


**THE IMPACT OF ARCHITECTURAL DESIGN
COMPETITIONS IN EVALUATION OF
ARCHITECTURAL DESIGN TRENDS FOR A
SECULAR IDENTITY
1933-1950**



by
Yasemin Y. SAYAR

**October, 1998
İZMİR**

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1933-1950**

**A Thesis Submitted to the
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Ph.D. THESIS EXAMINATION RESULT FORM

We certify that we have read this thesis and in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Doctor of Philosophy.

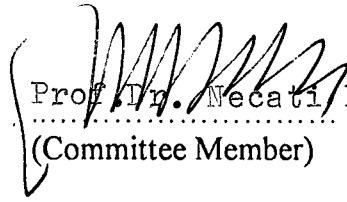


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Yasemin Y. SAYAR

ABSTRACT

This study - whose scope is to evaluate the concept of "modernization" that was introduced in Turkey as a political Westernization will and was constitutionalized in respect of the nationalist ideology with; **a-** its transforming effects upon the architectural discourse and practice, and **b-** the "formal and conceptual transformation of the **national identity** definition within the framework of the contemporary Turkish architecture, by examining the impact of the project competitions; is composed of four main chapters.

The first chapter deals with the aim, context and method of the study.

The second chapter indulges in the effort to display a conceptual framework so as to evaluate the "Modernization Projects" of peripheral countries like Turkey who have integrated the West by peripheralization. Within this framework, the "Turkish Modernization Project" has been assessed by relating the nation-state's establishment process to its own historical conditions. In this manner, the atmosphere which borders the "architectural practice and discourse" which is an inseparable part of the cultural modernization program has been illustrated in general.

Within the third chapter, the rise of the "secular national identity" definition as a fundamental problem of the cultural field and, in this context introduction and internalizing process of the modernism in architecture in Turkey as a peripheral country where modernization has developed in different conditions than the Center, is examined.

The fourth chapter deals with the effort to explain why the "architectural project competitions" have been selected as the examining field of the study with a perspective emerging from the foreign architects problem and the constitutionalizing struggle of the Turkish architect.

The fifth chapter evaluates the Republican era modern architectural discourse and practice - determining its aim in the secular Turkish identity definition process as the "formation of an architectural model that unites and integrates the synthesis of culture and civilization with modern and national qualities" - within a perspective that emphasises the "modernizing, nationalist and etatist" character of the Turkish modernization project. And, in this respect, so as to enlighten the transformation of the Turkish architectural trends from modern to national, the competition projects published in the *Arkitekt* (1933-1950) and *Mimarlik* (1943-1950) will be analyzed formally.

ÖZET

Amacı, Türkiye’de siyasi bir Batılılaşma iradesi bağlamında ortaya çıkan ve milliyetçi ideoloji doğrultusunda meşrulaştırılan “modernleşme” olgusunun; a- mimarlık söylemi ve pratiği üzerindeki dönüştürücü etkilerini, b- bu bağlamda ortaya çıkan “seküler Türk kimliğini” tanımlama probleminin bir alt açılımı olarak “ çağdaş Türk mimarlık çizgisini oluşturma sürecinde **milli kimlik** tanımının geçirdiği biçimsel ve bağlamsal dönüşümleri” proje yarışmaları aracılığıyla değerlendirmek olan, bu çalışma dört ana bölümden oluşmuştur.

Birinci bölümde , çalışmanın amacı, kapsamı ve yöntemi üzerinde durulmuştur.

İkinci Bölümde; Türkiye gibi Batıya çevreselleşerek eklemlenen ülkelerin “Modernleşme Proje”lerini değerlendirmek amacıyla kavramsal bir çerçeve çizilmeye çalışılmıştır. Ve bu çerçeve içinde “Türk Modernleşme Projesi” kendi tarihsel koşulları içinde, ulus-devletin kuruluş süreci ile de ilişkilendirilerek değerlendirilmiş, böylelikle kültürel modernleşme programının ayrılmaz bir parçası olan “mimarlık pratiği ve söylemi”ne çerçeve oluşturan ortamın genel bir resmi çizilmiştir.

Üçüncü Bölümde; modernleşmenin “Merkez”den farklı bir bağlamda geliştiği bir Çevre ülkesi olarak Türkiye’de; “seküler milli kimlik” tanımlamasının kültürel alanın temel problemi haline gelişi ve bu bağlamda mimarlıkta modernizmin, ülkeye girişi, yaygınlaştırılması ve içselleştirilme süreci, incelenmiştir.

Dördüncü Bölümde; yabancı mimarlar sorununun ve Türk mimarının meşruiyet

mücadelesinin içinden geçen bir bakış açısıyla, çalışmanın örnekleme alanı olarak “mimari proje yarışma”larının seçilme nedenleri açıklanmaya çalışılmıştır.

Beşinci Bölümde; seküler Türk kimliğinin tanımlanma sürecinde hedefini “kültür ve uygarlığın sentezini, modern ve milli niteliklere sahip birleştirici, bütünleştirici mimari modeller oluşturmak” olarak belirleyen Cumhuriyet dönemi modern mimarlık söylemi ve pratiği, Türk modernleşme projesinin “modernleşmeci, milliyetçi ve devletçi” karakterini vurgulayan bir bakış açısıyla değerlendirilmiştir. Ve bu bağlamda, 1933-1950 yılları arasında, Türk mimarlık çizgisinin modernden/ulusalcılığa doğru geçirdiği dönüşümü aydınlatmak amacıyla, *Arkitekt* (1933-50) ve *Mimarlık* (1943-50) dergilerinde yayınlanan yarışma projeleri biçimsel olarak çözümlenmiştir.



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CHAPTER ONE

INTRODUCTION

1.INTRODUCTION

In the whole world today, we are in a new era where many disciplines from social sciences to anthropology, from art and architectural history to cultural studies, criticize the modernity project, where they seek new alternatives beyond it, and in this respect, where history is being re-written. No doubt, architecture as a social practice of that has shaped in the material conditions of the society (economic, political, cultural, technological, etc.) and its historiography is not left behind in this tendency. In the European centered architectural historiography, where especially criticized from the points of feminist and post-colonial perspectives, "modern architectural historiography in non-Western (Peripheral) countries", where modernization has had a shorter and more disputable history than in the West, is being brought forward.

When viewed from indetailed perspective, the common feature of the Western architectural historians has been that they have neglected "any architectural trend that has not been a part of the Western civilization". As Rudofsky indicates, "The history architecture examined and written in the West has not been interested in anything but a few selected cultures. When observed in terms of space, it can be seen that history architecture consists of only a small part of continental Europe, Egypt and a part of Anatolia, that is of the rest, a little more than what was known about in the 2nd century A.C." (Rudofsky, B., 19,p 1) We can observe the first and most authoritative expression of this approach that has neglected non-Western countries from the architectural historiography and has constructed the orientalist paradigm and the "others" category, in Sir Bannister Fletcher's work with the title of *History of*

Architecture and published in 1896. According to Fletcher's approach, what is historical and constitutes the body of the "Architectural Tree" is Western architecture. Islam and other non-Western cultures, on the other hand, are secondary branches that have existed a certain period and then, have withered away. And it can be assumed that there is a categorical separation between these cultures (Western and Eastern). The improving capitalist relations has resulted in an increasing interest towards non-Western cultures that were essential for the capitalist system to re-produce itself, yet this interest that has been motivated by such concepts as 'colonization' and 'technology transfer' has not been enough to attract the attention of the Western publishers and authorities through the architectures of the Periphery. (Dostoglu, S., 1981/3, p 9)

Yet in the last twenty years, it can be viewed that some Western authors are engaged in some fundamental theoretical contribution to the history of modern architecture in non-Western countries. With the denial of "Zeitgeist" theories that have viewed European modernism as a single and universal formation from a teleological perspective and have claimed to reflect the spirit of the modern age, the effort to include "non-Western modernism" in the new studies has hastened.

The work that occupies first place between these studies is Kenneth Frampton's "Modern Architecture - A Critical History" which was first published in 1980 and has replaced the reference book of modern architecture "Space, Time & Architecture". In the section titled "World architecture and reflective practice" found in the latest edition of 1996, Frampton has included the latest architectural products in Japan, Spain, Sweden, Norway and Finland, and has included a note of apology for not being able to mention the building stock of India, Latin America and Middle Eastern countries. William Curtis, who has produced work similar to Frampton's, indicates in his work by the title of "Modern Architecture since 1900" that "a historiography model that relies on European and American centered cultural trends and power focuses will be insufficient in the enlightening of the modern architecture adventure in non-Western countries." Yet still, in the section of "Modernity and Tradition in the Developing World" where he has included the architectural products of non-Western

countries, he has dealt with this building stock in respect to a linear approach of history of binary poles such as Eastern/Western, under-developed/developed, and traditional/modern.

It should be indicated that the 20th Edition of Sir Bannister Fletcher's reference book, which has been published under the edition of Dan Cruickshank 100 years after the original print and consists of significant changes, also takes its place between the new critical and revisionist approaches influential upon the historiography of modern architecture. In this edition, it is observed that the categorical segregation in the shape of "historical styles" and "non-historical style" used in the original print to emphasize the difference between Western and Eastern civilization, is dissolved and a new classification under some thematic ascensions such as regionalism has been attained. Finally, Spiro Kostof's work printed in 1985 under the title of "A History of Architecture" with its approach that questions the traditional historiography models and deals with non-Western architectural products within the scope of a comparative and inter-cultural perspective, is evaluated by critics as a big step for non-Western art and architecture historiography. (Bozdoğan, S., 1998, p73)

When the history of modern architecture in Turkey is examined, the scarcity of studies related to both the universal modernization process and the other Peripheral countries can be reviewed. It is observed that most of the existing studies are not able to exceed the stylistic analysis and do not suggest an original conceptual framework. İnci Arslanoğlu, 1979, "Erken Cumhuriyet Dönemi Mimarlığı 1923-1928" (Early Republic Era Architecture 1923-1928), İstanbul, İTÜ; Üstün Alsaç, 1976, "Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi" (The Evolution of the Architectural Thought During the Republic Era), Trabzon, KTÜ; Metin Sözen, 1984, "Cumhuriyet Dönemi Türk Mimarlığı" (Republic Era Turkish Architecture), Ankara, T. İş Bankası Publications, are the fundamental resources that deal with architecture of the Republic era architecture in this respect.

The common point of all these views - summarized above in short, the modernization projects (histories) in general, and the modern period in architecture in specific, of Turkey and other non-Western countries have been neglected by both West centered modern architecture history writers and the writers of Peripheral countries (especially Islamic history).

1.1. THE AIM OF THE STUDY

The 18th and 19th centuries are a period when the transition from merchantalist capitalism to industrial capitalism was realized, when Europe started spreading in the global system economically and politically, and when the center-semiperipheral-peripheral graduation began. In this century, the world witnessed a transformation more immense than in any period in the past. The facts that the key concept of this transformation, "industrial capitalism", could not fit into nation-state borders, had a tendency to spread to the whole world and its claim to establish a universal culture, resulted in the emerging of new **time, space and existence** style different from the past. Should we accept that the thesis that we call "modernity" was almost autonomously realized in the West in a period of at least three hundred years, within the West's own internal dynamics, historical and social conditions, and that it gradually spread across the whole world after the 19th century from the "Center" (Western Europe) to the "Peripheral" (Asia, Africa, India, Latin America) and in this respect earned a universal validity; the question below constitutes a significant place from our perspective. **For Peripheral countries** like Turkey who have not taken place in the center of the transformation process, and have been integrated to the modernization process through "articulation to the capitalist system by peripheralization" and/or "by realizing a political revolution, **in what kind of a frame work do we evaluate "modernization projects" in general and "modern periods in architecture" in specific?** In this situation where the explanatory models of the West are insufficient, the necessity for **the defining of a new theoretic field** arises.

In general, it can be stated that the "modernization project" of non-Western countries were applied in two different ways. The first of these is **the spreading effects created by the capitalism**. The second is the Intelligentsia's - who were effected by the superiority of the West and the influence of new philosophies - **pursuit of a new kind of social engineering by way of reformist institutional re-arrangements and education** (Tekeli, I., 1995, p 51). The first way seems to develop on its own. Yet, this social transformation process peculiar to non-Western societies has usually been suspended and has been unsuccessful. What this hasn't been able to achieve, the second way has attempted to achieve through the "**political revolutionary activity**" realized at one point of the transformation process.

Should we summarize it in short, the effort with priority during the modernization process of Peripheral countries has been the effort to build the "modern political structure", or rather, the **nation-state** which has been the result of the fundamental infrastructure processes (liberalization, capitalization, industrialization) that maintained modernization in the West and that were neglected in the Peripheral countries. Yet, the introduction of modernization with the establishment of the political structure has resulted in the significance of the "**nationalist ideology**" - that was the founding ideology of the nation-state in the West - in the Peripheral countries, and it has functioned as a kind of modernization ideology and practice.

As is obvious, in opposition to the way of modernization style that in the West began with the transformations in the economic basis, carried out through the cultural field with its own dynamics, was institutionalized by the state and whose bearer was the bourgeois class; in the Peripheral countries, a **politically and culturally emphasized modernization process** where the only bearer of modernization was the "state/state elite" and thus, modernization was perceived as a government policy.

The application of modernization within the scope of the nationalist ideology has resulted in the highlighting of the problem of building the "**national culture and identity**" that would be the constitutional basis of the nation-state. At exactly this

point, we are left face to face with a situation that is peculiar to Peripheral countries - "the conflicts rising from the modernizing and nationalist character of nationalism in a non-Western sense". In this atmosphere, the question of "how to combine the universal and national cultural values found within the body of the nationalist ideology, in a non-Western sense, in short, how to define a secular national culture" becomes the basic ideological problem that directs the re-production process of the cultural field.

In the light of this information, every study to be conducted in all platforms of art - including architecture - that have been instrumented in the formation process of the "national culture" that will function as the constitutionalizing basis of the state in Peripheral countries, should be conducted paying special attention to the fact that there are important relations between the nation-state establishment history and the modernization process.

In this respect, **the aim of the study** is, to evaluate the influence of modernization - that has emerged in Turkey as a political Westernization will and has applied in the scope of nationalist ideology - upon the architectural discourse and practice, and in this respect the new meanings and functions given the concepts of 'modern' and 'national architecture' in a non-Western context. Hence the sub-ascension of the definition process of the secular Turkish identity, **"the development process of the contemporary Turkish architecture and the conceptual and stylistic transformation of the national identity definition during this process"** will be examined through the evaluation of the project competitions.

1.2. THE CONTEXT AND METHOD OF THE STUDY

The 1970's have been a turning point for modern architecture historiography scripture in the West. Until then, two tendencies that existed at the same time were observed. The first of these bore a character that emphasized individual activity and reviewed architecture as a self-referential and autonomous where many subjective

readings and building descriptions like "the colors are nice, the space is too low, the proportions are defected" were made. The second and more radical approaches had a deterministic structure and relied on the thesis that the Industrial revolution caused a turbulence on everything and that architecture was similarly effected. While handling the matter in respect to economic history, they explained the architectural history solely with terms of the transformations on the economic level and presented the historical phases of the architectural platform as the direct reflections of this transformation (Ertekin, H., 1980/1, p12)

Until the 70's, many historians composed their narratives within the conflict of single original cases and the deterministic integral story. After the 70's, new searches for the formation of a platform that would link these two trends and render them as parts of each other, were initiated in the architectural history researches. Interest was shown in which particular conditions, aims, actors, architectural styles, mechanisms transformed the cities and spaces (Fehl, G., 1996/1, pp 48-49). In this manner, a tendency was born to view architectural products as both a cultural production that had its own economic-political implications, and a particular structure that the qualities of the architectural discipline and could not be completely explained in the cultural-economic and political sense; and to compose architectural products between these two levels.

Within this study, the theme of the thesis will be examined within four main chapters with the acceptance of the complex and differential relations between the fields belonging to the infrastructure and the superstructure as well as the conception of architectural works not only as "products" but also as a process.

The Second Chapter is composed of three sections. The first section deals with the necessity to form a universal perspective to explain the modernization process of non-Western countries due to the spreading character and universal claim of modernity while stressing on the fact that the explanatory models of Western modernity are insufficient. Emerging from this point, the second section deals with the forming of a

general conceptual framework particular to Peripheral countries paying attention to the introduction of the modernization process, the operation phases of the process, the mechanisms, the bearers, the problems and conflicts in the social and cultural field of Peripheral countries while relating this process to the establishing history of the nation-state. In the third section, Turkey's modernization project, starting with the Ottoman age reforms and reaching its utmost statement with the Kemalist nation-state, will be evaluated within the above conceptual framework while paying attention to the particular historical, social and material conditions of the country. In this manner, the historical events that have directly influenced the "architectural discourse and production" as an inseparable part of the cultural modernization program will have been covered and a general illustration of the environment that has framed architecture will have been drawn.

The Third Chapter deals with the transformation of the architectural discipline in the modernization process in Turkey during the end of the 19th century which has hastened with the influence of the Western philosophies, and has examined the following phases to evaluate the consequences of this issue: a- in the first phase, the aesthetic and philosophical sources of the Modern architectural movement as a product of a "transforming" discourse that relies on the intense re-questioning of the architectural discipline and the historical, social and technological transformations in the West have been examined, b- the history of **modernism in architecture** - its introduction to the country, its spreading and integration process - in Turkey as a peripheral country where it has developed in a sense different from that in the "center". The main thesis of this chapter is to illustrate the **new functions** burdened upon the architectural discipline which has become an "instrument" of the political modernization project

The Fourth Chapter attempts to explain the reason for the selection of "the architectural project competition" as the examination platform of the study with a perspective through the foreign architects problem and the Turkish architects constitutional struggle.

The Fifth and final chapter does not only engage in abstract concepts like the other three chapters but also evaluates the building as the object of architecture. In this sense, so as to enlighten the general architectural tendency developing from modern to national during the formation process of the secular Turkish identity, the project competitions published in the *Arkitekt* and *Mimarlık* magazines between 1933 and 1950 have been formally analysed within the original-autonomous knowledge field and historical conditions of architecture.



CHAPTER TWO

A CONCEPTUAL FRAMEWORK OF TURKISH MODERNIZATION PROJECT

2.1 MODERNIZATION IN THE PERIPHERAL COUNTRIES

The word “modern” defined as belonging to today, contemporary, new, independence from the products of the past, is derived from the Latin word “modernus” attained from “modus” dimension and “modo” right now. The term “modern” has a long history that has been researched by Hans Robert Jaus. Jaus¹ indicates that word “modern” was first used in its modernus form in the 5th century to differentiate the officially Christian era from the Roman and Pagan past.

According to Habermas (1994), the history of the concept of “modernity”, traced to the Renaissance by most writers within a historical perspective, can not be limited to the Renaissance. Habermas indicates that the term modern has emerged in eras where the new era conscience in Europe has been related the antique ages were conceived as a model that had to be re-formed with certain imitations. (Zeka, N., 1994, p.31) Habermas (1994) concentrates on the decomposition of this antique age idealization, or in his terminology “the magic attributed to the modern world”, with the ideals of the French Enlightenment. In this manner , the word “modern” that had been used strictly in religious aspect gained a meaning representing the “secular ideal search” following its semantic transformation. Within this study too, the history of the

¹ Jaus is a leading German literature historian and critic dealing with the “aesthetic of perception”. For a discussion upon modern, see Jaus “History of art and Pragmatic Story”, Univ. of Minnesota.

term “modern” will be examined from the period of its starting to concentrate on the secular ideal search.

The descriptions of modernism relates it to a certain period of time and point of emergence. According to these descriptions, modernism is the general name given to the social life and organization styles that started in Europe somewhere in the 18th century and later spread around the world (Giddens, 1992,s.6). The feature, that has gained modernism its fundamental significance, is that it has formed a different structure from all kinds of traditional systems and has thus became unique.

The features that separate modernism from the previous traditional systems are the following series of developments that started in the 18th century and are generally attributed as modernization. The **scientific revolutions** that evolved in physical sciences and changed our thoughts related to our place in the universe and the structure of knowledge; **industrialization** that hastened the whole pace of life by transforming scientific knowledge into technology and creating new human environments while destroying the old; **the demographic superstructure formation** that swept millions of people away from the natural environment inherent from their ancestors to new life styles; rapid and usually inconsistent **urbanization**; mass communication systems that connect very different people and societies to one another; **nation-states** that are continuously trying to increase their power and are defined as bureaucratic in terms of structure and process; and finally, capitalist economic system and **the capitalist world market** that brought together and directed all these people and institutions (Berman, 1994, s.5).

The 19th century was subjected to developments more immense than those seen in previous eras and due to the fact that the key concept of this development, "industrial capitalism", could not be limited into the nation-state boundaries and had a tendency to spread all over the world and the claim to establish a universal culture, types of time, space and existence assorted from the preceding types came to being.

In the middle of the 19th century, especially the excessive strengthening of the English economy and industry, along with "the pursuit of foreign markets and foreign investment possibilities for goods and capital that could not be sold or used in the country by capitalists"², the spreading effect of modernization have hastened and, in due course, exceeding the limits of the "center" - Western Europe -have reached the "peripheral" (Asia, Africa, India, Latin America). In respect, these non-Western countries have joined the West as peripherals and have been included to the "modernization process" as a result of the economic relations initiated with the capitalist order. The encounter with capitalism has caused significant changes in the old social, economic and political structures and have brought to date **reform/westernization/modernization projects** in order to catch up with the Western model.

In short, it can be said that the modernist model has been realized in the West between a series of concepts such as liberalism, capitalism, market formation, industrialisation, scientific revolutions and nation-state, almost on its own, through a period of minimum three hundred years and has spread across the world from West to East and from North to South after the 19th century as a result of the spreading effects of industrial capitalism. In this case, should we accept that the modernist model that has deeply influenced all the societies on the Earth and has changed the world map and economic balances was born in Europe and embodies a universally valid saying, the question of **"how should the "modernization projects" of Peripheral countries like Turkey, that have initiated the process of integration with the West be evaluated?"** becomes important from our perspective.

Beginning with the midst of the 19th century, Western men of science/thought have indicated the great changes, the "social/class transformation", that the operation process of capitalism has created in the former social structures of societies and have

² England may be attributed as the only country to industrialize within an economic development process. Other European countries along with the USA who followed the model country, can not be considered independently from England. Those countries that followed England and industrialized determined their position according to England and were forced to adopt to a global cooperation. (Toprak, Z.)

initiated the basis of the branch of science renowned today as "classic sociology". Marx (1818- 1883), Durkheim (1858-1917) and Weber's (1864-1920) efforts to portray the "general social evolution diagram" crystallized in relatively **different** theories comprising the West's past-present-future dimensions, have formed the pioneer studies of this new branch of science and models explaining the "modernization processes" of industrial societies have been produced upon these theories.

The spreading character and universal claim of modernism has displayed the need for the foundation of a universal perspective in the studies examining the modernization processes of non-Western countries. Yet, this universal perspective and the models describing the Western modernism are not sufficient for the survey of the modernization processes of Peripheral countries that are not located in the center of the evolution process. Submerging from this fact, after the Second World War, European and especially American sociologists have produced models in terms of two main schools of thought, so as to describe the "evolution process" of non-Western societies. The first of these, being effective in the 1950's and 1960's, is the "**Modernization Theory**" that defines this process by taking the "political development" concept as a basis and is derived from the analysis of Durkheim and Weber's ideas. The second, taking its place in the center of these arguments in the 1970's, is the "**Dependency Theory**" based on Marx's capitalist economic system and the theories he has produced according to its operation.

So as to assess the Westernization and modernization project (and its inseparable compound, modernism in architecture) of Turkey, starting of with the Ottoman era reforms and reaching its most authoritative expression with the Kemalist nation-state, which was considered as one of the most successful examples of a universal modernization model in the years that followed the Second World War, it is useful to define and critically evaluate the two theories stated above.

2.1.1. MODERNIZATION THEORY

Primarily, it should be indicated that what is meant by the "wide spread social change process" in the modernization theory is the political development, the reflections of economic and social modernization upon the political process; in other words, "**political modernization**". In this section, how the political modernization is understood in the modernization theory will be dealt with.

The modernization theory that has been developed in order to explain the evolution process of non-Western societies, is based on the comparison of the two social types qualified as "modern" and "traditional". In this classification, fundamentally the definition of modern society has been stated and the traditional society has been perceived as a somewhat "pre-modern society" (Köker, L., 1995, s.39).

The modern society concept comprises a certain type of person, a certain culture, a certain economic relations system and a political structure that is considered to be constructed on a basis generally formed by these factors. Should we express it with detail; **the individual** that has broken off his bonds with the traditional society, is educated, that can manage himself with his own mind; **the industrial capitalism** where labor force is materialized and capital is the basic production instrument; and **the nation- state and liberal democracy** based on all these factors are the premise of the modern society. Traditionalism on the other hand is assessed as a "negative" category that comprises everything that is not modern.

According to the modernization theory, "evolution" from the traditional society to the modern society is a gradual process and the above stated **traditional/modern society couple** is the expression of the **initial** and **final** stages of the evolution processes of non-Western societies. As is obvious within the modernization theory, the West has been ideally determined as a aimed "**model**" to be reached. And the positivist character of this model has gained it a feature that is universal, rational, and

applicable anywhere and any time. In short, according to the modernization theory, it is possible to separate the modernization phases or levels that all societies will experience and, in turn, all societies who are substantially various in their political/social/economic characters, will go through the same stages.

Consequently, in non-Western societies, the modernization theory concentrates on two fundamental conditions that are determining in the operation of the modernization process initiated through the "evolution" into the cultural, economic and political structures of this ideal model, and makes these its subject of study. These are: **a-** the determining of the "**modernizing intelligentsia**" features of the social group that has pioneered the initiation and direction of the modernization process, **b-** the political results of this modernizing group's primary preference of dealing with the economic development/industrialization problem instead of aiming for the "liberal democracy" model defined as the final stage of the political development of the West and their intervention into this field. (For detailed information, see chapter 2.3.)

In short, the modernization theory argues that **"the state and the bureaucratic intelligentsia are the bearer of modernization, and, in the leadership of this group, a traditional society will gradually modernize by borrowing and adapting the norms, values and theories of the modern West."** In respect, we can express that the modernization theories advise a "social model of advancement" based on the "political development" concept for non-Western societies. Furthermore according to the modernization theories, it seems impossible to come across obvious diversions in the body of the state and social structures, in these countries.

Yet, starting with the 1960's, as political and social developments of Peripheral countries have not followed a process that is linear and has no problems, and since very important differences dependant on the cultural differences and the level of integrating the world economy, have emerged contradictory to the claims of the modernization theory; the criticism directed to the modernization theory have hastened.

The most significant of the criticism directed to the modernization theory from within itself can be summarized as: **a-**its tendency of assessing the non-Western societies as the other in terms of a special system of differences and, thus, formatting them so as they can be defined only in accordance with the distance or closeness to this universal Western norm; **b-** the acceptance of traditional and modern concepts as historical categories that are inferior to each other and can exist only in the absence of the other; **c-** conceptualizing the modernization process (social change) as a gradual and teleological process developing from the traditional society to the modern; **d-** grouping non-Western countries under one category without taking into account the differences in their social and economic structures; **e-** in modernizing countries, the negligence of the hastening effect upon modernization of various traditional factors (Köker, L.; 1995). In relation to these criticisms, starting of the mid 1960's, Western sociologists have tried to include an understanding to the Modernization theory that takes the different features of "transition societies" into account and tries to explain these differences. Yet, even after these studies, the modernization theory has not been fully purified from its "normative and regulative aspects".

Aside from the criticism stated above, the most significant approach that criticizes the aspect of the modernization theory which isolates the spreading effects and results of the industrial capitalism and brings explanation in terms of the "political development" concept, has been the "Dependency Axis Center-Peripheral Theory".

2.1.2. "DEPENDENCY" (CENTER-PERIPHERY) THEORY

The "Dependency Theory", which compromised the center of the arguments during the 1970's upon the evolution process of non-Western societies, has derived its theoretical basis from the "Imperialism Theory".

Even though the term imperialism has been in use since the 1860's, it has entered literature as an historical concept with J. Hobson's work, *Imperialism: a Study* (1902). According to Hobson, imperialism is a result of the low consumption as opposed to the high production in the English economy. According to Hobson's

famous saying, capitalists "have pursued foreign markets and foreign investment possibilities for the goods and capital that they have not been able to sell or use in their country" and in turn, the capitalist imperialist theory has been established. Hobson's theory has been adopted, adapted and developed by the Marxist philosophers, especially Karl Hilferding and Rosa Luxembourgh. In 1916, Lenin qualified imperialism as "the final stage of capitalism" and thus acquired imperialism a dimension to be identified with the Marxist theory and practice for many years. Lenin's thesis has been the standard definition of European imperialism in the 1920's and 30's (Toprak, Z.; 1995, p.vi).

The general arguments upon imperialism had come to a stand still in the years of and succeeding the Second World War. Yet in the 1960's, with the liberation of colonies and America's declaration of its economic imperialism, the Imperialism saying returned in "new terms" (Toprak, Z.; 1995, p.vii). The "Dependency" (Dependencia) theory developed by Argentinean economist R. Prebisch's was initially used to explain the "development textures emerging as a result of the integration of pre-capitalism formations with the capitalist system" for Latin America and was later developed for the whole of the Third World.

The sociologist that has acquired a new dimension for "dependencia" in future dates has been Wallerstein from the University of Columbia. Wallerstein's basic argument - who gained "center - peripheral theory with dependencia axis" its final form - can be summarized as follows: according to Wallerstein, the features of the world system are the international economic order and the international cooperation. The system is composed of center, semi-peripheral and peripheral that may shift status with time. The global system is based on the exploitation of the peripheral by the center through ways of international trade. After the peripheral country is included into the world market at some level, it becomes a dependant part of the world economy. The hierarchical order of the world economy starts conditioning the history of the peripheral countries as well. Inner dynamics alone are no longer sufficient to

explain the social formation structure in the Peripherals, it must be assessed in accordance with its place in the whole. (Keyder, Ç.; 1993, s.2)

As can be seen, as opposed to the "modernization theory" that defines the "transition periods" of non-Western societies in terms of superstructure reforms, the **"dependency theory" specifies problems associated to the social changes in terms of infrastructure/superstructure models and verifies that those in the last phase of economic basis determine the superstructure.** Yet, it has become insufficient in explaining the evolution realized in the political/ social/economic structure of many peripheral countries in the first half of the 20th century after the period of political intervention and during the period when the economic field was founded and institutionalized by a political will (state)

2.2. TOWARDS A CONCEPTUAL FRAMEWORK OF MODERNIZATION PROCESS OF PERIPHERAL COUNTRIES

In chapter 2.1., it has been stated, as explanatory paradigms of the "evolution process" of peripheral countries, the modernization and dependency theories, the conceptual instruments they have used to explain this process, their frameworks, and the criticism directed to them from within and from outside.

In respect with the information given in the definition of these theories, it can be stated that the "modernization project" in non-Western countries has been applied in two different ways. The first of these is **the spreading effect created by the progress of capitalism.** The second is, **reformist institutional re-organizations and social engineering by ways of education attitudes acquired by bureaucratic intelligentsia influenced by Western superiority and Western new thoughts** (Tekeli, I., 1995, p.51). The first procedure seems to be an self development. Yet, this social evolution process that is seen in non-Western societies has in many cases been cut off and has not been able to meet success. The second procedure has tried to

accomplish what the first hasn't, on the basis of the "political revolution" that takes place in a stage of the evolution process.

