor of the building was used as commercial space with a mezzanine floor. The facades are rendered with floor height openings at the living areas and the commercial floors. There are no photographs from the first stage of the building as an apartment block. The project was later adapted to an office building by the architect.[153]

6.5 First apartment block realized by Ayhan Tayman as his own investment in Beşiktaş, 1962

The same year Ayhan Tayman became one of these investors himself, by selling land in his hometown in Izmir and and buying a lot in Beşiktaş. The first building realized in 1962 is named Tayman Apartments, situated in Şair Nazım Street in Beşiktaş. Enjoying the view of the Bosphorus towards the southeast, on the slopes climbing to Teşvikiye, the building was constructed on Tayman's own land, to start his investments in real estate.[154]

[153] Although the projects appears as built in Tayman's lists, this probably refers to the second phase project as an office.
[154] Tayman family sold a house in İzmir, on the İtalyan Fırını street in Alsancak neighborhood, after Ayhan Tayman's father passed away in 1952.

Figure 55 Tayman Apartments, Şair Nazım Street, Beşiktaş, 1962.

The floor plan consists of two apartments, one looking towards the view at the back side and the other looking towards the street. The building also contained Tayman's architectural office in the ground floor. The apartments have special service rooms for laundry and drying areas. The building is recently renovated on the outside. The entry hall and staircase details are totally original.

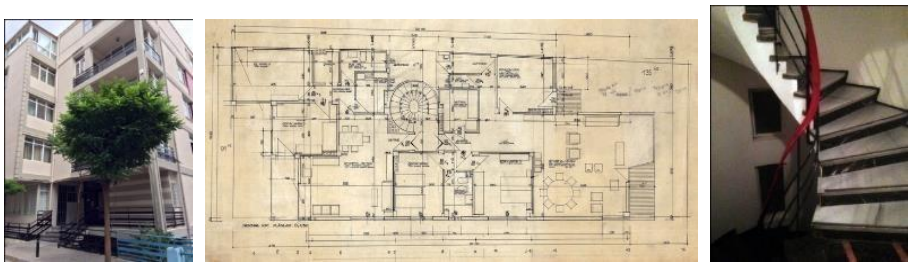


Figure 56 Tayman Apartments, Şair Nazım Street, Beşiktaş, 1962.

6.6 Early apartments realized by Ayhan Tayman in Teşvikiye area 1962-67

Another well preserved building is Dor-Ay Apartments from 1966, on the Ihlamur Road, earliest of his residential blocks in Teşvikiye area. The projects seems to be a lucky project, on a lot owned by intellectual people who appreciated modern architecture. The living areas enjoy southeast orientation.

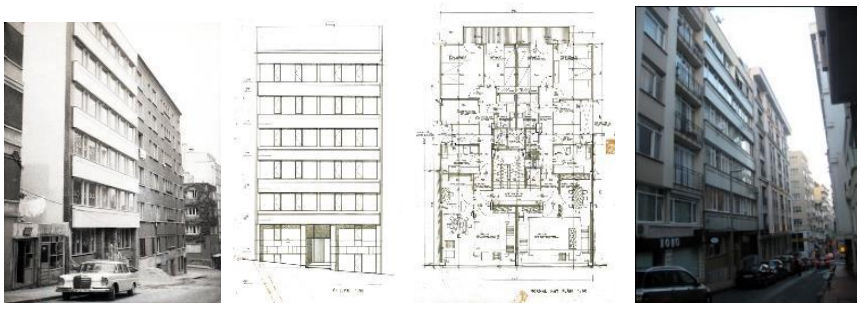


Figure 57 Dor-Ay Apartments, Ihlamur Road, Teşvikiye, 1966.

The elegant facade covered with imported white mosaic tiles and most of the white painted wooden longitudinal windows have survived. The main door and color of

the marble coverings of the entrance stairs can be accepted as early examples of Tayman's signature in architectural detailing. The materials seem to prove their durability in 60 years. The architect and his family also lived for some years in the top floor of the building. Another flat at the entrance floor was used by Tayman's mother and brother, while the living area in the front was used as an architectural studio following the same tradition from the earlier house they lived together in Hüsrev Gerede Street, before Tayman's marriage.[155]

Figure 58 Dor-Ay Apartments, Ihlamur Road, Teşvikiye, 1966.

Buket Apartments on the nearby Şakayık Street from 1967 is a similar building. However the original facade is covered later, during insulative jacketing. The front facade looking towards the northwest doesnt have any balconies, the back facade looking to the backyard on the southeast has narrow balconies. The staircase in the interior has a very typical detailing. Dor-Ay and Buket Apartments in Tayman Archive are among the richest in terms of detail drawings. 8 sheets of woodworking details for Dor-Ay, 7 sheets of 1:20 scale system details and 5 sheets of woodworking details for Buket exist in the Archive, apart from 1:50 scale architectural drawings. The detail drawings thought to be drawn by the architect himself may give a clue in the mastery of workmanship of the construction.

[155] Interview with İlhan Tayman, 2018.

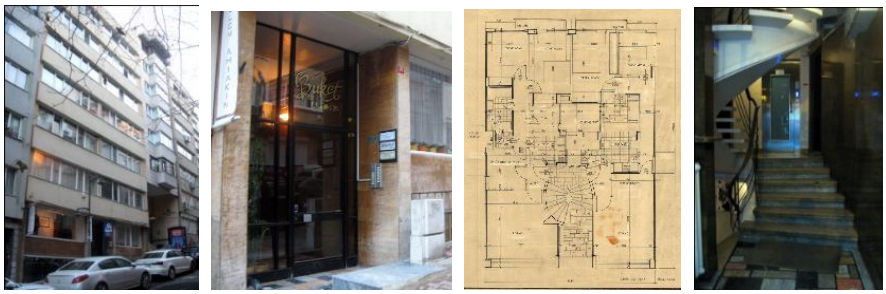


Figure 59 Buket Apartments, Şakayık Street, Teşvikiye, 1967.

6.7 Apartments in Nişantaşı area, 1968-76

Tayman-Hersek Apartments on Sezai Selek Street in Nişantaşı from 1968, with two entrance halls and vertical circulation cores seem to be one of the most prestigious of the residential blocks. Tayman's efforts to create a facade with more depth in a neighborhood of adjacent blocks is very apparent. The building which probably provided Tayman a good reputation as an investor as well as an architect is well known in the neighborhood. The building is quite well preserved and appreciated at least some its residents. It is certainly a good and quite rare example of a prestigious residential block from the 1960's.

Figure 60 Tayman-Hersek Apartments, Sezai Selek Street, Nişantaşı, 1968.

There is a level difference between the flats of the two parts. The upper unit carrying the name Tayman is comprised of two identical apartments. The flats have service entrances, rationally planned as living rooms looking to the street and bedrooms looking to the backyard. This part don't have any front balconies. The lower unit carrying the name Hersek has one bigger apartment in each floor over the first storey. The large flats reserved for landowners have quite big living areas with balconies and quite big bedrooms. The lower levels contain smaller apartments two

at each floor. The building has two residential floors overlooking the backyard, below the street level.

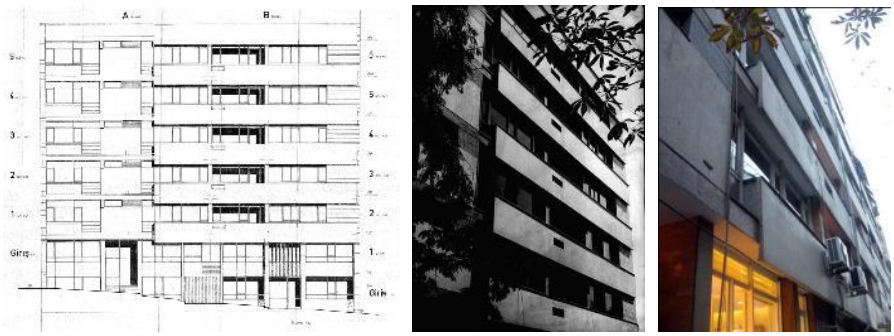


Figure 61 Tayman-Hersek Apartments, Sezai Selek Street, Nişantaşı, 1968.

This time as material travertine accompanies mosaic tiles. Both the entrance halls and staircases with typical marble colors are evidences of meticulous Tayman detailing. Tayman-Hersek block has also 10 sheets of woodworking details and 2 sheets of kitchen details apart from 1:50 scale drawings in the Tayman Archive.

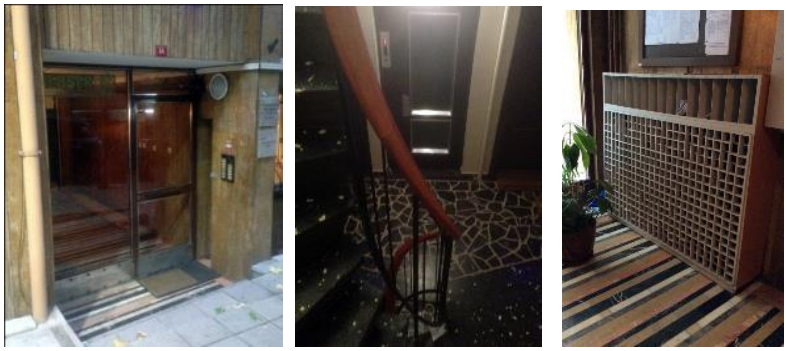


Figure 62 Tayman-Hersek Apartments, Sezai Selek Street, Nişantaşı, 1968.

Nearby İlgen Apartments on a corner lot at the intersection of Poyracık Street and Güzelbahçe Street from 1976 is another example of the residential blocks in the neighborhood from a later period. The building across the American Hospital enjoys sunlight from the south-east with a relatively transparent facade. There are shops on the Güzelbahçe Street side at two levels using the advantage of the slope. The small shop defined as a photo studio near the entrance at the lower ground level was owned by Tayman himself. The remaining part of the ground floors are used as two bedroom apartments.

Figure 63 İlgen Apartments, Poyracık Street, Nişantaşı, 1976.

The upper levels contain two apartments with same sizes but different arrangements at each floor. The apartments looking to the front side has larger living areas with smaller 4 bedrooms. The apartments having natural light only from Poyracık Street are arranged with a smaller living room and three bedrooms plus a second living room looking to the tiny backyard, adjacent to the bedrooms enjoying the view of the neighboring backyard.

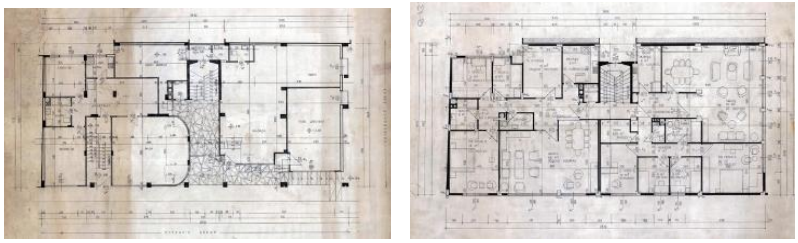


Figure 64 İlgen Apartments, Poyracık Street, Nişantaşı, 1976.

The details of the entrance hall and staircase reflect the more stylized approach of the 1970's. The irregular marble floor coverings named "Palladian" coming from the late 1950's are accompanied with wall coverings made with broken sides of marble pieces typical of the 1970's. Especially the ground levels of the building has major alterations.

Figure 65 İlgen Apartments, Poyracık Street, Nişantaşı, 1976.

6.8 Tayman + Ayhan Apartments in Etiler, Nispetiye Street, 1969

Another building bearing the names Ayhan-Tayman Apartments is situated on Nispetiye Street in Etiler. Unlike the attached blocks of Teşvikiye, the Etiler block from 1969 is surrounded by landscaped open areas. The building has two entrances serving 3 apartments at each flat, two sharing one circulation core and one having its own. All apartments have 3 bedrooms but the arrangement of flats have differences as size of the kitchen and balconies. Most of the kitchens and bathrooms have light and ventilation through lightwells as in the adjacent blocks of Teşvikiye-Nişantaşı area. Variations in plan are characteristics of Tayman designs as he has confronted more directly to user needs.

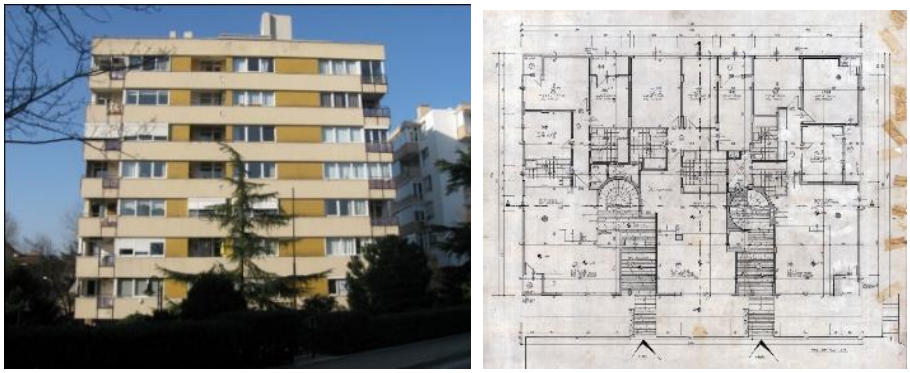


Figure 66 Tayman + Ayhan Apartments, Nispetiye Street, Etiler, 1969.

The materials of the rationalist facade are travertine, mosaic tiles and stucco. The yellow color of the imported mosaic tiles give a more modernist effect passing to the 1970's pop culture. The building has interesting details exemplifying the harmony of rationalist architecture with landscape. Tayman seems to have enjoyed combining landscape design with architecture for the first time, after a series of adjacent block apartment blocks without any front yards.

Figure 67 Tayman + Ayhan Apartments, Nispetiye Street, Etiler, 1969.

6.9 Later Apartments and buildings realized in Teşvikiye area, 1970-78

Later residential blocks both situated on Hüsrev Gerede Street in Teşvikiye area deal with the angular geometry on the facade. Tayman Apartments of 1970 reflect the style of the 1970's with the zigzagging dark colored aluminum windows behind the angled white plastered facade. The lot which was originally part of the famous neoclassic Narmanlı Apartment at the corner of the Teşvikiye Street, enjoys a nice view looking to the open area of the former Italian Embassy on the back side, looking slightly towards southwest. Each flat consists of one large apartment with 4 bedrooms. The living room opening to the large balcony is approximately 50 square meters. The 14 m2 kitchen brings a difference from earlier apartment designs marking the new trend. Tayman family lived in the 7th floor of the building.

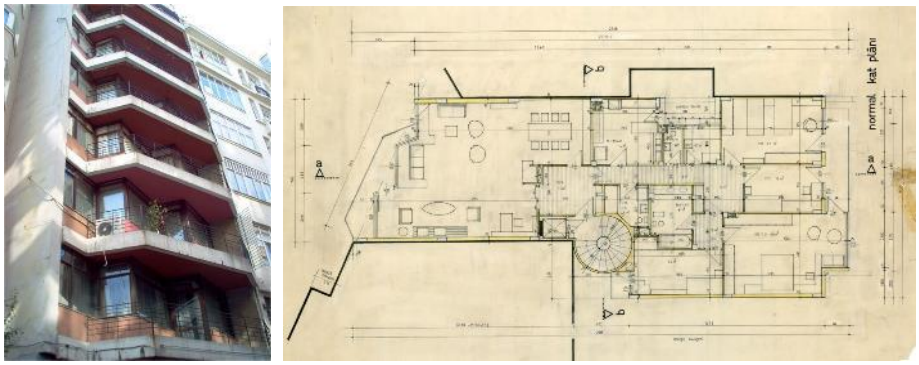


Figure 68 Tayman Apartments, Hüsrev Gerede Street, 1970.

The wider entrance hall resembles the earlier Teşvikiye-Nişantaşı blocks in terms of materials. A new style in marble coverings with symmetrical patterns, using widened sources of quarries in the 1970's give a different stylistic character that can be defined as late-modern. Tayman Apartments is also another project that is rich in detail drawings in the archive.

Figure 69 Tayman Apartments, Hüsrev Gerede Street, 1970.

Sungur Apartments from 1978 is a corner building dealing with the southwest oriented angular main street facade. The fractured facade provides a wider angle to the living rooms and a corner balcony opening to the sea view. Each flat contain a single apartment with 3 bedrooms. There is room for an attendant as in most of the other apartments.

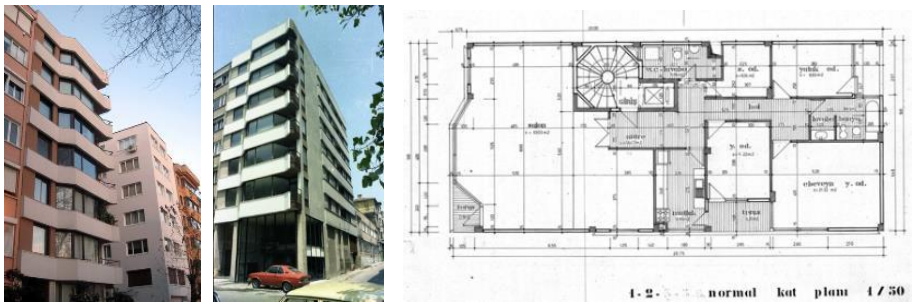


Figure 70 Sungur Apartments, Hüsrev Gerede Street, Teşvikiye, 1978.

Dark colored aluminum horizontal windows accompany stucco surfaces in two different colors. Tayman treated the corner with a detailing typical to the angular late modern style using different materials as shown in the perspective drawing. The single line perspectives are typical for corner buildings. In the double height entrance hall, the coverings continue the stripe tradition with a richer variety of marble colors. The darker marbles with patterns are typical of late 1970's.

Figure 71 Sungur Apartments, Hüsrev Gerede Street, Teşvikiye, 1978.

6.10 Gün Apartments including the main office of Tayman Construction firm, Mecidiyeköy, Büyükdere Street, 1971

Gün Apartments in Mecidiyeköy from 1971 is a corner building in the busy Halaskargazi Street, close to the intersection with Büyükdere Street. The side facade directly looks to its neighboring "Hukukçular Estate". The 10 storey massive building with commercial facilities in the ground floor has a facade with controlled transparency looking northwest. It is interesting to note that in Tayman's later designs mostly comprising of residential blocks where a choice of orientation is not practically possible, his realistic sensitivity towards sun control is often very apparent.