In turn, within the first period, a form of modernization that begins as a result of the economic relations initiated with the capitalist system, that moves with its own inner dynamics and is institutionalized in the social field by the state is of matter. However, in the second period, a **political and culture centered modernization form** where the dynamics that will enable modernization to come from the society, are cut off due to "political intervention", where the only leading force for modernization is the "state/intelligentsia ", and, hence, where modernization is perceived as a "state policy", is materialized.

In this section, (keeping in mind the period (1923 - 1950) of the research topic of this thesis), there will be an attempt to illustrate the theoretic framework explaining the "modernization projects" succeeding the political revolution activities of non-Western societies. In respect, an assessment that focuses on the **"political-ideological structural changes and their reflections on the socio- cultural field"** which comprise a main axis in the formation of the post revolutionary era. Yet, care will be paid to the fact that the modernization process in Peripheral countries is a "totalitarian" process that is usually initiated with the integrating into the capitalist system and continues with the reformist institutional re- organizations.

Within this study, the conceptual framework have been founded upon the three basic states determining the operation of the modernization process in non-Western societies: **the features of the class that is the bearer of modernization; the roles of the ideologies that shape the modernization activities of this class; and the pragmatic aspect, i.e., their effects on the political-social-cultural structure and the consequent results of these ideologies when they are applied to practice.**

Consequently, the events which have direct effected the development of the "architectural culture" that is an inseparable compound and instrument of the

modernization project, will have been considered and the general definition of the environment that forms the frames of architecture will have been made.

2.2.1. MODERNIZING INTELLIGENTSIA / BUREAUCRATIC ELITES

Within the studies of the "modernization processes" of Peripheral countries, emphasis is stressed to the fact that, while the evolution from traditional to modern within the West has been accomplished in a period of three hundred years by internal dynamics under the leadership of the bourgeois class, in non-Western societies, modernization has emerged in a lot shorter period, by force and under the external factors (Köker, L.; 1995, S.51).

In this case, since the evolution of the non-Western societies through a modernized society is not a self process, the majority of the society, which still carries out the traditional values cannot be the bearer of the modernization process. Hence in these societies, it is a necessity that the leading role of foreign aristocratic elites or native intelligentsia who educated in terms of a Western system.³ (Kautsky, J., 1972, p.55) Kautsky categorized them as "**modernizing intelligentsia**".⁴

A significant consequence of this assessment is that in non-Western societies, the driving force for reform/modernization activities is not the bourgeois as in the West, but rather **bureaucracy**. According to the modernization theory, the aim of this pioneering force is to establish a "modern society" by radically changing a culture that does not inherently portray the factors that allow for the establishing of modernization. Yet this will only be possible with the founding of the Western society's political form of organization, the "**nation-state**", the establishing of the

³Kautsky (1975) advocates that, preceding the modernizing reforms, the modernizing aristocracy initiated an irrevocable revolutionary process with their introduction of "modernization elements" to the country. These elements assisted in the formation of an intellectual class and it was this administrative intellectual class that planned the "political intervention" that later came to be.

⁴The main feature of this group that has been defined with names such as bureaucratic intelligentsia, modernizing intelligentsia and state intelligentsia has been dependent on the state due to the fact that the modernization process has been initiated within the state body so as to re-inforce the state instrument.

institutions that it demands for and attributes functions to; and the construction of the basic unit - the "nation" - of this nation-state.

At this point, it is significant to indicate the relationship between the "political development form" verified by the group which happens to be the driving force of modernization and the "ideology" they use to manage and direct this evolution.

2.2.2. THE RELATIONSHIP OF “POLITICAL DEVELOPMENT-IDEOLOGY” / MODERNIZATION AND NATIONALIST IDEOLOGY

Nationalism and nation confront us as concepts that are not explicitly verified as to which one was first to materialize or conceptualize chronologically, that are open to argument and which various sociologists have directed different theories to. Yet all Marxist or liberalist sociologists agree upon the proposal that "nationalism has developed in different terms in non-Western societies as opposed to the Western societies". For this reason, in order to understand the meaning/function/consequences expressed by the Western and non-Western nationalist ideology, it will be profitable to glimpse at the historical process in which this idea has developed.

- **The Development of Nationalist Ideology within the Historical Process**

Like all ideological systems of doctrine, nationalist idea has developed in time. Consequently, there is an historical process in which nationalist idea has passed through before being established. We can examine this process initialized in Western Europe in terms of two examples which have come to being as a reaction to each other. The first example indicates the "nation" unit that has chronologically first emerged in France and England itself, that is, as a consequence of the new developments and conflicts resulting from industrialization and capitalization.

During the first half of the 17th century, England witnessed the hasty increase of capital stocks, the spreading of manufacture production, and the establishing of a new understanding of proprietary in land affairs. The development of the market

transformed the whole nation into one economic unit and, naturally, this change forced the political structure of the old social relationships (Anderson, B.; 1974, p.15-16). Hence, England entered the 18th century with a new political structure - **nation-state** - which "allowed for the free development of capitalism". This development took place in France at the end of the 18th century. Yet, varying from England, the French political thought portrayed development in a form that would **establish the philosophical ideological principles** in the transition from totalitarianism to constitution and republic. Hence, on the basis of the slogan "sovereignty belongs to the people", the revolutionary French thought became the producer and distributor of an ideology - "nationalism" - that would change all economic balances along with the world map.

The 17th and 18th centuries have been the years that England and France have spread within the global system economically and politically. With the gradual center-peripheral type economy, Europe entered the 19th century with wide nation-states on one side and merchant city states (Italy, Germany) on the other side. The features that separated France and England from the other European countries was their having national economies (integral domestic markets) that evolved spontaneously, parallel to the birth of capitalism and the evolution of the world economy along with the contribution of the civil society to the founding of the nation-state. The nation understanding that evolved in this atmosphere is of a different characteristic from the "nationalist nation" understanding that was later seen in the other European countries. **This nation interpretation has a tendency to demolish the borders between the nation and the state and thus allow for the states to evolve directly into nations.** (Kedourie, 1971, p. 6)

The second type of nationalism that came to being in Western Europe indicates an understanding that directs to **unification of "common language, common culture, common history" merchant city-states under a single political- economic unit** upon the realization of the political/economic level of England and France and the need to reach this level. In principle, this nationalist understanding came to being as a

reaction to the "cosmopolitan, universal, individualist" understanding of the French nationalism and took its place in literature as "**Western type nationalism**".

At this stage, surveying C. Keyder's views upon English and French nationalism will be enlightening. Keyder (1996) indicates that the ideology that was fundamentally influential in the initial evolution of English and French "nation" and "nation-state" was not nationalism but rather "**liberalism**" which constitutes the basis of the Enlightenment philosophy and furthers that **in contrast nationalism is an attitude against liberalism**. Hence, in this respect, he states that the first nationalist movement in the world is the "German nationalism" which comprises a model for the Western type nationalism category.

As opposed to the enrichment lived by Western Europe in the 16th century, Germany experienced relative weakening, did not access a share of this enrichment and the German bourgeois class⁵ did not become an influential/pioneer force until the 19th century. Since the material conditions (integral domestic market, strong bourgeois class) that allowed for the natural evolution of nation to nation state in England and France had not yet matured in Germany, this resulted in the evolution of the nationalist concepts **in ethnic and cultural terms** as opposed to the primary example.

German nationalism attained its driving force not from the Enlightenment philosophy but rather from the German Romanticism⁶ that compromised a critique against this philosophy with its "supporting nation as an organic integrity against the individualism of liberalism and exalting its own culture and national identity"

⁵There is a strong bourgeois essence in the German nation- state foundation and nationalist movements yet the contribution has been realized within the bureaucratic mechanism.(Oran, B.,1977,s.3)

⁶At the end of the 18th century and the beginning of the 19th century, the German Romantics lead by Von Herder and Hegel emphasized the necessity to establish "cultural accumulation" and have stressed the concept of "nation" for the engagement of a political integrity. Nation, according to the German Romanticism shaped around the concept of Volkgeis (national spirit), is a "natural division of the human species that has been equipped with special qualities by God". And the best political order "is attained when each nation - whom God has willed to persist as separate natural beings - has established its own state" (Kedourie, E., 1971). In respect to these approaches, the establishing of the German nation-state has been sought upon the securing of a cultural integrity within the midst of the 19th century.

(Kadioglu, A., 1997, p.278). In respect, the basic aim of the German nationalist movement was the "founding of the nation-state of the German culture" and later to "secure the economic development and the role of a global power" of this new Germany.

At this point, two important features of both "Western type nationalist model" in general, and "German nationalism" in particular emerges: **a- In these countries, even though "nation" existed, the "nation-state" unit could not develop due to economic and social obstacles and the founding of this unit could only be realized in the mid 19th century under the "cultural nationalist" basis. b- this nationalism model has brought with it an anti-liberal economic philosophy.** F. List, who has been the theoretician of the German economic development, suggested protective economic policies and temporary separation from world economy against English liberal market economy understanding and individualist attitude. (Aydın, S., 1993, p.65) The underlying aim of this was to assure economic and industrial development by protecting the domestic market from competing with the English products and thus securing these countries' advanced industrial level.

As is apparent, in principle, Western type nationalism has evolved as a formation driven by the yearning for the catching up with England and France who happened to be the founders of the hierarchic, judicial and political "new structure" based on the capitalist production relations and were the verifiers of the universal development standards.

Under this general perspective, when we review the concepts of nation, nation-state and nationalism, we may derive that **"the nation formation came to being in Western Europe and upon this formation, the concept and ideology of nationalism belonged to the 19th century, no longer dependant on the founding of or existence of the nation" and "in Germany and Italy, nationalism has been used as a mobilizing ideology in order to found the state".**

In studies conducted upon the history of nationalism, a third kind of nationalism is defined. This understanding seen in the Middle East, Asia, Africa and Latin America has been constructed on the Western type nationalism and has entered literature as **Eastern type nationalism**. (Yet, it is essential to state here that there are significant differences related to cultural dimensions between these two types of nationalism.)

- **Nationalist Ideology in Peripheral Countries / Eastern Type Nationalism :**

Up until this section, we examined the "modernization" form that the West realized with its own internal dynamics over a period of three hundred years and the different roles that the "nationalist ideology" undertook within this process in various countries in accordance to their place in the world economy. In this section, the role of "nationalist ideology" during the modernization process of Peripheral countries will be dealt with.

As was previously indicated, the 18th and 19th century have been the transition era from mercantilist capitalism to industrial capitalism and thus the expansion era of Europe within the world system economically and politically along with the formation of the gradual center-semi-peripheral-peripheral. Within this era, as a reaction to the excessive expansion of the English economy and industry, the other European countries attained protective economic policies by closing their domestic markets to this countries products and, in return, forced England to seek markets and investment possibilities outside of Europe. As a result, the spreading feature of capitalism exceeded the borders of Western Europe defined as the "center" and reached the peripherals (Asia, Africa, India). With the introduction of capitalism and in turn "modernity elements"⁷ to these traditional societies, a great transformation process, renowned as "modernization" and which upset the economic and social structures of these societies in particular, began.

⁷ The infrastructure investments in the fields of education, administration, health, mining, transportation made by the English and the French in the countries that they had rendered politically and/or economically to themselves, is considered by the Western researchers to be the first modernity elements presented to these societies.

Yet, in non-Western countries, the modernization process that began with the peripheral addition into capitalist system did not remain limited to the economic level. The idea/thought movements that were influential in the West (i.e., nationalism, liberalism, secularism and positivism) became popular in these societies as well. The most significant of these mainstream of thought, "nationalist ideology", started spreading East gradually from the Balkans during the mid-19th century and resulted in the destruction of empires that were of heterogeneous character in terms of religion, language and race. Should we summarize it all in short, **starting of the 18th century, capitalism has, in a way, been the carrier of modernism. It has done this by first integrating secluded societies to the world economy and then enforcing the founding of nation-states in terms of the nationalist ideology.**

It should also be mentioned that the emerging of the "**modernizing intellectuals**" (chapter 2.1.1.) as a class acting as the leading force of modernization in the Peripheral countries is directly related to the introduction of these mainstreams of thought within these countries. The principle features of the "intellectual class" in the Peripheral countries that emerged as a product of the Westernization/modernization movements are: **a-** due to the limitations derives from the governmental order within these societies, the "intellectual" was of governmental origin, was trained by the state and was thus bound to the state, **b-** their being the only driving force of modernization in the absence of a strong national bourgeois class, **c-** having had education or having lived in the West, their viewing the country's problems in terms of the Western conception of the East and their efforts to produce projects in the guidance of this knowledge.⁸ These three features have been determining in the formation of the modernization projects of the Peripheral countries. In turn, during the transition process starting of the addition to the capitalist system, the modernizing intellectual class aimed to evolve into the Western model by first "reinforcing the state

⁸ In this situation, it could be stated that the nationalist tendencies outside the West is supported by an identity conscience that has been discovered through Western scientific (orientalistic, slavistic, anthropologic studies) interventions. E. Said (1978) indicates in his book called "Orientalism" that "the true primary function of terms like orientalism that have become the object of knowing and directing non-Western societies is to establish the West and Western subject in a political, economic and cultural integrity and thus a denominating universal norm and center".

instrument" and in the later phase "buiding" it under the national independence principle.

In this perspective, the relationship between the "modernization form" aimed by the leading group of modernization in the Peripheral countries and the "ideology" they used in order to direct this transition process became significant. According to modernization theories, the intellectual class of western thought within the non-Western countries have defined modernization as evolving towards the Western "political structure" (constitutional, secular, nationalist) by way of reformist institutional arrangements. With the identification of modernization with the construction of the political structure - nation-state - the founding ideology of nation-states in the West, the "**nationalist ideology**", gained exceptional significance in the Peripheral countries.

In short, the principle effort during the modernization processes of Peripheral countries has been the effort to construct the end product of "modern political structure - nation-state" without paying attention to the basic infrastructural processes (liberalization, capitalization, industrialization) that allowed for modernization in the West. Yet, for the existence of a nation-state, a social formation form known as the "nation" has to be established. At this stage, we can state that the new nation-state intellectual class that took over the different ethnic and religious originated populace from the old empires faced the problem of "**nation-building**". As can be seen, **in Peripheral countries, the nation-state form has been conceived before the concept of nation**. This in turn means that the state is obliged to construct the "nation" that will comprise its constitutional basis and the "national culture and identity" that will keep this nation together. The Peripheral countries that initiated a "state construction" process during the second half of the 19th century avoided this problem by using the nationalist ideology. It could be said that the "nationalist ideology" that the intellectual class of the Peripheral countries formulated so as to direct and execute the social changes exceeded the socio-cultural variations inherent

in these societies and played an important role in the evolution towards a "monolithic cultural structure".

At this very stage, the important difference between the Western and Eastern type nationalism related to the cultural dimension emerges. Nationalism argues that an undeveloped country can "modernize" itself while protecting its cultural identity. When the first type of nationalism emerged in the other Western countries (Germany, Italy, etc.) , the nation - though demonstrating underdevelopment in accordance with the universal development standards verified by England and France - is "**culturally equipped**" with the necessities required for the removal of the deficiencies. The development standard itself does not alienate the "national culture" in principle (Chatterjee, P., 1997, s.14). A common Christian history and its associated symbolic repertoire have allowed for the platform for these societies to format in accord with England and France.

Yet with the second type, the Eastern type nationalism, the matter of potential significance is that the standards verified as the measure of development originate from an alien culture and the inherent culture is not equipped with the necessary infrastructure required for the nation to meet the said development standards. For this reason, Eastern type nationalism is accompanied with an effort to culturally "re-equip" or "re-build" so as to transform the nation. (Chatterjee, P., 1997, s.15)

The result to be arrived from the views summarized shortly and in simple form above is: **Nationalism in Peripheral Countries has functioned as the modernization ideology and practice during the process of establishing the modern "nation-state" and the defining of the "national culture" that is to be the basis of this structure.**

The conflicts rising from the modernist and nationalist character of non-Western nationalism is most intensely felt in the cultural field. In respect, the most difficult dimension to be overcome in the modernization initiation related to the nationalist

ideology is the **"cultural dimension"**. While nationalism calls for a modern project that urges for catching up with the West, it also feels the necessity to adopt what is non-European, what is native, by rejecting the imperialist culture. In his significant study, "Nationalist Thought and the Colonial World", P. Chatterjee (1997)⁹ defines this dilemma as follows: *"By accepting modernization, nationalist thought also accepts the universal claim of this modern knowledge. Yet it also assumes the autonomous identity of a national culture. In this manner, it accepts and denies both the epistemic and moral sovereignty of an alien culture at the same time."*

As is obvious, the nationalist thought brainstorms and struggles to establish its national identity with the knowledge of the representative structure that it tries to deny. For this reason, in non-Western countries, the most important problem to overcome during the modernization process - even though they are aware of their own differences - is how they will accept the modernization project that is apparently identified with the West and on which plane they will conciliate this conflict related to the cultural dimension. As the formulization of this problem of **"how the universal and national cultural values can be combined in a non-Western manner, in short, what is a secular national culture"** is commonly valid for all non-Western countries, the detailed analysis should be conducted concentrating on the originality, specificity and historicity of the conditions that each country is subject to.

Consequently, in Peripheral countries, nationalist ideology has been used in association with the realization of three targets:

- 1- Founding a nation-state and establishing the political and executive organization that it requires. Gathering all the verifying bonds and relations (individual, regional bonds, community bonds) under the supervision and integrity of this body.
- 2- Defining the national culture (common values and expectancies system) and the related identity.

⁹ Within this work, Partha Chatterjee has studied nationalism in non-Western countries with original conceptual approaches particular to the establishment of the national states within these countries; not with cliché anti-imperial interpretation and/or by sampling Western models.

3- Creating the national economy. (Aydin, S., 1993, p.63)

As can be viewed, a non-Western "modernization project" is quite distinct since it emerges in terms of a political "Westernization" will. In this section we reviewed how nationalist ideology is used to realize super-structure reforms and to integrate the people to the new model state. The following section will deal with the interventions to the economic/industrial field in order to establish the material plane for "re-production" and the socio-cultural consequences of these interventions again within this political volition.

2.2.3. MODERNIZATION AND ETATIST APPROACH: The Political Consequences of State Guided Industrialization and its Socio-Cultural Effects

As was stated in the previous section, European nationalism shares the same material and intellectual assumptions with the Enlightenment, industrialization, and the idea of development and modern democracy and unites under historical geography and chronology. A modernization process that is driven by its inner dynamics on the social platform and is organized by the state is of matter. The modern European community formed during this process is defined with the integrity of the elements of **individualism** (free and autonomous individual) - **capitalism** (industrialization) - **nation state and liberal democracy** at a cultural, economic and political level. This situation attains nationalism its pragmatic form that is in cooperation with **rationality, freedom and progress**.

As is apparently seen, nationalism in Europe is synchronic with capitalism, its inevitable consequence being industrialism and mass community, in short, the event called "modernization". As we mentioned before, in this situation, preceding the modernization process, the economic structure and the leading force - the bourgeois class - of this structure play a leading role. The explanatory theories of this process are approaches formed in the "mode of production-social formation" dialectic (for detailed information, see section 2.1.2.). According to these approaches that rely on

the argument that the economic foundations would define the superstructure at the final stage, the state is derived from economy. (Insel, A., 1996, p.23)

Yet, when the historical process peculiar to the West are exceeded and a "community" designed and composed by the state is of matter, and when there is no civilian community that is established with and apart from this state, the assumptions that the state is derived from the economy lose their inventive value (Insel, A., 1996, p.14). As opposed to Europe, Peripheral countries set examples of situations wherer the economic platform is established by the state. Here, even though it comprises simplifying and categorical explanations, we can consult Modernization theories in order to explain the vital dependency between the state and economic development/industrialization in non- western societies.

As was stated in the preceding sections, in non-Western societies, the concept of "change" is the basis of the inquiry to modernize. Here the content and allusion of the term "change" is, with its broadest form, the concept of "development" and the Western level represented by this concept. The measure for development in the social plane has been determined as "industrialization". (Aydin, S., 1993, s.23)

Yet in Peripheral countries, 19th century modernizers have primarily focused on the defining and establishing of the political/ideological structure and have secondarily dealt with the economic/industrial dimension. However, for the system to reproduce itself, it needs "material conditions" as much as it needs "values". The fact that the material conditions (capitalist production style, national bourgeois, industrialization) that prepared the Western modernization were absent in the Peripheral countries led to the constitutionalizing of state intervention to the economic platform. In this respect, **the state/state intelligentsia, produced "economic development policies" within the nationalist ideology inspired by the German "national economy"¹⁰ thought so as to establish the material platform of the "nation-state".** This - the

¹⁰ F. List, who has been the theoretic spokesman of the German national economy philosophy, claimed that the intervention of the state to the economic field would maintain the nation to incline on the levels of civilization. (Koker, L., 1995)

establishing and modernization of the economic/industrial platform guided by the state - resulted in the creation of a "special political formation" peculiar to Peripheral countries.

According to modernization theories, since the primary aim of modernizing forces (after the founding of the political structure) within non-Western societies is to maintain the industrialization of their communities, producing policies according to this aim has been the determining factor in the political institutionalizing structure¹¹. In this respect, the "etatist" model that is adapted by non-Western nation-states during the foundation stage or immediately after it, that aims to "create national development and a national bourgeois by organizing the economic platform" and that proposes a new state-community relationship as an alternative to European Liberalism, is a result of this understanding.

Here it is important to understand that, the adopting of the state as the driving force of industrialization and technological development gives the state not only the right to supervise the economy but also all the social platforms including individual relationship platforms. Etatism, along with having here the quality of "the instrument of rapid industrialization", in L. Koker's words (1995), "is not only an economic development strategy but also a statement of a bureaucratic and authoritarian **social and political organization type** where the state force is able to supervise the economic, political and cultural relations platforms"¹². Within this perspective, the state will maintain the economic development, will undertake the task of providing the people with a culture in accord with western norms and will perform the task of political and intellectual regulator. (Koker, L., 1995, s.208)

¹¹ Kautsky (1972), who has directed comparative studies in order to define the general models of modernizing reforms, indicated within his study "Political Consequences of Modernization" that he found that the only common denominator of change in non-Western countries has been the volition to industrialize and he has studied the different effects of industrialism in different countries and the alternatives of the types of political change that these effects will render.

¹² According to modernization theories, within the modernization process of non-Western societies, such authoritative regimes are an inevitable factor and phase of the "transition period". See Kautsky (1972), Moore (1966), Trimberger (1978).

At this point it is necessary to re-mention the state's role during the construction process of the "national culture" which was handled in the previous section. Usually, in non-Western societies during the "defining the secular national culture" stage, the state has interfered and has determined the character of this new "national culture and national identity". Now, such a situation arises where cultural homogeneity is communicated from above through the state's initiative so that all the activity fields (especially art and architecture) that will re-construct the cultural platform are obliged to be procedures of the **state's ideological instruments**. The new formation formed at the end of the new culturalization process is a "**political culture**". In this respect, statism should be assessed as a whole including the political culture and the economy.

This political/cultural formation that emerges peculiar to the Peripheral illustrate that, thought categories and platforms (nationalism, secularism, liberalism, etc.) are not independent in terms of culture, that when different socio- cultural cases are reflected, different social consequences rise and, that new meanings and functions are burdened.

In respect to this information, all studies to be forwarded on all fields of art, including architecture, to be instrumented during the process of building a "national culture", that will function as the constitutional basis of the state in Peripheral countries, should be carried out that there are essential relations between the nation-state's foundation and the modernization process.

2.3. HISTORICAL PROCESS OF THE OTTOMAN - TURKISH MODERNIZATION

Sections 2.1. and 2.2 focused on the fact that due to modernism's spreading character and its universality claim, there was need for the establishing of a universal perspective to explain the modernization process of non- Western countries yet that the explanatory models of the Western modernism were insufficient. Acting upon this fact, an attempt to illustrate a general conceptual framework particular to the

Peripheral countries was made bearing in mind the Peripheral country's initiation of the modernization process, the functioning stages of the process with its mechanisms, driving forces, social and cultural problems by relating this process to the foundation date of the nation-state.

In this section, in order to review the architecture of a certain era, which happens to be the subject of this thesis - between the years 1923-1950 when the state was the client and the building stock was attained mostly through architectural project competitions - in detail, Turkey's modernization project will be assessed on a general conceptual framework without omitting the country's historical conditions and its distinctive features.¹³ In this manner, the historical events that have directly influenced "architectural discourse and production" as an inseparable compound of the cultural modernization program during the modernization process starting of the Ottoman period reforms and continuing with its most authoritative expression with the Kemalist nation-state will be focused upon and the general definition of the economic-social-cultural platforms which affected the architecture, will be examined.

2.3.1. OTTOMAN MODERNIZATION : INTEGRATION WITH THE WEST - TANZİMAT

The Ottoman Empire who had a significant portion of its land on the European continent was the country to be effected the earliest and the most by the results of the developments starting with the Renaissance, the scientific and technological advancements, and the industrial revolution. Within the Ottoman State which reached its magnificence and final borders at the end of the 16th century, an interest towards Europe arose between the executives related to the declining political influence due to the stumbling of the military force and the continuous defeats and land losses. This late

¹³ Since Modernizing ideology takes different forms in different conditions, the variables that determine the distinction of the conditions - relations with the West (colonialism,), religion, economic and social infrastructure, the approach of the modernizing intellectuals - has to be considered while research is conducted related to the modernization processes of Peripheral countries.

interest aroused upon the results and vision of the West's incomprehensible advance, initiated some change. (Batur, A., 1996, p.157)

Systematic modernization for the Ottoman State starts with the reforms made in the Selim III. (1761-1808) and Mahmut II. (1808-1839) periods. In this, the role of the intense economic relations that the Ottoman state entered with the capitalist system is immense. With its rich natural resources, wide market means, interesting geographical position, the Ottoman Empire has been an attractive field for the industrialized countries (especially England and France) who were struggling for their predominance and interests.

At the end of the 16th century, the Ottoman Empire, through the capitulation, made its first economic concessions to Europe that would increasingly limit its political independence. Yet, the first step towards the institutionalizing of the admittance of the Ottoman Empire to the political-economic mentality of European capitalism came in 1838 with the Free Trade Agreement (Balta Port Agreement) signed with England. The agreement organized the abolishing monopolization on international trade while containing jurisdiction for the continuation of the capitulation and for further new privileges (Pamuk, S., 1994, s.30). In a couple of years, agreements with similar clauses were signed with the other European states. In turn, **the Ottoman Empire became a free trade zone.**

With the beginning of the economic integrity process initiated with the capitalist system, changes and disintegration were seen in the social structure. Kautsky (1975) expresses this situation in his study upon modernizing revolutions as follows: "...it is likely that agricultural societies ruled by aristocracy will experience change after introduction with modern industrial societies. Foreign colonialists in search of natural resources and investment means will offer **"elements of modernity"** to the traditional society."

While social decomposition initiated with the economic integrity process along with the hastening unemployment disturbed the traditional classes, the newly

established bourgeois class too was pressing for extra rights/privileges. Within this atmosphere, in order to satisfy both classes, the Ottoman bureaucracy adapted a reformism style that aimed to "strengthen the state" with various remedies while protecting class privileges as the leading means of integrity¹⁴. The initiation of change programs in accordance with the wish and will of the Sultan and the executive class at large along with the determining role of the inner dynamic has been the most significant distinction between the "Ottoman modernization" and those of the other Peripheral countries. As is apparent, **the modernization movement within the Ottoman Empire did not begin with the direct influence of colonialism, but rather, with the efforts to strengthen the state against colonialism, within the state body.** In this atmosphere, with the support of the Western countries, Grand Vizier Mustafa Resit Pasha declared the Tanzimat Firman on November 8th, 1839.

- **Tanzimat**

Being an action coming from above, Tanzimat lead to significant changes in the Ottoman society; and the "modernization" ideal undertaken during the Republic had principally begun in the Tanzimat period (Kılıçbay, M. A., 1994, p.223). In respect, Tanzimat is the most important date of the change process started in the 18th century and is the turning point of Ottoman modernization.

Tanzimat, which means "reforms", was a declaration that sought for all government institutions to be renewed and re-organized and for the legislative structure to be improved, modernized and institutionalized. The Tanzimat Firman, which was prepared by the Babiali's reformist bureaucrats and signed by the Sultan, was in fact a project aiming at establishing a constitutional state and restricting the

¹⁴ Kautsky (1975), indicating that the "modernizing aristocracy" is influential in these reform movements of the pre-revolution traditional regimes, formulates this situation as follows: "The aristocracy in reign may maintain modernizing precautions as a defensive during their efforts to protect their power against the foreign industrialized countries and the domestic opposition created by modernization...At about the same time, or in fact maybe even before, a set of intellectuals subjected to the industrial societies adopt modern thoughts and values and thus become "modernisers", that is, according to their immensely traditional political environment, "revolutionaries". (Yurekli, Z., 1995)

absolute rights of the sovereign. It brought "new institutional arrangements like property and life security of the citizens, legitimate taxes, , equality before the law for members of all religions." (Batur, A., 1996, p.165)

Even though the primary goal was to "save and strengthen the state by centralization" by means of attaining industry and a more developed military, opening the doors to the West initiated an irreversible process and the intellectual infrastructure of the Turkish revolution began to format.

Apart from these, a significant novelty that the Tanzimat brought to the Ottoman intellectual life, primarily the litterateur, was the **emerging of the intellectuals¹⁵ as a class**. With the Tanzimat intellectuals, for the first time a class that could enact in politics rose from between the common and an opposition that was strong enough to influence the government came to be. A group of many reformist Ottoman intellectuals supporting Westernization and enlightenment, like Sinasi (1826-1871), Namik Kemal (1840-1888), Ziya Pasha (1825-1880) and Ali Suavi (1838-1878) - renowned "Jeunes Turc" by the French but who preferred to call themselves the "Young Ottomans" (the Turkish identity was only adopted at the end of the century) - opposed the "principle thought of the Tanzimat, that is, that true modernization could only be forcefully applied by the leading nobility" (Shaw & Shaw, 1983). The subject that these two modernizer centers, "the intellectuals and the state", could not agree upon was the realization manner of the reforms. The Young Ottomans who were influenced by European ideologies like nationalism, liberalism, secularism and positivism that started after the Age of Enlightenment, attempted to spread their views by news papers (Hurriyet, Ittihad, Ulum, etc.) printed abroad through small organizations.

¹⁵ The Ottoman intellectual has come to be in conditions very distinct than that of the Western intellectuals. The fundamental events that cause this distinction is the Ottoman state's order, the Islamic understanding of science, and Westernization (for detailed information see Kilicbay, M. A., 1993). The point emphasized here is that the Ottoman intellectual is a product of the state's Westernization policy. For this reason, the Ottoman intellectual, quite unlike his Western

Even though the Ottoman government enforced its modernizing reforms - by means of the acceptance of the 1856 Islahat Firman and the 1876 Kanun-i Esasi (constitution), and the establishing of the Meclis-i Mebusan (parliament) in 1877 - so as to **"strengthen the state instrument and centralize the country's management"**, "trade, indebtedness and direct investment"¹⁶ increased the **Ottoman economy's dependency** on the European economy and in 1875 the state went bankrupt.

As a result of the passing over of the sovereignty from the autonomous Bab-i Ali bureaucrats of liberal tendency to the palace officials during the Abdulhamit period (1876- 1909), the role of the first generation Westernization supporters came to an end (Keyder, C., 1993, p.72). The new Sultan and the Palace officials approached the West with certain doubts and, as opposed to the previous era, enacted conservative tactics.