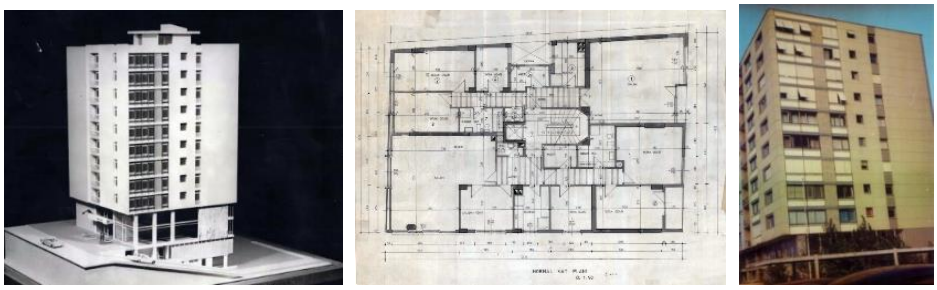


Figure 72 Gün Apartments, Büyükdere Street, Mecidiyeköy, 1971

The Gün Apartments has an asymmetrical arrangement with 2 reverse positioned apartments at each flat. In the flat with the open facade on the side looking towards the southwest, the living room is placed in the front. The living room has apparently more transparency towards the southwest to be protected from the street noise. This apartment has 3 bedrooms and a study connected to the living room. The apartment on the adjacent side has two bedrooms looking to the street side and the third having

light from a light well. The large living room at the back side looks toward the southeast. This interesting decision may be related to protect the living areas from the noise of the Büyükdere Street, but a more likely reason can be the choice of the southeast orientation as ideal for living areas.

The Gün Apartments also housed the office of Tayman Construction Firm until the retirement of Ayhan Tayman in the end of the 2000's in the first basement floor, having light from the side and back. It seems not a coincidence that the office area is also exposed to the southeast sun. The flat housed the architectural office for nearly 30 years. The photographs from the last years reflect the classical appearance possibly considering the taste of the flat buyers. All the furniture and archive has been moved from here to Ay-Han Business Center.

Figure 73 Main office of Tayman Construction Firm, Doray Apartments in 1966 and Gün Apartments in 1971.

All of the mentioned buildings are investments by Tayman Construction Firm, on a flat for land basis. Most of the apartments have sleeping spaces for attendants and separate wc-shower units. Service entrances are exceptional. 2 to 4 bedrooms at each apartment vary in size. All bedrooms share one bathroom. The variety of floor plans often reflect the needs and choices of the landowners and the flat buyers. The Archive also contains documents and charts concerning flat sales and administrative plans for the buildings.

6.11 Residential buildings in Yeşilköy area, 1971-72

Nebahat Alpay Villa from 1971, situated in Gülibrişim Street in the silent neighborhood Yeşilköy, is an atypical work by Ayhan Tayman. The building is originally a single storey villa in a large garden where Tayman worked as an architect and contractor. The Alpay Villa is a very rare example of single storey

houses built in northern Yeşilköy and Yeşilyurt area after the mid 1950's in the American suburb model. Typologically the building looks like a in between solution of a duplex and single storey suburban house, where the covered garage and utilities are sunken in a partial basement and the main floor is raised above the ground level with landfill. The building originally had a flat roof hidden by quarter circular eaves that reflect the late modern stylism.

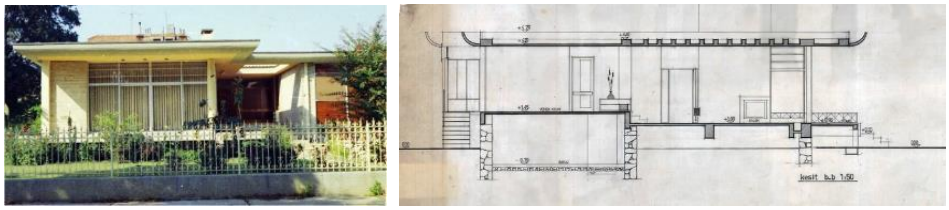


Figure 74 Nebahat Alpay Villa, Gülibrişim Street, Yeşilköy, 1971

The plan of the villa is composed of two units, living and sleeping quarters brought together by kitchen and bath units that provide circulation with the service areas through an open staircase at the back side. The main living space and two bedrooms are oriented towards the south. The Alpay Villa is another example of the idea of orientation sensitive to the climate. Most of the original detailing in the lower floor exists including the travertine and natural stone facade coverings, the open air fireplace in the courtyard and the exposed concrete eave. The upper floor and related alterations are later additions without the consent of the architect, which caused a dispute with the owner.

Figure 75 Nebahat Alpay Villa, Gülibrişim Street, Yeşilköy, 1971

Bülent Özgen (Lale) Apartments from 1972 is situated in the adjacent neighborhood Yeşilyurt, in Orkide Street. The four storey structure realized by Tayman reflects the

architect's detailing from the early 1970's. The original drawings of the building are preserved in the Tayman archive. The plan is very different from the adjacent lots in Şişli area. The 3 units at each level are defined as separate masses. The idea of orientation is apparent in the arrangement of the apartments. Living rooms of the two units looking towards the south and the other towards the east. All the apartments enjoy wide loggias.

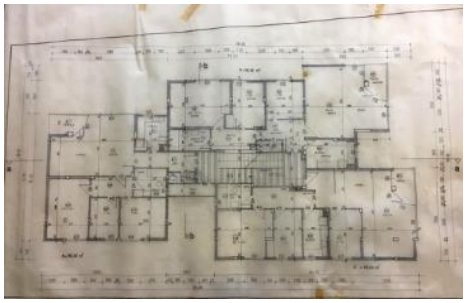



Figure 76 Bülent Özgen (Lale) Apartments, Orkide Street, Yeşilyurt, 1972.

The building reflects Tayman's sensitive detailing although he was not the builder himself. The entrance hall walls are fully covered with dark colored travertine. On the facade pale colored travertine and two stucco colors are combined. The white colored wooden windows are mostly replaced by resembling PVC elements.


Figure 77 Bülent Özgen (Lale) Apartments, Orkide Street, Yeşilyurt, 1972.

6.12 Early commercial buildings, 1971-72

Tayman also realized some commercial buildings in this period. Among them an interesting project is the Belma Barut Office Building in Teşvikiye, from the early 1970's. This is the same lot where he designed one of his earliest projects as an apartment. The building was realized under Tayman's supervision. The plan reflects a simple arrangement with 2 workspaces divided by a circulation core.

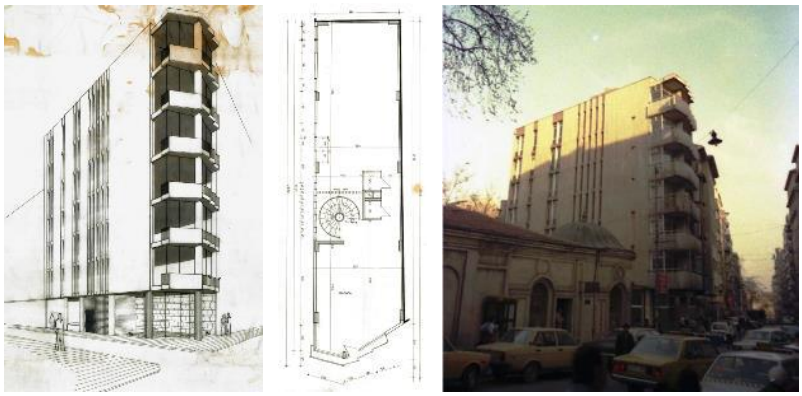


Figure 78 Belma Barut Business Center, Teşvikiye, 1971.

The repeating vertical openings at the circular staircase give the character of the building that overlooks the Teşvikiye Square. The building was later converted into a pharmacy shop with the consent of the architect. It is currently used by an university.

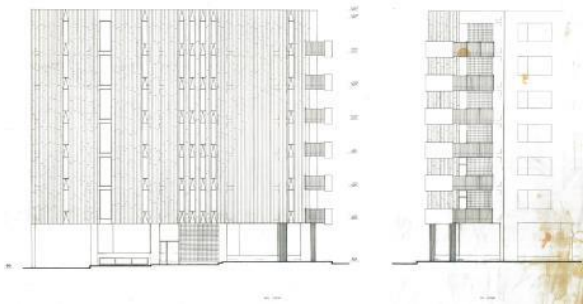


Figure 79 Belma Barut Business Center, Teşvikiye, 1971.

Sabiha Barlı Pension building in Rumelihisarı from 1972 is another interesting commercial project. The drawings of the project reflect an inspiration from the idea of the Turkish house. The project which is some way similar to Alpay Villa, has a more direct reference to his interest in the ideas of Sedad Eldem that he later described in a letter about Holzmeister.[156] Sedad Eldem was possibly interesting for Tayman as the partner of Emin Onat when they produced very important projects during his studies in ITU. Sedad Eldem became controversial again in the late 1960's with is interpretation of tradition in modern language of architecture. Tayman has realized the building as a contractor. Only a blueprint copy of the project exists in the archive. No photographs has survived. We don't have the chance to speculate about

[156] Unpublished letter in reply to Burcu Doğramacı, about his relationship with Clemens Holzmeister.

the project where the existing situation reflects only the outer mass of the building. The project reflects a quite regionalist attitude incorporating many features of the traditional Turkish house manifested by Eldem, such as repeating 1:2 proportioned sash windows and protrusions. The plan is also a very modern and functionalist version of the central sofa building type, popularly named *karnıyarık.*[157] However the building materials and details seem to reflect a quite late modernist attitute, typical of the early 1970's. Lack of photographs in the Tayman archive bring in mind the possibility that the building may not be realized in accordance with the project.

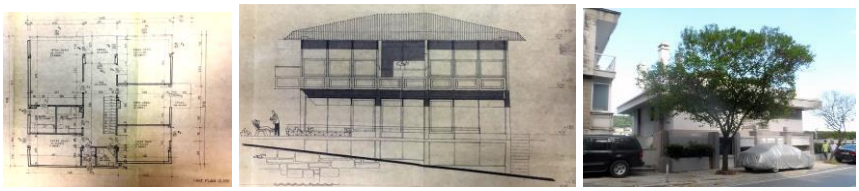


Figure 80 Sabiha Barlı Pension, Rumelihisarı, 1972.

Ayhan Tayman is also known to have worked in the design of the Grand Beşiktaş Shopping Center (Büyük Beşiktaş Çarşısı) in the early 1970's. He is known to be withdrawn from the project due to the involvement of a young architect from the circle of the investors.[158] Radi Birol finalized the project. It is known that the general scheme and the design of the stairs of the multi storey building with open air circulation areas are claimed to be the work of Tayman by himself. There are no documents about this building in the archive and it is not listed by the architect.

6.13 Apartment buildings in Fenerbahçe, 1977-78

Another area that Tayman's residential blocks are concentrated is Fenerbahçe. Gül and Tayman Apartments from 1977-78 were recently lost due to the urban transformation craze taking place in Kadıköy Municipality area. Attempt of

[157] *Karnıyarık* is the name of a popular traditional eggplant dish, literally meaning "split tummy".

[158] According to the story narrated by the family Sermet Gürel was representing the family that owned the site, whose son as a young architect is mentioned to be involved in the project. Atilla Yücel remembers there must be concept project by Sedat Gürel, later to be completed by Radi Birol, who was the partner of Gürel. Tayman must have collaborated with Sedat Gürel in the preliminary project phase.

registration of the buildings as distinctive representatives of "late modern" residential architecture by "docomomo" failed.[159]

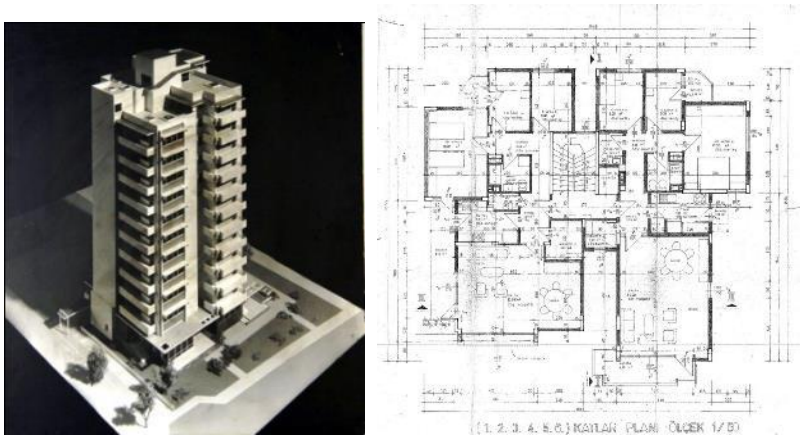


Figure 81 Gül Apartments, Iğrıp Street, Fenerbahçe, 1977.

Gül Apartments in Iğrıp Street and nearby Tayman Apartments in Dalyanaralığı Street with identical plans, have been regarded as rare examples of high quality late modern housing blocks in Turkey, with their simple parapets, metal railings and sun shades. The buildings differ by the free arrangement of the mass from Tayman's other residential blocks defined by the limits determined by the lot. The plan of the flats are arranged as two apartments with living spaces looking towards the southwest, with the view of the Marmara Sea in the upper floors.

Figure 82 Gül Apartments, Iğrıp Street, Fenerbahçe, 1977.

[159] http://www.arkitera.com/gorus/548/ayhan-taymanin-fenerbahcedeki-yapilari-yikilmak-isteniyor

The buildings noticed by the balance of the solid and transparent surfaces and the dynamic effect of the parapets of the balconies reflect a brutalist inspiration from the period. However this effect that can be observed in the early photographs of the Tayman Apartments is lost with later alterations covering the balconies to obtain more closed spaces. The arrangement of the two levels of the terraces of Gül Apartments, apparent in the model photograph had been lost, besides other alterations especially on the southwest facade with the view of the Marmara Sea. The two buildings were both realized by Tayman as a contractor. The Tayman family lived in the ground floor of the Gül Apartments enjoying the garden. Another sad side of the story of the efforts to preserve Gül Apartments until recently was that Ayhan Tayman himself was living in the ground floor of the apartment, dependent to a dialyzer during the time until he passed away in 2014.

Figure 83 Tayman Apartments, Dalyanaralığı Street, Fenerbahçe, 1977.

Another residential block in Fenerbahçe, Damla Apartments from 1978 situated on Tunaman Street is also under the threat of urban transformation. The building noticed by the transparent entrance hall and differentiated articulation of facades reflect a softer late modern approach. There is one apartment at each floor with 3 bedrooms. There is also one room for attendant with a special bathroom. The 38 m2 living room enjoys the sea view at upper levels. The building was also realized by Tayman as a contractor.

Figure 84 Damla Apartments, Tunaman Street, Fenerbahçe, 1978.

The balcony on the southeast opens to the view with an angle while the solid street facade looking to the northeast bears a graphical arrangement as an artwork. The angled arrangement of the balcony reminds the Sungur apartment block in Teşvikiye from the same period. The service balcony on the northwest facade is protected by an opal polycarbonate in a steel frame.

Figure 85 Damla Apartments, Tunaman Street, Fenerbahçe, 1978.

6.14 Apartment buildings in Beyoğlu area, 1978-80

Tayman also designed two minor housing blocks in Beyoğlu area in the late 1970's. Taşman Apartments in Gümüşsuyu is listed in Tayman's works, but there are no photographs from the building. The building is probably the building with no:1 at Çiftevav Street named Batak Apartments. There is a blueprint of a very similar project named "Cihangir 2" in the Tayman archive. The project is very probably a version of the project before alterations in the arrangement of the streets, where the Çiftevav street was raised to reach the main street with a very high slope. The entrance arrangement is not like in the original project. The plan is arranged as a single apartment with 2 bedrooms. The upper floors have view of the Bosphorus from the bedrooms towards the southeast.

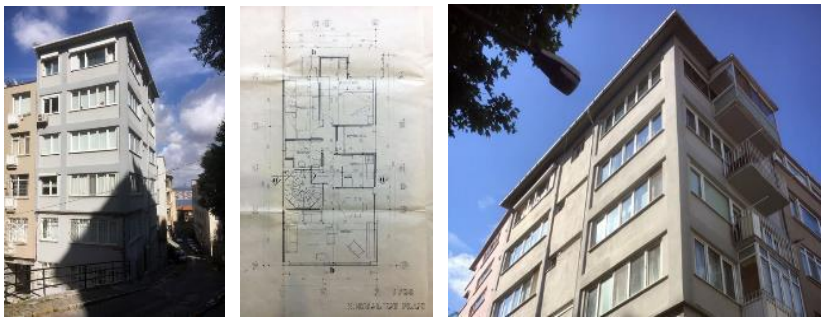


Figure 86 Taşman Apartments, Çiftevav Street, Gümüşsuyu, 1978.

Melkon Artinyan Apartments in Cihangir Street from 1980 is an 8 storeys structure with two floors of retail area and 6 floors of apartments. The building was realized by Tayman as a contactor in flat for land basis. In Tayman's lists the adress is strangely given as Sormagir Street, the cadastral number of the lot was probably changed. The retail space is currently used as a restaurant. The apartments enjoy the view of the Bosphorus with terraces looking towards the northeast. Every apartment at different floors have different arrangements as variations of a scheme. The top floor was bought and designed by architect Sedat Gürel. Blueprints of the detail drawings from the Gürel flat are also preserved in the Tayman archive. The most typical floor has 3 bedrooms, one on the northeast side with the view.

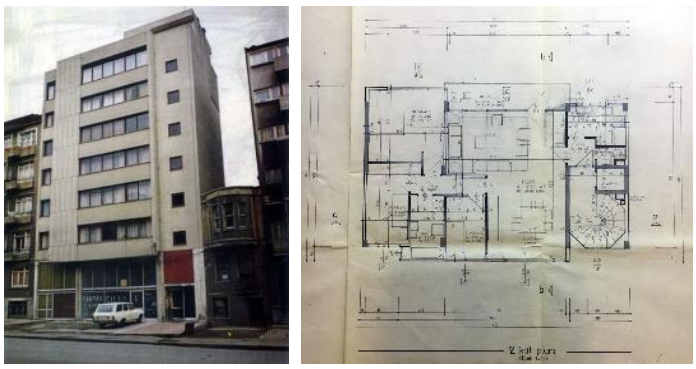


Figure 87 Artinyan Apartments, Sormagir Street, Cihangir, 1980.

6.15 Later Commercial Buildings in Şişli area, 1986-88

An important commercial building is Ay-Han Business Center from 1986 in Bomonti. It is a corner building situated at the intersection of Abide-i Hürriyet and İzzet Paşa Streets, composed of larger retail areas in the lower floors and smaller offices in upper floors. Every floor have different divisions as variations of a scheme. The building was conceived as a "textiles center". There are various interior design

projects and studies for different retail areas. The Tayman office was moved to one of the office spaces at the top floor of the building in 2009, where the "archive" is also located.

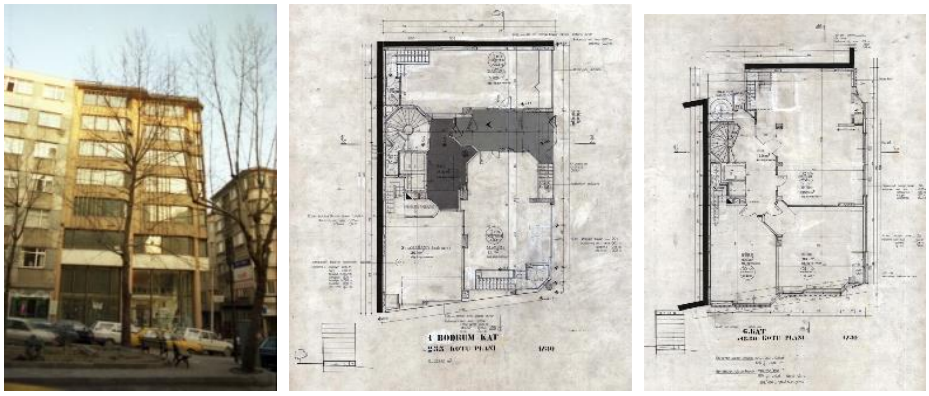


Figure 88 Ay-Han Business Center, İzzet Paşa Street, Bomonti, 1986.

The corner building 's east facade on the Abide-i Hürriyet Street had vertical sun breakers, that were removed in later stages. The main facade looking towards the south overlooks the narrow and busy İzzetpaşa Street, where the main entrance is located at the lower ground floor. The Ay-Han building has a rationalist approach incorporating aluminium facade details reflecting the developing building technology of the period.

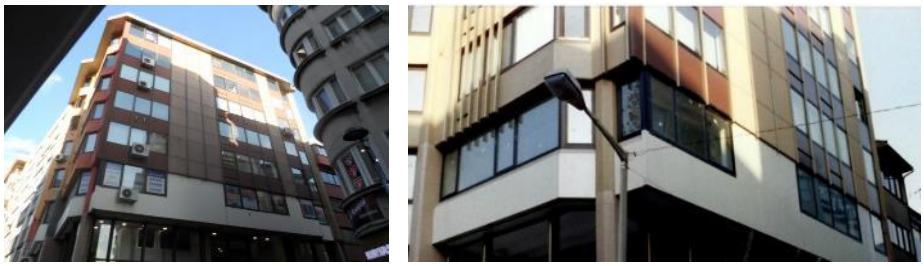


Figure 89 Ay-Han Business Center, İzzet Paşa Street, Bomonti, 1986.

İkibudak Business Center in Mecidiyeköy from 1988 is another minor commercial building. There are no photos of the building in the archive. The building currently carrying the name "Mürvet Han" doesn't reflect Tayman's facade detailing as in the project. It looks like a simplified version of the original facade design. However the building reflects the general planning of the original project.

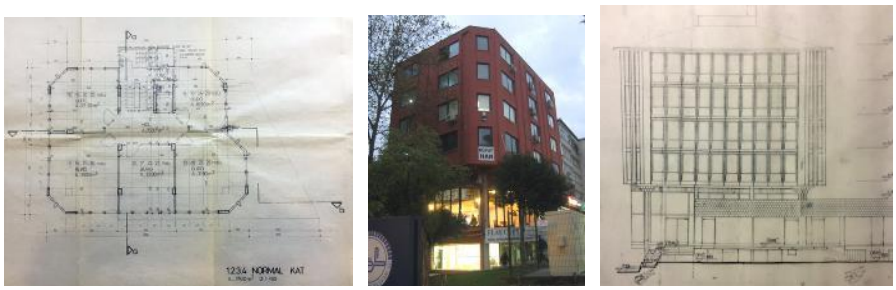


Figure 90 İkibudak Business Center, Mecidiyeköy, 1988.

6.16 Various residential buidings in the Asian side of Istanbul, 1970-93

Ayhan Tayman also designed some housing blocks on the Anatolian side of Istanbul to be built by other contractors. An early example is Rafet Köseoğlu (Birgen) Apartments from 1970 on Güzel Street near Bağdat Street in Tuğlacıbaşı. Neither the original drawings nor the blueprints are in the archive. The building reflects a symmetrical arrangements of two apartments with wide balconies covered by wide eaves, looking towards the east. It can be interesting to compare the details and finishes of the building with the buildings realized by Tayman himself. Köseoğlu building is a good example where Tayman couldn't have the possibility of supervising the construction process. The building was recently demolished to be rebuilt in the so called "urban transformation" process in Kadıköy area.

Figure 91 Birgen Apartments, Tuğlacıbaşı, 1970.

Gül-Ev Apartments from 1991 on Harun Reşit Street in Göztepe is a building that the construction apparently was more under control of Tayman, although he was not the contactor himself. The building lot belonged to Tayman's sister and family. The carefully detailed Gül-Ev project is preserved in the Tayman archive. Each floor contains one apartment with 3 bedrooms and a 40 m2 large living room. No rooms are provided for attendants.

Gül-Ev Apartments is also a good example of the sensitivity of orientation where, the living room is located at the southeast corner, kitchen at the northeast and the bedrooms at the south and west facades. A linear balcony on the east facade combines the front and back facades. The staircase and entrance hall has a very economical arrangement typical of Tayman projects. The building reflects the details and materials of the early 1990's like dark colored marbles and aluminum profiles. The Gül-Ev project also is a good example of his unchanging rationalist approach throughout the 1980's.

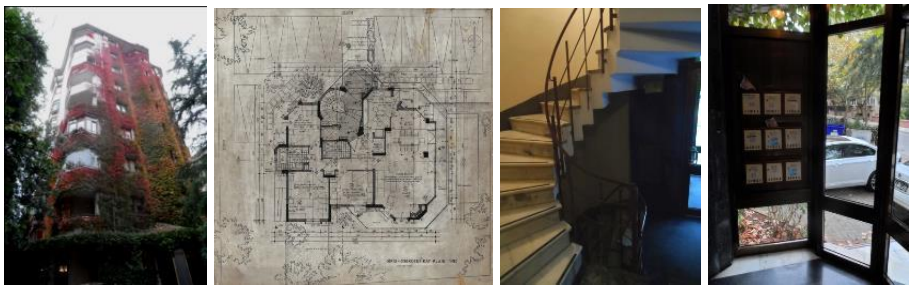


Figure 92 Gül-Ev Apartments, Göztepe, 1991.

İzzet Günaydın Apartments in Göztepe from 1993 is among the latest built works of the architect. The building has 6 residential floors over a double height retail area. Neither the original drawings nor the blueprints are in the archive. The construction process is known to be not under the supervision of Tayman. Especially the materials in the interior reflect the contractor's choices. Tayman didn't favor designing apartments much unless he is the investor himself. He had very few experiences as solely designer-architect.

Figure 93 İzzet Günaydın Apartments, Göztepe, 1991.

6.17 Summer houses in Silivri area, 1974-96

Tayman was busy with a summer houses development in Silivri named Tuğkent Vacation Estate throughout the 1980's. The construction started in the mid 1970's and ended in 1990, leaving some phases unbuilt. The region on the west coast of Istanbul where the first summer house developments and beach culture started, became less and less popular with the pollution in the Marmara Sea. However the pleasant climate of the area was also attractive as weekend houses, as the non polluted Aegean coast is not very close to the city especially the road conditions of the 1980's are considered. People preferred garden houses easy to reach at weekdays for the summer, when the families enjoyed the vacation environment during the whole summer.

The first phase of Tuğkent consisted of two storey units, designed as white plastered simple modern vacation houses with some Mediterranean touch provided by arches. The project seems to be a pioneering vacation village before the Mediterranean residential culture influenced by Aegean vernacular architecture after the discovery of Bodrum, especially by intellectual architects like Cengiz Bektaş and Ersen Gürsel following the "Blue Anatolia" movement. While his close friends such as Behruz Çinici became champions of this Mediterranean neo-vernacular architecture Tayman seems to have stayed indifferent to vernacular approaches. The Tayman archive is full of various plan types and variations developed for Tuğkent.

Figure 94 Tuğkent Vacation Estate, 1st Stage, Koyundere, Silivri, 1974-78.

The second phase of Tuğkent that starts in the mid 1980's reflects a totally different approach. Tayman went into investigations of a very different image compared to the

first stage, with inclined roofs that use the advantage of the attic floors. Tayman's invention of using inclined surfaces vertically, covered by roof covering materials, replacing the side walls created a very different atmosphere reminiscent of central European vernacular.

Figure 95 Tuğkent Vacation Estate, 2nd Stage, Koyundere, Silivri, 1985-90.

Tayman detailed the Tuğkent village, in a warm and quite European image, using wood extensively in a green landscape. Tayman became quite ornamental using non-functional wood bracings and even traditional lattice work combined with stylized "Seljuk" arches, that became popular in the 1980's. An interesting influence can be his close friend Behruz Çinici. We know that they were in touch after Çinici moved his office back to Istanbul in the late 1980's, 20 years after they departed. The existence of Portoghesi's famous book on post modern architecture is also a clue about his interest in discussions in architectural circles. Tayman and Çinici most probably shared views on this subject, but unfortunately there are no objective clues about their discussions that survived.

Figure 96 Tuğkent Vacation Estate, 2nd Stage, Koyundere, Silivri, 1985-90.

Tayman designed some more houses realized in the Silivri area. One of his important realizations is the house he designed for his younger brother İlhan Tayman.

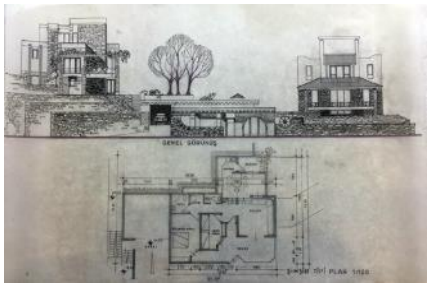

Figure 97 Tuğkent Estate Market, Silivri, 1990. İlhan Tayman House, Silivri, 1992-96.

6.18 Various studies for unrealized buildings, 1990-2012

Tayman got engaged with many unrealized projects during the 1990's and in the 2000's until his retirement in 2009. His unrealized proposal projects include various residential developments on the Anatolian side of Istanbul. An interesting project is Kerim Kerimol Estate in Göztepe. The project in a lot occupied with a historical wooden mansion surrounded by large trees was declared a "historical site" under preservation regulations by the High Council of Monuments, had a very long process of authorization. Tayman made various studies with numerous alternatives especially for the facades. The project was later finalized by another architectural office who could convince the landowners promising a shorter authorization time.


Figure 98 Kerim Kerimol Housing Estate project, Göztepe, 1996.

Another important proposal is the summer houses estate in Türkbükü, Bodrum. The project has numerous plan types and variations. Tayman's hand drawn perspectives for this project characterizes his approach in the 1990's. The site was also an "historical site" announced by the local High Council of Monuments, where the authorization to the project became unsuccesfull.



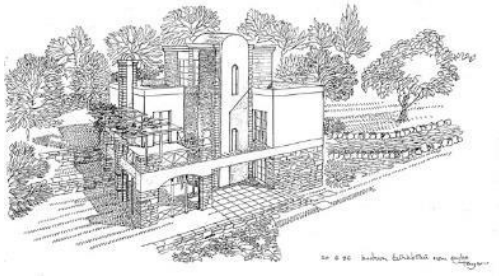


Figure 99 Türkbükü Vacation Estate project, Bodrum, 1995-96.

Tayman also had a practice as a solely designer-architect in the last phase of his career. He made various propasals including corporate work including the studies for typical projects for branches of a major national bank. His last important proposal seems to be a commercial development combining a showroom and production areas named Bijuland in Küçükçekmece. Tayman was mainly busy with painting in his last years and never gave up drawing architectural sketches, always proud of his profession.

Figure 100 Bijuland project, Küçükçekmece, 2007. Proposal for a bank branch facade, model

CHAPTER 7

CONCLUSION:
UNFOLDING THE EXPERIENCE
OF A RATIONALIST ARCHITECT

Ayhan Tayman felt very proud to be an architect as declared by himself in the last days of his life. He seems to be a very studious young architect as he was invited to take part in many different groups in architectural competitions as remarked by his contemporaries.[160] They seem to be competing in their mastery of good drawing or sketching with his elder partner Enver Tokay and younger friend and partner Behruz Çinici. The competitions certainly created a school-like atmosphere, sharing ideas and documents that were very important for the intellectual development of young architects especially in the post-war years when communication was still very limited. The theme of orientation seems to be the distinctive issue in the discussions carried out mainly by Enver Tokay, in mid 1950's, as an interesting aspect of the rationalist attitude related with the international style modernism. The approach that underlines orientation of buildings as manifested in Enver Tokay's influential buildings like Emek Tower, that openly refer to international style icons, was very probably shared by the young academics and architects of the time, especially in ITU circles. As seen in many other competition projects, there were names such as Gündüz Özdeş, Ali Kızıltan and Vedat Dalokay, who were concerned with the subject as much as Tokay. There is quite a lot of evidence in Tayman and Çinici's continuation of following the rationalist principles they shared with Tokay. However we don't have much documents or testimonies about the details of Tayman's collaboration with Tokay. Behruz Çinici who had joined the team in a short time, has

[160] Interview with Doğan Kuban, 2016.

written a lot about Tokay in a colorful way.[161] It is interesting to note that Tayman didn't tell much about Tokay to his family. This is probably because he was not a person talking about the past, although he liked to talk about his thoughts and interpretations of buildings a lot, as his daughter Nazlı Tayman often describes.[162] The competition projects mostly in Ankara were issues of the past, when Tayman became busy with his own constructions.

Competitions created architectural partnerships, some of them later forming the big architectural offices or firms. The realization of the competition projects was of extreme importance in the formation of architectural offices, mainly composed of young members of the architecture faculties. The office experience with Enver Tokay, during the Erzurum Atatürk University project, seems to be have taken a very short term. Tayman and Çinici seems to have collaborated for longer years as two young members of ITU, coming together at Tayman's home studio. They worked in different compositions of teams, sometimes including Tokay, beside their private work, until Behruz Çinici won the 2nd METU competition together with his wife Altuğ Çinici.

It is very interesting that most of Tayman's early competition work were typical projects defined in reference to climatic zones or regions. Climatic sensitivity was more important for a world that has suffered a period of limitations caused by a terrible war. The world has to be reorganized in a very efficient and careful way to make use of the limited resources. The logical way to think in terms of different climates had to consider the problem of orientation towards the sun, both to get use of and get protected from the main source of energy of our world. The competitions considering the climatic zones functioned as a school of learning to arrange the details of the building to control the effects of the sun. Specially hot climates were important in these conditions, where protecting from the sun becomes a very basic objective. Tayman's Izmir and Adana projects are typically sun sensitive in this

[161] Uğur Tanyeli, (ed.) (1999) *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici,* Boyut.
[162] Unrecorded interviews with Nazlı Tayman, 2014-18.

sense. The real problems of a developing country as basic as high heat gain were most likely to cause the young architects to keep in mind the climatic necessities as in the Latin American countries.

In this sense, the rationalist-functionalist inspirations of Tokay, Tayman and their other collaborators, from the so called "international style" period, may be better interpreted as a realistic approach to practice architecture in an industrializing country, as contrasted to a formalistic attachment to rectangular prisms, a conscientious effort primarily considering the economic limitations including energy deficiency. This attitude is apparent in the emphasis on the complex geometry of lower blocks in many projects by Tokay, Tokay-Tayman partnership and Dalokay.

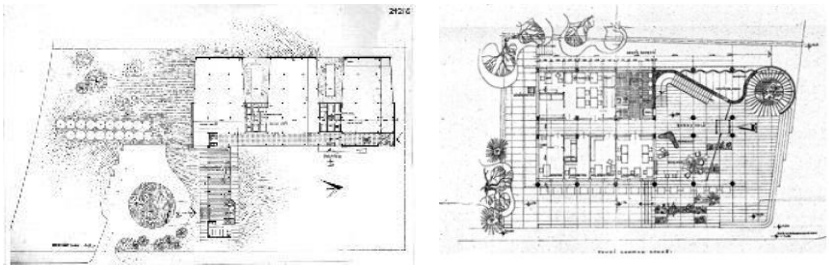


Figure 101 General Directorate of Statistics project, Ankara, 1954, Tokay and Tayman, ground floor plan; Electrical Works Administration, Ankara, Vedat Dalokay, 1955, ground floor plan

There are enough clues about the crucial role of sun control also in the education, in the technology oriented atmosphere of ITU, as in academic studies of Lütfi Zeren and some other colleagues.[163] The critical point seems to be focusing on a regulating principle of south orientation, that start to dominate the design, like in the design studios of Mies's Bauhaus. Enver Tokay appears to be different, in stressing on the north-south orientation of prismatic, mostly linear block forms. It is also strange that how an approach which causes a deterministic line of thought, with risks of monotony can be associated with a personality who's ultimately outside any discipline. May be this was what made Tokay a comet.[164]

[163] Notes on Orientation by Atilla Yücel, 2017. App. 7.
[164] Şevki Vanlı uses this term in reference to the contemporary architects of the period, especially Vedat Dalokay as an enthusiastic admirer and close friend of

Starting with the General Directorate of Statistics project, the north-south faced linear block appears as a dogma. It is very interesting that most of the competition projects following, infallibly repeated this dogma in quite different contexts. Especially the products of the Tayman-Çinici partnership in the years 1955-57 clearly follows the principle of south orientation. This brings to mind the possibility that Tokay was mostly present as a critique, although he did not have the responsibility of the project. But Tokay lacked the building experience in the realization of the principle, as evident in his indifference to sun control needed on the south facade as in the Emek Tower. Çinici seems to help to get over this problem in the DSİ Building. The greatest difficulty of the team was obviously in Erzurum, where they have to confront a very harsh climatic complication. The problem in Erzurum was not as simple as the snow load on the gentle hidden roofs with minimal inclination. The size of the glazed surfaces was the real difficulty. The experience showed how some small mistakes in the orientation, seeming to be the results of a search of variety could easily cause the aim to be reversed. Tayman's pursuit of liberty in the Kızılay and Cebeci Dormitories projects at end of the 1950's is interesting in this sense.

It is also interesting to note that the issue of orientation has become an official part of the educational system in the post-war era, as openly indicated in the ITU Faculty of Architecture Guide.[165] The term orientation was always a controversial topic in the colloqiums of architectural competitions. Many projects were discussed and criticized about their choices of orientation in the early 1980's, when the scientific discourses of the "systems approach" were still in fashion in Turkey. However the preference of the south-southeast orientation of buildings as a solution does not seem to be widely accepted. The post-war studies appeared in mentioned various magazines seemingly were not effective enough. The intentions behind the choice of

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Tokay. Vanlı, Şevki (2006) *20. Yüzyıl Türk Mimarlığı I,* VMV Yayınları, Ankara, p. 237.