In this era which has been denoted in history as the "Istibdat (despotism) period", for the first time in Ottoman history, there was intense political opposition. The political elite - the Tanzimat intellectual - who had before (and it will be so later as well) tried to save the state within the state, now gave an effort to save the state from outside the state. The Jon Turks who were the driving force of the intense opposition and who - because they aimed for a "federation and equality between the various ethnic and religious groups within the country" - were perceived and supported by the European public opinion as the "vanguards of freedom and advancement", took over the sovereignty with the 1908 Constitutional revolution¹⁷. Hence, as a transition era, the most determining period for the political application of the Turkish revolution, the "Ittihat and Terakki (Union and Progress) Party" era began.

counterpart, has been or has spent effort to be a part of the state from the very beginning of his existence.

¹⁶ C. Keyder indicates that the mechanisms that integrated the Ottoman economy to the capitalist world during the 19th century are trade, indebtedness, and direct investment. (Keyder, C., 1993)

¹⁷ With the 1908 revolution, the 1876 constitution was re-enforced and the Meclis-i Mebusan was re-activated.

The primary effort of the Ittihat and Terakki Party leaders, just like the Tanzimat intellectuals, was "preventing the dissolving of the Ottoman Empire by means of protecting the Empire's autonomy and geographic integrity". For this purpose, Moslem or non-Moslem, all Ottoman subjects were united around the "Ottomans" ideal and the "Ottoman identity" was adopted as a common denominator (Toprak, Z., 1995, p.xi). Yet the Empire was by nature a multi-composed, multi-nationed structure and the Ottoman identity was not a single identity. Ottoman "citizens" of different religious and linguistic origin had difficulty adopting the Ottoman nation and sub identities began to preponderate. The Ottoman nationalism could not go beyond an ideal deprived of material foundations and that was adopted by no more than a mere amount of administrator and intellectual; the dissenting mainstreams strengthened and the ethnic factors headed towards independence. With the Balkan War, a new era began.

Consequently, the "modernization" process that moved along with its own dynamics during the last century of the Ottoman era, that found its roots in the economic change and the transition of social life, and that was carried on by the state by institutionalization in terms with the above mentioned reforms, witnessed an interruption with the success of the "nationalist dissent movements" highlighted with the Balkan Wars and the dissolving - and near destruction - of the Empire during WW I. At this stage of the change process, the "political revolutionary activity" that started with the 1908 revolution ended with the declaration of the Republic in 1923. These 19th century reform movements (especially the 1908 revolution) - which are considered by the official history understanding as unsuccessful initiatives separate from Turkish revolution - should be viewed as the first stage of the great revolution and it should be kept in mind that the intellectual infrastructure of the revolution was formulated in accordance with the freedom, integrity, development, secularism and enlightenment understandings of the "intellectual" class of the Tanzimat era.

2.3.2. MODERNIZATION PROJECT OF THE REPUBLIC ERA: DETERMINING THE MAIN BOUNDARIES OF THE POLITICAL IDEOLOGY

With the Republic, changes have occurred on the material basis of the Ottoman social and economic structure. The new Republic was no longer a heterogeneous empire. The most capitalized communities in the society - who were also the most metropolitan and most modernized groups - were driven from the new Republic by means of population barbers. Due to the wars and barbers, from 1913 to 1927 the population decreased 17 %, urbanization rate declined from 25 % to 15 % and the ethnic structure changed immensely (see Tezel, Y., 1994 for numeric data). The industry was dependent abroad. The domestic factory production concentrated on wheat, textile, and bricks-roof tiles and these met only a small proportion of the domestic consumption. Foreigners and non-Moslems managed the mining sector. The domestic capital was very limited and the existing transportation means were inefficient. (Tezel, Y., 1994)

In short, the human resources and economic structure of the Republic varied distinctly from the previous era where the economically concentrated modernization process brought forth by the economic integrity with the capitalist center. The dynamics, which would allow for modernization to come from the community had terminated. The modernization that had started in the Ottoman era and had been supported with legal reforms, could only be continued through "state volition". For this reason, the **"administrative-intellectual" class of the Republic adopted a modernization style that was politically and socially concentrated, and emphasized "ideological change" in order to establish the "nation- state"**.

I. Tekeli (1994) indicates that the political ideological line has formed under two main tendencies and that this line comprises **dissent** from the previous era as much as it is the **continuation** of it. This period qualifies as the continuing of the Westernization/Modernization process starting as far back as the Mahmut II. period.

Yet, at the same time it represents dissent from the Imperial ideology and re-founding of the nation-state ideology.

Tekeli (1994) argues that a consistency may be found in the Ottoman-Turkish Enlightenment. During the reform process beginning with the Young Ottomans, and carrying on with the Jon Turks and the Ittihat and Terakki, a Western ideology - **positivism** - became of excessive significance. The Ottoman intelligentsia, as is symbolized in the Ittihat and Terakki name, adopted Auguste Comte's "order and progress" principles. This positivist understanding which happens to be the essential primary factor of the intellectual heritage of the Jon Turk that Kemalism has taken over. Science and technology that emerges as the principle factor of the Kemalist "modern civilization" (muassır medeniyet) ideal, has created some general and private results with this Comte influenced positivist dimension. The most significant of the general results is the content of positivism as social thought. (Kokler, L., 1995, p.222). Comte forwards the assertion that societies can be comprehended through natural science methods and traditional observations and that more fortunate and developed societies can be established with this information. Consequently, "**evolutionism**" and "**social engineering**" thought came to be. According to this thought, if there is such an evolution line, those who know this line are obliged with "**a mission of civilization**". In turn, the fact that the II. Mesrutiyet (constitution) intellectual understanding of those who know the "truth" should go "to the people" and teach them what to do, has reflected unto Kemalism with its elitist dimension should not be a mere coincidence. In respect, the Republic intelligentsia that inherited the Ottoman intellectual's intellectual heritage announced themselves as the bearer of modernization and took to "building a modern society".

Dissent from the previous era and in turn the imperial ideology, on the other hand, represents the "**founding of the nation-state**". As is indicated in section 2.1., the emerging of the nation-state in Europe is closely related with the emerging of the industrial society. The birth of nation-states in Europe was realized with the maintaining of "new identities" at a greater platform by means of economic integrity

after the overcoming of the feudal identity. The nationalist ideology that has developed so has resulted in the dissolving of countries like the Ottoman Empire which had not industrialized yet but were open to its effects through economic integrity and which were composed of a heterogeneous structure in terms of religion, language, and race; and the emerging of a nation-state structure peculiar to Peripheral countries. While the nation-state unit was a natural result or necessity of the social formation in the West, in Peripheral countries like Turkey, it is **"a formation that has been forced by the integration within the capitalist world system"**.

Nationalism, according to C. Keyder (1993) is a modernization ideology composed in 19th century Europe for undeveloped states and it argues that an undeveloped nation can "modernize" itself while preserving its own cultural identity. As was mentioned in the previous sections, the nationalist movements that started being observed in the Peripheral countries in the second half of the 19th century, aim to attain nation-states similar to those in the West. Germany and Italy are the first countries to use nationalism as a mobilizing ideology during their state founding processes. And the model that they have formed has been used within this period by many of the peripheral countries in order to establish a state. In Republic Turkey to, the adopting of modernizer strategies has been in accord with "a nationalist movement" in order to establish a nation-state.

According to S. Aydin, nationalism is an ideology that is directed to three principle aims: creating the national economy, establishing an autonomous and integrating national legislative/executive organ and defining an identity in accord with this. In respect, the first aim of the Republic's administrative intellectual class, who happened to formalize the new change process and were the leading force of the change, has been to **construct the nation-state's ideological structure by adapting Western institutions, organizations and values**. The second step, so as to prepare the people for the new model state and to maintain that they integrate with it, has been to establish a "nation" by uniting those who live within the borders of this state under one **"common national culture and identity"**.

In short, the new Republic is face to face with the problem of "nation-building" within the conditions of an industrialized and urbanized society. As the "Turkish nationalist movement" developed after the Balkan War has served as the basis of the intellectual infrastructure of the Republic, it has also been used in the first years of "nation-building" process by means of "reproducing /reinterpreting". For this reason, examining the process during which the "Turkish nationalist thought" developed, is enlightening in terms of assessing the early Republic era.

2.3.3. NATIONALIST IDEOLOGY IN TURKEY- NATIONAL IDENTITY – NATION STATE

The ethnic variety of the Ottoman country has directed the Ottoman intellectuals to concentrate more on the concepts of "country" and "patriotism" than the concept of "nation". The defining of the "Turk" identity has only been at the end of the 19th century even between the intellectual class. Immediately preceding the Republic era, arguments upon Turkish nationalism hastened and the intellectuals went to and from between the three most important intellectual tendencies of "Westernism, Islamism, Turkism". Finally, Ziya Gokalp's views related to Turkish nationalism that later became the doctrine of the Ittihat and Terakki, started to be influential.

"Turkish nationalism", whose ideological composition has been formed in the light of Ziya Gokalp's views, comprises both the features developed in the French and German nationalism examples¹⁸. In short, Turkish nationalism has adopted both the philosophy of the Enlightenment and the basic principles of Romanticism. In other

¹⁸ The fundamental characteristic of the French nationalism is civilizationism based on cosmopolitanism, universalism and the principles of the Enlightenment philosophy. In 1789, the French nation-state was discussed at the same time as French nationalism. On the other hand, German nationalism came to be an estimate of half a century after the establishing of the German nation-state and this has resulted in the priority of factors with ethnic and cultural qualities within the German nationalism. The driving force of German nationalism is not the Enlightenment philosophy but rather Romanticism which is somewhat a criticism of this philosophy. Consequently, this type of nationalism has been quite determining in the German political culture with its anti-West and anti-Enlightenment features and has ajarred the doors to Nazism. (Kadioglu, A., 1997)

words, it is for both **civilization and culture**. We can observe the most net composition of the concepts civilization and culture in the writings of Ziya Gokalp.

As was mentioned in the preceding section, while nationalist thought composed its own ideology in non- Western societies, it also chose from between Western rational thought and its own traditional culture voluntarily and compulsory. Even if the intellectual qualities of rational knowledge was adopted, it was not adopted as a whole. Because, should they have been adopted as a whole, it could not establish itself as a "nationalist" declaration. Even in Z. Gokalp's Turkish nationalism approach, while culture and civilization have been synthesized, the good (material) and bad (moral) aspects of the West have been separated and it has been seen appropriate to imitate the good and to criticize the bad. While the science and technology of the West was imitated, the original cultural values will be claimed and they will not be conceded (Kadioglu, A., 1997, p.278). In this respect, as is mentioned in section 2.2., the epistemic and moral dominance of an alien culture have been accepted and denied at the same time.

Consequently, the nationalism that Z. Gokalp referred to comprises individual, liberal, cosmopolitan and universal value while at the same time arguing for the preservation of some particular domestic values. Having both the civil and cultural values has brought forth the question of "**how universal and national values may unite on a non-Western context**" related to the cultural aspect conflict of the "Eastern type nationalism" that was discussed in section 2.2.2.. Ziya Gokalp's "Turkish nationalism" theory should be perceived as a solution produced conciliating this conflict.

Ittihat and Terakki's dualist nationalism doctrine has been made use of for "establishing a national conscience" during the Independence War and for "founding a nation-state" after the war. Yet **the distinction between the Republic era and the previous era is the totalist and radical aspect of the Kemalist "civilization transition" project aiming to shift from the traditional Ottoman/Moslem society to a totally Westernized, modern and secular society.** With S. Mardin's (199)

words, it is an era when transitions from "community society to nation-state", "society based on common-noble distinctions to a socialist society", "an understanding of pride based on personal authority to an understanding of pride based on laws and rules" and finally, "within the search for universal order, from religion to positive sciences" has been experienced. This new project is not willing to undergo a "diffusionist Westernization". The synthesizing approaches of the previous era are now replaced with a tendency to the West. In short, a **totalist modernisation project**.

In this respect, the "nationalism principle" that Kemalist modernization project has undertaken from the Ittihat and Terakki has evolved with its ideological composition as well. The concept of "people" defined with its religious feature in the late Ottoman era, has been defined **purified of its religious characteristics as a result of the "secularist" principle** that expresses the positivist approach within the cultural aspect of the Kemalist ideology during the early Republic era. According to the new republican intelligentsia, the people are "the political and national total of citizens bond to one another in the integrity of language, culture and ideal". (Zabit Ceridesi, D. 1, I;1, Cilt:1, 1.5.1336, s. 165)

Apparently, the concept of "nation" reflecting to the nationalism principle of **Kemalism is a concept deprived of its religious aspect as opposed to the previous era**. Also, the Kemalist ideology aims to place the concept of "people" in a system of values apart from that of the Islamic religion. Better stated, in order to change the manner in which the people in the Turkish society define their own identity, Kemalism has presented "**a new alternative identity**" (Koker, L., 1995, p.153). At this point, it is important to underline the dual role that the "state intelligentsia" has burdened during the establishing process of the "new identity". During this process, while the Republican intellectuals were founding the intellectual infrastructure of the Turkish revolution, they also sought a project of "teaching/adapting" the logic of the new regime and the concept of "national identity". This situation should be evaluated as a continuation of the "social engineering" mission and strong state tradition formed in

accord with the "positivist" approach that has influenced the Ottoman/Turkish intellectual since the II. Mesrutiyet.

In her article "The State Seeking its Nation: The Dilemma of Turkish Nationalism", (1997), A. Kadioglu points out the **"building"** mentality during the establishing process of the Turkish national identity. According to Kadioglu, during the early Republic era, the questions related to the national identity have been stated not as "Who are Turks?" but rather "Who should be a Turk?". The reason for this situation is the development of national identity in religious terms during the last years of the Ottoman. Yet, **the Kemalist regime aims to establish the "new national identity" in a "secular" understanding deprived of religious characteristics and seeks the answer to the question of what a "secular Turkish identity" is.** It may be stated that the effort to establish a definition of a secular national identity has been the focus of all arguments as a fundamental ideological problem related to the revolution.

The **"other"** imagery that has a key function during the foundation of the national identity is obviously concentrated on Turkey's historical-cultural reality within the Turkish national identity. This old Turkey is Ottoman or an old civilization where the religious global view is dominant. The new "Turkish national identity", so as to emphasize its secular characteristic, has been established comprising the Western identity and even adopting the West.

"Above all, we are a Western people" (Suphi Nuri Ileri)

"We may repeat the term European Turk...instead of saying I am from the Islamic community, the Turkish nation, the European civilization, we say "I am Turkish and European"" (Bora, T., 1997, p.58)

In official speech, Turkism has been emphasized as a factor, a portion of humanity and civilization. As Saffet Engin pronounces, "The Turkish people are a people of the world history" (Engin, S., 1938, p.172). The adaptation of almost all significant phases in the source of civilization and the statement of "the Turks own the oldest

culture and civilization" have attained the concept of civilization a characteristic peculiar to the Turks and a excessive value to the Turkish national identity.

The essential consequence of the construction of the national identity by identifying with the West and neglecting the characteristics attained from the East within its identity composition is, **suppressing the imitative and reactionary conflicting attitude of nationalism to the West and its acceptance as a uniform, wholly modernizing ideology**. In this respect, Kemalism is a statement of nationalism that is against Western modernism with its aspect of political exploitation in accord with its "independence" principle while it is "dependent" on Western modernism in terms of modernity. In other words, with P. Chatterjee's terminology, Kemalism is a statement that has "evolved from Western modernism" and that finds its best statement in the phrase "Westernizing in spite of the West".

Should we summarize in short, the essential target of the Turkish nationalist regime during the early Republic era has been to found the new "nation-state" and to define and teach the "national culture" that would function as the states constitutional basis. For this reason, the factor that has been the most influential in the formation of this era is the legal and cultural arrangements made so as to prepare the people for the new model state; in short, the "reforms". In the period succeeding the defining of the superstructure reforms, the economic views of the state/state intelligentsia that have declared that they are the leading force of modernization and the "etatist economy" thus formed have been effective. In reality, these two concepts is related to the ideological tendencies and economic relations of the intellectuals and the state for a reformist state will wish to rule the economy.

2.3.4. ETATIST ECONOMY AND ITS REFLECTION ON THE SOCIO-CULTURAL PLATFORM

As is indicated above, the 20's have been completed with the demolishing of the Ottoman political structure and the application of the Republican reforms and the 30's

have been marked with the crystallization of the Kemalist ideology and the strengthening of the new Turkish state. As can be seen, during the initial years of the Republic, more effort has been spent on the establishing of a national conscience and the arranging of the reforms than on the maturing of the economic foundations. Yet, as has been stated in section 2.2.3., for the system to re-produce itself, there is as much need for "material conditions" as is for "moral values".

At the start of the 20th century, the Ottoman economy is dependants. "The industry has collapsed against foreign competition, foreign indebtedness has increased and the managing of natural resources has been overtaken by the Western countries" (Aslanoglu, I., 1979, p.29). While the economic heritage of the Ottomans to the new Republic has not been too bright, the most capitalized groups have been denied from the new formation through barter with the foundation of the new nation-state. An important consequence of this has been the significant enfeeblement of the bourgeois class that allows for the realization of modernization by the society and the strengthening of the state/state intelligentsia's leader identity.

It is not possible to say that until the end of the 1920's, the conditions required for the state to enforce a conscious economic policy under its own supervision. The provisions of the Lausanne Agreement has prevented Turkey from prohibiting importation and issuing custom taxes till 1929 and the Deyun-u Umumiye¹⁹ has been enforced until 1928.

In short, the Republic government has only been able to attain the organizational infrastructure and the econo-politic condition required to truly direct the economy at the end of the 20's. The Great Depression of 1929 that the capitalist economy has undergone has influenced the economic structure of all countries except for the Soviet Union whose economy was completely secluded from the world. The interruption of

¹⁹ The first official indebtedness of the Ottoman government has been made after the 1854 Crimea war. After losing its ability to pay its debts with the declaration of its bankruptcy in 1875, the Ottoman state consented in 1881 to the founding of the Deyun-u Umumiye that aimed to protect the rights of the European investors that held Ottoman drafts. Its duty was to collect the tax income and distribute it to the creditors as reimbursement. (Keyder, C., 1993)

capital flow between the center-peripheral countries has ended the ex-opportunity of the classes dominating the economy to integrate with the international capitalist system and has born the need to re-organize the capital in a different manner. The commercial stillness, the declining prices and the unemployment forced the governments to intervene with the economy and the new reference for economic policies and political organizations has been the Italian, German and Russian models. In Turkey, too, a series of measures initially formulized so as to struggle against the crisis has led to the birth of a new type of state and consequently a regime assimilating **bureaucratic reformism** has emerged. (Keyder, C., 1993, p.127)

Shaw, (1968), indicates that the principle of "etatism" has taken its place along with the other five fundamental and constant principles - republicanism, nationalism, populism, secularism, reformism - with Mustafa Kemal's declaration published on April 20th, 1931.

Even though it is a principle that has emerged with its economic aspect during the search for adaptation to the crisis, the "etatist" principle has been influential in the formation of the 30's within Turkey with its strong political composition. According to the C.H.P. General secretary, R. Peker, the Kemalist etatist principle is composed of two factors, **a-** the incitement and patronage of private enterprises deemed positive on the road to industrialization, **b-** the effort to hasten the "national development" process by the founding of economic managements by the state (Koker, L., 1995, p.192). As the etatist principle states, since the bourgeois has not been able to attain a status independent from the state due to the fact that it has been inclined by the state itself, a significant result has emerged in the settling and perception of modernization. Leading force of modernization has been the state/state intelligentsia and the **Turkish nation has perceived modernization as a state policy.**

L. Koker indicates that etatism is not only a development strategy but also a statement of both the subjectivity to authority inherent in the society and a social organization type where the state force may supervise all these fields, within the

economic, cultural and political relations platforms and that may be seen in the etatist view and applications of other peripheral countries. The "etatist" experience in Republic Turkey also portrays characteristics far beyond being simply economic development strategies. The Kemalist ideology has tended to realize the "modern civilization" in accord with the Western civilization standard complete with its economic, cultural and political aspects throughout the intervention of the "state".

As a result, within this chapter, we have tried to explain Turkey's modernization and Westernization history beginning with the Ottoman era reforms and reaching its statement with the Kemalist nation state by referring to the conceptual instruments and theoretic frameworks of modernization and dependency theories. In the post World War II years, Turkey has been referred to as one of the most successful examples of a modernization model defined as universal by the Western sociologists. As is reviewed in detail in the two books that may be accepted as the classics of modernization literature, David Lerner's *The Passing of Traditional Society* and Bernard Lewis's *The Emergence of Modern Turkey*, Turkish modernization has been accepted as a successful process completely inspired by the West, directed by the elite, based on the principle of consensus and inclined to the construction of the necessary social institutions. According to these and similar studies, Turkey's successful adaptation of Western norms, styles and institutions especially in education, law, social life, clothing, music, art and architecture has been accepted as the best proof that the modernization project can be successful even in a Moslem country (Bozdogan, S.; Kasaba, R., 1997, p.3). Hence, the socio-economic and political status of Turkey during the 60's seems to validate all that the modernization theoreticians write. Yet, starting of the end of the 60's, cracks have appeared in the positive statement dominant in almost all these views.

According to the new critical and revisionist approaches²⁰, **it is necessary to separate modernity that has a liberating, critical and transitional potential and**

²⁰ For detailed information see the book "Re-Thinking the National Identity and Modernity in Turkey" which is a collection of the articles presented in the inter- disciplinary conference titled "Re-thinking the Turkish Modernization Project" held at the MIT on March 1994.

is a historical condition from a modernity that has been instrumented as a political hegemony project. Again according to these approaches, the Turkish modernization project has been established with problems from the very beginning due to it being patronized and supervised by the nation-state and many applications that make concessions from the liberating aspect of modernity have been realized for the sake of modernity. Yet, no matter how shallow Turkey's "civilization change" project from Islam to the West may be exclaimed, it is necessary to remember that this process renowned "modernization" has brought Turkey to a particular level²¹. Also, it should be remembered that the only political alternative for under-developed country intellectuals who wish for their country to yield and to depict its own future against the West that has organized as nation-states, is "state guided modernizing reforms".²²

In the light of the views that we have referred to, it can be stated that **"modernity" in Peripheral countries is a category constructed historically and socially by way of "importing" Western institutional, behavioral, symbolic and aesthetic statements.** In this respect, the cultural platform has been assessed as an important instrument that constitutes the new political-social organization symbols, or, in other words, visual codes, aimed for by the state intelligentsia. S. Bozdogan, on the other hand, argues that architecture in this period, with its "rational structure and building activity" association, constitutes the strongest metaphor in the "modernization project" as well as being a discipline and profession.

Consequently, the evaluation of this period of architectural theory and practice which is a part of a more wider cultural theory that seeks cultural and civil synthesis in the **"modern Turkish identity"** design, will only be possible with a perspective that submerges from the "Turkish modernization project".

²¹ In today's Turkey, it cannot be denied that life expectancy has increased, child casualties have decreased significantly, more people are literate compared to the 1920's, modern communication and transportation vehicles are accessible, in short, that there is an obvious development in the life standard when compared to the Anatolia at the beginning of the 20th century.

²² Apparently, not all intellectuals primarily desire this. As a modernizer intellectual, Halide Edip Adivar, who, in the beginning, offered a mandate regime for Turkey, saw no threat in being economically dependant to the West - at least for a short duration - and advocated that a 15 to 20

2.4. THE DISTINCTIVE FEATURES OF TURKISH MODERNIZATION PROJECT

In chapter 2.3., the modernization project of Turkey as a Peripheral country has been examined within an integral and chronological approach taking into consideration the originality, specificity and historicity of the conditions of the country. Within this section, the articles of the "distinctive features" of the Turkish modernization project will be briefly detailed.

a- Relations with the West: The most determining variable of modernization movements in the first stages is the relations with the West. The feature that distincts the modernization movement that started in Turkey, during the shift from the 18th century to the 19th, from those in Russia, Mexico and Brazil that took place at almost the same time and in the same manner, is that it was realized in a Moslem country. While the Turkish revolution and architecture is being evaluated within the modernization movements of Moslem countries, it should be noticed that some of the North African countries that share the same mutual denominator of Islam have had, in the past, different relations with the West - and especially with their experience with colonization. **Within the Ottoman Empire, modernization movements have not been initiated as a direct outcome of colonization rather from efforts within the**

b- Capitalist Production Style /Delay of Industrialization: The 19th century commercial agreements of the Tanzimat have been assessed as positive developments within the Turkish economic history studies of the Republican era. The non-industrialization - or under-development - of the Ottomans have been accounted to the freedom in foreign commerce relations secured by these agreements, and it has been argued that with the destruction of the unprotected domestic "industry", a diverse economic structure dependent on the Western metropolises has formed. Yet in reality, it is impossible to industrialize or stimulate a static economic and social establishment within a closed economic system (high custom tariffs). (Toprak, Z., 1992,)

On the other hand, another point that has to be considered is that industrialization is not a sectorial domestic problem. Industrialization has come to be as an outcome of intense relations with other sectors. It is impossible to speak of an "industrial revolution" in the West without taking into account the "commercial revolution", "agricultural revolution" and the "population revolution".²³ As is apparent, industrialization is a concise development problem, it can not be realized without taking into consideration the conciseness of the country's economy.

In short, for the economic development and industrialization of the Ottomans, a integrity of commercial, agricultural, populous, transportation-communication and institutional arrangements have to be established. In this respect, Tanzimat is an important mile stone in the transition of the socio-economic structure of the Ottoman society.

accounts but, due to the education and mentality, also in their minds". (Ahmad, F., 1994)

²³ In Europe, developments such as conquering new continents, transatlantic trade, valuable mineral current to Europe, transition to manufacturing, meta production for the market, communal lands, increased efficiency in agriculture, labor pool composed of excess labor force for non- agricultural activities, increase in demand for non-cultural products and services in the rural regions that comprised the population majority, the transforming of trade capital to industrial capital, etc., have created the necessary environment for industrialization.

c- Absence of the Bourgeois Class: The addition of the Ottoman Empire to the West as a Peripheral led to changes in the economic and social structure and a new social class, "**non- Moslem bourgeois class**", emerged in the midst of the 19th century. This class that intensified its development with the economic liberalism thought of the 1908 revolution continued its influence until the Balkan War and the nationalist separatist movements. With the Republic, the non-Moslem bourgeois class was outcast and the ethnic structure changed significantly.

With the primary goal of defining the political/ideological structure during the first years of the Republic, the economic/industrial aspect was drawn to a secondary position. For this reason, a relative liberal economic policy, aiming for "national economy" yet at the same time allowing for foreign capital, was followed in the 20's. Yet, at the end of the 20's, parallel to the will of the reformist state to organize the economic field and the tendencies that dominated at an universal platform due to the 1929 World economic crisis, the state maintained the supervision of the economic field. The etatist economic model has two primary goals: **attaining capitalist capital stock and realizing a native bourgeois class**. At this point, a significant distinction between center and peripheral countries rises related to the "establishing and consequences of the economic field". The social force that has performed the leading role in the development of Western modernization and the founding of the new social order has been the **bourgeois class independent from the state**. On the contrary, in Turkey, where the economic field has been maintained by a political volition, the **bourgeois have not been able to liberate themselves from the state as they have been developed by the state**, and this has been a determining factor in terms of Turkish modernization: **the leading force of modernization has been "the state/state intelligentsia"**.

d- Bureaucratic (State Intelligentsia) Class Activity: H. Gulalp (1992) states that the "first intelligentsia in Ottoman history" is a group, composed mostly of litterateur, renowned as the Young Ottomans. In section 2.2.2., we indicated that the effects of the modernization process in non-Western countries initiated as a result of the joining

in the capitalist order as a peripheral was not limited to the economic platform and that the influential mainstreams of thought (nationalism, liberalism, positivism) had also spread. The birth of "modernizing intellectuals" in these Peripheral countries is also directly related to the introduction of these mainstreams of thought within these countries. Within the reform process starting with the Young Ottomans and carrying on in order with the Jon Turks - II. Mesrutiyet - Ittihat and Terakki to at last reach a radical transition with the Republic, the ideology that has shaped the Ottoman-Turkish intellectual's intellect was been "**positivism**". The most significant thesis of the positivist knowledge at the social level is "societies may function by ways of natural science methods and scientific observations and that they may be shaped by the social engineers". With the influence of this mission that was burdened upon them, the Ottoman/Turkish intellectuals have developed "**social projects and cultural projects within these**" related to the peculiar political factors and aiming to educate the society. This approach was institutionalized around the "etatist" principle during the Republic era and the state intelligentsia was burdened with civilizing missions like "raising citizens that are suitable for the new regime and offering citizens more culture and professions".

Another feature of the Ottoman/Turkish intellectual that has to be considered is their place within the state. Where as the Western intellectual was constantly separate from the state, the Ottoman/Turkish intellectual was or strained to be a part of the bureaucracy from the very beginning (except for the last decade that we are witnessing - the 80's). Even during the Republic era, the intellectuals always took their place in the fundamental or substitute state staff, and the state has administered the people through the state intelligentsia. For this reason, as is stated by C. Keyder (1995), political rivalry has, in reality, not been between various global views but rather between various rival etatist fractions.

e- Dominance of the Secular Characteristic: The essential feature that distincts Turkey's modernization project from other modernization movements of the same period is that this movement has been realized in a Moslem country. As was indicated in the preceding sections, the foundation of the nation-state within Turkey has been

realized in respect to the nationalist ideology. European nationalism signifies a rival and alternative system of thought against religious belief. Yet in the Ottoman political and cultural thought, the concept of "nation" is a religious concept and symbolizes a system and competence of almost completely religious symbols. In short, the concept of "national identity" has been realized on a religious platform within the Ottoman empire. For this reason, it has been necessary to re-identify the concepts of "nation", "national identity" and "national culture" at a secular level refined of religious comprises during the foundation of the nation-state after the declaration of the Republic. At a theoretic level, the Republican intelligentsia that aimed total dissent from Imperial ideology and tradition adopted a totalist and monist modernization program by denying the synthesizing/duelist modernization program of the preceding era. This situation, especially during the 1930's, led to the dominant emphasis of the secular characteristic of modernizing ideology. Hence, the effort of realizing the "secular national identity" definition has been, as one of the basic ideological problems, the focus point of arguments related especially to the cultural aspect. In this context the Turkish culture has burdened a strong socio-political stress from the beginning of the Westernization era. Cultural problems have always been defined and presented as broad components of the "social project". During this era, every product produced in the name of culture is related to the society of specific quality that has been aimed for and thus planned.

CHAPTER THREE

**THE BASIS OF ARCHITECTURAL DYNAMICS
DURING MODERNIZATION PROCESS OF
TURKEY**

**3. THE BASIS OF ARCHITECTURAL DYNAMICS DURING
MODERNIZATION PROCESS OF TURKEY**

The second chapter dealt with the fact that the modernity model in the West had, through a period of three hundred years, emerged almost on its own revolving around a series of concepts like liberalization, capitalization, establishing markets, industrialization, scientific revolutions, and nation-state and had, in this respect, been **a historical situation** with a potential to liberalize, criticize and transform. In this chapter, the concepts of **modernity/modernization** and modernism as a particular case of modern thought will be discussed drawing the borders/distinctions between these concepts and the transforming influence of these formations upon the architectural discipline and practice in Western and especially non-Western countries.

If we segregate modernity and modernism, accepting them as concepts independent of each other, we may accept modernism as a specific process or situation determining the styles of - in a very general manner of speaking, aesthetic - expression and tendencies of a specific field of knowledge that came to be as a result of the influence of various social transformations. We can state that modernism is a process that has submerged from the process of modernity, has exceeded it and has volition for transformation. Within this understanding, it is vital to understand the organic bond between modernity and modernism so as to evaluate the adventure of

modernism in architecture - its introduction to the country, its spreading and its domesticity process - (which has been an inseparable component of the modernization program) within a Peripheral country like Turkey where modernity has developed in a different sense than it has in the "center".

3.1. THE BASIS OF INTELLECTUAL AND AESTHETIC MODERNISM IN EUROPE

As was mentioned in the second chapter, the modernization process in Europe was initiated with transformations within the economic basis. Theories explaining this process provide the social and cultural changes accelerated by this transformation with respect to infra/super-structure models and support themselves with reference to the thesis that at the final stage, the superstructure is determined by the economic foundations. Within this chapter, so as not to repeat the errors of some traditional modern architectural chronology scripture approaches considering modernism as a transformation at a practical level, emphasis will be given to modernization as a complete process with all its aspects - economy, politics, culture, philosophy - and the need to assess the changes within this sense, priority spent on the changes created by the Enlightenment philosophy within the architectural discipline.

As opposed to the traditional historiography²⁴ of modern architecture present critical and revisionist approaches indicate to the era - the 18th century Age of Enlightenment - where what Habermas called the "modernity project", as the reference point of the great transformation (modernism) that art and architecture have experienced.

²⁴ In the historiography of Modern architecture, the Industrial Revolution is considered to be the start of Modernism. It is true the Industrialism is an evident and significant turning point in the historical evolution of architecture. Yet, in the enlightenment of architectural disciplinary's problems, industrialization is not enough on its own. The changes in the architectural field should be interpreted with in its own field of knowledge. (Tanyeli, U., 1997, s. 65)

The new formation, "Modernism", based on the Enlightenment Philosophy's claim of "all the aspects and components of the earth could be comprehended, interpreted and directed through rationality" - the "positivist belief" - has resulted in the destruction of the traditional normative structure of the 18th century European art, culture, politics and moral systems. D. Harvey (1997) indicates that the modernity project as a product of the immense effort of Enlightenment intellectuals upon the subject of **"developing objective sciences, universal morals and law, as well autonomous art, within their own internal logic"**. This distinction that is related to Kant's trilateral rationalism has been the characterizing status of modern culture.

The pre-modern global designer and/or artist - unlike the present - lacks the freedom of realizing his production in line with his personal judgement. Within this atmosphere, the artist is apt to realize his production within the limits of the pre-established models of thought and action peculiar to his own field of knowledge. Yet, with the acceptance of the 18th century Enlightenment philosophy -the absolute shaping volition of the mind - the world wriggled out of its moral identity; using Habermas's words, "the spell was broken". From then on, within all its fields of activity, the production and transmission systems and, above all, structure of knowledge was changed. In this respect, starting from the end of the 18th century, **it is necessary to comprehend the changes in the field of architecture, within the modernization process of knowledge; carrying it beyond the stylistic transformations.**

Apparently, the discovery, or autonomy of aesthetic knowledge as an independent field belongs to the 18th century. This distinction has influenced the architectural discipline as well, resulting in the decomposition of the disciplinary structure's influence to the fields of science, morals and art, and the submerging of different architectural identities and designs depending on the fields that they indulged in. Another aspect that we must concentrate upon so as to comprehend the immense change that the architectural discipline has been subjected to is the transforming effect of the Enlightenment Philosophy upon the "object" of architecture.

Within this new world, re-created upon rationality, the building too, as the object of architecture, has gained a **compositional quality**; by destroying its normative structure. In this case the object, that is the building, has produced itself as a "product of mind" composed of parts, systems and thoughts that can be analyzed, separated, and are independent and segregated within themselves (Yirtici, H., 1996, p.29). As an acquisition of the mind, architecture is now forced to "**reproduce**" itself. When compared to the proceeding centuries, this causes a dynamics and motion compulsion particular to the modern age. In this sense, it is one of the factors that are situated in the basis of the abundance of "- isms" specific to the modern age.

Another reason that the Enlightenment philosophy is significant from our perspective is the **influential social role** it has burdened upon the architectural discipline. According to Tafuri (1976), unless the "ideal" question that has been the essence of modern philosophy since the Renaissance and the ideological function of the Modern Architectural Movement is not assessed; the whole cycle of modern architecture will be incomprehensible. Focusing on the social order and the life and thoughts of people who will use the products of architecture and the mounting of this social ideal in to the foundations of architecture instead of the seeking of the ideal within architecture solely as a structural search, has composed the characteristics of the Modern Architectural Movement (Yürekli, Z., 1995, p.18). It is possible to review the belief in the power of the architectural efforts in terms of the Modern Architectural Movement arriving at the social ideal within the pioneer texts produced between 1900 and 1960. Within his Forward written for the Turkish print of Conrad's collection "Program and Manifests in the 20th century Architecture", A. Yücel (1991) indicates that the general tendency present in these texts are "the belief of constructing a future inherent in all the texts and the guiding attitude attributed to this" and that "with this belief and attitude, the author-architect sends his poetic message with eloquence, at times pertaining to the image of a semi-political leader, a cultural prophet, at times a humble craftsman and technician, and at most times, with enthusiasm".

Should we summarize in short what has been forwarded till now, we emphasized that the intellectual aspect of the Modern Architectural Movement has been shaped by the "**positivist rational thought**" emerged in the Age of Enlightenment and that the two essential consequences of this were²⁵; a- that the segregation of the fields of science, morals and art had a transforming effect on the disciplinary structure of architecture and its field of knowledge and that this attained a "compositional quality" for the object of architecture; and b- the "influential social role" that, again, this segregation burdened upon intellectual and aesthetic modernism. At this point, it will be appropriate to concentrate on the "**material practices**" that shaped the pragmatic aspect of the Modern Architectural Movement.

The pragmatic aspect of the Modern Architectural Movement is that it has been shaped by **capitalism and industrial technology** that fundamentally determined the infrastructure of the new social order. Tafuri (1976), who examined the development of modern architecture in respect to the capitalization process and relations, indicates that art and architecture in the 18th and 19th centuries has not been able to possess the prompt accumulation within its "inherent structure" that was required by the bourgeois ideology and economic liberalism brought forth by the industrial revolution; and that it has had trouble coping with new dimensions and urban facts set by the industrial city.

With the introduction of the 20th century, industrialization, mechanization, rapid urban growth and intense migration from rural areas has resulted in immense changes within the architectural community and has directed architects to new solutions for the needs of developed societies that could not be satisfied with old architectural models. Thus, Modern Architecture initiated a new era where, in all levels of its design, **an attempt to integrate the production, consumption and distribution order of the new capitalist-industrial town through efforts of re-organization**

²⁵ Obviously, an approach that has a tendency to decrease the whole of a period to two factor shelters, the danger of skipping out on many other facts. Yet the aim here is not a complete historical interpretation of the period, on the contrary, it is an approach limited to the explanation of the perspective in which a certain kind of architecture - which is also the subject of this thesis report - existed.

was made, the characteristics of production technology of the industrial age were reflected, and a new understanding has been structured.

As P. Portoghesi (1984/11-12) states, **"an analytic process that is independent of the past and its symbols** and is not a tradition developed and accumulated step by step by humanity" is of question. Within this process, trends of art like Cubism, DeStijl, Purism, Suprematism, Constructivism, Rationalism, Functionalism, Futurism, etc, have submerged one after the other as a consequence of the constant technological evolution which is the typical rule of industrial production and the continuously regenerating capitalist economic system²⁶. The only mutual aspect of these currents each of which volatile and claim to represent the earth on its own, is that **"they are opposed to pre-conditions in artistic production"**.

As Bozdoğan (1997) states , the pioneers of 20th century modernism wished to replace all the preceding **"architecture of historical styles"** (stilarchitektur) with **"a new culture of building"** (baukunst). Within this new building culture, form was aimed to emerge as a **rational consequence of factors such as program, function, site, budget, material and construction**, not as an apriori decision based on style. In this sense, different attitudes and approaches towards the themes of **"dwelling, housing, urbanism and production"** with a different perspective can be observed in the modern architecture program until the 1920's. During this period, the effort to emphasize the "architectural object" and its "imaginary value" in Le Corbusier's leadership, Bauhaus's approach advocating the validity of all styles and methods as a part of the design and especially their "mass dwelling" (Siedlung) project produced for industrial workers on one wing, the existence of marginal personalities like Hannes Mayer who consider architecture almost a solely technical activity on the other wing

²⁶ At this point we see that the economic and intellectual aspects of modernization conjunct with one another. The capitalist economic system's "creative-destructive" structure that is based on constant re-construction, is not limited to the economic phenomenon. The absence of a background in the economic field, its constant creative and destructive dialect, has inevitably infiltrated into the other fields of the modern world as well; social and institutional textures, daily life, cultural systems. (Yirtici, H., 1996) Within the perspective of this comprehension, the attaining of architecture's object, the "building", a compositional quality and its constant reproducing itself in accord with new construction technologies and principles is not independent of this process.

created variety and abundance in the architectural environment. The common aspect that united all these "modernists" despite their different approaches has been their effort to solve the problems within this process - basically renowned modernization - with the new instruments provided in by this new process.

S. Bozdogan indicates that within the Modern Architecture program, of this period, two distinct attitudes may be spoken of in general: the "**Reformist Line**" that forwards modernism as an "aesthetic" dialect with its white, purist, cubic mass understanding that burdens a technocratic role to architecture to transform the present institutional perspective, and; the "**Radical Line**" that forwards modernism as a "scientific-social" discourse, that reduces architectural style to a consequence of function and technique by separating architecture from art and creative aspects (Bozdogan, S., 1994). Yet, with an approach that started in the 1920's and became ever more apparent with the 1927 Stuttgart Weissenhof Exhibition, the dominating staff of the CIAM covered these assertions and distinctions and established a **single, homogeneous, unconflicting** "Modern Architecture" concept.

In his article titled "The Invention of the Modern Movement", G. Ciucci, presents the chronology of these two different perspectives within the avant-garde - Reformist Line (Le Corbusier Group) and Radical Line (H. Meyer, E. May, H. Schmidt Group) - through out the first CIAM congresses, and indicates that the congresses ended with the "Athens Charter" and the success of the first group, that is, in a sense, the Modern Movement was "built" in 1933 on the deck of the Patris II yacht between Marseilles and Athens (Ciucci, G., 1981, p.70). Hence, Modern Architecture - constantly formulated so as to be reconsidered accordingly with the new developments and situations and that were defined as "more the exceeding of all possible styles than a new style" - had been transformed by its pioneers into a "style": **as the repertoire of shapes and symbols, the "International Style"** immediately adopted by the financial and industrial capital (especially in the USA). In short, Modernism was degraded to a modernism that the postmodernists of today react against; an integration of principles crystallized at a specific point, "forming principles system".

For this reason, when studies are conducted about the history of Modern Architecture, the distinction between modernism that was transformed into an absolute and scientific doctrine that started with the 30's and expressed its form with concrete blocks and glass boxes -the International Style-²⁷ and the Modern Movements born as a critical and transforming discourse of the architectural discipline with the themes of dwelling, housing, urbanism and production, and that was formed accordingly within the perspective of a series of post-Enlightenment Project events in the West such as **liberalization** (priority of housing starting with and from the individual), **capitalization** (the rise of the bourgeois and worker classes), **industrialization** (rise of new construction material and technology), and **scientific revolutions**, should be made.

In accordance with the views that we have summarized above, we can state that the **Modern Architectural Movement in the West is the product of a "transforming" discourse that has emerged in respect to historical, social and technological transformations and is based on a radical re-consideration of the architectural discipline.**

In the case of the Peripheral country Turkey, which is the subject of this study, we can see that the conception of modern architecture has been dealt with differently from its unique situation. With no doubt, the reason for this is the distinction between the historical position of "modernity" that has liberating, critical and transforming potential in the "center" and "modernity" in the "periphery" that has been instrumented as a political hegemony. In this respect, for the Peripheral countries like Turkey that have not taken place in the center of the transformation process and have become involved with the modernization process by integration with the West, the transformations in the architectural field - just as in the fields like economy, politics, social and culture - are not the reflections of a natural process but rather the versions

²⁷ We can namely state P. Johnson and H. R. Hitchcock's "The International Style: Architecture Since 1922", New York, MOMA, 1932, and S. Gideon's "Space, Time and Architecture", Harvard, 1941, as the leading sources that annexed the construction of Modern Architecture's official history.

of the visual/spatial codes borrowed from the West. Hence, "explanatory models for the West" will be insufficient while studying the formation processes of the physical environment in such peripheral countries.

S. Bozdogan indicates that both Western modern architecture history writers and Islamic history writers have neglected, in general, the modernization chronology and specifically the modern periods in architecture for Turkey and other non-Western countries in existing Modern Architectural chronological scripture. In this case, the necessity rises to **"define a new theoretical field"** and deny externalizing and reductive cliché approaches produced for the "modernization projects" of non-Western countries such as "The Modernity project and modernism in architecture are inferior projects for countries like Turkey. They are not particular to Turkey" and "The Modernity project is something unique and universal and can thus only have an extension in Turkey".

In this sense, the evaluation of the subject of how the adventure of Modernism in Architecture in Turkey - **"how and what kinds of elements modern architecture attains in which social condition, what sort of social/political/ideological missions are burdened within the perspective of this conception"** - was "imported" into the country during the introduction of the Westernization process, becomes significant. Naturally, the answer to this question should be sought with a wide point of view rising from the "conceptual perspective drawn" within the second chapter, "so as to evaluate Turkey's modernization project" and, by taking into consideration the "distinctive features" that have emerged in respect to the originality, specificity and chronology of the conditions of the country.

3.2. THE BASIS OF THE DYNAMICS OF MODERNIZATION IN TURKISH ARCHITECTURE

Should attention be paid to the fact that the Turkish modernization project is an integral process starting with the 19th century reform movements, even though the

chronological boundaries of this study have been drawn about the period between the years of 1923 and 1950 so as to argue upon the effects of the introduction of modern architecture to Turkey as an "official program" in respect to the nation- state's cultural policies; the necessity to evaluate the changes/transformations in the physical environment within this time lapse arises.

3.2.1. INTEGRATION TO THE WEST- WESTERNIZATION

The concept of "Westernization" becomes an inevitable reference perspective in the conception and understanding of the late Ottoman period in Turkish history. Westernization, as was indicated in the previous chapter, is a concept used to rename the radical "change processes" initiated in the old social, economic, cultural and political structures as a consequence of the economic relations introduced to the Peripheral countries with the capitalist system; a typical event particular to the peripheral countries. Yet introduction to the West - Westernization - should be perceived as an event that cannot be reduced to a single dimension and that can be explained with various perspective and connections. A. Batur indicates that the new market needs of the expanding production and trade volume in the 17th century has increased Europe's interest in the East and that a policy to "Westernize" the region has been initiated. The originality of the Ottoman Empire is that it has **"experienced this peripheralizing process with a specific dynamic through the reforms it has realized to further its existence and the fact that it has not lost its independence"**. (See chapter 2.3.)

The effects of the "peripheralization" process initiated with the integration to the center have, naturally, not been limited to the economic and diplomatic fields alone; the interest at a cultural level has also integrated this process. The introduction of cultural products - produced in Europe with various social/economic/technologic conditions - to the Empire has resulted in the formation of new consumption models and change in the life styles and cultural habits. This cultural interaction process

initiated with the introduction of the West has influenced and directed the field of architecture at various levels as well. These may be summarized as follows:

- The importation of style and style orders constituting the material of Western eclecticism
- Importation of construction techniques
- Importation of building types, new typeologic categories and new plan layouts
- Due to the changes in urban morphology and urban spatial norms, importation of new models of organisation and legal arrangements

U. Tanyeli (1990) indicates that Ottoman architecture in the pre-1900 Westernization period has no worry within its intellectual basis other than the imitation of the West in a visual sense and that it has not exceeded the importation of new building types, techniques and styles from the West. The facts that there is no radical change apparent in the traditional planimeter and spatial order of non-Western building types and that Westernization has immensely changed more the facades and interior decoration, support this thesis. In short, the point emphasized here is that the Ottoman architecture has experienced "a stylistic Westernization process with lack of intellectual fundamentals" within this period.

This situation may have two sources. The first of these has to be related to Europe's "Westernizing" policies to the East; as was mentioned before. The preserving of the political independence / prevention of colonialism has not impeded the Western "Eastern policy" from influencing the cultural field²⁸ (including architecture). The artistic discourse and their expressions seen in the late Ottoman period are also dependant on the ideological framework (Orientalistic studies) prepared by the West for the "East". The second source is the priority of formulating

²⁸ On the contrary, during this period, Western life styles and cultural products almost qualify as "status symbols" for the Ottoman elite class (Intelligentsia). Tanyeli defines this period starting of the first quarter of the 19th century as the "fetishistic process of Western artifacts" and indicates that these did not result in a full transformation in the Ottoman cultural life but rather the composition of a kind of "double code" (Western and local artifact unity). (Tanyeli, 1996)

political and ideological problems for the 18th and 19th century Ottoman bureaucrat-intellectual who were aiming to "strengthen and save the state through centralization". The art and architecture were not in the Intelligentsia's interest²⁹. In an environment where these two facts meet, it is only natural for the building stock, designed by architects of mostly foreign origin or who are non-Moslems who have studied abroad, to be formed in an orientalist point of view. A great majority of these buildings have been designed in an Eastern romanticism according to the designer's preference and talent by using, especially on the front elevations, the distinctive ornaments of the Turkish-Islamic world along with neo-roman, neo-gothic, neo-renaissance, neo-baroque trends. (Sözer, M., 1984, p.4)

This situation has gained a more apparent appearance especially during the World Industry Exhibitions that took place all through the 19th century. In the Industry Exhibitions, where Europeans displayed, in an environment of fierce rivalry, the "new construction technologies" produced in accord with the capitalist economic system's and industrial production's typical law of constant technological revolution and the "industrial products" realized with this technology, the buildings became just as important as the products³⁰. While industrialized European countries used the latest construction technology in the designs of these buildings, those countries like the Ottoman Empire that were behind in industrialization, reflected their traditional architecture - that is, rather, the European perception of their traditional architecture - at their display centers. As Germaner (1991) indicates, the displayed products and exhibition buildings as products of a cultural transformation process have undeniable significance in that they portray the distinction point of Eastern art concepts and Western understanding at a concrete and universal platform.

²⁹ The most significant of the reasons for the Ottoman Intelligentsia's indifference is that architecture in this period has not yet initiated the process of appropriating itself as a profession and thus not possessing a political- social role.

³⁰ Crystal Palace, alluded by Norberg-Schulz (1983) as "the first official structure to abandon all kinds of references to the past styles", which, upon the failure to reach an end with the competing of 200 projects in 1850, was ordered to J. Paxton, displays the significant interest towards the designs of exhibition centers. Crystal Palace, which is completely prefabricated and is a "standardization master-piece" according to Norberg-Schulz, has initiated a new age in this field.

Reviewed in short, it can be stated that there has been an abundance of style from Art Nouveau to Classicism and Orientalism, in respect, that a "stylistic Westernization" was experienced but, apart from this, there was no anxiety to influence the Western architectural thought and historical conscience. Still, along with the Westernization movements, the introduction of "aesthetic codes" that have had a special place in Western architectural philosophy ever since the Renaissance has an original significance in that it is a mile stone in the great transformation – in the Ottoman history the birth of an autonomous aesthetic discipline and aesthetic discourse -to be experienced within the architectural discipline during the succeeding century.

The effects of the "modernization process" which began with the introduction of the "modernity elements" into the country since the 18th century have not been limited to the economic-cultural level but have also been influential to the social structure with their idea/theory movements (nationalism, liberalism, secularism, positivism) effective in the West. In this sense, parallel to the dominant position of nationalist ideology in the "forming" of the political field during the start of the 20th century, a radical transformation process that may now be renowned as "**modernization**" started generally in the cultural field and specifically in the architectural world.

3.2.2. THE 1908 REVOLUTION AND THE 1st NATIONAL ARCHITECTURAL PERIOD

Should we attempt to collect it in short, within section 3.1., we observed the autonomy of the aesthetic discipline in Europe with the influence of the "Enlightenment Philosophy" during the 17th and 18th century and its transforming effects on the architectural discourse and practice. In section 3.2.1., we followed that, while the Age of Enlightenment was being experienced in Europe, a stylistic Westernization period was started in the Ottoman Empire but that the knowledge

production system of the architectural field persisted with no significant change until the last quarter of the 19th century, especially within the Moslem community.

Within this section, the transformation of the architectural discipline and its effects during the modernization process, hastened with the influence of Western movements of thought at the end of the 19th century, will be evaluated in two relative phases. First, the effects of the modernization movements on the "architectural education and knowledge production system" and the transformation of the **"architectural profession, the definition of the architect and the service field of the profession"** experienced in this respect will be considered within a perspective born of the specific knowledge field of, again, this discipline. The second phase will indulge in the transformative effects of the formulization of the "nationalist ideology" as a "modernizing ideology" after its introduction to the country succeeding the 1908 revolution and, in this respect, the **"new functions"** undertaken by the architectural discipline that has assumed the position of an "instrument" of the "political modernization project". Hence, it will be possible to verify the characteristics - continuity and dissensions- of the "architectural discourse and practice" passed over to the Republic in its first years from the late Ottoman period by way of "reproduction/interpretation".

3.2.2.1. THE EFFECTS OF MODERNIZATION MOVEMENT ON "Architectural Education and Information Production System"³¹

The acceptance of the "mind's shaping absolute volition" inherent in the system of thought that initiated with the economic integrity of the 18th century and realized Western modernity towards the end of the 19th century, along with the "reproduction" of this will within the country's original conditions hastened the modernization process whose most significant contribution to the discipline of architecture is the developments in the "architectural education and information production system".

The establishment of the Sanay-i Nefise Mektebi (Fine Arts School) in 1883 may be perceived as the break through of the Ottoman architectural discipline. With the foundation of this school, the transition to a Western education system in the architectural field has two important consequences (to be passed over to the Republic era) for us.

First consequence is the attainment of architecture a "**professional identity**" through the autonomizing of the aesthetic discipline³² and, in this respect, the emerging of "**a new type of architect**". In the Western world, the dimensions of the architect's professional identity started to be determined during the Renaissance period and was finalized with "the autonomizing of the aesthetic discipline" during the Age of Enlightenment. The development of positive sciences and the institutionalizing and strengthening of engineering as an autonomous discipline and profession within this period has resulted in the retreat of architecture towards the field of fine arts³³. The artist identity of the Western architect, with the spreading of academies in a world where art-loving employers were abundant, gained a relative autonomy, in fact authority. We can say that the Western architect is an individual with an "independent profession"; liberated from his dependency to the state and aristocracy since the Renaissance.

In contrast, the identity of the Ottoman architect has been determined in the central structure of the Hassa Mimarları Ocakı (Property Architects Guild) within the state bureaucracy from the 16th century to the 19th century. There has been no autonomy in the aesthetic field and in turn the architect within the Ottoman architectural knowledge until the end of the 19th century (Nalbantoglu, N., 1998, p.116). With the establishment of the Sanayi-i Nefise Mektebi -of the Ecole des Beaux-Arts model in essence- in 1883 and the Hendesehane-i Mülkiye Mektebi -

³¹ This definition has been produced in the light of I. Tekeli and S. Olkin's study titled "The Education and Knowledge System in the Ottoman Empire"

³² The fact that this is a relative autonomy will be dealt with in the following sections.

³³) In the 1920's, as an opposition to the Ecole des Beaux- Art approach of positioning architecture to the fine-arts field, Bauhaus aimed to re-secure the traditional roles (building expert, artisan, artist, designer, engineer) of the architect and the disciplinary integrity of architecture.

adopting the German school of thought³⁴ in 1884, a serious dissention from the traditional Ottoman architectural education and practice has been experienced. **This means the initiation of the shift from the architect as member of the military class to the "architecture as a profession of expertise " trained in line with the philosophy of Enlightenment.** Hence, for the first time in the Ottomans, a type of architect in the Western sense - independent architect - that will produce all his professional activities in accordance with the Western standards, emerged³⁵.

The second important consequence of the Westernization of architectural education is the initiation of the formation of a historical conscience. This indicates the transformation to the building of a unique field of knowledge from a construction/building activity that, until the midst of the 19th century, has been manipulated merely through practical and oral knowledge transfer. Naturally, comprehending the knowledge system structure established since the 15th century in the West along with the components that comprise this structure has been hard and slow. Within the traditional Ottoman architectural discourse, architectural products have been evaluated not according to their stylistic characteristics but rather within the perspective of the concepts of "materials, dimension, technique, endurance and monumentation". In contrast, within this period, in addition to the manuals formed for soldiers and civil engineers along with functional and constructional texts for architects (Tanyeli, U., 1998, p.43), with the introduction of the aesthetic dimension to the architectural discourse, books attempting to establish foundations for an architectural theory equal to that of the West by means of studying the formal elements (for example, the *Usul-i mimar-i Osmani* prepared by Maarif naziri Ibrahim Edhem Pasha for the 1873 Vienna exhibit), started penetrating into the regions of theoretic knowledge.

³⁴ *Hendesehane-i Mulkiye* was essentially an engineer school, yet its program provided architecture courses in the sixth and seventh years. The German origin architect Jachmund who had an Orientalist tendency gave these courses. (Tekeli, I., Ilkin, S., 1993)

³⁵ U.Tanyeli (1990) indicates that the "new man of profession" was different from the Ottoman Classic Age property architects, the Balyans of the Tanzimat period whose professional activities were of non-bureaucratic context and the Western architects that worked in Turkey during the 19th c.

In short, within this period, it can be said that rather than being satisfied with the imported architectural form, the essence of eclecticism, is "the method of designing buildings of today by making use of the stylistic repertoire of the past" was learned during the formation of the architectural stylistic vocabulary in respect to the initiation of the formation of historical conscience in architecture and the formulizing of the aesthetic dimension as a fundamental problem in architecture and all this resulted in an architectural thought and knowledge field different from the traditional Ottoman line.

Until this point, we have evaluated, within its own field of knowledge, the transformation of the architectural discipline as a consequence of the Westernization movements. Yet, should attention be paid to the fact that within this period all the developments in the cultural field had been determined in the "political modernization program's" perspective, then "the sense in which context will be attained" for the consequences of these transformations in the architectural field can only be comprehended from the "Ottoman-Turkish modernization project" perspective.

3.2.2.2. ARCHITECTURE AND THE NATIONALIST IDEOLOGY: Architecture as "Social Engineering"

As was mentioned in section 3.2, the spreading effect of the functioning of capitalism in the 18th century initiated the economically centered modernization gained a "political and cultural density" at the end of the 19th century through transformation upon the reformist theoretic re-organizations and the "social engineering" by ways of education directed by the "bureaucratic intelligentsia" who believed in the West's superiority and were influenced by its new philosophies. The fundamental concepts that shaped this period have been "social engineering" which means that the intellectual class who were equipped with "a new political formation", the "ideology" that would formulize it along with the Western intellectual instruments to support it. Within this section, the "architectural discipline" with its transformation influenced by Western movements, its "perspective" within the

new "political modernization" and the new "role and functions" attained by it within this new perspective will be evaluated.

At the end of the 19th century, in an atmosphere where dissenting currents strengthened and the sub-identities became influential, the Ottoman intellectual adopted the "Turkish identity" by giving up the "Ottoman" ideal and initiated a process of re-formulizing the "liberation of the mother land" within the perspective of **nationalist ideology**³⁶. The most significant problem that the Ottoman intellectual faced within this period was how to interpret the **"nation/people concept as an ethnic and cultural phenomenon"** which served as the basis of the new political structure - "nation state" - enforced by the capitalization and industrialism in Europe. The dimensions of the problem will surface should it be realized that the concept of "people" symbolized competence and a system of symbols of complete religious quality until the last period of the Ottoman.

Even though emphasis shifted from "Moslem" to "Turk" with the strengthening of the Turkish current during this last period, the problem of **"in which perspective the concept of nation was to be defined"** had still not been clarified in the Independence War atmosphere only a short duration later. Yet, the necessity to form a **"national conscience"** and construct the concepts of **"national culture"** and **"national identity"** to keep the nation together, was realized. This necessity, as opposed to the previous period, resulted in the **"formulizing of the society's cultural transformation"** and, in respect, the attained position of the **cultural field as an "instrument" of the political modernization project**. As it is obvious, the **"Intelligentsia and its ideology"** played a direct role in the formation of the cultural field of the period.

At this point, a very important fixation peculiar to the Ottoman-Turkish modernization has to be made. The development of science and art in the Ottoman

³⁶ At this point, it has to be indicated that the Ottoman nationalism was influential in the formation of the intellectual fundamentals of the Republican nationalism principal yet that the two were distinct differences between the two.

Empire has not been realized as a result of the depression within the field of knowledge itself, as was the case in the West during the Age of Enlightenment. As a result of the economic relations engaged with the West during the peripheralization process, the flow of knowledge from the West has been initiated yet this flow has been loyal to the reason of its emerging - the object of "saving the state by strengthening it"³⁷ and has been used to serve the measure and objective of this target. In short, all fields of knowledge, especially the modernization borders of the cultural field have been determined by "the targets to be reached". This attitude renowned as "social engineering" has realized an **"instrumental approach"** in all the knowledge/professional activity fields. (Tekeli, I., Ilkin, S., 1993) In this respect, **the modernization principle formulized by the Intelligentsia to attain the Western level of civilization by strengthening the state has been the border as well as the reason for the development of art and architecture.** While modernization movements specified the aesthetic discipline through education, the "political sense of will to Westernize" definition attributed to modernization has rendered all artistic fields of activity dependent to the political field.

The institutionalizing of architecture as a profession or, in short, architects attaining the professional status denotations of "diploma" and "license"; has lead to the burdening of - or, with a more to the point statement, becoming a partner to - the mission of "saving the motherland", that is far beyond the scope of the architect's professional practice³⁸. This also means the regaining of the architectural prestige left to foreign architects at the start of the 18th century, the introduction of architecture to the Moslem/Turkish elite's field of interest and the introduction of the architect into

³⁷ As was mentioned in Section 2.4, the modernizing movement in the Ottoman Empire was initiated within the state body as an effort to strengthen the state against colonialism.

³⁸ In Chapter 2, we indicated that the "social engineering" mission was the product of the "positivist" understanding rising from the Enlightenment Philosophy. This understanding that is based on the thesis of "more developed and prosperous societies can be established on the basis of knowledge", burdened a civilizing mission on all kinds of knowledge/professional activity field. Yet this role is different from the "directing-social role" - based on the belief that the ideal social order can be composed by way of architecture - burdened by the Western architects at the beginning of the century. While the architect in the West was an "autonomous individual of independent profession", in the Ottomans, they could only secure their constitution by joining the Intelligentsia.

the "political field" as a member of the Intelligentsia. As is obvious, "knowledge" in the Ottomans has been the "instrument" to join the Intelligentsia.

Naturally, the architectural discourse and practice developing in this atmosphere has, as opposed to the West, attained a "political and social" context and has been more involved in the search for solutions to social and political problems than to the problems of its peculiar field of knowledge. **As a result, by taking position within the sub- section of the social and political field rather than its own peculiar field of knowledge, architecture has become politicized.**

- **The Problem of “National Identity” and Its Stylistic Expression**

Within the perspective verified above, the point that has to be taken into consideration from our point of view is the determining of the **dominance of "nationalist ideology" upon all the social and political activity fields along with the functions burdened upon the new "type of architect" and the new "architectural field of knowledge"**. Within these historical conditions, the function burdened by Intelligentsia upon the architectural discourse and practice has been formulized as **"composing a nationalist conscience and identity in architecture and supporting it with the theoretic texts and visual/spatial codes of conscience"**.