[165] The guide uses the term "*güneşlenme"* equivalent to "solar exposure" of buildings, within the framework of the *Bina Bilgisi* (Architectural Science) courses of 2nd and 3rd years. *İstanbul Teknik Üniversitesi Mimarlık Fakültesi 1949-50 Öğretim Yılı Kılavuzu*, İstanbul, p. 18-19.

south orientation are rarely manifested in written explanations about the projects. The situation seems to have changed in the 1970's, after sources like Olgyay and Olgyay more clearly explained the heat loss and heat gain calculations in a more scientific way.[166]

After 10 years of very serious efforts in competitions, Tayman seems to have had frustrations mainly stemming mainly from the contradictions between the rationalist approaches of the idealistic architects and crass realities of a developing country. Especially in the 1950's, although there were many competition projects that were realized in a highly responsible way, there were also many that were cancelled or couldn't reach good results. The chaotic liberalism in the 1950's and the fluctuations in the economy probably caused limitations in the extravagantly starting big scale projects. The Erzurum Atatürk University experience probably showed the difficulties in dealing with bureaucratic obstructions that the competition teams had to confront. However the linear blocks of the faculty housing in the Atatürk University, with southern orientation of living areas survived the harsh climate quite succesfully. The buildings are well maintained and eagerly habitated with a minimum modification as the succesfull part of the campus. The student dormitories are also used without important alterations with the new insulating glass windows.

The realization of the Commercial Center in Ankara which was delayed seems to have become another frustration as the original function of housing goldsmiths had changed. The unlucky building suffered a very tragic fire event, later causing important alterations in the main facade. The original facade of the building with very limited openings due to security considerations in a building for goldsmiths, is seen in one of the very rare photographs of the building before the modifications. The new customers who use the building quite carelessly also caused a dramatic change in the image of the building.

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[166] Akay, Zafer, "Sun, Shade and Green: Orientation of Buildings Towards the South as a Basis for Sustainable Architecture and City Planning", *Institute of Architects Pakistan Journal*, v.1 issue 1, Oct. 2013.


Figure 102 Erzurum Atatürk University Faculty Housing, 1964, view of north-south oriented linear blocks; The YIBA Commercial Center, Ankara, view of main facade during the 1979 fire incident.

The Ankara School of Agriculture seems to be a relatively successful realization. The period just after the military coup of 1960 is known to have stopped many projects due to austerity measures. However the realization process of the Middle East Technical University campus became a very different story with special people concerning special projects. The 1960's was a golden age in building quality as realized in many projects, but obviously this was not an issue of generalization.

As a result of his experiences of competitions and their realizations, Tayman preferred to entrench his rationalism within a protected trajectory of a high-quality construction controlled by himself. As a builder architect he prefered to keep away from the debates or controversies related with the profession remaining either silent by not publishing any of his buildings or writing on them. He spoke as a contractor and investor, though not very frequently. He represented the contractors in a debate about the quality of residential buildings, published by a popular newspaper.[167] Tayman mainly defended the position of the contactors against the limitations caused by the inadequate regulations or the uncontrolled building materials production. He always seemed to believe in good architectural design and detailing by utilizing them both in good construction. Tayman always stayed a rationalist, always aiming at durability while combining functional design and detailing. He surely continued to follow the principles of orientation which were evident in the earlier competition projects, rendering the facades with proper sun control elements in the residential

[167] Ali Gevgilli, (dir.) "Türkiye'de binalar neden sağlam değil" (round table discussion: "Why buildings are not strong enough in Turkey?") *Milliyet*, 03.12,1972, p. 2, 7. Ayhan Tayman was one of the speakers, together with two civil engineers İzzettin Silier and Ali Postacıoğlu.

and commercial projects after the 1960's. Tayman doesn't seem to accept the orientation principles as a limitation, as seen in the south oriented higher prismatic blocks in the competition schemes. In conditions very common to the contemporary architectural culture, where the orientation principles are in contradiction with the view or entrance vista, like Tayman-Hersek or Sungur Apartments, Tayman always developed a facade design and detailing that is sensitive to sun control. This sensitivity is surely a defining factor of the character of his buildings.

Between 1960 and 1980, namely the "pluralist" period Tayman was highly productive but silent, mainly building residences in urban contexts. This period was subject to many modernist debates, around concepts like "brutalism", "irrational", "organic" and "disaggregation of the prism".[168] We don't have much clues about his involvement in these discussions, although one of the champions of "irrational" discourse Yılmaz Sanlı was a close friend and partner. We have clues about Tayman's acquaintance with Rolf Gutbrod whose presence was crucial about the influences of these concepts, from the photographs in the archive. Although the architects of the organic Taksim Hotel were his close friends, Tayman was hardly interested in triangular grids or irrationalism of any other kind. However, he meticulously dealt with the complex refracted geometry of the balconies of the Teşvikiye Tayman Apartments, similar to his hotel project designed with Bonatz at school. Tayman was obviously involved with the "disaggregation of the prism" discussion, being very productive in this genre as in his Agriculture School in Ankara and the New York Pavillion competition and possibly some other projects from the years 1961-62. Tayman's Gül and Tayman Apartments in Fenerbahçe and the Lale Apartments in Yeşilyurt are also good examples of "disaggregated" blocks. The Fenerbahçe apartments also have a feeling of "brutalism" as a mass but are too mild in their pale colored plastered surfaces.

[168] Atilla Yücel, "Pluralism Takes Command", in ed. Renata Holod, Ahmet Evin, Suha Özkan, *Modern Turkish Architecture,* Chamber of Architects of Turkey, 2005, pp. 125-156; p. 129-143.

An interesting clue about his inspirations is a photograph of the Marriott Hotel in its picturesque environment in Zurich, built in 1972, hung on the wall of his office, which can quite strangely be related to his DSİ Headquarters project from 1959, which perfectly represents his balanced and sensitive rationalism. Tayman's mention winning competition project is quite special in the sense of a rationalist attitude towards orientation, placing office areas mainly in the east direction, the vertical circulation units are placed on the west facade in accordance with Louis Kahn's idea of the "servant space". The importance of the Zurich building remains as an unsolved riddle about the Tayman archive. The building can be related to Gültekin Şallı, his close friend, another architect from the same year with Tayman, who worked in Switzerland for long years.

Figure 103 Photo from Gutbrod dinner in Tayman archive; Marriott Hotel, Zurich, 1972

His most distinctive interest seems to be about the late regionalism of the 1970's, as mentioned in his written response to an inquiry about Holzmeister, when Sedad Eldem's modernized "Turkish house" experiments became popular in Istanbul.[169] There are no surviving photographs from the original state of the Sabiha Barlı building, seemingly under the influence of this regionalist attitude, to speculate in more detail. The idea of a traditional house in modern language without contradicting the rationalist cannon was very possibly more appealing for Tayman, like other more popular examples of regionalism, defined as buildings that "talks about architecture with their architectonics" by Yücel.[170] As a businessman Tayman was more towards the traditional rather than the "brutal". In his later works this

[169] App. 1.4, Letter in reply to Burcu Doğramacı, about his relationship with Holzmeister and Bonatz, 2003
[170] Atilla Yücel, 2005, p. 143-147.

concern with the traditional is apparent in modernist and rationalist contexts. He was surely more open to stylism after the 1970's.

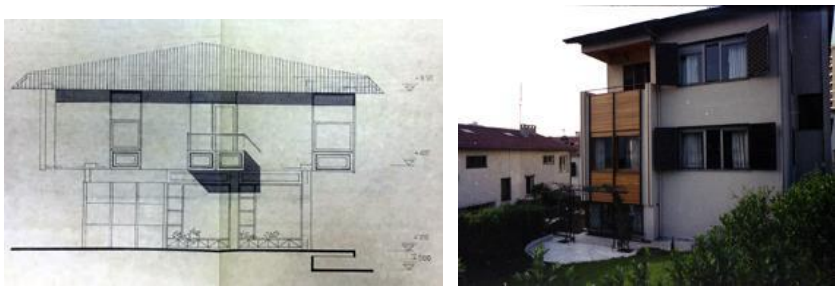

Figure 104 Sabiha Barlı Pension, south elevation, 1972; Düren House Renovation, Etiler;

When compared to his contemporaries Ayhan Tayman can be considered as a less experimental architect in the sense of new materials and techniques. Tayman's reality as a producer of residential blocks always seems to cause safer choices as building materials. Tayman never made any trials concerning exposed concrete, when his former partner Çinici was becoming a champion in the good quality production of the material in METU Campus. It is very hard to find more natural materials like even exposed brick and cobble stone in Tayman's projects. He always seems to prefer prestigious materials like imported mosaic tiles and marbles from different sources. This may be another aspect that kept Tayman away from the contemporary movements such as brutalism, that many of his colleagues tried chances especially in public projects. Brutalism was surely the most dangerous face of modernism that created reactions in the society, that created the populist denial of architectural culture in the post-modern era. Keeping the distance from "brutalism" allowed Tayman to stay safe after the 1980's, to survive the post-modern debates, continuing his consistent line of practice.

Remaining quite indifferent to the ideas about irrationalism and even "organic architecture" Tayman silently had a very rationalist practice as a designer-builder also. The "rationalist" attitude which is considered as another form of reductionism in modern architecture, hardly seems to contradict with the aspirations of the society in Tayman's experience of residential architecture. Tayman's careful organizations of floor plans with minimized circulation areas and functional planning of living and sleeping spaces were always fashinable and prestigious for the middle-high income

families of Istanbul. The rationalist ideas of optimizing heat gain or loss with the orientation choices or facade renderings were always welcomed by the knowledged user, in a climate where heating costs are of considerable importance. Tayman's rationalism that performed even well in the "reductionist" monotonous huge linear housing blocks of Erzurum Atatürk University, was warmly welcomed in smaller scale apartment blocks in prestigious neighborhoods of Istanbul. Irrationalist or organic approaches falling in the traps of formalism sometimes caused more reactions when contradicted with basic needs of confort or energy efficiency, resulting in disturbing alterations, although they appealed more in their appearences. Tayman's silent and scrupulous rationalism was much more happily wellcomed by the society than the courageous brutalist experiments of his contemporaries.

Ayhan Tayman was a very productive architect and builder. Creating a school-like office, after teaching architectural design for 15 years in Maçka School of ITU, he was always respected and remembered by his colleagues. As a contractor architect he tends to attach to a customer satisfaction feeling without compromising from his designs. He was a scrupulous designer and a businessman in the sense of being very principled, who has ethical standards and a sense of justice as well. He was very studious and realistic as an architect. Rather, this experience seems to have made him more flexible in finding out solutions. He was in close contact with his good old friend and former partner Çinici who might have been sharing his thoughts about the controversies of the postmodern era. His Silivri project may be considered as an answer of a modernist-rationalist architect to the contemporary explorations parallel to the critique of modernism. As a scrupulous and silent rationalist Ayhan Tayman has made a significant contribution to the modernization of the country and perhaps we have to admit, not surprisingly that he did not receive enough understanding from a dynamic society floundering in uncertainty.

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Unpublished Documents by Ayhan Tayman

1.1 Short biography, 227. Year of ITU, 2000

1.2 Short biography, 237. Year of ITU, 2010

1.3 Short biography and list of works prepared by himself

1.4 Letter in reply to Burcu Doğramacı, about his relationship with Holzmeister and Bonatz, 2003

1.5 Short biography prepared by himself during his exhibition of paintings

Unpublished Documents about Ayhan Tayman and his work

2.1 Note by Atilla Yücel on orientation, 2017.

2.2 Report by Özlem Özcan on Tayman Apartments, 2014

2.3 List of Competitions and Tayman Bibliography by Özlem Özcan

2.4 List of Competitions arranged by the author

2.5 Chronological List of Publications about Competitions arranged by the author

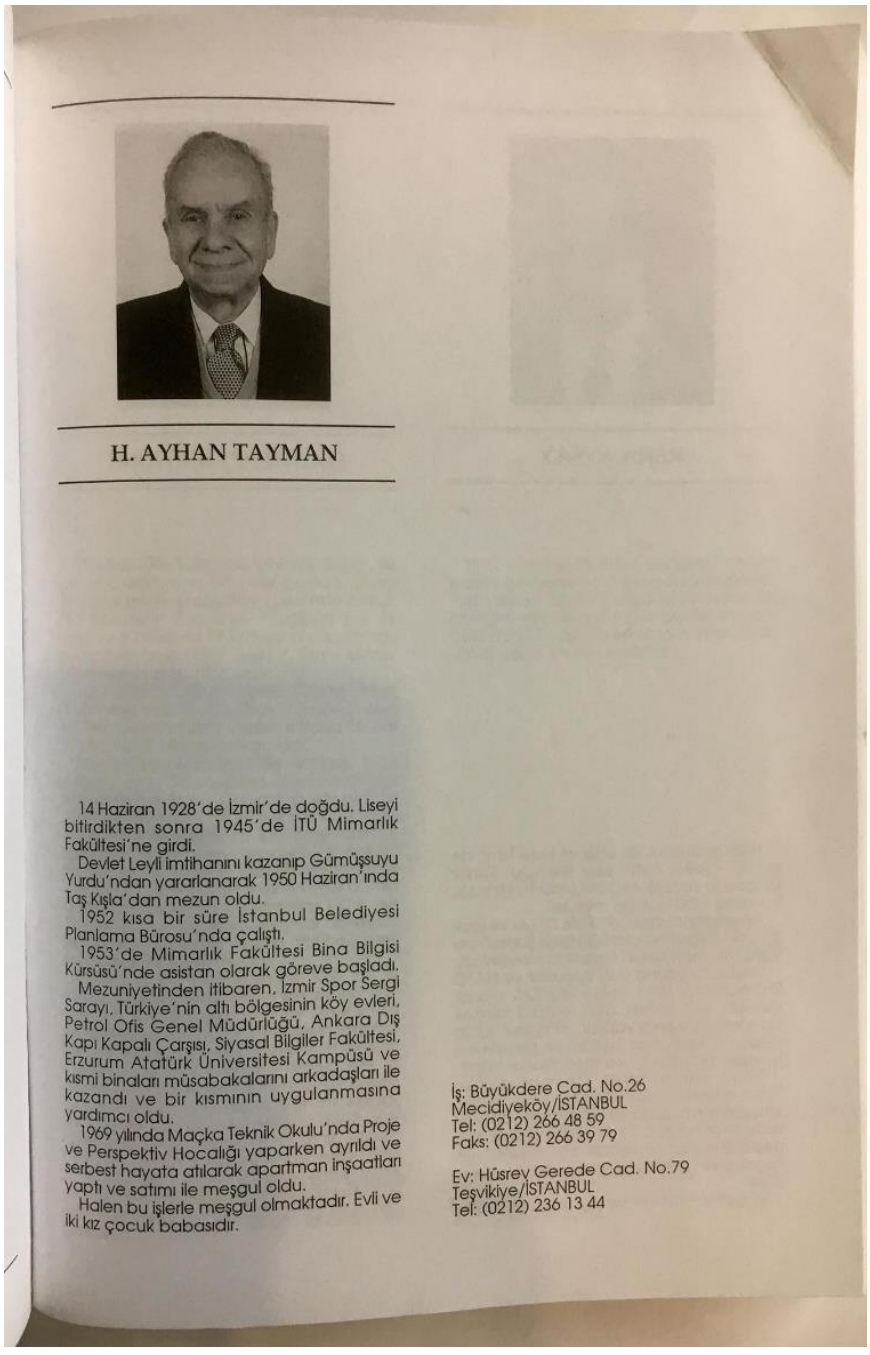
2.6 Letter by Reha Aysay, 5.11.2013

Oral History: Interviews with colleagues and collaborators

3.1 Doğan Kuban, colleague and contemporary architect, Istanbul, 2016
3.2 Reha Aysay, colleague and contemporary architect, Izmir
3.3 İlhan Ersoy, colleague and contemporary architect, Ankara
3.4 İlhan Tayman, economist, his brother, Istanbul
3.5 Altay Erol, colleague and contemporary architect, Istanbul
3.6 Birsen Doruk, colleague and contemporary architect, Istanbul
3.7 Enis Kortan, colleague and contemporary architect, Ankara
3.8 Şevki Omağ, architect, collaborator in Tayman Construction Ltd., Istanbul
3.9 Selahattin Yazıcı, model maker, collaborator

APPENDIX A

DOCUMENTS BY AYHAN TAYMAN



H. AYHAN TAYMAN

14 Haziran 1928'de İzmir'de doğdu. Liseyi bitirdikten sonra 1945'de İTÜ Mimarlık Fakültesi'ne girdi.

Devlet Leyli imtihanını kazanıp Gümüşsuyu Yurdu'ndan yararlanarak 1950 Haziran'ında Taş Kışla'dan mezun oldu.

1952 kısa bir süre İstanbul Belediyesi Planlama Bürosu'nda çalıştı.

1953'de Mimarlık Fakültesi Bina Bilgisi Kürsüsü'nde asistan olarak göreve başladı.

Mezuniyetinden itibaren, İzmir Spor Sergi Sarayı, Türkiye'nin altı bölgesinin köy evleri, Petrol Ofis Genel Müdürlüğü, Ankara Dış Kapı Kapalı Çarşısı, Siyasal Bilgiler Fakültesi, Erzurum Atatürk Üniversitesi Kampüsü ve kısmi binaları müsabakalarını arkadaşları ile kazandı ve bir kısmının uygulanmasına yardımcı oldu.