At this stage, the question of how the "national identity" is to be defined becomes essential. In Europe, nationalism has shared the same material and intellectual foundations with the Enlightenment, capitalization, industrialization, liberalization and modern democracy and has gained the characteristic of being a "modern ideology" alternating the theological system of thought. For this reason, in European countries - including Germany and Italy defined as a cultural and ethnic phenomenon of nation - with a "common Christian heritage and its repertoire of symbols", the defining of "national identity" has not constituted a problem and "modern architecture" has been the reflection of this new identity within the architectural discipline.

Yet, leaving the historical processes particular to the West, when we tend on the areas realized through the "importation" of Western institutional, behavioral, symbolic and aesthetic expressions within modernization's perspective of nationalist ideology, we see that the problem of "editing the national identity" has become the fundamental problem of the cultural field (for detailed information see sections 2.2.2 and 2.2.3). This situation is based on the fact that nationalism encompasses, within its body, both nationalist and modernizing values in the mean time.

Effort was spent during the first phase of the Turkish nationalist movement to overcome this problem with Ziya Gokalp's "**duelist/synthesizing modernization policy**". The most significant feature of Turkish nationalism before the Republic era was its adopting the basic principles of both the Enlightenment project and Romanticism; that is, **embodying both civil and cultural values**. Within Z. Gokalp's Turkish nationalism philosophy, while culture and civilization is synthesized, the good (material) and evil (spiritual) aspects of the West had been segregated, the good aspects being adopted and the evil aspects being criticized. In this manner, while modernization was realized, cultural values would be protected.

Within the social environment of the Second Mesrutiyet period where everything was wrapped up with intense nationalist themes, the philosophy of the Ittihat and Terakki ideologist Z. Gokalp left an impression and his discourse was fundamentally adopted to the architectural discourse and practice. The most significant personalities within the architectural field of this era were Architect Kemalettin³⁹ and Architect Vedat who directed the trend of "National Architecture" with their articles they wrote and the buildings they constructed. During this period where theoretic production was ultimately insufficient, the fact that Architect Kemalettin who wrote over twenty articles becomes even more significant. The theme of most of these articles has been the efforts to develop a thesis to "establish the specificity of a nation's architecture". In his early years, Architect Kemalettin illustrated the specificity of national

³⁹ The fact that the architect Kemalettin was a Jon Turk intellectual with close relations to the Ittihat and Terakki environments, reflects a meaningful example of the relationship between the political and architectural fields.

architecture based on "vernacular construction materials and national spirit, yet, in time, as he accepted the necessity to adapt to the universal tendency in the use of building materials, the only element left to differentiate native architecture was the **"national spirit"**⁴⁰ (Tekeli, I.; Ilkin, S., 1997, s.18)

The question of "how to judge the success of a building with the measure of conformity to the Turkish spirit or reflecting the spirit?" is, naturally, hard to answer. Even though Architect Kemalettin did not clearly answer this question, he was aware of the problem and in respect alluded "conceiving the spirit of Turkish works of architecture", in other words, he tried to solve the problem by referring to a higher dialect. Hence, according to Architect Kemalettin, the Turkish spirit should be sought in relation of the construction elements, not in them. (Tekeli, I.; Ilkin, S., 1997,s.19).

Despite all these efforts, the search for "national architecture" has not been able to break away from being reduced to "a system of formation principles". The First National Architectural style also renowned as the Renaissance of National Architecture has been defined through the perspective of the following stylistic features: these can be listed as, symmetric and axial mass arrangements parallel to the European Neo-classic structure; usage of structural and non-structural architectural elements adopted from the Seljukian, Ottoman and Islamic architecture - columns, column capitals, arches, fences, window, door, etc.; lining the elevations of the buildings with hewn stone even though new construction methods and materials were often used (Batur, A., 1986). The building stock designed according to these stylistic principles comprised the visual/spatial codes of the new social organization aimed for by the Intelligentsia.

While in Europe, the building production during the capitalization process started being subjected to the rules and relations of capitalist production; speedy technological developments were experienced; influenced by the Enlightenment

⁴⁰ It is possible to establish some parallels between Kemalettin's dual structure, of being open to the universal in construction materials and the determining of social life yet his still pursuing the local based on his Turkish spirit, and Ziya Gokalp's distinction of civilization and culture.

theory, the object attained a compositional quality and innumerable experimental production was conducted in this sense, and; a mass of -isms peculiar to the modern age emerged; in Turkey, architectural dilemma was concentrated on "which perspective to define a national architectural style".

In this perspective, the most important characteristic that the Republic took over from the architecture of this period was, **"burdening a mission upon the architectural discipline that was way above the boundaries of professional practice and, in this manner, the institutionalizing of the architectural discourse and practice in line with the ideological tendencies of the Intelligentsia"**.

3.2.3. KEMALISM and MODERNISM: Rationality and Modernity / Nation-State and its Ideology

Following the 1908 revolution that comprised the first phase of the great political revolution, the activities of the modernizing intellectual class aiming to evolve towards the Western model by "saving the state device by strengthening it", experienced transformation with the breaking up of the Empire during World War I and the aim was determined, with a radical decision, as **"founding a nation state on the basis of national independence"**.

Within this period that represented dissent from the Imperial ideology to the building of a nation-state ideology, the modernizer activities of the intellectual class can be formulized in two stages. The primary goal was to build the nation-state's ideological structure by adopting Western institutions, organizations and values. The secondary goal was to "built a nation" by unifying residents of this state under "a common national culture and identity" definition.

The former years of the Republic were concentrated on superstructure reforms so as to realize the state's institutional and ideological structuralization. These years when the political structuralization in terms of the staff and program developed

parallel to the Ittihat and Terakki order, has also been a transition process where the Kemalist ideology matured and the Westernization program of the new nation-state was determined.

The replacement of feudal institutions of the Ottoman Empire by republican institutions that would constitute the fundamentals of the nation-state has also resulted with changes in the construction program and policy. Yet, when the architectural environment is reviewed with this perspective, it can be seen that the developments in the architectural field were not synchronic with the changes in the social and political structure. In an atmosphere where the revolutionary process was not yet complete, the composition of an architectural concept that would express the new regime's identity did not constitute a primary problem. The new regime's need for buildings with modern functions - ministry buildings, administration and service structures, banks, commercial structures - were designed up until, approximately, 1928 in accordance with the First National Architectural style which happened to be a product of the 1908 revolution. Besides, as M. Sözen (1984) puts it, the fact that almost all of the limited number of architects were practitioners of the national architectural concept and were not fully aware of the Western developments and technology rendered it almost impossible in practice for another alternative.

The year 1926 has been a turning point in the Republic's ideology. In 1926, the synthesizing attitude formulated by Z. Gokalp during the Ittihat and Terakki period was abandoned and a complete Westernization goal was adopted. The Republic's new slogan became "catching up with the modern civilization level" within the perspective of a Westernization program with no concessions. The concept that distinguishes the Republic era from the previous period in this respect is the totality and radicalism of the Kemalist modernization policy aiming to shift from the traditional Ottoman/Moslem society to a completely Westernized, modern and secular society.

During this period where total dissent from the country's Ottoman/Moslem past and to wipe off all the traces of the Ittihat and Terakki party from the political and

cultural fields was aimed for, it would not take too long for the I. National Architectural Style composed of a religious symbols system and the visual codes of the Ottoman intelligentsia and culture to be exceeded by its "anti-thesis".

With the decomposition of the European revivalist and eclectic trends and the synthetic structure of the Ittihat and Terakki nationalism, along with the closing of the architectures Mongeri and Vedat's studios at the Sanayi-i Nefise, the "National Architectural Style" - deprived of its material and ideological basis - was replaced by the Modern Architectural Movement in latter years of the 20's.

The administration that verified its development aspect and policy as "reaching the level of modern civilization", invited foreign architects and appointed them to design and construct government buildings at the Yenisehir region based on the right of "bringing those experts not present in Turkey from Europe" established by the Tesvik-i Sanayi Law (Industrial Incentive) accepted in 1927. The direct role of the intelligentsia related to the "importation" of modern architecture to Turkey is significant in that it has initiated the transformation from above and in an integral manner; it supports our thesis of "modernism in architecture should be evaluated in relation to its bonds with the political modernization policy", and; that it portrays the continuation of "the architectural discipline's instrumental role" of the previous period.

In this respect, acting upon the presumption that modern architecture was imported, its "introduction to the country, the historical, social and technological conditions under which it developed and the missions it undertook", in short, "the new meanings and functions undertaken by modern architecture in a non-Western sense", will be evaluated in two phases in respect to the original derivatives of the Turkish modernization project.

In the first phase, the material conditions in which modern architecture developed in Turkey will be illustrated and thus, the distinction between the concepts of "modernity theory in architecture" that emerged in the West in respect to the

historical, social and technological transformations and had "inherent" features that transformed the architectural discipline, and "modernism" that, within the Peripherals where the historical conditions peculiar to the West ended, was reduced to a formal style constituting the visual codes of the official modernization program. The second phase, which will be examined in the Fifth Chapter, review the transformation the radical and totalist Kemalist modernization policy realized in the "national identity" definition that had become the fundamental problem in the cultural field with the formulizing of modernization since the II. Mesrutiyet period in respect to the nationalist ideology.

3.2.3.1. THE EVALUATION OF MODERNISM IN ARCHITECTURE WITH RESPECT TO DISTINCTIVE FEATURES OF THE TURKISH MODERNIZATION PROJECT

As is indicated by S. Bozdogan (1997), the first aspect to be emphasized in studies related to modern architecture in non-Western countries is that architecture in the mentioned countries has been initiated deprived of all the historical conditions, especially industrial city, capitalist production and an autonomous bourgeois class, in which Western modernization formed.

The Modern Movement of Architecture whose intellectual aspect was formed by the "positivist rational thought" and its pragmatic aspect by "capitalist production and industrial technology" in the West, emerged as a response to the new changes within the fields of production (machines, factories, urbanization), circulation (new transportation and communication systems) and consumption (the formation of massive markets, mass oriented fashions). Its driving force was the autonomous bourgeois class that emerged parallel to the development of capitalism and the decline of aristocracy and state patronage. The working class and its ideology, again a product of this process, played a significant role in the direction of the modern movement. In this environment, especially in France and Germany, production was established in a wide range varying from studies towards the imagist value of

modernist object under Le Corbusier's leadership, to Central European architecture delivering products in respect to employment and accommodation conditions, working class ideology and its populist reflections. (For detailed information about the development of Reformist and Radical trends and their degrading to the "International Style" which as a formal style and a scientific doctrine during the European modern architectural history, see section 3.1)

As has been the case for most of the Peripheral countries that did not take place in the centre of the transition process and aimed to realize "modernization" in respect to "a political modernization program" based on a politic revolutionary activity, "Modern Architecture" in Turkey was not a product of "an internal transformation" of the architectural discipline but was imported. Of course, the essential reason for this situation is the absence of the "material practices" playing an important role in the development of intellectual and aesthetic modernism in the West and the "historical conditions" in which the modern movement developed. In this respect, considering the originality, specificity and historicity of the country's conditions, the introduction and development of the "modern architectural movement" and its conjunction and dissent from the Western modern movement will be examined under six inter-dependent sub topics.

a- Absence of Material Conditions (Capitalist Production Style and Industrialization): As it has been emphasized in the 2nd chapter, as a result of the economic integrity process with the capitalist center, the Ottoman Empire became France and England's open market during the 19th century; in a way, it can be seen as semi-colonialism. Basicly, the economic structure that the Republic inherited from the Ottomans was dependent to West.

Along with the fact that it was impossible to speak of a significant construction industry, there was a great distinction with the West in terms of the construction technology during the first years of the Republic. Factories producing building materials, was of a limited number and the majority of these were over taken by

foreigners. Mass infrastructure projects and plants, i.e. railways, ports, bridges, etc., were produced by foreigners and was managed by them. The educational institutions that could provide for a reliable and sound construction technology were few in number on a national level and the majority of the students attending these institutions were non-Moslems. The insufficient or limited production capacity of plants producing fundamental construction materials like steel and cement ever since the Ottomans resulted in the realization of essential state buildings dependent on foreign origin building materials. For example, at the time of the declaration of the Republic, there was only the Aslan and Eskişehir Müttehit Çimento Fabrikaları T.A.Ş. (United Cement Factories) with a capacity of 40 thousand tons. Great difficulties arose in the providing of wood and other materials as well. Wood was provided from Romania, bricks from France, iron and steel from Germany. In addition to all of this, the technical staff constituting the essential infrastructure of construction technology was also limited and insufficient during the beginning of the Republic era. (Tapan, M., 198 , p. 1423)

Obviously, within Turkey's conditions where construction was based on traditional masonry, the majority of modern materials were imported and even re-inforced concrete was a luxury, it is impossible to speak of efforts to compromise artisanship and industry as in Deutscher Werkbund, of pre-fabric and mass production research like those conducted by Ernst May in Frankfurt, or of Corubsier's researches, concentrated on the maximizing the advantages of reinforced concrete structures.

In Turkey where modernization emerged not as an internal historical and social transformation as in the West but rather as a "political will to Westernize", "modern architecture" was commemorated as an "**architectural expression of the nationalist-modernizer intellectual's official modernization program**". This situation has had very significant consequences upon the architectural discourse and practice; all of which is summarized and exemplified below.

b- State/State Intelligentsia as the Bearer of Modernization: As was mentioned in the previous chapter, the social power that played a leading role in the Western modernization progress and the establishment of the new social order was the **bourgeois class developed independent from the state**. In such an environment where there was an abundance of art-loving wealthy employers, the Western architect was liberated from its dependency to the state and the aristocracy and attained a relative autonomy. Yet, in Turkey's conditions where modernization was hastened after "a political revolutionary progress" and an autonomous domestic bourgeois class could not be established due to the foreign dependency of the economic and industrial structure, the bearer of modern architecture - as was the case in almost all the other fields - was the "nation-state".

When the limited economic means of the period is considered, the class which produced, argued, criticized and demanded architecture were limited completely to the city- originated, mostly intellectual class constituted of state intelligentsia and the state. Consequently, the primary factor that has influenced the architectural atmosphere of the period has been the "ideological anxiety of the intellectuals and the state".

In this respect, **the scientific claims, the positivist character and the futurist attitude** that gained Modern architecture its universal, rational and widely applicable feature was in accord with the revolutionary state's socio- economic program and thus, with state support, modern architecture found new occasions to practice. Yet, as was mentioned above, the absence of "material conditions" and in return the historical conditions in which the modern movement developed, resulted in the acceptance of a "superficial modernism deprived of critical depth and reduced to the reformist imagery of modernization through the apriori position of modern architecture's formal aspect" in Turkey. The attribution of the name "cubic architecture" is another indication of the significance of form in general during this period.

One of the most significant consequences of state intervention to the architectural activities has been the reorganization of educational institutes and, by appointing the foreign architects for designing the official buildings in Ankara, the introduction of the Central European version of Modern Architecture to Ankara. (This will be examined in detailed within chapter IV)

Within this period where all fields of activity were determined with the state's ideological and economic worries, architects adopted the Modern Movement with the state and parallel with the state's comprehension. In the 1930's Turkish architects had no apparent disagreement with the official ideology and all arguments of ideological quality were based upon "how to best represent the revolution within a modern architecture"; without exceeding modern architecture and revolution paradigms.

c- Positivist Approach and the Architect as a "Social Engineer": "Positivism" that emerged as the principle element of the Kemalist modernization project and the "social engineering" mission based in this approach are essentially the concepts inherited from the Ottomans. As a result of the Westernization in education studies following the 1908 revolution, the introduction of the architect to the "political field" as a member of the Intelligentsia and the "political and social context" attained by the architectural discipline were adopted in the Republic era modernization program as well and the architects were burdened with the mission of saving the young Republic from the Ottoman/Moslem past. With its scientific claims based on the rational and functional principles along with its burdening a "leading social role" upon the architect, modern architecture was accepted with great anxiety between the Turkish architects as the answer to the constitutional foundations the new architectural profession was seeking.

During this period, it is possible to come across an intense textual accumulation in the popular magazines, namely *Arkitekt* (along with *Muhit*, *Yedigün*, *Modern Türkiye Mecmuası*, etc. and newspapers), most of which were translated from foreign essays and defined "the architect as a professional, modern architecture and its fields of

practice". Initially printed with the title of "Mimar" (Architect) in 1931, in accordance with the state's ideological tendencies, in 1935 the magazine continued its persistence under the title of "Arkitekt" to symbolize the dissent from the past and the bondage to Westernization, thus becoming an influential instrument in the introduction of modern architecture to Turkish architects, the arguments upon the practices in Turkey and the announcement of contemporary trends and designs.

In his article "The Architect in the Building" published in the first edition of the Mimar magazine, Abdullah Ziya (Kozanoğlu) defined the modern "architect" as: *"Today it has been widely acknowledged that the architect is not a worker who builds your house to protect you from the rain and the sun but rather a man of thought who guides us in our social life."* (Architet Abdullah Ziya, 1931, p. 14). In another article that was published in Mimar in the year 1933, architects Behçet and Bedrettin define the architect as: *"a litterateur of nature, a classifier and builder of beauty"*. (Behçet and Bedrettin, 1933, p. 199) In many of the theoretic texts published during this period, the concept of the architect being a **"cultural leader who will create a revolution in the life styles"** was emphasized and the "civilizing mission" understanding inherited from the previous period was imposed.

It is obvious that, "the burdening of a mission that exceeded the professional practice limits of the architectural discipline and, in this manner, instrumentalization of the architectural discourse and production according to the ideological tendencies of the Intelligentsia" continued within this period as well. In these circumstances, the term "modern architecture" was comprehended as a **formal term** and accepted as the equivalent of the Kemalist modernization project in the architectural field rather than the statement of a critical discourses directed to an internal transformation of the architectural discipline. This situation was especially apparent in **the city and dwelling** themes constituting the essence of modern architecture.

d- "Modern House" and its Place in the Turkish Architectural Discourse: The primary significance attained by the individual and starting with the individual,

dwelling, bot of which could not come to be in the West until the Enlightenment Philosophy, have constituted the fundamental inspiration of modern architecture, and; the modern architecture arguments all through the 20th century have focused on the production of planned and reliable dwellings against the social and physical environmental problems of the industrial city. As opposed to this, in Turkey, the main argument between the leading architects focused around the thought of "*modern architecture of our age will be attributed as dwelling architecture in the history of art; this architecture is not aristocratic, it is completely democratic...The motives of modern architecture has been to find a (dwelling architecture) that will secure to our satisfaction remedies to develop our feelings within a comfortable, cheap, peaceful and calm neighborhood where we can indulge with people.*" (Ünsal, B., 1939, p. 61), the applied examples of the modern house have been limited to the villa and flats of state intelligentsia and intellectuals. (Bozdoan, S., 1997).⁴¹

While the plans, technical information and photographs of these villas and flats build for Republican bureaucrats and intelligentsia were being published, the texts still emphasized the topic of the modern house is the a matter of form and style. Still, the pages in the popular magazines of the period, portraying the elevations, plan along with advice and pictures related to internal decoration borrowed from Western magazines exemplifies the degrading to a formal style and the socio-ideological function burdened by the "modern house" in the Turkey's conditions where industrial city and machine production were absent.

Yet, at this point, it must be emphasized that the civil architecture atmosphere, despite of all its formalism, directed by Turkish architects in the 1930's was the only field that gave products sustaining the hints and effects of the idealist claim at the essence of modernism, within this period abundant in slogans and directed by the state. Obviously, this idealism is not based on an intense critical process as in the

⁴¹ On the other hand, the mass dwelling projects, the "siedlung" produced by the Weimar Republic, inspiring the modernist dialect every where -between Turkish architects as well -, were structures designed within the efficiency, functionality, productivity principles so as to meet the life styles of the industrial workers.

West, yet it is ahead of the modernist examples in the public field. (Representation of modernism in state structures will be handled in Chapter IV)

e- The Priority of Spatial Strategies in the Republic and in the City: The country's insufficient resources and especially the debility of the construction sector has rendered it impossible to constitute an essential housing, city planning and rational building policy in the 30's. Yet, a wing of the modernist practice and thought in the West formed as a response to the intense crisis created by industrialization urbanization in the psychological, sociological, technological and organizational fields. A line passing through the Hausmans re-forming the city in the 1860's, Ebenezer Howard's proposal of "garden city" in 1898, the "White City" constructed for the 1893 Chicago World Fair, Bunham's Chicago Region plan in 1907, Tony Garnier's linear industrial city in 1903, Camillo Sitte and Otto Wagner's completely different plans to transform the fin de siecle Vienne, Le Corbusier's "City of Tomorrow" and the "Plan Voisin" of the Paris of 1924, and F. Lloyd Wright's Broadacre project of 1935 portrays the history of urbanization (Harvey, D., 1997, p. 40). In this atmosphere, De Certau has declared the city as "both the mechanism and the hero of modernity".

Within the conditions of Turkey deprived of the industrial city and machine production, the city has also been the "hero of the Turkish modernization project" in a different sense. Especially the construction of the capitol Ankara has constituted one of the knotty points of modern Turkey's establishment process. I. Tekeli (1984) indicates that the construction of Ankara as a capitol can be evaluated as a tendency to realize three goals. These are; **a-** establishing a new and model city where the modern, contemporary life style of the West can come to be, **b-** in this city, developing the life styles of the national bourgeois to be created with the Republic to become models for other Turkish cities, **c-** symbolizing the success of the Republic in the birth of this modern city.

As can be seen, the city planning of Ankara and the lifestyle presumed accordingly, have a significant place in the Turkish modernization project. The 1928 international competition and the invitation of foreign architects for the construction of service and prestige structures so as to direct these planning studies displays the significance of this topic between the state intelligentsia. City planning that was first experimented in Ankara, constituted a "plan layout and practice" with its enforcement on other cities with the Municipal, Public Hygiene, and Building and Roads laws of the 30's; thus its institutionalization (Tekeli, I., 1997). The main arrangement of this formulization that preserved its appearance until the 1950's was, in big cities, constituted of an Atatürk bust mounted in the Republic square on the Gazi boulevard which was also the city's main road. The Atatürk bust mounted in the garden of the municipal buildings of towns is a smaller scale of this formulization. The Municipal building, the Gazi primary school, the Government Office and the People's House building completed the minimum symbol building of the town.

In this respect, while the Western city formed in the new conditions emerging during the capitalization and industrialization process, the Turkish city, as was valid for most other Peripheral countries, formed in accord with the political modernization programs criteria - providing for the new necessity program of the nation-state, catching up with the modern appearance of the cities of the "civilized countries", bettering health conditions in cities, and above all, symbolizing the success of the Republic regime.

f- Transformation of Modern Architecture to the "International Style": The 1930's that coincide with the introduction of modernism in Turkish architecture, is a period in the West where, the avant garde movements creating modern architecture have been exhausted, and modern architecture was losing the criticism and questioning in its essence. The "International Style" that has formulized itself as a "formal style and a scientific doctrine" during the 1930's has been accepted as especially appropriate for the cultural and scientific programs of the Kemalist project and has quickly spread.

Celal Esat Arseven's work translated from Andre Lurcat in 1931 and published under the title of "New Architecture" is significant in that it is the first (translated) book to be written about architecture and that it highlights the "modern architectural conception" of the period. Arseven starts his work as follows: *"At 'Chateau de la Sarraz', Switzerland in the June of 1928, an international congress composed of renowned modern architects was concluded. This congress diffused a written declaration so as to illuminate the thoughts of the public and the governments about the necessary reforms for the determining of the duties of the modern architects and for the adaptation of architecture to the providing of contemporary needs."* In this manner, Arseven's work played a leading role in the introduction and adaptation of **"a single, homogenous modern architectural concept refined from conflict"**, deprived of the "liberating, critical and transforming" qualities of early modernism and constructed by the superior staff of the CIAM.

The "new elements" of the modernist understanding renowned as "New Architecture" in Arseven's work, has been verified so as it alludes Le Corbusier's five principles -terrace, piloti, windows (probably expresses the free facade understanding), color, new technique- reinforced concrete. Especially a quotation from the section on piloti is important in that it demonstrates the **formal approach** against "modern architecture": *"Yet, since we are used to seeing buildings with thick walls reaching down into the earth, this kind of new buildings seem to be a little light-weight. This is nothing but a precaution...A new city composed of houses constructed upon these poles will obviously seem strange to a good majority of us. But we will get used to it in a very short time and the advantages of this style will convince our minds."* (Arseven, C. E., 1931, p. 51) In reality, Le Corbusier's goal was to strengthen the feeling of "lightness" that Arseven was conscious about, within a new, building- nature relationship, the radical transformation and structural features he brought to the designs of reinforced concrete houses. In this environment, within the architectural dialect of the period (and even today) **"modern architecture"** was considered equal to formal criteria such as **cubic volumes, flat roofs, horizontal**

band windows, wide terraces and projections, continuous window sills and balconies.

Consequently, the absence of the material and social resources of the West and the introduction of modernity in the sense of a "political Westernization will", has been influential upon the architectural discipline and production, and modern architecture has been transformed to the "systems art and practice", by being reduced to a formal style burdened with the ideological function in the service of nationalist-modernizer state intelligentsia. Yet, the fact that a lot of the buildings from this period reflect an architectural quality that may reach the Western architectural level, comprises a situation that must not be avoided.

Within this section, we examined the formation of modernism in architecture within the material conditions of the country and at what points it integrated the history of Western modernist movement. In the Chapter Five, we will investigate the effects of secularism -the most significant characteristic of the Kemalist modernization project- upon architectural ideology and practice.

CHAPTER FOUR

**ARCHITECTS FROM ABROAD AND
ARCHITECTURAL DESIGN COMPETITIONS IN
TURKEY (1933-1950)**

**4. ARCHITECTS FROM ABROAD AND ARCHITECTURAL DESIGN
COMPETITIONS IN TURKEY (1930-1950)**

The first aspect to be underlined in researches about Modern Architecture in non-Western countries is that this trend has been introduced to the mentioned countries which were deprived of all the historical-social conditions within which Western modernism had developed. In this chapter, the effects of the "enforced" introduction of modern architecture to the country upon and also to the Turkish architectural culture, discipline and production will be discussed.

In the West, the autonomy of the architectural discipline and its institutionalization as a profession has been synchronic with the formation and spreading process of modern architecture. Conversely, in Turkey, such a synchronization was not the case. The "leading force" in the practice and institutionalization have been different groups. As foreign architects were appointed, especially in the public sector by the state intelligentsia so as to construct symbolic structures to visualize the success of the new regime, domestic architects were struggling to "prove their existence and impotence and to verify their rights against 'foreign architects and building masters' by forming the legal boundaries of the architectural profession.

In respect, the development of modern architecture constructed through the importation of Western aesthetic, visual and spatial expressions, will be examined

within the themes of the effects of foreign architects, the struggle of Turkish architects to become professionals and the "project competitions" that has been the most significant practice field of the Turkish architects.

4.1. FOREIGN ARCHITECTS IN TURKEY (1923-1950)

The first years of the Republic have been concentrated upon the abolishing of the Ottoman political structure and super-structure reforms so as to realize the institutional and ideological structures of the new nation-state. After the formation of the "abstract values" and the "material basis" that would enable the reproduction of the political will, at the end of the 1920's, the issues of planned development and reconstruction activities⁴⁴ were focused on.

The reconstruction of Ankara and the construction of service and prestige buildings that would enable the operation of the state mechanism in various provinces comprised a significant place in the reconstruction program of the 1930 era. Yet, the inability of the "First National Architectural Style" to complement the Republic's development preliminaries in terms of concept and style rendered it disabled and led the Intelligentsia to seek a new architectural approach that would reflect the "modernization ideology" of the Republic.

Within this radical modernization process, in order to realize it in the architectural and urban design practice, during the first years of the Republic the "importation" of foreign architects began and steadily increased. The legal platform for the appointment of foreign experts was determined by the 1927 Teşvik-i Sanayi (Industrial Encouragement) Law and a total of 27 planners and architects were invited to Turkey through official means in the years of 1927 - 1950. In today's circumstances, this number may seem insignificant. Yet the importance of foreign architectural activities in those years has been rendered by the means they were attributed and the quality and volume of the works they were appointed to. A. Batur

(198) indicates that foreign architects within this period did not only apply the construction technology and conception that they were devoted to, but also directed and supervised the mechanisms that would reproduce these aspects.

The fact that fifteen of the architects invited from abroad were German and five were Austrian is interesting. This choice shows that the cultural relations with Germany that began with the modernization of the army during the late Ottoman period continued within the Republic era as well. As is the case for one of the basic principles of the Turkish revolution - "nationalism" - the fact that the principle of "etatism", presenting a new alternative of state-society relations to the European liberalism, was derived from the German "National Economy" thought is quite explanatory in this sense. Besides, Germany was the first state to openly and definitely support the diplomatic and political problem of the declaration of Ankara as the capital and to begin constructing an embassy building in Ankara. Under these conditions, it is only natural for the bureaucratic intelligentsia to direct their attention to Germany. After the re-established diplomatic relations between the two countries, the Turkish-German Friendship Agreement was signed on March 3rd, 1924 and ties were built in the cultural relations.

Another very important reason for German oriented foreign experts to be appointed during the 1930's has been the elimination of the lecturers in Germany of non-Aryan race after 1933 with the new German regime⁴⁵. As a result of the relations between the "German Scientists Aid Organization", representing Jewish scientists, and the Turkish government, a list of 30 people were agreed upon in 1933. (Nasir, A., 1997, p 73)

However, the first expert in the fields of architecture and urban planning to be invited to Turkey was Prof. Hermann Jahnsen who won the restricted competition of 1927 engaged to obtain the Ankara Development Plan. The planning of Ankara has

⁴⁴ The development of the activities in Ankara until 1927 (there is no significant building activity and investment outside of Ankara) were conducted within the scope of a specific program.

⁴⁵ Another reason for the turning of the Republic to Germany for technical experts is that the German universities were the most developed universities in the world with their new inventions, pulished from 19th century to the 20th century, along with their strong work dicipline.

been one of the key points of the establishment process of modern Turkey. Ankara was assessed as the stage where the dreams, some what utopian, of the establishers of the Republic related to modern urban life were displayed and, in this perspective, its development became of significant importance. Right after the development plan competition, within the same year, Clemens Holzmeister of Vienna and his assistant Ernst Egli from Switzerland were invited to realize the architectural projects of the Ministry buildings. The synchronization of the preparations for the development plan and the development of Ankara lead to some coordination defects. While H. Jahnsen was preparing the development plan for Ankara during 1927-28 in his Berlin office, two important structures - the Musiki Muallim Mektebi (Music Teachers Academy) by Egli and the Ministry of Defense building by Holzmeister - were projected and, even, their construction had begun. The appointment of Egli and Holzmeister independent from the city plan caused Jahnsen's facing the great problem of optimizing the development plan with these buildings. After all, the locations and their links to the public transportation of these buildings were made in accordance with the unprofessional criteria of the bureaucratic intelligentsia that did not care for urban integrity (Tankut, G., 1994, p 24). The definite development plan was completed in the midst of 1932 and approved by the Council of Ministers and Jahnsen stayed in Ankara until the beginning of 1939 as the counselor of the Ankara Development Management so as to supervise its application. The urban design and building production activities after 1932 were realized in accordance with Jahnsen's development plan until 1939.⁴⁶

The earliest example of modern architecture in public buildings has been the Ministry of Health building designed by Theodor Post. This was followed by the other official buildings in Ankara. In 1927, Clemens Holzmeister from Vienna was appointed to prepare the architectural projects for the Ministry buildings and the plans for the State Ministers district whose main features were determined in Jahnsen's plan.