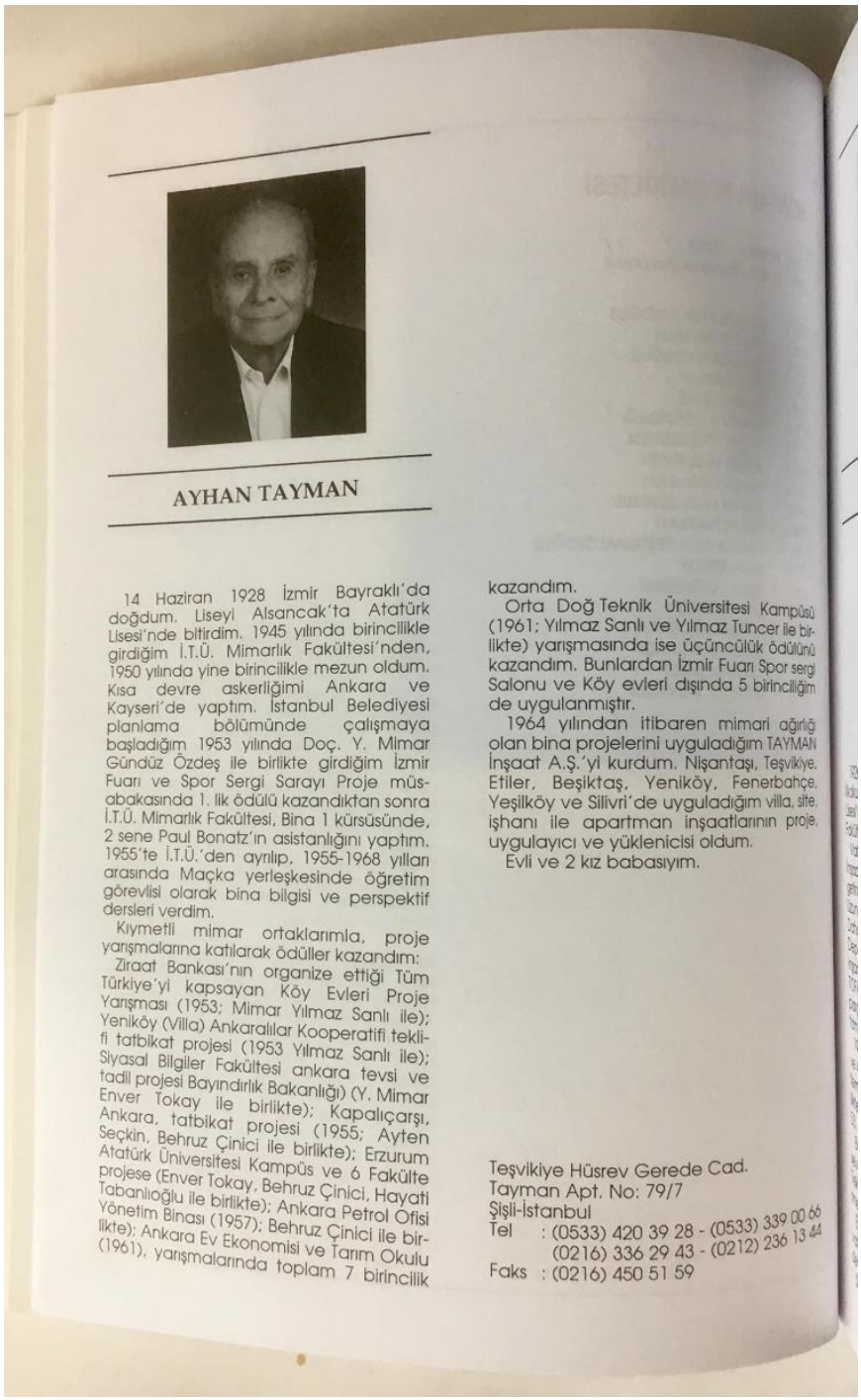
1969 yılında Maçka Teknik Okulu'nda Proje ve Perspektiv Hocalığı yaparken ayrıldı ve serbest hayata atılarak apartman inşaatları yaptı ve satımı ile meşgul oldu.

Halen bu işlerle meşgul olmaktadır. Evli ve iki kız çocuk babasıdır.

İş: Büyükdere Cad. No.26
Mecidiyeköy/İSTANBUL
Tel: (0212) 266 48 59
Faks: (0212) 266 39 79

Ev: Hüsrev Gerede Cad. No.79
Teşvikiye/İSTANBUL
Tel: (0212) 236 13 44

Figure 105 Short biography, 227. Year of ITU, 2000



AYHAN TAYMAN

14 Haziran 1928 İzmir Bayraklı'da doğdum. Liseyi Alsancak'ta Atatürk Lisesi'nde bitirdim. 1945 yılında birincilikle girdiğim İ.T.Ü. Mimarlık Fakültesi'nden, 1950 yılında yine birincilikle mezun oldum. Kısa devre askerliğimi Ankara ve Kayseri'de yaptım. İstanbul Belediyesi planlama bölümünde çalışmaya başladığım 1953 yılında Doç. Y. Mimar Gündüz Özdeş ile birlikte girdiğim İzmir Fuarı ve Spor Sergi Sarayı Proje müsabakasında 1. lik ödülü kazandıktan sonra İ.T.Ü. Mimarlık Fakültesi, Bina 1 kürsüsünde, 2 sene Paul Bonatz'ın asistanlığını yaptım. 1955'te İ.T.Ü.'den ayrılıp, 1955-1968 yılları arasında Maçka yerleşkesinde öğretim görevlisi olarak bina bilgisi ve perspektif dersleri verdim.

Kıymetli mimar ortaklarımla, proje yarışmalarına katılarak ödüller kazandım:

Ziraat Bankası'nın organize ettiği Tüm Türkiye'yi kapsayan Köy Evleri Proje Yarışması (1953; Mimar Yılmaz Sanlı ile); Yeniköy (Villa) Ankaralılar Kooperatifi teklifi tatbikat projesi (1953 Yılmaz Sanlı ile); Siyasal Bilgiler Fakültesi ankara tevsi ve tadil projesi Bayındırlık Bakanlığı) (Y. Mimar Enver Tokay ile birlikte); Kapalıçarşı, Ankara, tatbikat projesi (1955; Ayten Seçkin, Behruz Çinici ile birlikte); Erzurum Atatürk Üniversitesi Kampüs ve 6 Fakülte projese (Enver Tokay, Behruz Çinici, Hayati Tabanlıoğlu ile birlikte); Ankara Petrol Ofisi Yönetim Binası (1957); Behruz Çinici ile birlikte); Ankara Ev Ekonomisi ve Tarım Okulu (1961), yarışmalarında toplam 7 birincilik kazandım.

Orta Doğ Teknik Üniversitesi Kampüsü (1961; Yılmaz Sanlı ve Yılmaz Tuncer ile birlikte) yarışmasında ise üçüncülük ödülünü kazandım. Bunlardan İzmir Fuarı Spor sergi Salonu ve Köy evleri dışında 5 birinciliğim de uygulanmıştır.

1964 yılından itibaren mimari ağırlığı olan bina projelerini uyguladığım TAYMAN İnşaat A.Ş.'yi kurdum. Nişantaşı, Teşvikiye, Etiler, Beşiktaş, Yeniköy, Fenerbahçe, Yeşilköy ve Silivri'de uyguladığım villa, site, işhanı ile apartman inşaatlarının proje, uygulayıcı ve yüklenicisi oldum.

Evli ve 2 kız babasıyım.

Teşvikiye Hüsrev Gerede Cad.
Tayman Apt. No: 79/7
Şişli-İstanbul
Tel : (0533) 420 39 28 - (0533) 339 00 66
(0216) 336 29 43 - (0212) 236 13 44
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Figure 106 Short biography, 237. Year of ITU, 2010

A.1 Short biography and list of works prepared by himself

Y. MÜH. MİMAR AYHAN TAYMAN

1928 İzmir'de doğdu. Liseyi Alsancak'ta Atatürk Lisesinde bitirdi. 1945 yılında birincilikle girdiği İ.T.Ü Mimarlık Fakültesinden, 1950 yılında yine birincilikle mezun oldu. Askerliğini Ankara ve Kayseri'de yaptı. İstanbul Belediyesi planlama bölümünde çalışmaya başladığı **1953 yılında Doç. Y. Mimar Gündüz Özdeş ile** birlikte girdiğim **İZMİR FUARI VE SPOR SERGİ SARAYI Proje müsabakasında 1. lik ödülü** kazandıktan sonra İ.T.Ü. Mimarlık Fakültesi, **Bina 1** kürsüsünde, 2 sene **Paul Bonatz**'ın asistanlığını yaptı. 1955-1968 yılları arasında Maçka yerleşkesinde öğretim görevlisi olarak bina bilgisi ve perspektif dersleri verdi.

Proje yarışmalarına katılarak ödüller kazandı:

Ziraat Bankasının organize ettiği Tüm Türkiye'yi kapsayan Köy Evleri proje Yarışması (1953; Mimar Yılmaz Sanlı ile); Yeniköy (Villa) Ankaralılar kooperatifi teklifi tatbikat projesi (1953 Yılmaz Sanlı ile) ; Siyasal Bilgiler Fakültesi Ankara tevsi ve tadil projesi 1954 (Bayındırlık Bakanlığı) (Y. Mimar Enver Tokay ile birlikte);

Kapalıçarşı, Ankara, tatbikat projesi (1955; Ayten Seçkin, Behruz Çinici ile birlikte); Erzurum Atatürk Üniversitesi Kampüs ve 6 Fakülte projesi (Enver Tokay, Behruz Çinici, Hayati Tabanlıoğlu ile birlikte); Ankara Petrol Ofisi Yönetim Binası (1957; Behruz Çinici ile birlikte); Ankara Ev ekonomisi ve Tarım Okulu (1961), gibi bir çok yarışmalarda birincilikler kazandı.

Orta Doğu Teknik Üniversitesi Kampüsü (1961;Yılmaz Sanlı ve Yılmaz Tuncer ile birlikte) yarışmasında ise üçüncülük ödülünü kazandı. Bunlardan İzmir Fuarı Spor Sergi Salonu ve Köy evleri dışında 5 birinciliği de uygulanmıştır.

1964 yılından itibaren mimarî ağırlığı olan bina projelerini uyguladığı TAYMAN İnşaat A.Ş.'yi kurdu. Nişantaşı, Teşvikiye, Etiler, Beşiktaş, Yeniköy, Fenerbahçe, , Yeşilköy ve Silivri'de uyguladığı villa, site, iş hanı ile apartman inşaatlarının proje, uygulayıcı ve yüklenicisi oldu.

Table 1 List of competitions prepared by Ayhan Tayman

YILI	YARIŞMALAR VE PROJELER VE YAPILAR	ÖDÜLLER	UYGULAMA
1948	İZMİT BELEDİYE SARAYI VE HÜKÜMET KONAĞI (3.SINIF TALEBESİ İKEN)	MANSİYON	
1951	İSTANBUL MEKTEPLER	.....	
1952	ZİRAAT BANKASI ŞUBE AJANS TİP PROJELER.....	2.MÜK.-- 3.MÜK. 1.MANS VE MANS	
1952	İZMİR FUARI SERGİ SARAYI TEKLİFİ.....	1.MÜKAFAT	
1953	ESKİŞEHİR HASTANESİ 800 YATAK.....	MANSİYON	
1953	İZMİR SPOR VE SERGİ SARAYI..... DOÇ.Y. MİMAR GÜNDÜZ ÖZDEŞ İLE AVAN PROJE	1.MÜKAFAT	
1953	ANKARA ETİBANK.....	.....	
1953	ANKARA ULUS MEYDANI İŞ HANI.....	MANSİYON	
1953	ADANA TÜRK TİCARET BANKASI.....	.....	
1953	YENİKÖY (VİLLA) ANKARALILAR KOOPERATİFİ TEKLİF ..... Y.MİMAR YILMAZ SANLI İLE TEKLİF + TATBİKAT PROJESİ	1.MÜKAFAT	UYGULANDI
1954	KÖY EVLERİ (ZİRAAT BANKASININ ORGANİZE ETTİĞİ TÜM TÜRKİYEYİ KAPSAYAN TİPLER) 6 TİP 6 BİRİNCİLİK Y. MİMAR YILMAZ SANLI İLE PROJE	1.MÜKAFAT	
1954	İZMİR POSTANESİ YILMAZ SANLI İLE	MANSİYON	
1954	ANKARA BEYNELMİNEL ŞİHİRCİLİK.....	.....	
1954	ANKARA SİYASAL BİLGİLER FAKULTESİ..... TEVSİ VE TADİL PROJESİ + BAYINDIRLIK BAKANLIĞI Y. MİMAR ENVER TOKAY İLE TATBİKAT PROJESİ	1.MÜKAFAT	UYGULANDI
1954	YENİKÖY KOOPERATİFİ.....	1.MÜKAFAT	UYGULANDI
1954	ANKARA KARAYOLLARI GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1954	ANKARA İSTATİSTİK GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1954	SAKARYA HÜKÜMET KONAĞI.....	.....	
1954	ATAKÖY ŞEHİRCİLİK.....	.....	
1955	ANKARA KAPALI ÇARŞI + BÜRO KOOPERATİFİ DIŞ KAPI.....	1.MÜKAFAT	UYGULANDI
1955	ANKARA PETROL OFİSİ GENEL MÜDÜRLÜĞÜ	1.MÜKAFAT	
1955	ERZURUM ATATÜRK ÜNİVERSİTESİ KAMPÜSÜ + 6 FAKÜLTE PROJESİ BAYINDIRLIK BAKANLIĞI	1.MÜKAFAT	UYGULANDI
1956	İSTANBUL STADYUMU.....	2.MÜKAFATI	
1957	DİYARBAKIR KOLEJİ	.....	
1957	MODA KOLEJİ.....	3.MÜKAFAT	
1957	ANKARA MALİYE SİTESİ.....	MANSİYON	
1959	ANKARA DEVLET SU İŞLERİ GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1959	ANKARA KIZILAY CİVİL CENTER.....	1.ETAP 8 KİŞİ	
1951	ANKARA CEBECİ TALEBE YURDU.....	.....	
1959	ORTADOĞU TEKNİK ÜNİVERSİTESİ..... 1.YARIŞMA.....	.....	
1960	İZMİR TİCARET KULÜBÜ OTEL TEKLİFİ.....(KORDONDA) ÖZEL KONKUR.....	1.MÜKAFAT	
1960	ANKARA YÜKSEK ÖĞRETMEN OKULU.....	MANSİYON	
1960	ANKARA TEST ARAŞTIRMA.....	.....	
1961	ORTADOĞU TEKNİK ÜNİVERSİTESİ 2.YARIŞMA.....	3.MÜKAFAT	
1961	EGE TIP FAKÜLTESİ VE HASTANESİ.....	MANSİYON	
1961	ANKARA EV EKONOMİSİ VE TARIM OKULU BAYINDIRLIK BAKANLIĞI TEKLİF TATBİKAT PROJESİ (ETİMESGUT YOLU)	1.MÜKAFAT	UYGULANDI
1962	MARDİN TEKNİK BAHÇIVANLIK TEKLİF.....	1.MÜKAFAT	
1963	LEFKOŞE BÜYÜKELÇİLİK	.....	
1964	ANKARA OTEL.....	.....	

Table 2 List of projects, competitions and works prepared by Ayhan Tayman

YILI	YARIŞMALAR VE PROJELER VE YAPILAR	ÖDÜLLER	UYGULAMA
1962	**İBRAHİM BARUT APT** **TEŞVİKİYE CAMİ SOKAK** **PROJE +UYGULAMA** PAFTA 102 ADA 819 PARSEL 14	**PROJE 950M2**	**UYGULANDI**
1962	**TAYMAN APT.** **ŞAİR NAZIM SOKAK BEŞİKTAŞ** **PROJE +UYGULAMA +YÜKLENİCİ** PAFTA 97 ADA 816 PARSEL 7	**2200 M2** **8 KAT**	**UYGULANDI**
1966	**DOR-AY APT.** **IHLAMUR YOLU TEŞVİKİYE** **PROJE +UYGULAMA+YÜKLENİCİ** PAFTA 101 ADA 826 PARSEL 2	**2000 M2** **8 KAT**	**UYGULANDI**
1966	**BELMA BARUT DEPO** **HİMMET SOK.MOLLAHÜSREV** **EMİNÖNÜ** PAFTA 171 ADA 965 PARSEL 17	**218 M2** **2 KAT**	**UYGULANDI**
1967	**BUKET APT.** **ŞAKAYIK SOKAK NİŞANTAŞ** **PROJE +UYGULAMA +YÜKLENİCİ** PAFTA 101 ADA 826 PARSEL 21	**1500 M2** **7 KAT**	**UYGULANDI**

Table 2 (cont'd)

968	**TAYMAN + HERSEK APT** **SEZAİ SELEK SOK NİŞANTAŞ** **PROJE + UYGULAMA +YÜKLENİCİ** PAFTA 103 ADA 840 PARSEL 103	**4000 M2** **8 KAT**	**UYGULANDI**
1969	**TAYMAN + AYHAN APT** **NİSPETİYE CADDESİ ETİLER** **PROJE +UYGULAMA +YÜKLENİCİ** PAFTA 13/1 ADA 41 PARSEL 47	**4500 M2** **8 KAT**	**UYGULANDI**
1970	**TAYMAN APT. HÜSREV** **GEREDE CADDESİ NO 79 (83)** **TEŞVİKİYE** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 66 ADA 703 PARSEL 32	**2000 M2** **8 KAT**	**UYGULANDI**
1970	**RAFET KÖSEOĞLU APT** **GÜZEL SOKAK SELAMİÇEŞME** **TUĞLACIBAŞI** **PROJE + UYGULAMA** PAFTA 151 ADA 420 PARSEL 14	**212O M2** **5KAT**	**UYGULANDI**
1971	**GÜN APT.** **BÜYÜKDERE CADDESİ NO 26** **MECİDİYEKÖY** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 58 ADA 2 PARSEL 3	**3000 M2** **13 KAT**	**UYGULANDI**

Table 2 (cont'd)

1971	**BELMA BARUT İŞHANI** **TEŞVİKİYE MEYDANI KÖŞE** **PROJE + UYGULAMA** PAFTA 102 ADA 819 PARSEL 14	**1500 M2** **8 KAT**	**UYGULANDI**
1971	**NEBAHAT ALPAY VİLLA** **GÜLİBRİŞİM SOKAK YEŞİLKÖY** **PROJE + UYGULAMA** PAFTA 40 ADA 325 PARSEL 17	**350 M2** **1 KAT**	**UYGULANDI**
1972	**SABİHA BARLI TURİSTİK PANSİYON** **RUMELİHİSARI** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 4 ADA 79 PARSEL 4	**324 M2** **3 KAT**	**UYGULANDI**
1972	**BÜLENT ÖZGEN APARTMAN** **BAKIRKÖY ŞEVKETİYE MAH ORKİDE SOK** **PROJE + UYGULAMA** PAFTA 47 ADA 656 PARSEL 7	**1500 M2** **5 KAT**	**UYGULANDI**
1976	**AYHAN TAYMAN APT+ DÜKKAN** **TEŞVİKİYE POYRACIK SOK** PAFTA 103 ADA 838 PARSEL 7	**2700 M2** **9 KAT**	**UYGULANDI**

Table 2 (cont'd)

1977	**GÜL APT.** **IĞRIP SOKAK NO 7 FENERBAHÇE** **PROJE + UYGULAMA +YÜKLENİCİ** PAFTA 92 ADA 360 PARSEL 38	**3200 M2** **14 KAT**	**UYGULANDI**
1977	**TAYMAN APT.** **DALYANARALIĞI SOK. FENERBAHÇE** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 60 ADA 284 PARSEL 5.6.7	**3200 M2** **14 KAT**	**UYGULANDI**
1978	**DAMLA APT** **TUNAMAN SOK FENERBAHÇE** **PROJE + UYGULAMA +YÜKLENİCİ** PAFTA 89 ADA 1113 PARSEL 195	**1330 M2** **8 KAT**	**UYGULANDI**
1978	**SUNGUR APT** **HÜSREV GEREDE CAD NO74** **PROJE +UYGULAMA +YÜKLENİCİ** PAFTA 102 ADA 818 PARSEL 1		**UYGULANDI**
1978	**FATMA BEDRİYE TAŞMAN APT** **GÜMÜŞSUYU ÇİFTE VAV SOK** **PROJE + UYGULAMA** PAFTA 83 ADA 724 PARSEL 27	**900 M2** **6 KAT**	**UYGULANDI**
1980	**MELKON ARTİNYAN APT** **CİHANGİR PÜRTELAŞ SORMAGİR SOK** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 134 ADA 37 PARSEL 146	**1200 M2** **9 KAT**	**UYGULANDI**

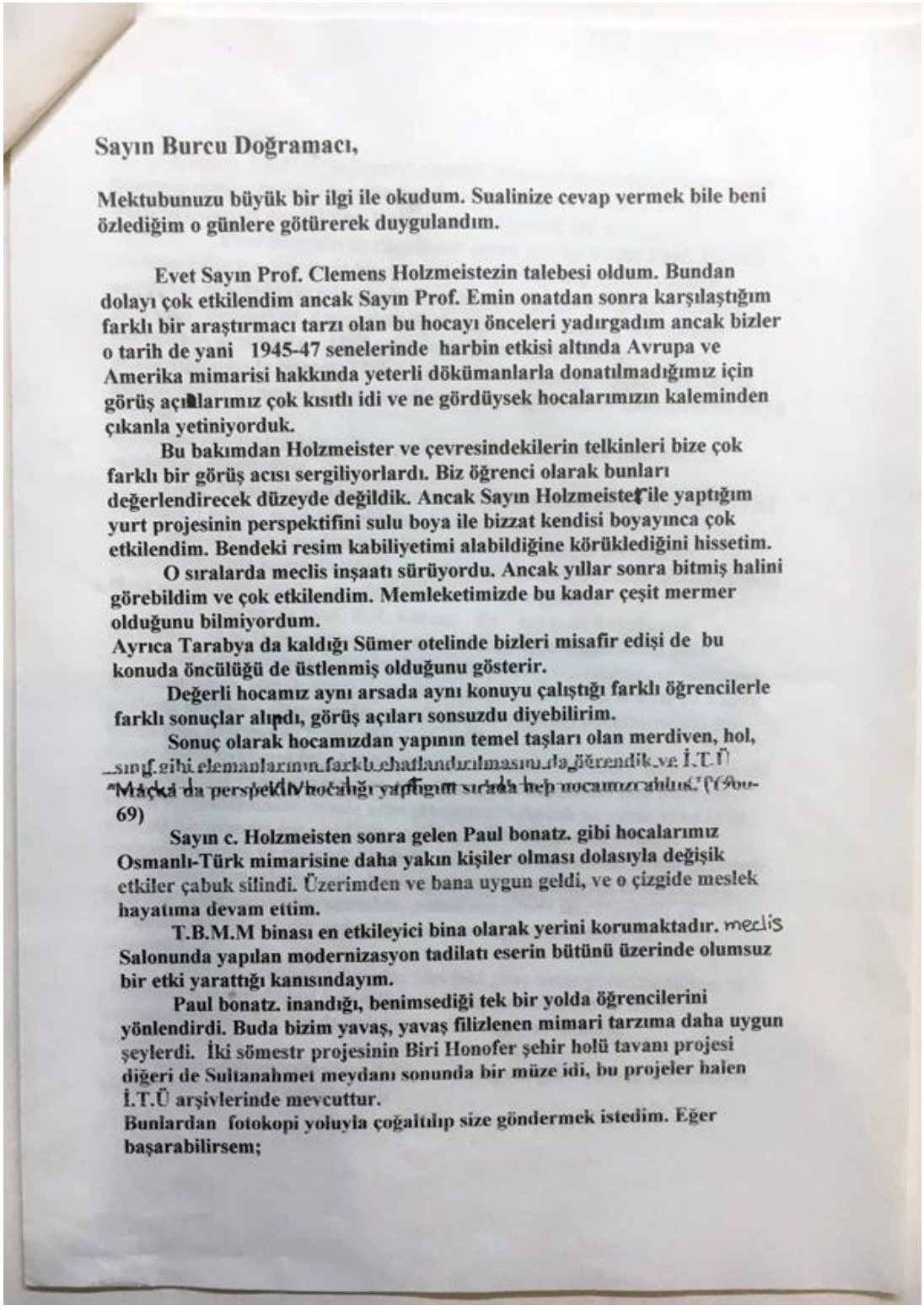
Table 2 (cont'd)

1978-	**SİLİVRİ TUĞKENT YAZLIK SİTE** **KOYUNDERE MEVKİİ ACAR SOK** **PROJE + UYGULAMA +YÜKLENİCİ** PAFTA ADA PARSEL	**6000 M2**	**UYGULANDI**
1990	**SİLİVRİ İLHAN TAYMAN VİLLA** **KAVAKLI KÖYÜ** **PROJE + UYGULAMA** PAFTA 10 ADA PARSEL 3125	**……M2**	**UYGULANDI**
1986	**AY-HAN İŞHANI** **ŞİŞLİ İZZET PAŞA SOKAK NO:18** **BOMONTİ** **PROJE + UYGULAMA + YÜKLENİCİ** PAFTA 147 ADA 1009 PARSEL 6.7. 37	**2500 M2** **10 KAT**	**UYGULANDI**
1988	**SALİH MÜNİR İKİBUDAK İŞMERKEZİ** **ŞİŞLİ MECİDİYEKÖY** PAFTA 309 ADA 1962 PARSEL 28	**……M2**	**UYGULANDI**
1991	**GÜL-EV APARTMANI** **HARUN REŞİT SOKAK GÖZTEPE** **PROJE + UYGULAMA** PAFTA 184 ADA 720 PARSEL 68	**1500 M2** **10 KAT**	**UYGULANDI**

Table 2 (cont'd)

1993	**İZZET GÜNAYDIN APT** **GÖZTEPE** **PROJE** PAFTA 194 ADA 951 PARSEL 47	**8 KT** **1550 M2**	**UYGULANDI**
	BÜYÜK BEŞİKTAŞ ÇARŞISI PAFTA 15 ADA 291 PARSEL 65		

A.2 Letter in reply to Burcu Doğramacı, about his relationship with Holzmeister and Bonatz, 2003



Sayın Burcu Doğramacı,

Mektubunuzu büyük bir ilgi ile okudum. Sualinize cevap vermek bile beni özlediğim o günlere götürerek duygulandım.

Evet Sayın Prof. Clemens Holzmeistezin talebesi oldum. Bundan dolayı çok etkilendim ancak Sayın Prof. Emin onatdan sonra karşılaştığım farklı bir araştırmacı tarzı olan bu hocayı önceleri yadırgadım ancak bizler o tarih de yani 1945-47 senelerinde harbin etkisi altında Avrupa ve Amerika mimarisi hakkında yeterli dökümanlarla donatılmadığımız için görüş açılarımız çok kısıtlı idi ve ne gördüysek hocalarımızın kaleminden çıkanla yetiniyorduk.

Bu bakımdan Holzmeister ve çevresindekilerin telkinleri bize çok farklı bir görüş acısı sergiliyorlardı. Biz öğrenci olarak bunları değerlendirecek düzeyde değildik. Ancak Sayın Holzmeister ile yaptığım yurt projesinin perspektifini sulu boya ile bizzat kendisi boyayınca çok etkilendim. Bendeki resim kabiliyetimi alabildiğine körüklediğini hissetim.

O sıralarda meclis inşaatı sürüyordu. Ancak yıllar sonra bitmiş halini görebildim ve çok etkilendim. Memleketimizde bu kadar çeşit mermer olduğunu bilmiyordum.

Ayrıca Tarabya da kaldığı Sümer otelinde bizleri misafir edişi de bu konuda öncülüğü de üstlenmiş olduğunu gösterir.

Değerli hocamız aynı arsada aynı konuyu çalıştığı farklı öğrencilerle farklı sonuçlar alıpdı, görüş açıları sonsuzdu diyebilirim.

Sonuç olarak hocamızdan yapının temel taşları olan merdiven, hol, sınıf gibi elemanlarının farklı şekillendirilmesini de öğrendik ve İ.T.Ü Mağka da perspektif hocalığı yaptığım sırada hep hocamız olduk. (1968-69)

Sayın c. Holzmeisten sonra gelen Paul bonatz. gibi hocalarımız Osmanlı-Türk mimarisine daha yakın kişiler olması dolasıyla değişik etkiler çabuk silindi. Üzerimden ve bana uygun geldi, ve o çizgide meslek hayatıma devam ettim.

T.B.M.M binası en etkileyici bina olarak yerini korumaktadır. meclis Salonunda yapılan modernizasyon tadilatı eserin bütünü üzerinde olumsuz bir etki yarattığı kanısındayım.

Paul bonatz. inandığı, benimsediği tek bir yolda öğrencilerini yönlendirdi. Buda bizim yavaş, yavaş filizlenen mimari tarzıma daha uygun şeylerdi. İki sömestr projesinin Biri Honofer şehir holü tavanı projesi diğeri de Sultanahmet meydanı sonunda bir müze idi, bu projeler halen İ.T.Ü arşivlerinde mevcuttur.

Bunlardan fotokopi yoluyla çoğaltılıp size göndermek istedim. Eğer başarabilirsem;

İki yıl Bonatza İ.T.Ü.'de asistanlık yaptım. Hoca mimarlarım iş yapmasını başarıya proje çizmesini teşvik ederdi ve bu esnada rahatça proje müsabakalarına girebildim, birkaç kere birincilik aldım

Paul Bonatzın ayrılışından sonra yerine bakan Prof. Kemali söylemezoğlu işe tam tersi bir tutum içine girdiği için üniversiteden ayrılarak Maçka'daki teknik okulda Parttıme proje hocalığı yapmaya başladım. Perspektif derslerine ek olarak veriyordum. 1968 öğrenci hareketleri esnasında 1969 senesinde öğretmenlikten ayrıldım ve mimarlığım(proje çizerek Türkiye de devam edilemeyeceğini anlayarak inşaatı bizzat yapmaya karar verdim ve yap-sat düzenin içine girerek 30 yıl ~~meslek~~
Hayatımı kendi çizdiğim villa işyeri, apartman projesini inşa ederek mesleğimi sürdürdüm.

Genç Türk mimarlarının proje müsabakalarına girerek mesleklerini yapmaları ancak mümkün görülmektedir.

Mimara danışmadan bina inşa etmek çok yaygın bir olaydır memleketimizde kaçak yapılar ekseriyeti teşkil etmektedir.Gecekondu olayı politikacıların göz yumduğu olumsuz bir olgudur.

Bu arada sayın Prof. S.H. Eldemi de saygı ile hatırlamak istiyorum. M.S. Üniversitesinin hocası olduğu için kendisinden ders alamadım ancak yapıları, beni çok olumlu yönde etkilemiştir, ve müşterek bir çalışmamız olmak üzere iken, arsa sahiplerinin 4 kişi olması ve 4 ayrı avukata muhatap olmamız dolayısı ile bu işbirliği devam etmemişti, bu husus beni derinden üzmüştür – sene 1976
Sayın Sedat hakkının bu günkü karmaşık ortamda Türklere mahsus bir stil takip etmesini yadırgamıyorum, bu stilin yaygınlaşmasını bize özgü bir tarzın yaygınlaşmasını bende arzu etmişimdir. Ancak ne yazık ki ne idiği belirsiz bir mimarı anlayış, kalfa, seviyesindeki kişiler tarafından yaygınlaştırılmış ve memleketimizde bir mimarlık salatası haline gelmiştir.

Genç Mimarların risk alarak proje müsabakalarına katılmaları o kişilerin tanınmasına yaramakta, ancak esnasında tecrübesizlik ve organizasyon bozukluğu nedeni ile sonuçlar her zaman başarılı olamamıştır.

Yaşlı ve tecrübeli mimarlar jürideki genç nesle güvenmedikleri ve risk almayı sevmedikleri için müsabakalara girmemekte ve teklif beklememektedirler. Bu da pek yaygın olmayan bir usuldür memleketimizde

Ancak eleman kadroları şişkin ve dayanma gücü yüksek mimarların büyük işler almaları mümkündür.

APPENDIX B

UNPUBLISHED DOCUMENTS ABOUT AYHAN TAYMAN AND HIS WORKS

B.1 Note by Atilla Yücel on orientation, 2017

Enver Tokay ve Güney Yönlenmesi / Notlar
Atilla Yücel, 2017.11

 Güney yönlenmesi o yılların özellikle İTÜ kökenli modern mimarlarının genelde benimsedikleri bir ilke idi. Ama gerek Emek İşhanı gerekse DSİ binalarında Kuzey-Güney yönlenmesi kanımca her şeyden önce kentsel konumun, arsanın empoze ettiği bir tercihten kaynaklanıyor. Emek İşhanı konusunda yüksek ve alçak kütleler arasındaki en verimli ilişki de bu yönlenmeyi ayrıca rasyonel kılıyor.

 BM binası ile Emek işhanı benzerliği biçimsel açıdan akla gelebilir; ama bu tüm dikdörtgen prizma biçimli yapılar için de geçerli. Bin o yıllardaki bazı Bayındırlık Bakanlığı yarışmalarına yollanan projeleri anımsıyorum. Benzer kütleler farklı mimarlar tarafından çokça öneriliyordu. Enver Tokay'ın bu biçime özel olarak yakın durduğunu ben de kabul ederim. Özel olarak bu konuda bir şey okuduğumu ya da o yarışmalar dolayısıyla bu konunun tartışıldığını hatırlamıyorum.

 Güneş kırıcılar ve güneş kontrolu o yıllarda ve yine özellikle İTÜ çevresinde gündeme gelen bir konuydu. Le Corbusier'nin yönlenmenin yanı sıra "brise soleil" konusunu dile getirdiği biliniyordu. Marsilye bloğundaki loggia-balkonlar, LC esinli Brezilya mimarisi, hatta Chandigarh ve Hindistan yapıları bu öğeyi ve onun estetiğini Türkiye'nin mimarlık gündemine de taşımıştı. Yarışmalarda ve uygulamalarda farklı mimarların güneş kırıcı kullandığını biliyoruz.

 Ancak bu, "güneye karşı yatay, batıya bakan cephede düşey güneş kırıcı" şematizminin pek de ötesine geçmeyen bir kabul idi. Lütfi Zeren İTÜ'de "Güneş Kontrolü" dersi ve kitabı ile başlayan, sonra daha genel bir "İklimle Dengeli Mimari" anlayışına varan bir disiplinin başlatıcısı ve temsilcisi oldu. Bu ilgi Fiziksel Çevre Kontrolu Kürsüsü ile devam etti. Bu çerçevede hesaplama ve abaklar / diyagramlar düzeyinde ele alınan çok daha teknik ve "bilimsel" bir güneş mimarisi / mühendisliği noktasına gelindi. Lütfi bey Enver Tokay ile yakın yılların ismidir; arkadaşlıkları olduğunu da biliyorum. Ama proje işbirlikleri olduğunu duymadım. Tokay ile birlikte projeleri olan Teoman Doruk ve Behruz Çinici'nin de İTÜ ilişkileri ve Zeren ile yakın temasları akla geliyor ama proje bazında onların da bir ilişkisi olup olmadığı hakkında bilgim yok. Aklıma gelen bir örnek, yarışma projelerinde güneş kırıcı kullanan mimarlar ve yapıtları arasında örneğin Yılmaz Sanlı'nın MEB binası, Tekeli – Sisa – Hepgüler grubunun Yeni Delhi büyükelçilik projesi aklıma gelenler.

 Hayati Tabanlıoğlu Opera binasını projelendirirken batıya bakan cephede kullanılan alüminyum kafesin güneş kırıcılık işlevinin tartışıldığını hatırlıyorum. O yıllarda bir süre bayındırlık bakanlığı da yapmış olan Mukbil Gökdoğan'ın bu konu ile ilgilendiğini duymuştum. Mukbil bey İTÜ'de Lütfi beyin de mensubu olduğu Yapı I Kürsüsünün şefi idi. Bayındırlık Bakanlığı – İTÜ vs üzerinden başka projeler konusunda da bazı ilişkiler kurulmuş olabilir ama bende bunların doğrudan bilgisi yok.

 Yanıltıcı olmayayım ama Doğan Erginbaş'ın bu konuda bilgisi olabileceğini pek düşünmüyorum. O yıllardan başlayarak güncel mimarlık sorunlarının dışında kalan bir isimdi; proje ile ilgisini de erken kesmişti. Lütfi beyin ilk yıllarda (Tokay'ın binalarının projelendirildiği yıllarda) asistanı yoktu ama kendisi yarışmalara girer ve ele aldığı konuyu projeye bir ölçüde yansıtırdı. (Örneğin ODTÜ yarışmasına katılmış, 3. Ödülün ya da mansiyonun sahibi omuştu). Daha sonraki yıllarda Eşher Berköz Lütfi beyin yardımcısı oldu ama o da proje üretimi / mimarlık konularından çok işin

mühendislik yanı ile daha yakından ilgili idi o zamanlar. Tulu Baytin bir şeyler bilebilir; fiziksel çevre konusunun akustik yanını o ele alıyordu ve ilgileri geniş, uyanık bir kişi olarak konuların bütününe de yakındı. Yaşıyor; hayli yaşlı. İzmir'de bir özel huzurevinde kaldığını duydum. Bir de o kürsünün o yıllardaki genç mensubu olan ve sözü edilen kişilere yakın bir kişi olarak Yıldız Sey adı aklıma geliyor. Aklıma gelen son isim Teoman Doruk'un eşi olan ve tüm bu kişilerle yakın ilişkisi bulunan eski İTÜ hocası Birsen Doruk. Bir ara ABD'de yaşıyordu; şu sıra İstanbul'da, sanırım Ataköy'de oturuyor.

B.2 Report by Özlem Özcan on Tayman Apartments, 2014

Bu yazı mimar Ayhan Tayman tarafından yapılmış ve dairelerinden birinde ailesiyle birlikte yaşadığı apartmanın, kentsel dönüşüm bahanesiyle yıkılmasına engel olmak adına Ayhan Tayman'ın mimarlığını ve yapıtlarının niteliğini ortaya koymayı amaçlamaktadır. Bu amaç doğrultusunda kariyeri boyunca hem tasarladığı ve hem de uygulamasını yaptığı pek çok sayıdaki apartman örneklerinden bazılarına yer verilerek bu yapıların neden korunması gerektiği açıklanmaya çalışılacaktır.

Genellikle yüksek katlı konut binaları yani apartmanlar mimarlık araştırmaları, mimarlık tarihi yazımı ya da mimari koruma kapsamında çok az konu edilir. Oysaki apartmanlar, yapısal çevremizin önemli bir çoğunluğunu oluştururlar. Bu niceliksel çoğunluk arasında ne yazık ki nitelikli yapılar azınlıktadır. 1960'larda kat mülkiyeti kanununun yaygın şekilde uygulamaya başlaması, yüksek yapılara izin veren imar kanunun yürürlüğe girmesi ve artan konut ihtiyacı birleşerek apartmanlaşmada bir yap-satçılık modeli ortaya çıkarmıştır. Yap-satçılık modeli içerisinde, teknik ve estetik bilgiden yoksun, sadece ekonomik kar amacı güden mimar olmayan kişilerce, mimari nitelik taşımayan pek çok apartman inşa etmeye başlamıştır. Öyle ki süreç ilerledikçe, 1960'lardan 1990'lara kadar, bu alanda mimarlar daha da etkisizleştirilmiş ve apartmanların da birer mimari ürün olduğu unutulmuştur.