⁴⁶ At the start of 1939, H. Jansen was suspended from his ten year duty in the Ankara Development Management due to his opposition to the new developments in Ankara, and in the following years of war the decrease in building facilities and the rare urban development attempts did not care much for the plan.

Jahnsen, who came to Ankara at intervals during the years of 1927-1938 to realize the projects he designed in his Vienna office, was given the possibility to design almost all the higher level state buildings within the new capitol. The Ankara practices, that comprised an important part of his professional career for Holzmeister - who used axial, symmetric masses to emphasize monumentation along with Neo-Classic elements to reflect the power of the young Turkish state in his buildings - can be said to have had the **Vienna School** features defined by historians of architecture to have been "a **compromising architecture** between monumentation and modern architecture".

The basic features observed in all Holzmeister's practices in the public field can be listed as: rectangular or U-plan schemed masses forming around an inner courtyard; rustic socle, symmetric elevation orders, projections, monumental entrances, flat roof imaged hidden gable roofs and some particular jambs on facades. (Nasir, A., 1997, p.73). Yet the most significant influence by Holzmeister, who interpreted modernism as a "**tendency of prismatication and simplification**", to Turkish architecture in our perspective has been his undertaking the "**role of forming a style in state buildings**".

The other name that emerges in the establishing of Ankara as a capital city and the design of the main public buildings has been Ernst Egli dedicated to the Vienna School. Egli, who was appointed as counselor of "modern school buildings program" by the Ministry of Education between the years of 1927-1936, has, at the same time, also designed and constructed many buildings for education. Yet Egli's true influence upon the Republic era architecture comes from his assignment to the Fine Arts Academy as a tutor. Right after his appointment as director to the Department of Architecture, Egli replaced the Vedat Bey and Mongeri workshops and re-organized the Academy's education system by using the Mid European "Techniche Hochschule" as a model. A. Batur (1984) defines Egli's architecture to be humble, modern, wide-spread, apt for anonymous usage and didactic as opposed to Holzmeister's representative, effective character.

Another important fact that Egli has contributed to the Turkish architecture is “National Architectural Seminar”, which could be argued to be the infra-structure of the Second National Architecture, that he started and directed with S. H. Eldem. We can forward that Egli, along with his architectural practice between 1927 and 1935, by realizing the architectural education reform in the Academy, has had the opportunity to form the Turkish architects and architecture of one particular era. Due to the fact the Academy’s Architectural Department rejected his program and didn’t pay his revenues, he resigned from his duties in the Academy and the Ministry of Education in 1936 and starting from that day until the year of 1940 he worked as the head architect of the Turkish Aviation Institute.

Not all of the architects called in from abroad during the 1930’s were as little known in Central Europe as were Holzmeister and especially Egli. The famous architects **Bruno Taut** and **Martin Wagner** known to us with their radical housing programs in the 1920’s Weimar Germany, **Martin Elsaesser** who was one of Ernst May’s architects who considered the mass production of housing in Frankfurt as an instrument to create a new socialist culture and life style and realized the *Das Neue Frankfurt* miracle, and the female architect **Margrete Schutte Lithsky** who was known for her rational kitchen design – *Frankfurter Küche* – that emerged at the point where the feminist movement joined modern architecture (Bozdoğan, S., 1998, p 345). Yet none of these architects tried to demonstrate a radical identity in Turkey and they preferred to remain silent against the efforts portrayed by the Turkish architects to supplement the Bauhaus originated modernist forms as modern, rational and universal forms for the Kemalist reforms. This attitude is an indication of the political influence upon the architectural discourse and practice.

Bruno Taut, who happened to be one of the foreign architects who found the opportunity to work in Turkey, comprised a totally different position from the Turkish or his contemporary colleagues. Taut who came to Turkey in 1936 spent his last two years as the dean of the Architectural Department of the Fine Arts Academy, director of the Application Bureau of the Ministry of Education, school buildings head

counselor and along with these, he had practices as an freelance architect. From a letter he wrote to one of his German colleague, it can be understood that Taut was fully aware of the unlimited authority that he was presented: *“Apparently, the Academy’s architectural department is some sort of architectural center for the Ministries(!); I have already been given a number of assignments from the Ministry of Labor. It seems there isn’t any authority related to the architectural issues.”* (Nicolai, B., 1998 p 32). Taut’s words is interesting in the fact that it reflects the state/state intelligentsia’s direct influence upon the architectural practice.

The main reason we place Taut in a separate position in the Turkish architectural history is that he presented a book by the title of “Knowledge of Architecture” (Mimari Bilgisi) to a cultural platform that was traditionally weak in its tendency to conceptualize all social practices. This book that was left to be forgotten in the historical process except for its limited portion that was published in the *Arkitekt* magazine, is not only important in that it was the “first book” to be presented to the impoverished field of production and communication of knowledge; it is also important in that it evaluates modernism from a perspective within itself. In an era when the modernist paradigm supported by the positivist knowledge theory in the West (the end of the 1930’s), Taut, as an early modernist, must have felt the need to question modernism. In this respect, Taut’s book –“Mimari Bilgisi”– is a concrete document reflecting the cultural platform during the pre-World War II era.

In his book, Taut criticizes the buildings in International Style realized as the outcome of a “refined” philosophy against specific climatic, natural and cultural conditions. Yet this critique is not a turn to a new historical architecture as it was thought to be in the 1940’s, but rather, the collaboration of the tradition and modern concepts – with the condition that the functional principles were protected - that were seemed to be the disharmonious in European architectural thought. In other words, it could be argued that Taut was in an effort of revising modern architecture. Yet his interest in traditional and his suspicion of modernism as a “universally accepted truth”, have lead to the relating of Taut to the Second National Architecture. But, as B.

Tanju (1998) indicates, there are significant differences between Taut's understanding of architecture and this movement whose formal features were determined at large by S. H. Eldem as a result of the National Architectural Seminar. According to Taut, as a result of the concept of nation, **"Art has been related to some alien concepts and art has been burdened with various works that it cannot be realized without reducing its quality."** (Taut, B., 1938, p 47) With these words, Taut rejects the politicization of architecture in the 1930's and the architectural demands of authoritarian states like Germany, Italy and even Turkey. He expresses his own national architectural concept as; **"All good architecture, is national, at the same time (in that its origin is from the nation) yet all national architecture is bad"** (Taut, B., 1938, p 336).

If Bruno Taut hadn't died in such a short duration of two years after his arrival to Turkey, Taut's efforts for a new synthesis in architecture could have ignited the Second National Architectural Style and it could have been realized without its similarity with the architecture of Hitler's Germany beginning with the 1940's. Yet, Taut's early death, the existence of characters like Bonatz and the regime's pressure to form a "secular national culture" resulted in the transformation of the architectural discourse and practice during the 1940's to an effort to form a "national identity" by using "vernacular" elements and styles, with its contact with "national architecture" resulting with its integration with the nationalist discourse.

One of the influential names in the Turkish architecture of 1940's has been the German architect Paul Bonatz, who first came to Istanbul in 1916 as a part of the Turkish-German Friendship Country competition that he participated in. His second visit was to Ankara in 1942 as the head of the jury of Anıtkabir Architectural Design Competition. A year later, when he came for the opening of the "New German Architectural Exhibition" in Ankara, he stayed for an extensive duration and worked both as a practicing architect and a tutor in the I.T.U. Faculty of Architecture between the years of 1946-1953 (Aslanoğlu, I. 1994, p 44).

The German architect Paul Bonatz who was one of the active practitioners of the architectural program of the National-Socialist Party in Germany, supported the second National Architectural Style in Turkey. Bonatz' opening speech in the "German Architecture Exhibition" displays how he differs from Taut in his approach to the concepts of "modern and tradition".

"The individualist era has come to an end. The wish and inclination to seem original and to be noticed had resulted in the emerging of many new short-life trends.

A new style cannot be accomplished with the efforts of just anybody to create new forms. From such attitude little else than short live experiences can be born . . . New style can only be born of social interpretation and reform. Political necessity reshapes individuals, and if necessary communities, life styles and gives them new targets and duties and arouses them to find new expressions for this concept.

. . . After a fifteen-twenty year of modernism that does not take into consideration different climates, nations and countries and performs architecture as an easily learned scheme, the focus is again concentrated on national origins. Such power flourishing from every part of the motherland is felt and the agony of rootlessness is heard.

. . . Every nation is trying to re-engage the styles that is peculiar to itself. Yet, sound and careful care and attention against this tradition can be accomplished through research of the essence, the reality, not through ornament and appearance. Mean while, form must be accomplished through the basis of construction and production techniques." (Bonatz, P., 1943, p 119-120)

Yet, even though Bonatz has repetitively argued that nationalism "must be sought in the origin, not in the form", he has used the theme of "Turkish house" cliché form and elements as if competing with his Turkish colleagues. His different apartment types in the Saraçoğlu District he designed in 1944 have been criticized as "only taking into consideration the external effects and preferring the outer space to the inner spaces." Z. Sayar writes as follows under the title of "Saraçoğlu District":

“Related to the facades of the district. . . , these buildings do not have any feature that will be a model for our current or future buildings. We had already seen similar buildings with the attached iron plate columns and again iron plate fences and wide projecting eaves, in reinforced concrete. These look like the bad examples of the architectural period after Vedat and Kemalettin. These remind us of the architectural style of the many primary school and government buildings built immediately after the declaration of the Republic.” (Sayar, Z., 1945)

The conversion of the “Exhibition Hall” (Sergi Evi) (1933), that reflected all the features of the modernist paradigm and was the cultural icon of the 1930’s, to an Opera House was also realized by Bonatz. Within the scope of “forming a nationalist synthesis” in modern Turkish architecture, this important work that reflects all the changes of the concepts of “modern and national” have witnessed, will be dealt with in detail in the following section.

Should we evaluate it in summary, those foreign architects that were officially invited or who immigrated to Turkey during the early Republic era were composed of both famous modernist architects like Bruno Taut and unknown personalities in the international platform like Ernst Egli. Yet the common characteristic of all these architects has been that they have worked in accordance with the bureaucratic intelligentsia without portraying a radical identity and that they have produced the symbolic and aesthetic expressions of the approved “cultural modernization” program.

In an environment where modernization was constructed by the way of “importing” the institutional, ritual, symbolic and aesthetic expressions of the West, the foreign architects who have been an important part of this “importation” during 1923-50, have directed the Turkish architects and architecture with their reforms in the professional practice and the architectural education. Within the extremely nationalist environment that they were subjected to, while they were assisting establishment of modern thought in architecture, they were complementing

the main features of the “national architecture” by re-establishing the traditional/vernacular values of Turkish architecture.

4.2. THE LEGITIMACY OF THE TURKISH ARCHITECTS and ARCHITECTURAL DESIGN COMPETITIONS

In the West, with the acceptance of the modernist paradigm, the architectural discipline has engaged in a deep transformation process. The inter-disciplinary structure of 18th century science, ethics and art as analytic parts of a complete and bound whole, and this structure’s “professional identity” with its “generalist” formation that it attributed to the architect began to collapse (Balamir, A., 1985, p 9-15). These three fields that have crystallized around the engineering, planning, craftsmanship and fine arts dimensions related with the architectural profession, became alienated from each other within the modernist thought and the structuring of the expertise fields around conflicting ideals have made it difficult for the roles attributed to the architect to continue in equilibrium. Within this transformation process where one paradigm was exchanged for the other, like all other professions, architecture too had to review its aims and methods, beliefs, techniques, sources of knowledge, in other words, it was forced to re-define itself.

In this respect, the architectural discipline at the beginning of the 20th century in the West has re-organized its institutional structure within the framework of the “aesthetic” criteria of the Reformist line and the “scientific-social” criteria of the Radical line, with the transforming effects of the Enlightenment philosophy and industrial capitalism (for details, see Chapte3.1). Whereas in Turkey, deprived of the material and social sources of the West, even though the 19th century Westernization movements influenced a Western type of transformation for the architectural education, the formulation of modernization within the scope of “political development” ideals has restricted the architectural discipline (and the aesthetic discipline in general) to attain an autonomy. In this environment, while the cultural field became the “means” of political modernization, the architectural field has

become politicized by being positioned within the social and political field rather than its own particular field of knowledge.

In short, at the beginning of the 20th century, the legitimacy of the Turkish architect has been through the Intelligentsia. Yet the regime's directing itself towards the "Modern Architectural Movement" in relation with the change in ideological tendencies approved by the Kemalist modernization program, has forced the Turkish architect who designed buildings in accordance with the First National Architecture understanding and was not fully aware of the scientific and technological progress in the West, out of the Intelligentsia by rendering him incapable. And, as was stated in the preceding chapter, the bureaucracy gave the duty of forming "visual and spatial codes that will symbolize the success of the new regime" to the "foreign architect".

The first generation of the architects in the Republic trained within the perspective of the reforms in the educational field realized by the modernist "foreign experts" and within the environment and influence discussed in the preceding chapter, and with their increasing number starting with the 1930's, they became influential in the Turkish architecture. Within this early era that would continue until the mid of the 1930's, the young Turkish architect, with immense self-reliance and ability, gave authoritative examples in line with the modern architecture movement.

When we review the development of Turkish architecture during the early Republican era from the "Mimar/Arkitekt" magazine that began its publication as a Turkish architectural magazine in 1931, we see that the Turkish architect outsid by the Intelligentsia was giving a great struggle to become a profession by also making use of the positivist dimension and scientific claims of the modern architectural discourse. An important part of the articles published in the Arkitekt magazine were composed of, the defining of the boundaries of the architectural profession, the professional, and the practising of the profession, and the determining of the authority possessed in the scope of the profession laws and the efforts to establish the legal sanctions so as to further maintain the professional activity.

According to the definitions of a profession in sociology, professionalizing is nothing other than the legitimization struggle engaged as the whole of the professional community so as to transform the knowledge and ability to economic rewards and “social status” (Larson, 1977, p.73). In an environment where the demand for architecture was limited to the state/state intelligentsia, their preference for “foreign architects” and the absence of a “native bourgeois class” that would support civil architectural field, the Turkish architects concentrated on a major struggle to create for themselves a field of work and to re-inforce their social status.

This situation that gained an economic dimension with the 1929 World economic depression, resulted in further reactions against foreign architects within Turkey. In his article titled “Native and Foreign Architects” published in the “Mimar” magazine in 1933, is explanatory in that it illustrates the resentment against foreign architects and the limited field of activity for the Turkish architect:

“As is the situation for everything; we have a tendency for foreign in architecture as well. The state technical departments are full of foreign architects, the municipalities are seeking foreign architects to give their urban projects. Our banks, industrial organizations are all offering their business proposals to foreign architects.

The native architect is forced to find a position in the state offices for professional activity. There is no place yet available for the Turkish architect to work independently. The Turkish architects that are working and earning their life preparing projects and using their professional knowledge and ability are few enough to count with the fingers of a hand.” (Sayar, Z., 1938, p 65)

A. Mortas who reviewed the same topic in his article with the title of “The Future of the Turkish Architect within the Country”, states as follows:

“The Turkish architect today is barely earning his life due to the displacement and stripped authority within the country. There are few that have a full and independent workshop. Most are engaged in government offices that have nothing to do with their profession. Those who have no work shop or aren't working in government offices, deprived of the opportunity to realize their art inclement, and struggling for a professional goal are not few either.” (Mortas, A., 1933, p 129-130)

Another subject that existed in the architectural agenda of those years is that the only activity field of housing construction left for the Turkish architect was under the dominance of the building master; including their desingn. This problem that emerged in an environment where architecture was not yet institutionalized as an autonomous discipline and profession, is expressed by A. Mortas as follows:

“ Even though Istanbul is a city that has witnessed the best buildings and the best architects, today it commisions most of its buildings to the building masters who do not have an concept of art and knowledge. . . .What the architect opts for in Istanbul is to prepare the project and detail works of all structures from the largest buildings to the smallest of houses. Everybody must bring a stop to the formation of ugly buildings emerging from an insufficient construction plan set by themselves and the building masters. It is natural for everybody to have desires related to their building. Yet this can best be expressed through the implementation of the architects knowledge and the artists vision.” (Mortas, A., 1933, s 33-34)

Architect Macaroglu Sami relates to this subject in his article published in the “Mimar” magazine under the title of “The Turkish Architect of Today and His Duties”, as follows:

“At one side there's the young architect and at the other there is the elderly, experienced building master who has grown up in this profession and has got hundreds of buildings. The client considers. He considers the young architect

inexperienced even though he has finished higher education (those at higher ranks are usually in such thought). He doesn't want to waste his money under such circumstances. And the building master is such a desired artist. He prepares projects for you without asking for an additional fee.” (Mortas, A., 1933, p 98)

The success of a professional practice is, as is known, dependant at large to its ability to supervise its market. The “Annual Union Director Council’s Report” prepared by the Fine Arts Union and published in the Arkitekt magazine in 1935, is interesting in that it indicates the influence of the Turkish architect upon the service market:

“Obstructions like the laws⁴⁷ today along with the existence of invaders within the architectural field that is not furnished to the architects, other professionals engaging in the architectural field, the uninterested and ignorant attitude of the municipalities, the independent foreign architects, and the fact that government projects are not proposed to the architects forces them with degrees to engage in building construction to earn a living. There is not one colleague today that earns his living through architecture.”

Apparently during the 1930’s, due to the facts that a majority of the official and prestige buildings were proposed to foreign architects, the remaining being split between the native architects along with the dominance of building masters in houses of the cities, has been a period which has forced the architects to engage in an economic and ideological struggle. While a monopolization struggle by restricting the profession to illegal practitioners through the formation of a legal scope, the reactions against foreign architects intensified and it has been emphasized that “a national architecture cannot be formed by foreigners”. Needless to say that the extremely nationalist environment of the 1930’s, where the “etatist” and “nationalist” concepts have been highlighted, has been quite influential.

The fact that foreign architects not only gained access to independently practice their profession but were also apparently supported by the state and were preferred in the design of the state buildings were clearly discussed. A. Mortas argues that the “country’s urban development and construction works should be given to Turkish architects.

“Today, we still expect miracles from foreign artists. Yet, on the other hand, we do not neglect criticizing the Turkish architect for not creating a national architecture, for not establishing the reform architecture. What great injustice! In order to ask a man to succeed, first you must appoint him the job.” (Mortas, A., 1941, p 48)

Zeki Sayar uses sharp language to criticize the foreign architects in his work entitled “Native and Foreign Architects” where he argues that foreign architects are not capable of forming the desired national architectural reform and that there is certainly need to give opportunity to the Turkish architect.

“Foreign architects who attempt to create the Turkish character for our architecture by imitating the crescent and star motifs on dessert spoons, copying castle wall spaces, applying wooden eaves along with the brick and stone wall craftsmanship of Muslim theological schools (Medrese) to reinforced concrete buildings will most probably be unsuccessful.

Any building with an old motif stucked to its project without careful evaluation by foreign architects, so as to be intended to practice a unique Turkish architecture, results in nothing but a bad experiment.” (Sayar, Z., 1938, p 65)

Within this atmosphere where the architectural practice was at large restricted to the state buildings, Turkish architects indicated that instead of being ordered the design of such buildings like foreign architects, those projects should be achieved by using the way of “competitions”, and they were engaged in repeating their acclaim at

⁴⁷ The mentioned Public Works Organization Law saw it fit for all government building projects to be made by the Ministry Of Public Works

an increasing level in the leading publications of the era. The following lines published in the 1933 “Mimar” magazine express this request.

“The local artists strongly and quite duly hope that the Ministry buildings projects to be constructed in Ankara will be appointed as a result of a competition, which the Turkish architect can participate in. ... As a result of the competition, if the Turkish architects project will be inadequate for the purpose, the authorities incharge still have the power to prefer the requested architect.” (Tumer, G., p 60)

A. Mortas’s “Architectural Design Competitions” titled article is interesting and meaningful in that it displays the attitude of the Turkish architect to this subject:

“The case, in terms of the Turkish architect, is far more different and at a higher level than to gain material and mental interests by getting a degree in a competition. The case is to possess the explicit rights in the building art which had been denied till now, to prevail their unknown existence and to prove their professional maturity.” (Mortas, A., 1944, p 13)

Again in the same article, it is required from the Turkish architects to pay special attention to the design and presentation of their works.

“The project we prepare to participate in a competition must be a work that represents not only us but the community that we are a part of, and has craftsmanship and value engraved in it, and has the quality to prove itself to all that evaluate it. A project that neglects its surrounding, is unorganized, and has little craftsmanship and seriousness involved in it, to be seen in the finals of a competition interests all of us in that it will with no doubt damage the struggle of the Turkish architect.” (Mortas, A., 1944, p 13)

The 1933 Exhibition Hall competition engaged by the National Economy and Savings Society is a turning point due to the fact that it is “the first effort in this

perspective engaged by the government” and that the competition was won by a Turkish architect – Sevki Balmumcu. 26 projects of which 10 were of foreign origin, competed in the competition and, the jury assembling on April 10, 1933, found that “*Sevki Esref’s (Balmumcu) project and Italian architect Paolo Vietti’s project*” were of equal value and the job was given to Sevki Balmumcu. The Exhibition Hall competition has been an important milestone in the Turkish architects’ struggle against the foreign architects and has had a significant place in the press. In the article titled “The Exhibition Hall Competition” published in the *Arkitekt* magazine and published the competition results emphasized that the National Economy and Savings Society was the first institution that “*understood the native artist concept as well as the vernacular production concept*”:

“National Economy and Savings Society, by not ordering the project of the exhibition building that it will construct to a foreign architect like some other institutions, and, instead, opening a competition where the native architects could compete with the foreigners, has rendered the whole architectural community grateful.

With respect, we thank the National Economy and Savings Society for giving a Turkish architect the opportunity to achieve a superior degree to his foreign counterpart and hope that the other official offices have their buildings, and especially the Ministry buildings, built according to projects that are determined by competitions open to the public.” (Anon., 1933, p)

The “Training of the Architect can be Realised Through Commissioning Him” titled article published in the *Arkitekt* magazine in 1933, it is indicated that the Turkish architect has attained a level where he can compete with his foreign colleagues and that, this has been proven with the Exhibition Hall competition.

“The Turkish architect is not being appointed in the country’s development projects. . . . Maybe five or six years ago the Turkish architect deserved this negligence. Yet the situation had changed totally today. We now have new and

powerful architects who have reached the contemporary techniques and aesthetic. The project competition for the "Exhibition Hall" being built in Ankara by the National Economy and Savings Society has apparently proven this." (taken from the Kadro periodical, 1933, p 260)

It is possible to increase the number of such examples by reviewing the Arkitekt magazine. In his article with the title of "Our Architect and Our Architecture" published in the Hakimiyet-i Milliye news paper, Burhan Asaf expressed the effects of a Turkish architect's being awarded in the Exhibition Hall competition:

"Our young architects have shown us that they can achieve much works. The fact that architect Sevki been awarded the first public competition initiated by the National Economy and Savings Society supports the assessment that we can assign the project of many buildings to our own architects." (Asaf, B., 1934, p 241)

The awarding of the "Gendarme School plan competition" to two Turkish architects following the Exhibition Hall competition resulted in the shifting of the Turkish architects position in the state and, even if only a limited number, the native architect began to get support from the state intelligentsia. The Istanbul member of parliament Alaatin Cemil's article in the Cumhuriyet news paper is meaningful in this sense:

"According to me, the success displayed lately by our young architects comprises more in concept than that in its general meaning. And that is that our architects have become worthy of a complete dominance and, that in order to continue this progress, this dominance has become a must.

Should I state it in other words; as can be understood form the recent events that have occurred, our nation is no longer dependent on foreign architects." (Alaatin Cemil, 1934, p 212)

Even though, starting of this date, this method was speedily adopted and a lot of competitions were opened, by reviewing the Arkitekt and Mimarlik (Architecture)

magazines, we come to the understanding that the appointment of foreign architects through way of orders has not yet come to an end. Within the context of the article with the title of "What has had to be done to prevent projects given to foreigners", published in the Mimarlik magazine in 1947, documents the Turkish architects' intense struggle in a letter written to the Prime Minister of the time.

"Dear Prime Minister, as you will please read and understand from our enclosed documents, there is nothing a Turkish architect wants other than to require that the works to be realised in Istanbul are inquired through competitions. It is obvious that without the work of the Turkish architects, with no opportunity to compare, it is not possible to understand the value of a project. There is no doubt that a proposal that is prepared by a professor after years of painstaking work will be a good one. Yet can the same commission report that, there is no possibility that a better proposal could be made? Can it be claimed that a Turkish architect cannot make a better, more successful proposal by having more emotions than the foreign professor, by giving more from his art and entity?"

The contemporary Turkish architect has proven his maturity with the results he has obtained in the project competitions regardless of the harsh means that he is subject to. It is easily possible to point out the honorable model buildings of Turkish architects next to the various ugly buildings built by foreign architects who have come at various dates and have gone after their work was complete.

We, the Turkish architects with master degree, through this letter to yourself, our preserving Prime Minister, require that our due request is carried out. We know that it is only natural to ask for the opportunity of competing in the competitions of every art work, that will be made in our country, to be given to every Turkish architect and engineer and that the money spent will be handed over to the deserving ones; we claim that as long as this is not carried out this way or that, that this will be injustice; and with all due respect we demand and ask of you as the art lover, patriot and a vigorous protector of rights - of these which we have no doubt - to preserve our said right and, if necessary, to come and listen to our problems with our own words." (1947, p 18-20)

The 9th and 10th clauses of the Board of Directors report during the 1948 Ankara assembly of the Architects Union, shows that the struggle against foreign architects still continues: *"9- In principle, the struggle to prevent foreign architects from appointment through orders will continue with higher intensity. Our aim 'is to leave to the generations of tomorrow a progressed architecture richly ornamented with the Turkish art works and stripped of foreign influence.' We want the same opportunities and field of practice as the Turkish artists before us who built the Turkish monuments, Turkish art and building models that ornament the Turkish nation. 10- That the large building projects of monumental degree that are to be appointed competitions (if necessary, international competitions)."*

With the influence of the extremely nationalist tendencies, the resentment against foreign architects took an ever negative direction. The pressure to organize the project competitions as "national" increased and emphasis was initiated that the "personnel" that would produce the "Turkish national architecture" could only emerge under such circumstances. The 1945 "Annual Union Board of Directors Report" mentions this theme:

"Friends, the competitions in our country are International. Again, we all know that the architectural competitions in the whole world are National. And at a level that in Germany this event has the architects of different cities are engaged in a kind of monopoly. . . .It is not that there are no international competitions, yet these are so few. This indicates that they want their national works to be done their fellow artists. From this is born of the concept of national architecture. Architecture is clearly observed in nationalism. We are duly right in our worries. Before, we were struggling for the matter of preventing our architectural monuments, our large government buildings from being appointed to the foreign architects. We were successful, we were the incentive for the application of the competition method. Now we will require that after a certain period, these competitions will be nation wide."
(Annual Board of Directors Report, 1945, p 124-127)

Another document that deals with the same theme is the article titled "What do our architects want" published in the Mimarlik magazine in 1946.

"When we ask for our own buildings to be designed by our own architects through competition, we do not forward this desire with the aim to create a master piece. Yet, we believe that the means that will accomplish this master piece, that will present this international entity will be attained through this method and that the national staff will thus be established.

We have no intention to deny the international talents and experts. Yet, the most noble of our desires is to be able to compete with them. That is why we want the arena to be open to all fighters." (Akkaynak, s., 1946, p 12)

In this atmosphere, the Istanbul Technical University Senate's 1949 decision to appoint foreign architects for the Faculty of Medicine lead to a great reaction from the Turkish architects. With the dynamism brought with the political atmosphere and the numerical increase⁴⁸, the resentment took the form of "protest meetings" in Istanbul, Ankara and Izmir and, in the form of economic and democratic demands, transformed to critiques related to the practice of the government in charge.

Again within the same year, the Turkish Architects Union Board of Directors agreed upon the following to be presented to the Ministry of Public Works.

"Our desire is that the Parliament consider the Chamber of Architects and Engineers law that will enable the establishment of the architectural and engineering professions under a discipline within the country, will more easily protect the rights of those professionals with more ease than the laws that are currently enforced, will enable professional cooperation and will be prepared in accord with the bar and chamber of medical doctors." (Ural, S., 1973, p 36)

⁴⁸ The number of engineers and architects in 1950 had reached 1900. (Ural, S., 1973, p.36)

The studies directed in cooperation with the Ministry of Public Works between the years of 1950-1953 resulted in the founding of the Chamber of Architects as well as the other chambers of profession. Another significant development was the 1952 "Regulations for Architectural and Urbanization Competitions" issued by the Ministry of Public Works in accordance with the desire of the native architects since 1930 to have the "competitions organized under codes".

Should we attempt to review it in short; as opposed to the transformation of the architectural discipline in line with its own dynamics within the West, the fact that the paradigm development of the architectural field was guided by the political field within Turkey lead to important consequences in the architectural professions institutionalization process. These consequences are as follows; a- The "Modern Architectural Movement" that was in harmony with the positivist character of the Kemalist modernization program due to its rationalism and functionalism principles, was adopted by the Intelligentsia. Yet, since there was lack of competent architects that could practice in an approach through the Modern Architecture during the 1920's Turkey, the Intelligentsia turned to the appointment of "foreign architects". b- In this respect, the fact that the Modern Architectural paradigm entered the country "enforced from above and imported from abroad" as a part of the "official modernization program", obstacles formed in the re-defining and institutionalizing process of the profession. The issuing of the profession policy and the establishing of the chambers of profession - which were necessary for the continuation of the professional activities - could only be realized in 1954. All of these legal obstacles lead to the dominance of foreign architects in the public sector and illegal practitioners (especially building masters) in civil architecture field of the architectural practice during the years of 1923-1950.