Mimar Ayhan Tayman sözü edilen yıllarda bu ortam içerisinde mimarlık yapmış ve çok sayıda apartman tasarlamış ve uygulamasını üstlenmiştir. Bu apartmanların her biri daha ilk bakışta taşıdıkları mimari karakterle çevrelerindeki yap-satçı apartmanlardan ayrılır. Yüksek katlı apartmanlar birbirini tekrar eden plan şemalarına sahip olduklarından, doğaları gereği monoton gözükmeye yatkın yapılardır ve bu açıdan mimarın biçimsel yaratıcılığını zorlarlar. Ancak Ayhan Tayman'ın gerçekleştirdiği apartman yapılarında, mimarın, plan şemasının tasarımı

kısıtlamasına izin vermediği ve yapıyı kütlesel olarak ele alıp yorumladığı görülmektedir. Yapılarına topluca bakıldığında, monotonluktan kaçınmak için bina kütlesini parçalayarak hareketlendirmek, cephe elamanlarını bina kütlesine plastik bir etki kazandıracak şekilde kullanmak ve malzeme-renk çeşitlemesiyle binaya derinlik kazandırmak Ayhan Tayman'ın mimarlığının karakteristik özellikleri olarak öne çıkmaktadır.

1969 yılında Etiler'de inşa edilmiş olan Ayhan Tayman Apartmanı (Resim1) ve 1971yılında Mecidiyeköy'de inşa edilmiş olan Gün Apartmanı (Resim 2) bir bahçe içinde bağımsız olarak duran bloklardır. İki yapıda da sağır duvarlar ve cam yüzeylerin kompozisyonu karşımıza çıkmaktadır. Ayhan Tayman Apartmanı'nda her kat penceresi arasındaki duvarlar öne çıkarılarak yapıya yatay bir vurgu verilmiş ve plastik bir etki kazandırılmıştır. Bu duvar balkonlarda farklılaşmakta ve yatay etkiyi kademe değiştirerek hareketlendirmektedir. Dikeyde pencereler arasında, arka planda kalan duvarlar ise renk olarak farklılaştırılarak ikincil bir vurgu eklenmiştir. Gün apartmanında da yine benzer bir anlayışı bu kez dikey olarak görmek mümkündür. Dikeylik yine malzemenin sahip olduğu yatay çizgiler ve katlar arasındaki döşemenin cepheye yansıyan bölümünde rengin farklılaşmasının verdiği yatay etkiyle dengelenmiştir.

Fenerbahçe'de ikisi de 1977 yılında inşa edilmiş olan Gül Apartmanı (Resim 3) ve Tayman Apartmanı (Resim 4) ise Ayhan Tayman'ın önceki iki yapısında fark edilen plastik etkinin çok daha güçlü birer örneğini oluştururlar. Bu iki yapıda da parçalı planda öne çıkmalar ve geri çekilmelerle kütlesel bir hareketlilik sağlanmıştır. Doluluk ve boşluklar, ışık ve gölgeler gibi karşıtlıklar yaratılmıştır. Sağır duvarların yanlarındaki balkonların parapet duvarları kesilmiş duvar yüzeyleri gibi görünmekte ve plastik etkiyi arttırmaktadır. Özellikle Tayman Apartmanı'nda sağır yüzeyi takip eden ince balkon döşemesinin devamında üzerinde takılmış gibi duran kısa duvar ve sonrasında yeniden ince döşemenin devam etmesi cephede, güçlü bir üç boyutlu geometrik bir kompozisyon oluşturmaktadır.

1978'de Fenerbahçe'de inşa edilmiş Damla Apartmanı'nda (Resim5) da yine plastik etki yaratan yatay ve dikey vurguları görmek mümkündür. Farklı olarak apartmanda esas dikkati çeken iki unsur balkonlara eklenmiş olan güneşlikler ve bina boyunca

devam eden sağır duvarda yer alan geometrik desendir. Güneşlikler geometrileriyle binadan taşarak hem cepheyi hareketlendirmekte hem de estetik birer öğe oluşturmaktadırlar. Duvarda yer alan geometrik desen ile, plastik sanatlar, bir tasarım öğesi olarak binaya eklenmektedir.

Seçilen örnekler üzerinden Ayhan Tayman'ın mimarlığının temel özellikleri parçalı kütle yaratılması, sağır duvar yüzeylerin ve cam açıklıklarla ya da balkon boşluklarıyla birlikte kullanılarak bir kompozisyon oluşturması, duvar parçalarının cephe yüzeyinden taşması ile elde edilen plastik vurgu, malzeme ve renk farklılıklarıyla vurgunun yaratılması şeklinde sıralanabilir. Bu özelliklere bakarak Ayhan Tayman'ın tasarladığı binaların, 1960'larda Türkiye'de etkili olmaya başlamış Yeni Brutalizm anlayışının konuttaki örnekleri olduğu söylenebilir.

En başta belirtildiği gibi yaşadığımız çevrenin çok büyük bir kısmını, mimar eli değmemiş, biçimsel olarak birbirinin aynı ve niteliksiz apartman blokları oluşturmaktadır. Bu niteliksiz yapı stoku içerisinde, mimar Ayhan Tayman tarafından tasarlanmış ve inşa edilmiş apartmanlar nitelikli birer örnek olarak önemlidir. Bir yandan mimarın kendine özgü mimarlık anlayışının ve biçim arayışının tekil örneklerini sunmaktadır, öte yandan ise inşa edildikleri dönemin mimari anlayışının karakteristik özelliklerine sahip iyi örnekler olarak dönemi ve mimarisini anlamamıza yardım etmektedirler. Bu nedenle bu yapıların korunması, kentsel dönüşüme kurban edilmemesi gerekmektedir.

Özlem Özcan, İTÜ Mimarlık Fakültesi, Mimarlık Tarihi Programı Doktora Öğrencisi

B.3 List of Competitions and Tayman Bibliography by Özlem Özcan

AYHAN TAYMAN - Mimarlar Odası yarışmalar dizini / Kronolojik

ÖDÜLLER VE MANSİYONLAR

1951-Ziraat Bankası Şube ve Ajans Tip Planları İkinci Proje Yarışması
Yarışmayı Çıkaran Kurum : T.C. Ziraat Bankası
Juri Üyeleri : Jüri Üyeleri: Yusuf Ziya Erzin, Mişat Dülge, Şakir Kılıç, Yunus Erk, Adnan Kocaarslan, Orhan Arda, Arif Hikmet Holtay, Orhan Alsaç, Rahmi Bediz
Ödüller :

1. Ödül: Bülent Serbes, Orhan Çakmakçıoğlu

2. Ödül: **Ayhan Tayman,** İlhami Ural, Kadri Kalaycıoğlu, Bedii Görkem
1. Ödül: Eyüp Kömürcüoğlu
2. Ödül: Cevdet Kösemen
3. Ödül: Atlan Akyol
1. Ödül: Eyüp Kömürcüoğlu
2. Ödül: Cevdet Kösemen
3. Ödül: Adnan Onaran, Feşi Tulgar, Reha Ortaçlı
1. Ödül: Eyüp Kömürcüoğlu
2. Ödül: Atlan Akyol
3. Ödül: **Ayhan Tayman**, İlhami Ural, Kadri Kalaycıoğlu, Bedii Görkem
1. Ödül: Bülent Serbes, Orhan Çakmakçıoğlu
2. Ödül: Atlan Akyol
3. Ödül: Eyüp Kömürcüoğlu

Mansiyonlar :
Mansiyon: Rüçhan Koşar, Fahri Yetman
1. Mansiyon: İsmet Efe
2. Mansiyon: Bülent Serbes, Orhan Çakmakçıoğlu
1. Mansiyon: **Ayhan Tayman**, İlhami Ural, Kadri Kalaycıoğlu, Bedii Görkem
2. Mansiyon: Bülent Serbes, Orhan Çakmakçıoğlu
Mansiyon: İsmet Efe
Mansiyon: Radi Birol, Sedat Gürel
Mansiyon: Reha Ortaçlı, Adnan Onaran, Feşi Tulgar
Mansiyon: **Ayhan Tayman**, İlhami Ural, Kadri Kalaycıoğlu, Bedii Görkem
Mansiyon: Eyüp Kömürcüoğlu
Mansiyon: Sedat Gürel, Radi Birol
Mansiyon: Vedat Onomay
Mansiyon: Ayhan Tayman, İlhami Ural, Kadri Kalaycıoğlu, Bedii Görkem
Mansiyon: Rüçhan Koşar, Fahri Yetman
Kaynak : (Arkitekt, 1951/11-12, Sf. 233-248) (Mimarlık, 1951/05-06, Sf. 33, 40)

1953 - Eskişehir Devlet Hastanesi (800 Yataklı)
Yarışmayı Çıkaran Kurum : Eskişehir Valiliği
Juri Üyeleri : Jüri Üyeleri: Paul Bonatz, Orhan Alsaç, Arif Özgen, Bülent Berksan, Emin Onat, Rıfat Yarar, Orhan Toygar, Seyfettin Okan
Mansiyonlar :
1. Mansiyon: Doğan Kuban, Ayhan Tayman
2. Mansiyon: Kemali Söylemezoğlu, Harika Söylemezoğlu, Mesadet Adaş, Mualla Eyüboğlu
3. Mansiyon: Orhan Özgüner, Kadri Erkmen
4. Mansiyon: Feşi Berker
5. Mansiyon: Vedat İnal
Kaynak : (Mimarlık, 1953/01-06, Sf. 32-35, 80)

1953 - Ulus Meydanı İşhanı
Yarışmayı Çıkaran Kurum : T.C. Emekli Sandığı Genel Müdürlüğü

Jüri Üyeleri: Kemal Aygün, Feyyaz Köksal, Feridun Kip, Ahsen Yapaner, Orhan Safa, Mesut Gün, İsmail Devletkuşu, Orhan Alsaç, Ali T. Güran, Muzaffer Til, Cevdet Erbek
Ödüller :
1. Ödül: Orhan Bozkurt, Orhan Bolak, Gazanfer Beken
2. Ödül: Osman Mörel, Ahmet Keskin
3. Ödül: Atilla Arpat, Doğan Kuban, Hande Çağlar, Nejat Rona

Mansiyonlar :
1. Mansiyon: Bülent Berksan, Melahat Topaloğlu, Mehmet Ali Topaloğlu
2. Mansiyon: Naki Arpacıoğlu
3. Mansiyon: Affan G. Kırımlı
4. Mansiyon: Ayhan Tayman
5. Mansiyon: İsmet Efe
6. Mansiyon: İlhan Ağan, Fikret Kılıççöte

Kaynak : (Mimarlık, 1952/05-06, Sf. 29-31, 38-40)

1955 - Ankara Esnafları Kooperatifi Çarşı ve İşhanı
Yarışmayı Çıkaran Kurum : Ankara Esnafları Yapı Kooperatifi
Jüri Üyeleri : Jüri Üyeleri: Emin Onat, İsmet Barutçu, Talat Özışık, Raşit Uybadin, Orhan Alsaç, Recai Akçay, Ahmet Munzur, Feşi Tulgar
Ödüller :
1. Ödül: Ayhan Tayman, Ayten Seçkin, Behruz Çinici
2. Ödül: Süleyman Giritlioğlu, Cavit Özedey, Tekin Aydın, Altay Erol
3. Ödül: Rıza Aşkan, Harbi Hotan

Kaynak: (Arkitekt 1956/01, Sf. 34-44)
1956 - Ankara Kapalı Çarşı Sitesi (Mimarlar Odası Arşivi)

1955 - Erzurum Atatürk Üniversitesi (Uluslararası)
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Jüri Üyeleri: Glenn Stanton, Emin Onat, Richard Neutra, Stanley Smiş, Kemal Ahmet Aru, Kemali Söylemezoğlu, Fikret Narter, Mehmet Ali Handan, Mesut Gün, Vehbi Ekesan, Adil Denktaş, Adnan Kocaaslan, Cihat Burak
Ödüller :
1. Ödül: Enver Tokay, Hayati Tabanlıoğlu, Ayhan Tayman, Behruz Çinici
2. Ödül: Metin Hepgüler, Sami S. Sisa, Doğan Tekeli
3. Ödül: Haluk Baysal, Melih Birsel, Turgut Cansever, Tuğrul Devres, Sedat Gürel, Vedat Özsan, Yılmaz Tuncer

Kaynak : (Arkitekt, 1966/03, Sf. 109-115) (Mimarlar Odası Arşivi)

1955 - Petrol Ofisi Genel Müdürlüğü
Yarışmayı Çıkaran Kurum : Petrol Ofisi Genel Müdürlüğü
Jüri Üyeleri: Nedim Topçuoğlu, Talat Özışık, Halit Arbay, Ferda Aytuğ, Orhan Bozkurt, Turgut Cansever, Vedat Dalokay, Selçuk Milar, Gündüz Özdeş, Cemil Topçubaşı, Raşit Uybadin, Feşi Tulgar
Ödüller :
1. Ödül: Ayhan Tayman, Behruz Çinici
2. Ödül: Sadi Ulkay, Uğur Gündeş, M. Ali Aközenler

3. Ödül: Orhan Özgüner, Kadri Berkman
Kaynak : (Mimarlar Odası Arşivi)

1955 - İzmir PTT Binası
Yarışmayı Çıkaran Kurum : PTT Genel Müdürlüğü
Jüri Üyeleri: Şekip Akalın, Talat Tolunay, Şemsi Güneşsoy, Kemal Ahmet Aru, Mesut Gün, Mişat İlkray, İsmet Barutçu
Ödüller :
1. Ödül: Vahit Erhan, Şekip Enaren
2. Ödül: Fasih Metigil, Mukadder Çizgi
3. Ödül: Perran Doğancı, Cavit Özden, Altay Erol, Süleyman Giritlioğlu
Mansiyonlar :
1. Mansiyon: Ayhan Tayman, Yılmaz Sanlı
2. Mansiyon: Enver Tokay, İlhami Ural
3. Mansiyon: Niyazi Duman
Kaynak : (Mimarlar Odası Arşivi)

1955 - Karayolları Genel Müdürlüğü
Yarışmayı Çıkaran Kurum : Karayolları Genel Müdürlüğü
Jüri Üyeleri: Daniş Koper, Orhan Alsaç, Süleyman Kuranel, Talat Özışık, Aziz Torun, Mehmet Ali Handan, Tuluğ Baytın, Adli Yener, Turgut Gökberk
Ödüller :
1. Ödül: Haluk Baysal, Melih Birsel, Radi Birol, Sedad Gürel, Abdurrahman Hancı, Maruf Önal, Süha Toner, Faruk Sırmalı
2. Ödül: Tuğrul Devres, Yılmaz Tuncer, Vedat Özsan
3. Ödül: Hande Çağlar, Cavit Özedey, Süleyman Giritlioğlu, Altay Erol
Mansiyonlar :
1. Mansiyon: Tarık Aka, Niyazi Duranay, Kamil Bayur
2. Mansiyon: Nişan Yaubyan, Avyerides Andonyadis, Harutun Vapurciyan, Enis Kortan
3. Mansiyon: Muammer Onat, Hamdi Şensoy
4. Mansiyon: Samim Oktay, Firuzan Baytop, Nevzat Erol, İzzet Aydınlı
5. Mansiyon: Enver Tokay, Yılmaz Sanlı, Ayten Seçkin, Ayhan Tayman
Kaynak : (Arkitekt, 1955/04, Sf. 167-177) (Mimarlar Odası Arşivi)

1956 - Ankara Üniversitesi Tıp Fakültesi
Yarışmayı Çıkaran Kurum : Ankara Üniversitesi
Jüri Üyeleri: Süreyya Gördüren, Nusret Karasu, Rasim Adasal, Hikmet Holtay, Orhan Safa, Adnan Unaran, Ferzan Baydar, Adnan Kocaaslan, Talat Güreli
Ödüller :
1. Ödül: Refik Şenvardar, Ömer Güney
2. Ödül: Ali Kızıltan, Can Egeli
3. Ödül: Ekrem Bahtoğlu, İlhan Türegün, Fuat Kaşkal
Mansiyonlar :
1. Mansiyon: Enver Tokay, Ayhan Tayman, Behruz Çinici
2. Mansiyon: Yılmaz Sanlı, İlhami Ural
3. Mansiyon: Melahat Topaloğlu, Mehmet Ali Topaloğlu, Bülent Berksan

4. Mansiyon: Vahit Erhan, Yani Çakıroğlu
Kaynak : (Mimarlar Odası Arşivi)

1959 - Ankara Kızılay Sitesi
Yarışmayı Çıkaran Kurum : Türkiye Kızılay Derneği
Asli Jüri Üyeleri: Mehmet Ölçmen, Sedat Hakkı Eldem, Emin Onat, Orhan Safa, Kemal Ahmet Aru, Orhan Alsaç, Muhittin Güreli
Yedek Jüri Üyeleri: Nezih Eldem, Cihat Burak, Hayati Tabanlıoğlu, Ahsen Yapaner, Mehmet Ali Handan
Danışman Jüri Üyeleri: Rıza Gerçel, İlhan Gürsoy, Nuri Kadıoğlu, Mahir Mavioğlu, Ali Terzibaşıoğlu
Raportör : Raportör: Feşi Tulgar
Ödüller :
1. Ödül: Hulusi Güngör, Tevfik Atıl
2. Ödül: Orhan Çakmakçıoğlu, Nedim Ergüder
3. Ödül: Ayhan Tayman, Cevat Dayanıklı, Oktay Bayhan
Kaynak : (Mimarlar Odası Arşivi)

1960 - Ankara Erkek Teknik Yüksek Öğretmen Okulu Öğrenci Kültür ve Dinlenme Merkezi
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Asli Jüri Üyeleri: Feridun Akozan, Vedat Özsan, Mukbil Gökdoğan, Orhan Arda, Mehmet Ali Handan, Adnan Çakıroğlu, Tuluğ Baytın
Yedek Jüri Üyeleri: Sedat Gürel, Ali Terzibaşıoğlu, Cihat Burak
Danışman Jüri Üyeleri: Ömer Bayın, Canan Sılan
Raportör : Raportör: Orhan Tüz
Ödüller :
1. Ödül: Sami S. Sisa, Doğan Tekeli, Metin Hepgüler
2. Ödül: Perran Doğancı, Altuğ Tanrıverdi, Behruz Çinici, Yılmaz Ergüvenç, Doğan Tekeli, Metin Hepgüler
3. Ödül: Yüksel Okan, İlhan Evren, Fikret Cankut, Süha Gönendik
Mansiyonlar :
1. Mansiyon: Tamay Sütmen
2. Mansiyon: Enver Tokay, Birsen Doruk, Oktay Nayman
3. Mansiyon: Ayhan Tayman
4. Mansiyon: Engin Aydın, Oruç Muradoğlu
5. Mansiyon: Vedat Dalokay, Nejat Tekelioğlu
Kaynak :
(Arkitekt, 1960/04, Sf. 165-182) (Mimarlar Odası Arşivi)

1961 - Ege Üniversitesi Tıp Fakültesi ve Hastanesi
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Asli Jüri Üyeleri: Tuluğ Baytın, Lami Eser, Muhlis Türkmen, Doğan Kuban, Hamdi Şensoy, Tekin Aydın, Ergun Unaran, Hilmi Beyazıt, Şadi Tamer
Yedek Jüri Üyeleri: Nevzat Erol, Rahmi Bediz, Bülent Berksan, Aydan Çakıroğlu, Vehbi Ekesan
Danışman Jüri Üyeleri: Mustafa Uluöz, Vehbi Göksel

Raportör: Sabih Öke
Ödüller :
1. Ödül: Hüseyin Baban, Orhan Demirarslan, Vahit Erhan, Uğur Gündeş
2. Ödül: Yılmaz Sanlı, Yılmaz Tuncer, Güner Acar
3. Ödül: Orhan Dinç, Özer Avşar
Mansiyonlar :
Mansiyon: Perran Doğancı, Ayhan Tayman, Altuğ Çinici, Behruz Çinici
Mansiyon: Enver Tokay, İlhami Ural, Teoman Doruk, Sami Anolay
Mansiyon: Haluk Baysal, Melih Birsel, Yurdanur Cansu, Osman Bayramoğlu
Mansiyon: Aktan Okan, Turhan Güven, Fırat Öncü, Ertaç Öncü
Mansiyon: Lütfi Erdağ, Orhan Şiper, Sadi Ulkay
Kaynak : (Mimarlar Odası Arşivi)

1961 - Ankara Ev Ekonomisi ve Tarım Okulu (Sınırlı)
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Asli Jüri Üyeleri: Demirtaş Kamçıl, Ferzan Baydar, Mukbil Gökdoğan, Sami Anolay, Feridun Önen
Yedek Jüri Üyeleri: Bedii Görkem, Şadi Tamer, Hilmi Beyazıt
Danışman Jüri Üyeleri: Selma Övmen, Vahap Alper, C. Sahir Sılan
Raportör: Özhan Tüz
Katılımcılar : Diğer Katılımcılar: Sabri Oran; Haluk Baysal; Yılmaz Sanlı, Yılmaz Tuncer
Ödüller : Ödül: Ayhan Tayman
Kaynak : (Mimarlar Odası Arşivi)

1961 - Orta Doğu Teknik Üniversitesi
Yarışmayı Çıkaran Kurum : Orta Doğu Teknik Üniversitesi
Asli Jüri Üyeleri: Sir Hugh Casson, Sedat Hakkı Eldem, Mustafa İnan, G. Holmes Perkins, Steen B. Rasmussen
Yedek Jüri Üyeleri: Sami Anolay, Cevat Erbel
Danışman Jüri Üyeleri: Vecdi Diker, Thomas B. A. Godfrey, Kemal Ahmet Aru, Faruk Akçer, Tuğrul Devres
Raportör: İlhami Ural
Ödüller :
1. Ödül: Altuğ Çinici, Behruz Çinici
2. Ödül: Esat Turak, Gürol Gürkan, Önder Sonad, Aktan Yörükoğlu, Osman Armangil
3. Ödül: Yılmaz Sanlı, Yılmaz Tuncer, Güner Acar, Ayhan Tayman

1961 - Elazığ Teknik Okulu
Yarışmayı Çıkaran Kurum : Milli Eğitim Bakanlığı
Asli Jüri Üyeleri: Rahmi Bediz, Turgut Gökberk, Demirtaş Kamçıl, Şevki Kayaman, Aktan Okan, Ali Terzibaşıoğlu, Esat Turak
Yedek Jüri Üyeleri: Ferzan Baydar, Bülent Onaran, Bedii Görkem

Danışman Jüri Üyeleri: Mukbil Gökdoğan, Serbülent Bingöl, Bozkurt Güvenç, Nihat Saydam
Raportör: Selim Umul
Ödüller :
1. Ödül: Levent Aksüt, Yaşar Marulyalı
2. Ödül: Doğan Tekeli, Sami S. Sisa, Metin Hepgüler
3. Ödül: Kamil Bayur, Ümit Asutay
Mansiyonlar :
Mansiyon: Vedat Dalokay, Nejat Tekelioğlu, Yüksel Onaran
Mansiyon: Ayhan Tayman
Mansiyon: Orhan Dinç, Fikret Cankut
Mansiyon: Orhan Bolak, Esen Bolak, Süreyya Tamer, Yalçın Tezcan
Mansiyon: Özgönül Aksoy, Erdem Aksoy, Nurdan Eren
Kaynak : (Mimarlar Odası Arşivi)

1962 - Milli Eğitim Bakanlığı
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Asli Jüri Üyeleri: Mukbil Gökdoğan, Kemali Söylemezoğlu, Maruf Önal, Lütfü Zeren, Fikret Cankut, İlhan Evren, Mişat İlkbay
Yedek Jüri Üyeleri: Süha Gönendik, Hami Gürün
Danışman Jüri Üyeleri: Ahmet Tahtakılıç, Nihat Adil Erkman, Hilmi İncesulu, Orhan Deniz, Serbülent Bingöl, Turgut Gökberk
Raportör: Aktan Okan
Ödüller :
1. Ödül: Yılmaz Tuncer, Yılmaz Sanlı, Vedat Özsan, Güner Acar
2. Ödül: Muhlis Türkmen, Orhan Şahinler, Hamdi Şensoy
3. Ödül: Sami S. Sisa, Doğan Tekeli, Metin Hepgüler
Mansiyonlar :
1. Mansiyon: Ayhan Tayman
2. Mansiyon: Vedat Dalokay, Nejat Tekelioğlu
3. Mansiyon: Sedat Gürel, Coşkun Erkal
4. Mansiyon: Güneri Dutipek, Coşkun Erkal
5. Mansiyon: Suat Güven, Aslan Karaali, Necdet Kurultay, Güneri Özköle
Kaynak : (Mimarlar Odası Arşivi)

1962 - Mardin Teknik Bahçıvanlık Okulu (Sınırlı)
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Asli Jüri Üyeleri: Vedat Dalokay, Vedat Özsan, Ferzan Baydar, Uğur Alkım
Yedek Jüri Üyeleri: İlhan Evren, Hilmi Beyazıt
Danışman Jüri Üyeleri: Selma Öğmen, Vahap Alper, Vehbi Ekesan
Raportörler: Özhan Tüz, Esen Birkan
Katılımcılar : Diğer Katılımcılar: Leman Tomsu; Sadi Ulkay; Teoman Ener; Nihat Güner
Ödüller : Ödül: Ayhan Tayman
Kaynak : (Mimarlar Odası Arşivi)

JÜRİ ÜYELİKLERİ

1962 -Karadeniz Teknik Üniversitesi
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Juri Üyeleri :
Asli Jüri Üyeleri: Sedad Hakkı Eldem, Kemali Söylemezoğlu, Hayati Tabanlıoğlu, Vedat Özsan, Feridun Önen
Yedek Jüri Üyeleri: Ayhan Tayman, Doğan Tekeli, Sami S. Sisa
Danışman Jüri Üyeleri: Fikret Narter, Hamdi Peynircioğlu, Nazım Terzioğlu, Ahmet Akhunlar, Ziya Karamuk
Kaynak : (Arkitekt, 1963/02, Sf. 67-86) (Mimarlar Odası Arşivi)

1969-Expo '70 Japonya-Osaka Dünya Sergisi Türkiye Pavyonu
Yarışmayı Çıkaran Kurum : Bayındırlık Bakanlığı
Juri Üyeleri : Asli Jüri Üyeleri: Hayati Tabanlıoğlu, Ayhan Tayman, İlhan Tayman, Yusuf Ergüleç, Reşat Sevinçsoy
Yedek Jüri Üyeleri: Doğan Aysen, Nejat Özten
Danışman Jüri Üyeleri: Daniş Tunalıgil, Ekrem Akurgal, A. Muhip Dranas, Fahir Bekdik, Alaaddin Gülen, Ünal Demiraslan
Kaynak : (Mimarlar Odası Arşivi)

ARKİTEKT DERGİSİNDEKİ YAZILAR

Başlık: Erzurum Atatürk Üniversitesi
Yazar(lar):Enver Tokay, Hayati Tabanlıoğlu, Ayhan Tayman, Behruz Çinici
Kaynak:ARKİTEKT Cilt: 1966 Sayı: 1966-03 (323) Sayfa: 109-115
Başlık: Ankara Esnafları Kooperatifi Çarşı ve İş Hanı Proje Müsabakası
Kaynak:ARKİTEKT Cilt: 1956 Sayı: 1956-01 (283) Sayfa: 34-44
Başlık: Ziraat Bankası Şube ve Ajans Binaları Müsabakası
Kaynak:ARKİTEKT Cilt: 1951 Sayı: 1951-11-12 (239-240) Sayfa: 233-248

MİMARLIK DERGİSİNDEKİ YAZILAR

1965-01 (15) Erzurum Atatürk Üniversitesi

İTÜ MİMARLIK FAKÜLTESİ ARŞİVİNDE ÖĞRENCİ PROJESİ

ARŞİV NO	DÖNEM	YIL	OKUL NO	PROJE SAHİBİ	PROJE	PROJE YÜRÜTÜSÜ	PAFTA	NOT
067		1950	1387	Ayhan Tayman	Sultanahmet'te Müze	Prof.Dr. Paul Bonatz	1	
340	8	1950?	1387	Ayhan Tayman	Gümüşsuyu'nda Bir Otel	Prof.Dr. Paul Bonatz	6	
553	D			Ayhan Tayman	Bir Belediye Binası Tadilatı	Prof.Dr. Paul Bonatz (?)	7	

Table 3 List of competitions arranged by the author

YILI	BAŞLICA YARIŞMALAR, PROJELER VE YAPILAR (1951-64)	ÖDÜLLER	UYGULAMA
1948	İZMİT BELEDİYE SARAYI VE HÜKUMET KONAĞI.....	MANSİYON	
	(3. SINIF ÖĞRENCİSİ OLARAK, L. TOMSU, E. TOKAY, A. KIZILTAN İLE)		
1951	İSTANBUL OKULLAR?.....	.....	
1952	ZİRAAT BANKASI ŞUBE VE AJANS TİP PROJELERİ.....	2. MÜK. - 3. MÜK.	
	İLHAMİ URAL, KADRİ KALAYCIOĞLU VE BEDİİ GÖRKEM İLE	1. MANS VE MANS	
1952-3	İZMİR FUARI SERGİ SARAYI TEKLİFİ.....	1. MÜKAFAT	
	GÜNDÜZ ÖZDEŞ İLE AVAN PROJE		
1953	ESKİŞEHİR HASTANESİ 800 YATAK DOĞAN KUBAN İLE	MANSİYON	
1953	ANKARA ETİBANK.....	.....	
1954	ANKARA ULUS MEYDANI İŞ HANI.....	MANSİYON	
1955	ADANA TÜRK TİCARET BANKASI.....	.....	
1953-4	YENİKÖY (VİLLA) ANKARALILAR KOOPERATİFİ TEKLİF	1. MÜKAFAT	UYGULANDI
	YILMAZ SANLI İLE TEKLİF + TATBİKAT PROJESİ		
1954	ZİRAAT BANKASI TİP KÖY EVLERİ (6 TİPTE 4 1.LİK).....	1. MÜKAFAT	
	YILMAZ SANLI İLE PROJE		
1954	İZMİR POSTANESİ YILMAZ SANLI İLE	MANSİYON	
1954	ANKARA BEYNELMİNEL ŞEHİRCİLİK.....	.....	
1954	ANKARA SİYASAL BİLGİLER FAKULTESİ TEVSİ VE TADİL PROJESİ	1. MÜKAFAT	UYGULANDI
	ENVER TOKAY İLE + BAYINDIRLIK BAKANLIĞI		
1954	ANKARA KARAYOLLARI GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1954	ANKARA İSTATİSTİK GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1954	SAKARYA HÜKÜMET KONAĞI.....	.....	
1954	ATAKÖY ŞEHİRCİLİK.....	.....	
1955	ANKARA KAPALI ÇARŞI + BÜRO KOOPERATİFİ (DIŞ KAPI).....	1. MÜKAFAT	UYGULANDI
	AYTEN SEÇKİN VE BEHRUZ ÇİNİCİ İLE		
1955	ANKARA PETROL OFİSİ GENEL MÜDÜRLÜĞÜ.....	1. MÜKAFAT	
1955	ERZURUM ATATÜRK ÜNİVERSİTESİ KAMPÜSÜ + 6 FAKÜLTE PROJESİ.....	1. MÜKAFAT	UYGULANDI
	ENVER TOKAY, HAYATİ TABANLIOĞLU VE BEHRUZ ÇİNİCİ İLE		
1956	ANKARA ÜNİVERSİTESİ TIP FAKÜLTESİ HASTANESİ TOKAY VE ÇİNİCİ İLE	.....	
1956	İSTANBUL STADYUMU (100.000 KİŞİLİK) BEHRUZ ÇİNİCİ İLE	2. MÜKAFAT	
1957	DİYARBAKIR KOLEJİ	.....	
1957	MODA KOLEJİ BEHRUZ ÇİNİCİ İLE	3. MÜKAFAT	
1957	ANKARA MALİYE SİTESİ TOKAY VE ÇİNİCİ İLE	MANSİYON ?	
1958	İZMİR STADYUMU (60.000 KİŞİLİK) BEHRUZ ÇİNİCİ İLE		
1959	ANKARA DEVLET SU İŞLERİ GENEL MÜDÜRLÜĞÜ.....	MANSİYON	
1959	ANKARA KIZILAY CIVIC CENTER BAYHAN VE DAYANIKLI İLE.....	3. MÜKAFAT	1. ETAP 8 KİŞİ
1959	ANKARA CEBECİ TALEBE YURDU.....	MANSİYON	
1959	ORTADOĞU TEKNİK ÜNİVERSİTESİ (1.YARIŞMA) TOKAY VE ÇİNİCİ İLE.....	.....	
1960	İZMİR TİCARET KULÜBÜ OTEL TEKLİFİ (KORDON) REHA AYSAY İLE	1. MÜKAFAT	ÖZEL KONKUR
1960	ANKARA YÜKSEK ÖĞRETMEN OKULU.....	3. MANSİYON	
1961	ANKARA TEST ARAŞTIRMA MERKEZİ.....	.....	
	ORTADOĞU TEKNİK ÜNİVERSİTESİ 2. YARIŞMA YILMAZ SANLI VD İLE		
1961	EGE TIP FAKÜLTESİ VE HASTANESİ PERRAN DOĞANCI VD İLE	3. MÜKAFAT	
1961	ELAZIĞ TEKNİK OKULU.....	MANSİYON	
1961	ANKARA EV EKONOMİSİ VE TARIM OKULU.....	.....	
1961	BAYINDIRLIK BAKANLIĞI TEKLİF TATBİKAT PROJESİ (ETİMESGUT YOLU)	1. MÜKAFAT	UYGULANDI
	MARDİN TEKNİK BAHÇIVANLIK OKULU TEKLİF.....		
1962	MİLLİ EĞİTİM BAKANLIĞI	1.MÜKAFAT	
1962	DÜNYA FUARI (NEW YORK) TÜRKİYE PAVYONU.....	1. MANSİYON	
1962	LEFKOŞE BÜYÜKELÇİLİĞİ.....	.....	
1963	ANKARA OTEL.....	.....	
1964		.....	

B.4 Chronological List of Publications about Competitions arranged by the author

Yarışmalar/Kronolojik
"İzmit Belediye Binası ve Şehir Oteli Müsabakası Bitti", *Arkitekt* 1948/09-12, s. 245.
"İzmit Belediye ve Otel Binası Proje Müsabakası Jüri Raporu", *Mimarlık* 1948/06, s. 14-16.
"İzmit Belediye ve Otel Binası Proje Müsabakası", *Mimarlık* 1949/01, s. 6-9.
"İstanbul Belediyesinin Açtığı İlkokul Proje Müsabakası Neticesi", *Arkitekt* 1951/01-02, s. 43.
"T. C. Ziraat Bankası Şube ve Ajans Tip Planları İkinci Proje Müsabakası Neticeleri", *Mimarlık* 1951/05-06, s. 33, 40.
"Ziraat Bankası Şube ve Ajans Binaları Müsabakası", *Arkitekt* 1951/11-12, s. 233-248.
"Ulus Meydanı İşhanı Proje Müsabakası Jüri Raporu", *Mimarlık* 1952/05-06, s. 38-40.
"Emekli Sandığı Proje Müsabakası Hakkında Açıklama", *Mimarlık* 1952/05-06, s. 29-31.
İzmir Kültürpark, *Arkitekt*, 1953/5-6. (duyuru)
"Eskişehir Memleket Hastanesi Proje Müsabakası Jüri Raporu", *Mimarlık* 1953/01-06, s. 32-35, 80.
"Ankara Beynelmilel Şehircilik Müsabakası" *Arkitekt* 1954/03-06 (İlan)
"Adana Türk Ticaret Bankası Emekli Sandığı", *Arkitekt* 1955/03, s. 128-131.
"Karayolları Umum Müdürlüğü Binası Proje Müsabakası", *Arkitekt* 1955/04, s. 167-177.
Köylü Zirai İşletmeleriyle İlgili Ev, Bina ve Tesisleri Tip Proje Müsabakası, T. C. Ziraat Bankası, Ankara, 1956.
Noyan, Kemal "Etibank Umum Müdürlüğü Binası İnşaatı", *Türkiye Mühendislik Haberleri,* 1956/1, s. 11-12.
"Ankara Esnafları Kooperatifi Çarşı ve İş Hanı Proje Müsabakası", *Arkitekt* 1956/01 (283), s. 34-44.
"Sakarya Hükümet Konağı", *Arkitekt* 1956/03-04, s. 105-108.
İstanbul Moda Koleji Proje Müsabakası, Mimarlar Odası İstanbul Şubesi, Müsabakalar Serisi no:1, 1960.
"Ankara Erkek Teknik Yüksek Öğretmen Okulu Proje Müsabakası İzah Raporu", *Arkitekt* 1960/04, s. 165-182.
"Maliye Sitesi Proje Müsabakası", *Arkitekt* 1961/01 (302) , s. 18-39.
"Erzurum Atatürk Üniversitesi", *Mimarlık* 1965/01, s. 28-30.
"Erzurum Atatürk Üniversitesi: Enver Tokay, Hayati Tabanlıoğlu, Ayhan Tayman, Behruz Çinici", *Arkitekt* 1966/03 (323), s. 109-115.