As is obvious, until the 1950's, a situation where the Turkish architect has not been able to monopolize the professional market and in respect has not been able to supervise the practicing field was the matter. For these reasons, in the struggle lead by Turkish architects against building masters and foreign architects during the 30-40s,

the "architectural design competitions" have become increasingly important. **In an atmosphere where uneducated builders (building masters) were rendered incapable through the diploma, Turkish architects achieved the opportunity to work in a relatively equal⁴⁹ platform with the foreign architects.**

Within this period where the "self" was sought, especially in the economic field, in the light of the claim that argued that the Turkish reform architecture could only be created by Turkish architects, the subjects of *"giving Turkish architects an opportunity to compete by opening a competition for every art work"* and *"appointing Turkish architects in the development of the country"* were often uncovered. As can be seen, besides being important in the economic struggle against building masters and the foreign architects, **the design competitions have been the most significant "means" for the proving the place of the Turkish architect.**

Competitions, that were engaged in the West during the 17th - 19th century especially in France, England and the USA, which comprised the student competitions that became a tradition of the Beaux-Arts school where the winner was sent to Rome for education, and with the addition of housing competitions in the 20th century, became an indispensable part of the architectural life. As opposed to the Western competition models where new thesis were argued and the extremes of design were questioned, in Turkey, **the competitions between the period of 1930-1950 became a necessity for the formation of the "legitimacy basis" for the continuation of the Turkish architect's professional activity.**

Consequently, since a- the preference of "the competition method" for the design of important service and prestige government buildings was engaged due to the rising pressure that emerged after the awarding of the 1933 "Exhibition Hall Design Competition" - opened by the National Economy and Savings Society - by a Turk, b- the architectural design competitions were the only "production" field of the Turkish

⁴⁹ Should it be considered that the juries were usually composed of bureaucrats and foreign experts and that they supported the designs that were in accord with their personal opinions, it is hard to speak of a fully quality.

architects during the years when, due to the economic depression of the 1930 crisis, the "etatist" principle was accepted and the private sector was dominated by the state - thus resulting in minimal development activity in the civil architecture field (except for housing) - so as to establish the new economic and political structure, the competitions offered alternative solutions to problems, in effect presenting the opportunity to compare and in this manner playing an important role in the general tendency of the era, along with the fact that the jury reports were qualified as significant documents; **project competitions have been elected the "research / experimentation field" of this study which aims to evaluate the relations between "official ideology" and "architectural production and ideology".**

4.3. THE CRITICISM OF THE ARCHITECTURAL DESIGN COMPETITIONS BETWEEN THE YEARS OF 1933-1950

Since all the cultural/artistic activities were controlled by the state during the first establishment years of the Republic and since the architectural profession had not completed its institutionalizing process, "the architectural design competitions" were not an activity field shaped by the architectural community but rather a mechanism controlled wholly by the bureaucratic staff. Within this period, Turkish architects engaged in intense efforts to institutionalize the architectural profession in the scope of such themes as *"the preparation of a official policy for only the architects; the verification of the professional right of the architects along with their place in terms of the state; the protection of the architectural organization by the state by way of linkage to the Ministry of Internal Affairs; the spreading of the competition system and the issuing of regulations for these."* (1935 Annual Union Board of Directors report, pp. 124-125)

In this atmosphere where all architecture were considered with an ideological conception and the "competitions" were almost the only "occasion" for the Turkish architects, "studies to organize the competition system" constituted an important part in the activities conducted related to the organization of the professional field. The

studies conducted by the architects to enable the competitions to be organized in a better way also consisted of the institutionalizing of the competition order and the architectural project competitions regulations were prepared with the assistance of the Fine Arts Union. A regulation was prepared *"to maintain that the competitions opened lately are performed in a legal and organized manner that relies on a principle"* (1933, Mimar, pp 252-259) and was presented to the National Education Ministry for approval. Yet, from an article by Zeki Sayar published with the title of "Competitions and the Juries" published in the *Arkitekt* in 1945, we can observe that the regulations are not yet in agenda during the 40's.

"There happens to be an architectural competitions regulation prepared by the Academy, founded during the service of Resit Galip as the Minister of Education, and which is enforced by the T.Y. Architects Union when ever opportunity arises. Should these regulations be enforced, with the condition that they are re-examined and amended, satisfactory results in terms of the national architecture will certainly be obtained in the competitions."

Since the legal scope to regulate the competition system was not formed for a long duration (until 1952), speculations rose related to the competition results.

"For some years now, the results of the project competitions have consistently been subject to rumors between the architects and these rumors continue without being publicized. . .These competitions that are conducted for the progress of the national architecture do not offer the expected benefits due to the poor organization of the conditions and the juries' lack of loyalty to these conditions, and this situation creates a lack of trust towards the said competitions." (Sayar, Z., 1945, p. 95)

The criticism directed to the "project competitions" during this period focused around the significance of the jury selection; the fact that the preliminary determining of the program and the conditions were not prepared by expert staff and, in turn, not investigated properly; the unsatisfactory character of the jury reports; decent from the

program in jury decisions; the effective role of the government staffs in architectural decisions, and; the complete transformation of the architectural project during its construction.

a- Formation of the Jury Membership : The most controversial subject is observed as the formation and evaluation of the jury. The architects that participated in the competitions oppose the composition of the jury of mostly foreign experts along with people who had the tendency of imposing their own architectural views but were not from within the professional practice. A. Mortas states the situation in his article titled "Project Competitions" as follows:

"Another point that has to be stressed for the obtaining of better results from competitions is the jury problem. A jury which is not strong, enlightened and objective may bring forth poor results out of the best of art work. The jury must be competent and just and must conduct his studies according to an order and a system. The jury council must be composed, under the leadership of a person who represents the institution which's owner of the building,, of a technically and artistically competent representative of the said institute, an delegate from the Turkish Architects Union, an architect from the education board of the Fine Arts Academy, an architect from the Public Works, Building and Development Works management, and an expert selected in accord with the context of the case." (Mortas, A., 1944, p 2)

A quotation from Turgut Cansever's memories is interesting in that it displays that the higher level bureaucrats approach the matter in their usual manner during the start of the 50's: *"During those years, our colleagues that participated in the Ministry of Public Works' competitions as jury member were petrified. The higher level bureaucrats would not participate in the jury studies for a week and, when they finally came, they would raise their hands and the matter would come to an end."* (Cansever, T., 1993, number: 252, p 20) After the "regulations related to the

architectural and urban development projects" was issued in 1952, it was decided that the architectural community would elect the jury yet this application did not last long.

b- Preparation of the Program and Regulations: One of the most stressed topics during this period is the claim that "an adequate effort was not spent in the preparation of competition programs and regulations". It was requested that the program and regulations were prepared by experts (if possible the jury) and that the Turkish Architects Union should be applied to when programs were being prepared by government offices that lacked efficient technical staff. Zeki Sayar summarizes the situation in his 1945 article in the *Arkitekt* as follows:

"The events show that the programs given in the competitions are usually prepared in an inadequate, inefficient manner. The preparation of these programs are, at large, is conducted by the technical staff of the offices which open these competitions.

According to international methods and rules, in other countries the competition regulations are planned by the jury members that have been initially selected or by the architectural council of that office, after the subject of the project is carefully examined. In order to prevent the competition programs from being an enigma and for the results to get better, these programs must be prepared by competent persons."
(Sayar, Z., 1945, p 95)

Z. Sayar indicates that *"in cases where the competition program and conditions are not prepared by expert"*, the jury is forced to take decisions that are not in harmony with the regulations and that, in this manner, the result is *"sacrificed to the architectural opinion and tendency dominant between the jury members"*.

c- Not Abiding by the Program and Regulations in the Jury Decisions: The fact that the competitions were awarded to designs that were not in accord with the program and regulations determined before the conduct of the competition has been another leading matter of conflict. Even though it was known that this was the result

of insufficient studies prior to the competition, it was indicated that the "rewarding should be made from between the projects that were loyal to the current program". In his article under the title of "Competitions and Juries", Z. Sayar states:

"Those who prepare the project competition regulations must know what they want in advance. We frequently come upon the fact that some facts that are not present in the competition regulations arise while inspecting the projects. The Canakkale monument competition is enough an example to this situation. In the competition where an enclosed hall of honor was required, the jury awarded a school graduation project that was completely contrary to the program and was sent to try their luck.

This is due to the fact that the jury reached at the verdict that the Canakkale monument should have been in a totally different manner from the competition program and, for this reason, they have selected this project that complies with their opinion by neglecting the competition regulations. . . . Yet, even if the jury were to find the program inappropriate, it should have abided by the program in the projects it was to select." and forwards the following proposal:

"It is vital, for the soundness and sincerity of the competitions, that the programs and conditions of competitions opened by various Ministries and Institutions to be prepared by pre-selected juries until the regulations for the competitions are prepared." (Sayar, Z., 1945, p 96)

Another criticism directed towards project competitions is the unsatisfactory level of the jury reports. A. Mortas relates this situations to the "selection of the juries by the bureaucratic staffs": *"The juries, except for some feeble exceptions, have to explain their reports about all of the works. This subject has been neglected in the recent competitions. It can be observed that the jury reports are prepared with an egoistic approach. We assume that the reason for this is the absence of the architectural authorities in the juries."* Mortas, A., 1943, p 2)

As is apparent, until the 1950's, since the institutionalizing process of the profession has not been completed, the architectural community could not possess the "project competitions" and were straining effort to direct and organize this field under the supervision of the bureaucrat staffs through their critical articles published in the *Arkitekt* and *Mimarlik* magazines. After an unorganized and uncontrolled period that lasted twenty years, the Ministry of Public Works issued the 1952 "Regulations for the Architectural and Urban Planning Competitions" and, after a formula was obtained as a result of the mutual negotiations between the Ministry of Public Works and the Chamber of Architects, the "project competitions" were placed in a legal scope.

4.4. ARCHITECTURAL DESIGN COMPETITIONS IN TURKEY (1933-1950)

It has been determined as a result of an examination of the *Arkitekt* (the issues of 1930-1950) and *Mimarlik* (the issues of 1943-1950) magazines that there have been a total of 31 competitions between the years of 1931 and 1950. These are as follows:

1. Ankara Exhibition Hall Design Competition (1933)
2. Zonguldak Peoples' House Design Competition (1933)
3. State Monopolies General Directorate Design Competition (1934)
4. Thermal Hotel (in Yalova) Design Competition (1934)
5. Sümer Bank Design Competition (1935)
6. Municipalities Bank Design Competition (1935)
7. Istanbul Theater and Conservatories International Design Competition (1935)
8. Istanbul Port, (Galata) Passenger Lounge Design Competition (1937)
9. Izmir Covered Market Place Design Competition (1937)
10. The Parliament Building (T.B.M.M) International Design Competition (1937-38)
11. Bursa Publics' House Design Competition (1938)
12. Kadıköy Publics' House Design Competition (1938)
13. Sivas Publics' House Design Competition (1939)
14. Samsun Central Bank Design Competition (1939)
15. Police Academy Design Competition (1940)

16. Anıt-Kabir (Atatürk's Mausoleum) Competition (1943)
17. Adana Municipal Hall Design Competition (1945)
18. Ankara Automatic Telephone Center Design Competition (1944)
19. Haymana Thermal Hotel and Public Bathes Design Competition (1945)
20. Adana Palace Of Justice Design Competition (1945)
21. Gaziantep Chamber Of Commerce Building Design Competition (1945)
22. Istanbul Radio House Design Competition (1945)
23. State Railways General Directory's Residential, Hotel And Shopping Complex (in Erzurum) Design Competition (1944)
24. Cinema And Hotel Complex (in Ankara)Design Competition (1945)
25. Trabzon Exhibition Hall Design Competition (1946)
26. Eskişehir Railway Station Design Competition(1946)
27. Istanbul University Faculties Of Law and Economy Additional Buildings Design Competition (1947)
28. İzmit Municipal Hall And Hotel Building Design Competition (1948)
29. Gaziantep Chamber Of Commerce Building Design Competition (1949)
30. Istanbul Office Building Of Wakfs (1949)
31. Istanbul Palace of Justice Design Competition (1949)

CHAPTER FIVE

**EVALUATION OF THE IMPACTS OF OFFICIAL
IDEOLOGY ON THE BUILDING STOCK**

In Terms Of Architectural Design Competitions

(1933-1950)

**5. EVALUATION OF THE IMPACTS OF OFFICIAL IDEOLOGY ON THE
BUILDING STOCK, In Terms Of Architectural Design Competitions (1933-50)**

In this study the effects of modernization, which has emerged in the context of the political Westernization will and realised through the scope of nationalist ideology, on the architectural discourse and practice, is examined. In this respect, this chapter of the study is focused on the building “as the object of architecture” different from the other three chapters.

For this purpose, in the first stage, the modern architecture discourse and the practice of the Republican period defining the aim of the secular Turkish identity as “forming the synthesis of the culture and the civilization and, forming the unifying, architectural models having the modern and the national characteristics” will be evaluated the point of view emphasizing the “modernizationist, nationalist, etatist” character of the Turkish modernization project. In the second stage, the competition projects published in the Architect (Arkitekt) and the Architecture (Mimarlık) magazines between 1933-1950 will be analyzed through the formal features within the historical conditions, for the purpose of enlightening the general architectural trend

which is developing from modernism towards the nationalism in this interval of Turkey

5.1. SEARCH FOR “A MODERN, NATIONAL AND MONUMENTAL ARCHITECTURE” IN THE ESTABLISHMENT PROCESS OF THE SECULAR TURKISH IDENTITY

The third chapter had evaluated the transforming effects of the modernization from the midst of the 19th century upon the architectural discipline and the place of the architectural discourse and practice, using a perspective passing through the discipline. Hence, the forming of modernism in architecture within the scope of the material conditions of Turkey and at which points it joined with the modernist movement history in the West, was examined. This evaluation has led to two significant results:

- a- due to the fact that it attained a dominant position in the formation of all the political and cultural platforms of the nationalist ideology, the architectural discipline was positioned more in the mid point of the social and political field rather than its own peculiar field of knowledge,
- b- in this sense, like all other artistic fields of activity, architecture too was evaluated as a significant ideological means for the formation of visual and spatial codes, which is aimed by the Intelligentsia.

In this chapter, relying on the information obtained in the 2nd and 3rd Chapters, **the influence of the secular character which is the most important feature of the Kemalist modernization project upon the ideology and practice of architecture and in this respect, "the conceptual and structural transformation of the 'national identity' definition during the search process of the contemporary identity, peculiar to the Turkish architecture"** will be examined through the design competitions. As is known, the project evaluation/criticism of architecture has to comprise more than one perspective due to the multi-dimensional and multi-meaning

in both its production and its function. For example, in a perfect evaluation article, the critique can rely on the objective of the building, the sources that have formed it, the surrounding it has applied to, or he can explain the building in the light of the dominant stylistic features of the era or he can criticize the building relying on its inner conflicts, morphology and the features of its form features. In short, it is possible to evaluate the same product in more than one category. (formalist interpretation, structural logic, climatic performance, typological classification, etc)

In the light of the information presented above, we can state that the "symbolic-semantic" values of architectural products of the period selected as the research topic of the thesis, have been emphasized as much as and in fact more than their "functional-usage" values. In this sense, in this chapter where evaluation will be made according to the "building" as the main product of architecture, it has been attempted to **determine the visual and spatial codes that express the "modernizing, nationalist, etatist" values of the regime.** To rescue this approach from a uni-directional single perspective directing to a solely formal evaluation and to determine the meanings of the words 'modern', 'national' and 'monumental' in the mind of the architect, it has been attempted to form an evaluation framework from the theoretic works (especially those published in the *Arkitekt* and *Mimarlik* magazines) of the period. In this context, the contextual and stylistic transformations of the modern Turkish architecture and "the vocabulary of the modern and national forms" emerging as a result of these transformations will be examined within the two sub-periods:

1. Between the years of 1930-38 in which the secular national identity and the meaning of this in the state's buildings are searched within "the modern architectural paradigm",
2. Between the years of 1938-1950 in which it is referred to the "cultural origin" searching with the strengthening of the etatist and the nationalist values and in this context the native-local architecture features are used by being reproduced within the searching of the formation of "national architectural style".

5.1.1. BETWEEN THE YEARS OF 1930-38: MODERN AND NATIONAL

In the 1930s, in order to be able to follow the developments in the Turkish architecture, as we primarily specified above, as from the 2nd Constitutional (II. Meşrutiyet) Period, it is necessary to examine the transformation of the “national identity” definition becoming the basic problem of the cultural area with the formulation of the modernization within the framework of the nationalist ideology, in the radical and unifying Kemalist modernization policy.

In the first years of the Republic, the desire of “the catching up with the modern civilization level” (muassır medeniyet seviyesini yakalamak) and “becoming modern” (asrileşmek) of the Kemalist modernization policy, has transformed the ideological content of the nationalism principle borrowed from the Union and Progress (İttihat ve Terakki) Period. The “nation” concept reflecting on to the Kemalist nationalism principle as being different from the previous period is a concept clarified from its religious context, and it aims to form the definition of “the new national identity” in a “**secular**” context. In this respect, the most obvious characteristic of the new “Turkish national identity” is that it is established by including the **Westernised identity and also by assigning the Westernity to itself for the purpose of emphasizing the secular character**. The construction of the national identity by becoming identical with the West has provided the approval of the nationalism as a one-way and wholly modernizer ideology, by being depressing the both imitative and reactionary and the contradictory manner directed to the West. In this ideological movement, the rationalism-functionalism of the international style -clarified from the historical references and styles-, has been found appropriate to the positivist character of the Kemalist modernization project. And it has been “imported” by the Bureaucratic Intelligentsia without hesitation, and has been implemented by the foreign architects. The Turkish architects who despised every kind of eclecticism including the 1st National architecture trend, have accepted the modern architecture with a great excitement by taking into consideration the legitimate bases -positivist and rationalist character- of the newly emerged architecture profession.

When we observe the development of the Turkish Architecture in the 1930s from the Architect magazine (starting its publishing life in 1931 as an official profession magazine of the Turkish architects), we may say that both foreign and the native architects are “searching a style peculiar to the Turkish revolution”. While the foreign architects have been realizing the duty of “the formation of visual and spatial codes to be symbolized the successes of the new regime” given to them by the Intelligentsia by means of the construction of the main state buildings in Ankara; it is seen that the native architects to give products in a more radical line not being so different in the basis. In other words, it is possible to observe a binary structure in the architecture of the period.

- **The Modernist Architectural approach Among the Turkish Architects**

The thirties are the years when the Turkish architects may obtain the limited practicing opportunities only by means of the residential projects and the design competitions. Therefore, Turkish architects have tried to prove that they can give products at least as perfect as the foreign architects in the direction of the modern architecture trend, by evaluating every opportunity they have and also they have had an intensive conceptual production. Especially between 1931-1935, when we follow the articles criticizing the contexts of the conceptual texts of the period and the books⁵⁰ published in order to widespread and introduce the modern architecture published by a group led by Zeki Sayar, Abidin Mortaş, Behçet Ünsal, in the Arkitekt magazine; we see that the Turkish architects have had a significant effort directed to the “specification of modernism”.

Celal Esat Arseven, in his book, “New Architecture” (Yeni Mimari) claims that *“The Turkish Architecture among all other countries’ architectures attracts attention as being duly rational and conforming the modern architecture. Therefore this new*

⁵⁰ U. Tanyeli indicates that the early modernist “thesis” books were not attractive to the architects of the period, that the most frequently used and read theoretic texts were those that were the superficial (like Andre Lurcat's 'Architecture' translated to Turkish by Celal Esat Arseven as "New Architecture") and that usually compromising and conformist periodicals ('Moderne Bauformen' from Germany and 'L'Architecture d'aujourd'hui') were followed. (Tanyeli, U., 1998, p 43-44)

architecture will not be strange for us" (Arseven, C.E., 1931, p. 8), so he carries the excessive value attributed to the "Turkish identity" in the cultural area to the Turkish architecture (see Chapter II.3.3., p.35). One of the leading ideologists of the period, İsmail Hakkı Baltacıoğlu, has defined that Turkish Architecture is simple and creates an art of building mass without ornaments throughout the history, and he has put forward that the cubist age in the architecture is opened by the Turkish architects.

"Turk, you are the one who understands what the purity in the architecture, and teaches it to people. You are the one who fertilize the stone-hearted rocks, and gives an identity to them. You are the one who informs that the art of architecture is an art of mass, not an ornament, eclectic and decorative art. You are the one who creates mass and spatial beauties with the purified open bodies without decoration, and shows that the architecture is the art of the sincerity, reality, conformity with the duty. You are the one who opens the cubism age in the architecture to the new people with the understanding of pure spaces without ornament and decor." (Baltacıoğlu, İ.H., 1943, p.30)

Another problem occupying the conceptual area is the problem that "the Turkish revolution will be represented best with what kind of architecture without overlapping the modernist and revolutionist paradigms". When it is examined from this perspective, it is seen that the leading architects of the period agree that the architecture to represent the modernism in the essence of the revolution has to have three basic characteristics -**modern/new, secular, Turkish**. The quotations from the Architect magazine put forward this searching for "the new identity".

"The Turkish reform architecture will be a unique existence different from the old Ottoman architecture." (Architect Behçet and Bedrettin, 1933, p.199)

*"Our wish is that the **modern and Turkish** architecture is to born... The **modern and national** building is the building being chosen among many serious and respectful sketchworks, and in harmony with its surrounding."* (Architect Behçet and Bedrettin, 1933, p. 245)

In the accumulation of this written document, the examples indicating the tendency of connecting the modernist movement and the Turkish revolution take place. For example, in one of the issues of the Architect magazine in 1933, the modern architecture movement and the Turkish reform have clearly become identical and this relation has been fully emphasized by placing the title of the article, "Reform in the Architecture", side-by-side with one of the photographs of Villa Savoye of Corbusier.

In the same article, while Le Corbusier defined as "*a revolutionist rather than a reformer or reformist*" he is being idolized. The modern architecture is defined as "*an assembly collection being arisen with a full harmony and in an aesthetic style with simple, beautiful geometric shapes far from the tradition and the ornaments. It is the fusion of the substance with the beauty.*" (Architect Behçet and Bedrettin, 1933, p.245-246) and it is introduced to the Turkish architects in the light of the five principles of Corbusier. These are the followings: -a- Pilotis: "*They wanted to open the house to the nature, and bring nature into the house... They placed the house on the pilotis like the first human beings. They tried to protect the house from the humidity.*" b- Free plan - free façade: "*There is a plan and façade considered separately in different spaces instead of plan and façade with Ordre and type architecture. . . European architects, with the preliminary intention of more light and air, used wide and horizontal windows, they considered the view.*" c- Free roof: "*new architects build terraces. They make use of the building roof as well. They transformed it into a hall with ceiling rises to the sky.*" and by emphasizing the significance of technique and building materials in modern architecture, the reinforced concrete system has been placed into a privileged position: "*Today's architecture has also found the technique and materials it needs. From these, it maintains great profit and opportunities. Until now, restricted materials hindered those who had the reformist soul. Re-inforced concrete, steel, glass, insulation materials. Today, they are symbols of success.*" (Architect Behçet and Bedrettin, 1933, p 246-247). In many of the articles published during this period, similar to the above given example, it is possible to come across definitions of "modern architecture -

modernism" according to the "formalist style and scientific doctrine" defined as a result of the CIAM assemblies.

We can state that the Turkish architects in the 1930's have designed and built many buildings displaying a quality and care that is rarely out-matched in later periods. These buildings that are usually designed in the scope of an architectural understanding referring to Le Corbusier and Mendelsohn's modernist lines, and are mostly products of civil architecture, can be observed in the Arkitekt magazine.

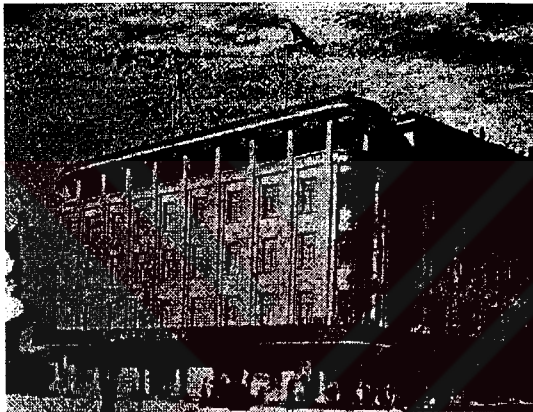


Figure 1. Sümerbank Design Competition , Arch. Paul Pfabe's proposal

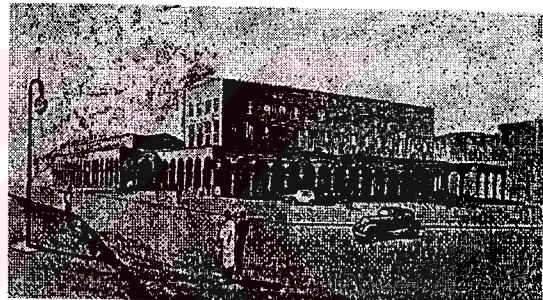


Figure 2. Izmir Market Place Design Competition Arch. Laprade's proposal

In short, even though - within the atmosphere where abundant slogans determined by the state were of matter - it constitutes a very small proportion of the architectural environment, a building stock that reflect the idealist claim in the essence of modernism along with the mostly apparently expressed influence of the leading modernist architects (especially Le Corbusier and E. Mendelson). Especially the design competitions is interesting in that it displays the assortment of modern architecture views of local and foreign architects. The Ankara Exhibition Hall building (S. Balmumcu, 1933-35), Foreign Affairs building (S. Arkan), Izmir Market-place Center (Z. Sayar, wasn't constructed), Iller Bank (S. Arkan, 1935) are structures that were elected through competitions method and which evidently reflect the modernist aesthetic. Doubtlessly, this modernist idealism does not rely on a deeply critical

process as in Europe, yet, it is still ahead in the modern architecture perspective of the foreign architects expressed in the great state buildings.

Yet, as is mentioned in chapter 3 (see, chapter 3, p), since modernism in architecture was introduced to the country through "importation" so as to form the architectural expression of the official modernization program and not as a "product of the transformation witnessed within the architectural discipline" has lead to the settling of an "**aesthetic-formalist approach**" that observed modernism from a practical level. During this period, especially between the Turkish architects, a generally approved - in housing and public structures - "modern forms vocabulary" formed. The features of this modernist line which is the composition of various influences (Perret, Le Corbusier, Ozenaft, Mendelsohn, etc) can be listed as follows:

- A functionalist planning has been adopted. For this reason, especially in public buildings, it is not possible to speak of definite plan schemes. Yet, with the assymetric organisation of primary geometric forms, an "**ortogonal prismatic language**" was formed.
 - Wide glass surfaces, horizontal strip windows, corner windows, continuous horizon lines are frequently used features.
 - Cylinder shape masses, circular planned corners ornated with massive or horizontal band windows are elements borrowed from Mendelsohn.
 - Wide usage of horizontal masses along with towers so as to maintain harmony.
 - Terrace roofs or concealed roof usage was generalized regardless of the building difficulties.
 - Re-inforced concrete structure usage is seen in all buildings, big or small.
- **Foreign Architects and Cubic Architecture Style**

The official service and prestige buildings projected by foreign architects during the same period may be, when compared with the non-governmental architecture in

the metropolitans, stated that the intensity in which the other buildings reflect modernism is absent in these buildings which are the work of a revolutionary state and, in this respect, that they are less "revolutionary". There must be more than one reason to explain this situation. These are; **a-** the fact that, since the state intelligentsia probably lacked knowledge of the leading names in the modern movement, the representatives of the "Vienna School" - which can be regarded as the compromising school with modern and monumental architecture - were appointed; **b-** the fact that the state intelligentsia desired a monumental architecture that would symbolize the success of the new regime and would reflect the authority and dominance of the state; **c-** the fact that a single architect - Clemens Holzmeister - was appointed in the design of all the buildings in the Ministry District. Holzmeister, who take modernism as a prismatic and simplifying tendency, burdened a "style forming" role in Turkey by assuming his own architectural understanding to the government buildings. It is necessary here to mention that Holzmeister himself indicated that "his desire to perform monumental architecture was influential in his decision to work in Turkey." (Nasir, A., 1991, p 196)

C. Holzmeister who was the sole responsibility of the building of the Ministry District (Ministry of Defense 1927-31, General Staff Presidency 1929-30, Ministry of Economy 1929-34, Provinces Square 1933-35, Parliament Building 1938-63) and directed work in different parts of the new capital Ankara (Militaryhouse 1930-33, Military Academy 1930-35, Presidential Quarters 1931-32, Emlak ve Kredi Bank 1933-34, Austrian Embassy 1935-36, Central Bank 1931-33) The sketches and models produced for the Provinces Square and the Ministry District between the years of 1933-1935 illustrate that Holzmeister perceived these buildings as a part of the whole and not as isolated objects. The basic features seen in Holzmeister's - who preferred classic plan layouts to emphasize the state's power in public buildings and portrayed a monumental architecture understanding - works in Turkey are:

"Rectangular or U-shaped blocks forming around an inner courtyard, rustic socles, symmetric facade arrangements, projections, monumental entrances,

concealed gable roof that seem to be flat roofs, and in later applications, distinct window jambs." (Nasir, A., 1993, p 197)

Holzmeister indicated that all the buildings to be constructed in the Ministry District should comply with this style and even stated that "the Ministry of Customs and Restrictions building intrudes the district's order". Hence, Sedat Hakki Eldem who realized the design of this building too has forwarded the criticism obtained during the construction phase as: *"The realization of this building set right in the middle of the Vienna cubism was hardly possible after great arguments. The official style of the period was cubic and so that this building displayed different views and maybe it was Turkey's first modern building."* (Eldem, S. H., 1973, p 6) This building that was realised as a result of a 1934 competition has been usually been attributed by the architectural history critics as "far from being monotonous next to Holzmeister's neo-classic and serious buildings yet still a modern building harmonious with surroundings." It is my belief that S. H. Eldem's efforts related to this building should be evaluated as "an alternative style expedition where the state authority is expressed in the modern architecture paradigm" as opposed to C. Holzmeister's monumental architectural style.

Sedat Hakki Eldem, in his article with the title of "Ankara-Vienna Cubic Architecture", has stated the basic features of the trend developed by foreign architects, especially Holzmeister, in public buildings and qualified as "modern" by the Intelligentsia, as follows:

"Plans and facades were designed without ornamentation as being plane lines and surfaces. As a part of this program, the roof, tile and eaves were also eliminated. The building had to have no hat in order to be modern. Because this architecture was applied more in Ankara, native materials were used instead of imitation stone plaster like before. In this manner, Ankara rocks, that is dark colored nes, started to be used. Along with this, a kind of plaster called Terranove particular to German countries was imitated. . . The window proportions and details altered

completely, the old forms peculiar to French and Mediterranean environments was replaced by German style joints and proportions. Aesthetic and the general view changed totally. The public was aroused by this new style yet was accepting it for its imposition from Ankara, and hence, it spread out. . . Cubic architecture carried on in the centers for about ten years. Yet in small towns, it prevailed longer durations. Its characteristics: rough, dark color plaster, corner windows, "andezit" borders, terrace shaped cover and grift volumes." (Eldem, S. H., 1973, p 6)

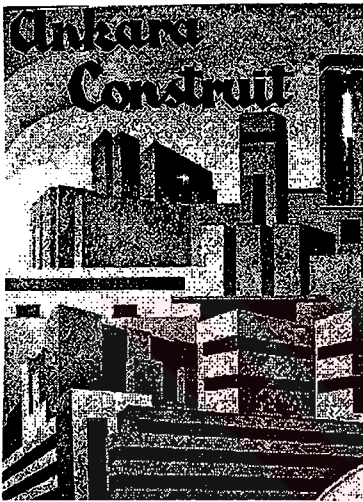


Figure 3 Ankara Construct



Figure 4 Ankara 1930's

Should we review it in short; the 30's Turkish architecture displays modern approaches of various levels that indicates the basic difference between the modern architecture understanding of the state elite and the Turkish architect. It can be observed that modernism becomes distinct in the civilian buildings designed by Turkish architects and that, in opposition to this, the government buildings designed mostly by foreign architects were not as reformist as they are. Still, undoubtedly, it would be wrong to speak of two entirely different architectural approaches; it is only possible to speak of a depth/surface difference. Also, it should be specifically indicated that all these searches were conducted within the scope of the "development of an architectural style peculiar to the Turkish revolution". Yet, the unanswered ideological problem of how exactly this new Turkish identity would be expressed within the architectural paradigm, was a current issue and the modern architecture discourse of the period was stuck in between the arguments of "native Turkish

modernism is modern in its essence" and "modern architecture should be marked with a Turkish brand".

Yet, the strengthening of nationalist tendencies in Europe (especially in Italy and Germany) during the end of the 30's along with the attaining of a closed/conservative economic system as well as in Turkey, parallel to the political, ideological and economic changes in the world, the addition of the "etatist" principle that would gain the Turkish modernization program a different character, lead to decomposition within the "Modern Turkish Architecture". Within this atmosphere, it would not take long for the conflict between the two basic doctrines of Kemalism - i.e. "**nationalism**" relying on the cultural origin thought and the enlightening and universal "**positivism**" - to come along.

The massive works - stadiums and assembly structures, ministry buildings with gigantic dimensions, un-ending *alles* and squares, etc. - of regimes that put forward nationalist-racist thesis in the art field in a controlled manner to influence the big masses and perceived architecture as a propaganda device to demonstrate the state's power, influenced the whole world and many architects (Batur, A., 1986, p 1395). The 1934 Italian Fascist Architecture Exhibition in Ankara and the 1943 German Architectural Exhibition caused great reactions between the Turkish architects. A quotation from Abdullah Ziya Kozanoglu's 1934 article published in the *Arkitekt* demonstrates the influence of German and Italian Fascist architecture upon Turkish architects.

"Today, a some what young national art has been born in Italy and is progressing with giant steps in the hands of the young Italian artists encouraged by the state. The Italians have created a Fascist architecture.

The Turkish people have indulged in a revolution much higher than the regime movement attributed as revolution by Rome. Yet, it has a difficient side. Our revolution has not been monumented. The time to show the traces of this high

revolution in all the branches of art has come and is slipping away." (Ural, S., 1974, p 31)

Again, an article by A. Z. Kozanoglu with the title of "Nationalism in Art", is an obvious example of the strong nationalist tendencies of the era:

"Today Beyoglu is a dark and alien labyrinth that doesn't even have a single Turkish bone in its lands. . . Nationalist art is not the work of individuals but rather is the work of nations. . . There is a generation in this county that believes that the nationalist art should be created and that has idealized this work. . . Those who have no faith in the revolution can wait for this new art." (Kozanoglu, A. Z., 1934, pp 51-54)

In the 1930's, parallel to the criticisms of the modern architecture in terms of its homogenizing and unifying characteristics in Europe, the similar criticisms have been started in Turkey as well. S. H. Eldem, who saw modern architecture's most significant feature as *"Its distance to the Turkish architecture"* after *"various so-called functional features"*, indicated that there were various reasons for its abandonment⁵¹: *"Cubic buildings has exhausted before its time. The plaster cracked everywhere, the terrace roofs started leaking. Great glass areas were reduced in size to prevent heat losses. Tile roofs were laid on leaking roofs. Yet, beyond all these practical precautions, there has been a transformation in the ideologies as well. Totalitarian regimes have started imposing their world and peripheral views in Europe. Turkey could not keep far from this and besides, cubic architecture has collapsed."* (Eldem, S. H., 1973, p 6)

⁵¹ In the criticism of modern architecture, usage of themes similar to those in Germany is interesting. Immediately after the sovereignty of the National Socialists in Germany, modern architecture was declared a degenerate art and the new regime only allowed the representation of its own ideologies and related views. Hitler summarises his approach to modernist aesthetic in his "Mein Kampf" (My Struggle, 1934) as follows: "Degenerate art under the influence of the Jews; flat roofed houses are peculiar to the East." In this perspective modern architecture was conceived as a cosmopolitan tendency not peculiar to Germany and thus denied. Similarly, in Y. K. Karaosmanoglu's article, "Culture and Civilization" (1933, p 25), the cubic buildings of the era were commented to be "Arab-Persian contamination".

Within this atmosphere where nationalist and etatist values get emphasised and the resentment against foreign architects increased (for detailed information, see Chapter 4.1.1), the direction of the "secular Turkish identity" search also changed and the intellectual basis of the Second National Architectural understanding was formed in the 40's by focusing the discussions which directed the architectural community on a "new national architecture" search by referring to the spatial and formalist understandings of German and Italian architectural philosophies.

5.1.2. 1938-1950: THE SEARCH FOR NATIONAL AND NATIVE ARCHITECTURE

It can be said that the new "National Architectural Trend" was formalized around two main themes. The first of these, a- is the opposition against foreign architects conducting their work in Turkey. The fact that, except for Seyfi Arkan who was attributed as Atatürk's architect, Turkish architects were appointed to the building of little more than no buildings and all prestigious buildings were appointed to foreign architects brought great resentment between Turkish architects and emphasis was gained upon the belief that the "national architecture trend can only be created by Turkish architects". (This matter has been handled in detail in Chapter 4). The other is, b- the studies under to the "**National Architecture Seminar**" initiated under the leadership of Sedad Hakki Eldem, taking its inspiration from the "**traditional Turkish houses**", and the search for a "**national style**".

When the architectural platform of the 1940's is observed, it can easily be stated that the general approach have been formed according to S. H. Eldem's discourse. The theme of the architectural understanding that Eldem has formalized beginning with the first years of his initiation to the architectural community and has expressed in his articles of "The Question of National Architecture"(Arkitekt, 1939), "Towards a Native Architecture" (Arkitekt, 1940) and "Our National and Native Architecture Struggle" (Mimarlik, 1944), - both of which may be attributed as the manifest of the II. National Architecture Trend - is quite net and familiar. Eldem argues that "a

contemporary architectural style, specific to Turkey" has to be established. This problem that occupies Eldem's mentality is not independent from the "establishing a secular national culture" studies discussed by Ottoman - Turkish intellectuals since the Tanzimat. In this sense, Eldem's "'local and national' architecture specific to Turkey search" should, like the previous era's tendencies to express the Turkish identity within the modern architectural paradigm, be evaluated as one of the alternative solution ventures produced against the problem of "which basis will be used for the compromise of modernizing and nationalist values".

In the 40's, the "uni-directional modernization identifying the secular Turkish identity with being Western" character of the previous period was evacuated and the tendency turned to the "cultural essence" search. The first systematic study in line with the cultural essence search in the architecture field has been the "National Architecture Seminar" initiated in the Fine Arts Academy under the leadership of Sedat Hakki Eldem. The design understanding developed within the perspective of the "Seminar" maintained to collect documents and conduct research upon Turkish civilian architecture products, has been defined as Eldem as so; *"This movement ultimately denies form imitation and strains effort for buildings to be related to our old and national pleasure in their general features, the abundance of windows, the lightness of the buildings and, at most, the reflection of the traditional characters of relief and beauty in the plans."* (Eldem, S. H., 1984, p 57). A. Batur later indicated that this design tendency to be renowned as the II. National Architecture style presumed the obtaining of design principles and dimensions in accordance with the dimensions, proportions and forms of the plan layouts rather than the direct selection and use of historical forms. (Batur, A., 1986, p 1397)

Where as the "National Architecture Seminar" was at first a limited elitist venture with the study of the villas and waterside mansions, it expanded with the examination of the Anatolian housing culture and supported the development of the native/regional tendencies. It should also be indicated that the systematic collection of local/rural facts peculiar to Anatolia during the late 1930's was not only an event particular to the

architectural field, but was also an extension of the Republic's cultural policy towards the search for the "secular national identity". While the Cumhuriyet Halk (Republican People's) Party appointed architects to inspect the different architectural products in different regions during the 1940's (Ural, S., 1974, p 37), the most significant Turkish artists were sent to all the provinces to draw 675 pictures between the 1938 and 1943 and these pictures produced during the national journeys were collectively exhibited in 1944. (Anon., 1998, p 44)

The point we want to emphasize in this section is that the "native architecture search" initiated within the architecture field under the leadership of S. H. Eldem in order to combine the "modern" and "national" values in a manner specific to Turkey⁵² was also influenced by the state controlled national architecture calls of the autocratic German regime starting of the 40's and was thus transformed into a style search for government buildings.

The features attributed to the approach renowned as the "II. National Architectural Style" within the era's terminology, will be determined by S. H. Eldem's articles "The Question of National Architecture" (1939), "Towards a Native Architecture" (1940), "Our National and Native Architecture Struggle" (1944) setting the intellectual basis of this approach along with the answers obtained to the "National Architecture Questionnaire" organized in 1944 by the Mimarlik magazine.

The theme of these articles, where S. H. Eldem expressed his opposing views to the cubic architecture style of the German and Austrian architects that realized the construction of the capital Ankara during the 1930's, forms the idea that *"architectural style is not and should not be an object to be imported from abroad and that the fact that building style should be local is an essential condition"*. Eldem formulates the "national and native architecture" ideal around **three main axis** in an

⁵² "This architectural movement was in the position of a reaction against an architectural view, an international modern style almost adopted by the state and, at the time, producing its most distinct art works. This architectural reaction and re-newal was first experienced at the Academy in the National Architecture Seminar." (Eldem, S. H., 1984, p 86)

increasingly detailed manner within his three articles. According to Eldem, the characteristic of a national and native architecture style under three groups: **a-** complying with the people of the country, **b-** complying with the national affairs, **c-** complying with the national land.

a- The determination of the building program and idea for suitable for users:

The interview with Eldem conducted by the *Arkitekt* magazine in 1939, titled "The Question of National Architecture ", is interesting that it illustrates Eldem's views that "the national architecture searches could be solved with the formation and imposing of a leading group composed of state elites and architects" and the "civilizing mission" he thus burdens upon the architectural discourse and practice:

"For an architectural style to be national, it has to comply with and should represent that nation's ideals and life habits. . . If there is no such ideal, it could be obtained. Today, the nation has attained many ideals it has not known before. They can be attained in the matters of architecture and art as well. Besides, the said ideals could belong to the leaders, the directors before it is attributed to the people. The outcome is the same." (Eldem, S. H., 1939, p 221)

Following these lines, concentrates on the necessity of determining the "building ideal idea and program" - which he considers a significant influence on the formation of the national architecture - in accordance with the users' needs, that is, the "people of the nation". Yet this user is not any individual selected from within the social structure but rather the "ideal individual" re-equipped culturally in line with the qualities deemed prompt by the Turkish revolution:

Since we are in the reform period, we should not forget that the buildings should have an educating aspect. This means that the individual that will be taken into consideration and will constitute the scale is the ideal individual created by the revolution.

This initiates a massive education field and this inevitably becomes a gradual phase. This education will teach the style and ideal life that is shown by the reforms and the buildings that will enable such life." (Eldem, S. H., 1939, p 222)

The civilizing mission of the architectural language existed in Eldem's discourse emerges within the evolution process of the people towards the ideal individual:

"The reform movement in the building program should always keep the contact with the people in order to be understood by them so that the educating scope expected of the building can be reached. . . The people should gradually conceive and digest the life style and comfort demonstrated to it. In this respect, the buildings should be deemed perfect by the people in terms of the usage yet this perfection should be in a manner that can be perceived by the people." (Eldem, S. H., 1939, p 222)

Eldem deals with the national architecture ideal with more detail in his 1940 "Towards Native Architecture" published in the *Arkitekt* and his 1944 "Our National and Native Architecture Struggle" published in the *Mimarlik*. Within these articles, **Eldem's verifying the state as the employee of architecture and the organizer of the building program has been determining in the formation of the national architecture understanding.** Eldem points out that *"architecture does not only consist of ideas and ideals, but that it is also dependent on large investment and enterprises"* and indicates that *"architects are dependent on these enterprises to realize their ideas and for this reason, that the state should handle this situation"* (Eldem, S. H., 1944, p 2). In the atmosphere of the 40's where the local bourgeois class that could feed the architectural field had not yet been established and the etatist tendencies were strengthen across the world due to economic and ideological reasons; Eldem's call for a national architecture under state guidance is understandable.

According to Eldem, the formation of a national architecture is *"a problem of the regime"* and that *"the state has to verify its ideas and desires upon the building*

program and an appropriate style for the birth of a national style without leading to the formation of various points of consideration, without allowing foreign influence, and preventing a harmful imitation tendency." (Eldem, S. H., 1940, p 70) The determining of the state as the organizer of the architectural field (it is hard to say that there was another alternative in the historical and cultural conditions of the day) highlighted the question of style in the government buildings. "Undoubtedly, the priority of decisions for principles regarding buildings should be given to the state buildings. There is no need to explain how easy it is to apply a certain program on official buildings. This program should be comprehensive and should consist of the architectural style, proportions, comfort and strength of the buildings." (Eldem, S. H., 1944, p 3)

b- Suitable for the native architect, engineer, urban planner, artist, worker:

Eldem has pointed out that in order for a building style to be native, "this style has to be appropriate for the local worker and architect as much as the local need". Eldem's above fixation should be towards two targets. The first of these can be; 1- to revise the relations between the architect and building master hindered with the autonomy and attaining of a "professional identity" by the architectural discipline as a result of the architectural education and knowledge production system's transformation through the Westernization process; and the second one could be, 2- the dominance of Turkish architects as opposed to foreign architects on the state level by arguing that a local architectural style can only be formed by local architects.

Eldem has emphasized the need of "*a national style to be adopted by all workers for its existence to be real and settled*" and has argued that the architect should "*apply the forms that will be built naturally and without difficulty by the nation's workers*" (Eldem, S. H., 1939, p 222). In this respect, he relates the reason for the "*feeling of importation along with the contradiscourse to the nation's local character*" of the buildings constructed in Ankara in a cubic architectural style to their being designed by foreign architects.

c- Suitable for the country's climatic and material conditions: As Eldem himself points out, this title is directly related to the "architecture suitable for the native-land". According to Eldem (1940), the principle of good and local architecture is "*compliance with the nation's climate and topography*". In this respect, Eldem suggests that the country should be split into regions demonstrating different climatic and topographic features and that for every region, a "type"⁵³ architecture should be developed in accord with the regions particular characteristics.

Eldem indicates that in order for buildings to reflect the character of their position, they should be build with local (as in belonging to that place) materials and in accord with the climatic features of the region and argues that for this reason, the reinforced concrete construction system can be applied in big cities or important buildings.

Yet, what is significant here from our perspective is, Eldem's presenting **the distinction between "native" architecture and "national architecture"**. *"Even if material and climate do not have direct influence upon style, because they effects the elements used by the style, they indirectly influence the style. The style born of material is regional, not national. . .For the same style to be deemed national, it must also comply with the principles determined aforehand, that is, the ideals and abilities of the nation's people."* (Eldem, S. H., 1939, p 223)

In order to review, in this sub-section, we examined the form - the fundamental criteria for native and national architecture to rely upon - of the "secular national identity" problem that has constituted the center of Turkish architectural discussions since the foundation of the Republic within Eldem's discourse during the 40's. This examination has roughly indicated to the following:

- The role the government will play in the establishment of a native and national architectural style is very important. For a national architecture style to be born,

⁵³ Without doubt, the "type" concept offered by Eldem is quite different from the type project concept used by the Ministry of Public Works. Eldem's type concept is used in a manner that alludes the Italian Rationalists.

"the state must determine its ideas and desires related to the building program and a certain style." The building stock to be formed within the scope of this program will play an important role in the creation of the "ideal individual" desired by the regime and will thus be able to regulate the civilizing mission through the usage of architectural language.

- A native and national architectural style can only be created by Turkish architects, engineers and workers that have been able to conceive the essence of the Turkish revolution and the Turkish architectural heritage.
- In the search for native architecture, the usage of regional materials along with suitability to topographic and climatic conditions are determining criteria. Yet, *"all regional architecture is not national architecture. Hence, a nation may be settled in different zones. And in such cases, the houses it builds in those areas may be of different styles. Yet, their having a common expression is due to the fact that they are the houses and art works of the same nation."* (Eldem, S. H., 1983, p 16)

As is apparent, Eldem's combining the native architecture and national architecture events in the same conception results in the emerging of the conflict between the two events - **the uniting and integrating character of national architecture and the segregating and populist character of native architecture varying according to the climate and material means.** When the complex cultural structure of the 30's and 40's (the socio-cultural differences between the bureaucrat and government officer class in Ankara, the bourgeois class in Istanbul and the Anatolian country folk that constitute the majority of the population) is kept in mind, this conflict is naturally overcome for the benefit of the "national architecture" style suggesting unifying and integrating architectural models for the evolution towards the monolithic modern culture objective of the founders of the Republic. In this sense, the local-regional elements have been produced over and over within the research to form a national architectural style.

When we observe the replies sent to the "National Architecture Questionnaire" organized by the Mimarlik magazine in 1944, we can forward that the definition of

national architecture has been determined within the framework of Eldem's speech; even though it is not of the same intellectual depth. The questionnaire consisted of the following four questions:

1. Do you accept that our national architecture struggle exists? If so or not, why?
2. What are the main features of the national architecture you desire?
3. According to you, what is the straightest route to the target that has to be attained in this respect?
4. What are the precautions you deem beneficial and possible in the initial phase?

It is possible to state that almost all those who participated in the questionnaire directed similar opinions and united around the topic of "the existence of our national architecture struggle". "The obvious features of the national architecture deemed necessary" were also defined in the scope of similar themes:

"We can examine and determine the plans, facades, internal space, details, proportions and settlement in the land of buildings demonstrating the features peculiar to the Turkish national architecture of the past." (Soylemezoglu, K., 1944, volume 3, p 11)

"For a building to attain a national character, it must primarily be a product of that particular place and then, by the emphasising a national art tradition in their detail and ornamentation works. It is only possible to attain serious satisfaction in this field through the transformation and development of stone, forged iron and all other ornamentation craftsmanships to the window, door and eaves character." (Yenen, M., 1944, volume 3, p 2)

"I am for the seeking of "an architecture that will not be reacted" along with "its technique" on the condition that the aesthetic and technical motifs of these beautiful buildings - composed of many attractive elements - in accordance with the necessity and in their right places. The Turkish National Architecture that I desire is a finely proportioned architecture that openly demonstrates from outside and inside what its

function is, that answers the civil requirements and needs of the day, that uses the best material in its construction, and that will comply with the Turkish appreciation. . . I believe that the combination of the finer features of the past and the requirements of the present will be the straightest route to this objective." (Kip, F., 1944, volume 4, p 6-7)

As it is obvious from the replies to the questionnaire, it is indicated that the buildings constructed till that day do not show the "birth" of the national architecture. The general tendency between the architects was towards the usage of "traditional plan layouts and facade elements in the fundamental new design criterion of the national architecture obtained through dimension and proportion analysis". Abidin Mortas's article in the *Arkitekt* magazine under the title of "Modern Turkish Architecture" is significant in that it reflects the uncertainty and conflict inherent in the definition of national architecture:

"What we ask of the Turkish architect is how modern national architecture should be? We do not yet have even a rough idea in the form of inspiration. Are we to create a dimensions and form system in accordance with the proportion and motifs of the past? Are we to supply our art works with a national spirit through the usage of local elements in the material and the construction methods?" (Mortas, A., 1941, p 116)

Consequently, with the tendency towards "a national architecture understanding controlled by the state" under the influence of the developments in Germany and Italy at the end of 30's resulted in the transformation of the national architecture understanding to an "official architectural style" for the public buildings to be commonly used by the state, the political parties and the people in general. Due to the burdening of such ideological objectives as "reflecting the greatness of the Kemalist regime and the authority of the state and to carry the Turkish reforms to next generations" to architecture by bureaucracy along with the fact that it was deemed a significant means in the establishing of the visual codes of the new political-social organization, the architectural products of this period (especially in the public sector)

are highlighted not only with their function/usage values but also with their symbolic values. In this sense, within the scope of the national architecture understanding, **with the plan layouts and facade elements** borrowed from the native-regional architecture expeditions initiated with the National Architecture Seminar and the German Nazi architecture and Italian Fascist architecture effective in Europe during that period, a **"national forms vocabulary" particular to the era** was formed.

Eldem defines the new appearance - national architectural style - of this process (which he calls the "Stone Age") initiated with the native architecture researches as follows:

"These architectural attempts were forced to conceal themselves with a stone cover in accord with the official directives. Along with the various reasons for the technique, a new one should also be sought: the absence of iron. For that reason, a lot of the buildings had to be constructed using the wall bearing system. Yet, even if this was not so, significant structures had to be of stone or covered with stone. As a response to the leaking terraces but more an expression of the national character rendered pitched roofs a must. In this case, the distance to overcome from a natural building style to an eclectic attitude was short. After all, most of the time, this was occurred. The influence of P. Bonatz - who was in Turkey during this age - upon the young generation was immense. Stone and wall bearing architecture was encouraged and inspired by his existence and directives. It cannot be neglected that this school, which lasted ten years at its peak, quickly spread across the country and was easily adopted by most architects. Its not the buildings that were built in this manner didn't sometimes reflect a little from Stuttgart as well." (Eldem, S. H., 1973m volume 11-12, p 6-7)

The architectural elements and approaches of the construction vocabulary generally applied by all the architect of the era can be listed as follows:

- Symmetric and axial plans
- The use of overwhelming dimensions

- Monumental columns order
- Rhythmic rectangular windows order
- The determining of the entrance axles and staircases with monumental dimensions
- Symbolic ornaments, reliefs and emblems
- Usage of stones as a construction material
- Horizontal roof line, wide eaves
- Sun breakers
- Projections
- Window arrangements in horizontal frames
- Usage of low arches, semicircular arches
- Brick ornaments, cut corners, brick ornamented eaves

In the terms of all this information, we can state that what Eldem and the other architects of the era sought was the answer to the conflict of the Eastern type nationalism in the cultural field, the question of **"how to combine universal and national cultural values in a non-Western manner, in short, what a secular national culture is."** This conflict is the result of the burdening of modernizing ideology and practical features to the nationalist ideology during the founding of the modern "nation-state" and the formation process of the "national culture" that would serve as the basis of this structure. **And in an ideological atmosphere where the nation and the state were in conflict, the overcoming of this conflict between "culture" and "civilization" has constituted the fundamental ideological problem of, like all other artistic activity fields, the architectural field.**

Consequently, within the architectural field, the conflicting demands of rationalism and modernism as opposed to the nation-state ideology have been attempted to be compromised by way of creating a "both national and international architecture". In this sense, what is "modern" is, what is "national".

5.2. EVALUATION OF THE DESIGN COMPETITIONS BETWEEN THE YEARS OF 1933 - 1950

In this section, the formalist transformation of Turkey's contemporary architectural concept during the defining process of the secular national culture will be evaluated by way of analysing the building stock of the architectural design competitions opened between the years of 1933 and 1950.

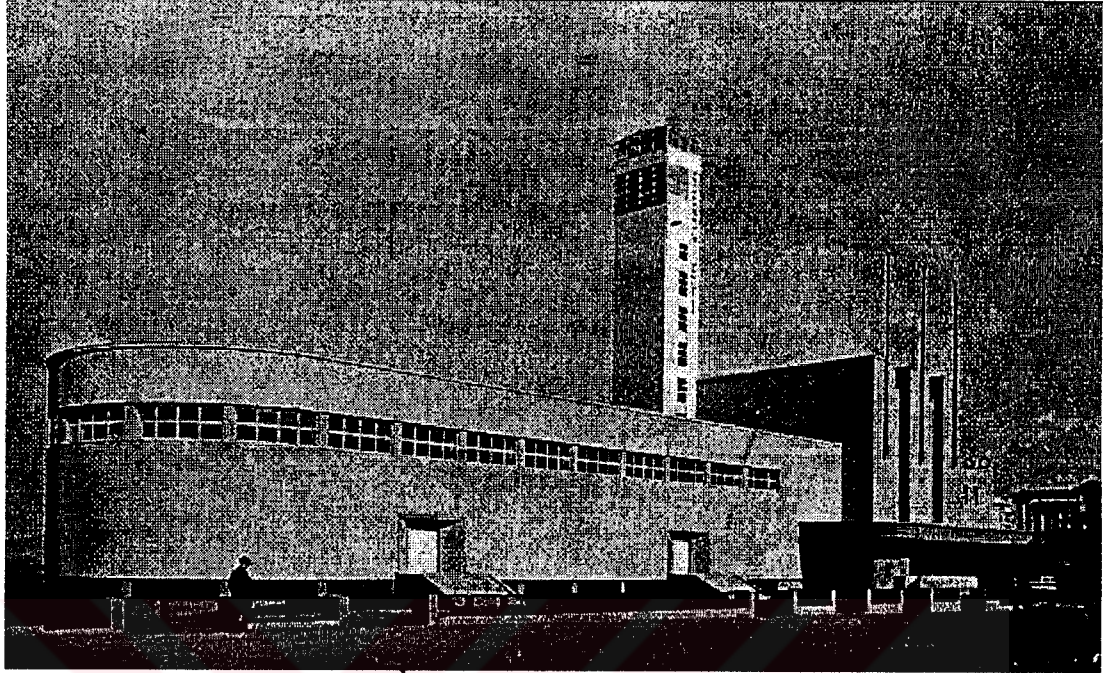
The technological, ideological, aesthetic dimensions and other dimensions emerging due to the environment, that cannot be over seen are present in the architectural product both in its production and in its usage. For this reason, during the evaluation, this multi-dimensionalism has to be considered and the different meanings integrated within the product should be revealed. In this study, the selected building stocks' symbolic value has been emphasized to determine the visual and spatial codes that reflect the regimes modernizing, nationalist and etatist character.

For this purpose; the documents related to the building stock obtained from the Arkitekt and Mimarlik magazines will be collected and the project introduction cards will be prepared. In the second stage, the jury's evaluation criteria will be determined by use of the jury reports and the mentioned design competitions will be evaluated in the light of the information refined from Chapter 5.1.:

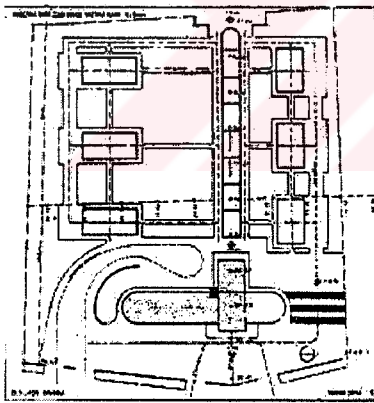
- The effects of the absence of capitalist production styles and industrialization upon the " technology" and "economy" criteria,
- The effects of functional differences upon mass composition and form researches
- The concept of “urban space formation” as one of the leading themes of the modern architecture, from the point of the design approaches of the participants
- The determining role of jury's opinions, mostly composed of state elites, upon the competitions,

- The effects of competition programs on the formation and evaluation processes of architectural designs,
- We had mentioned above that the building stock and the design works of Turkish architects could not be realised independent from the architectural movements in the West. In this respect, the effects of the European architecture upon the competitions are by, a- the foreign architects, invited to the country at the beginning of 1927 for designing the state buildings, b- the theoretic articles and visual documents published especially in the Arkitekt magazine to introduce modern architecture, and in the foreign magazines and the books containing the projects of famous European architects.
- The determining of visual-spatial codes representing the "contemporary Turkish architectural approach" in binary poles like the universal/local, modern/national during the formation process of the secular national identity,
- In this respect, the place of "originality" and "symbolism-monumentalism" in the formation process of the architectural product.

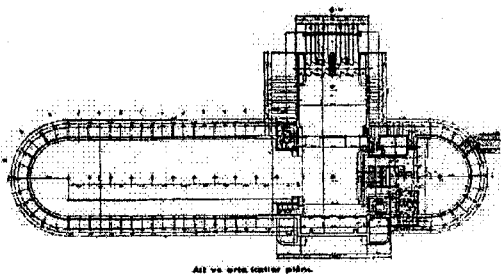
Table 5.1
Ankara Exhibition Hall Design Competition, 1st prize: Şevki Balmumcu
Source: Arkitekt, 1933, pp.131-152



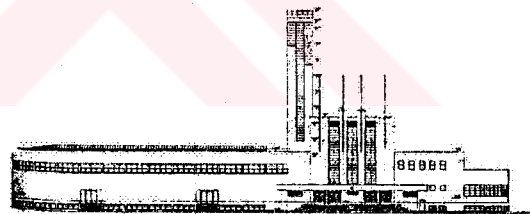
Street Perspective



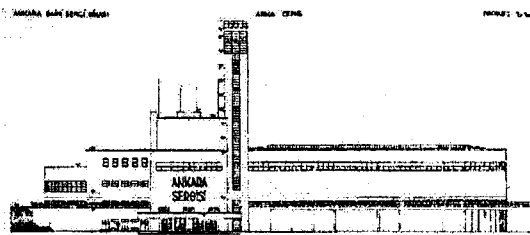
Site Plan



Entrance Floor Plan



Front Elevation



5.2.1 Ankara Exhibition Hall Design Competition (1933)

1. Prize: Architecture Şevki Bey

1. Prize: Paolo Vietti Violi

Ankara Exhibition Hall design competition is a turning point in the legality struggle of Turkish architecture in 1930s in terms of its being the first international competition organized by the government and of the fact that a Turkish architect won the prize. We can follow the developments related to the Exhibition Hall competition from the writing reminding the jury report entitled “Exhibition Hall Competition-Ankara” published in 1933 in the Arkitekt magazine.

26 project, 10 of which is foreign, participated and the jury includes the following names:

Head of National Economy and Management Society: Kastamonu representative Tahsin Bey

Agriculture General Director: Sabri Bey

Economy General Director: Recai Bey

Ankara Urban Development Office representative: Engineer İrfan Bey

Head of Ankara Architects Union: Architect Bedri Bey

From the Ministry of Education: Architect Burhan Arif Bey

Economy Representation Science Consultant: Engineer Mithat Bey

General Secretary of National Economy and Management Society: Vedat Nedim Bey

Head of Construction Branch of State Railways: Engineer Fuat Bey

From the Ministry of Public Works: Fuat Bey

Architect Gross Röll

It is mentioned that the evaluation of proposed projects is made in their suitability to competition program in the jury report. In this respect, the following items placed in the program is worth considering since they have directing competitors.

A- The building will be in the modern architectural design.

B- The main parts and the structural system of the building will be reinforced-concrete and the walls in between will be brick.

C- Ankara stone will be used on the ground floor contacting with earth.

F-The places found suitable in the building will be covered with Ankara stone and the other parts will be Edelpultz plaster.

H-Maximum 225 thousand liras will be spent for this building.” (Anon,1933,p.131).

As seen, “the architectural design approach and the facades materials, related to this (for the purpose of its unification with other buildings in the State Province) and the structural system” is initially determined.

In the jury report, it is mentioned that “ *the architectural, constructional and economic values of the projects are examined in the program’s coverage and especially by paying attention to the cost of it*” and the report continued as the following:

“...in a second examination, among the other projects, the works of Italian Architecture Paolo Violi and architecture Balmumcuoğlu Şevki Bey are chosen. These two works are the ones which are the closest to the conditions sought and required for the building. As a result, it is decided that these two are at the same degree in terms of art and external effect and that the price will be shared between the two and it has already been understood that the project of the Italian Architect cannot be made with the issued 250.000 liras. The jury has a commission prepare the first cost evaluation of the project, but it has been understood that it costs 350-400 thousand liras. At the end, the work of architecture Şevki Bey is preferred in terms of both architectural value and its compliance with the rules. (Arkitekt,1933,p.131).

It is observed that the “cost” factor play the determining role while deciding the first on in the jury report. However, the news in the Arkitekt magazine about the fact that the project of Şevki Bey costs 310.000 liras (Balmumcu Ş. 1935, p.97) makes it

come to the mind that “the will to giving the prize to a Turkish architect” may be effective when the ideological situation of the period is taken into consideration. Likewise, the views of General Secretary of National Economy and Management Society: Vedat Nedim Bey who is one of the eight members who are not architects of the jury support this claim:

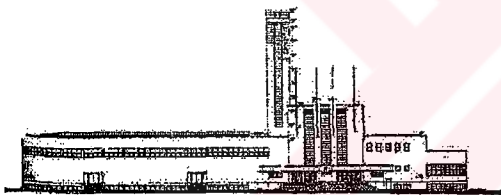
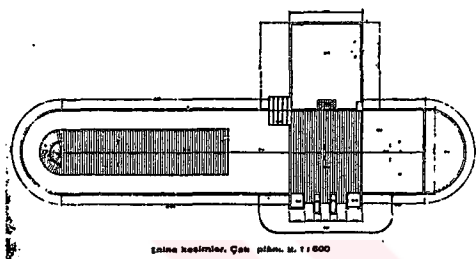
“In the development of the country, Turkish architect is not employed. In the construction balance sheet of new Turkey, the active share of Turkish architect is about zero. To understand this, it is enough to review the collections of the magazine “Mimar” published by Turkish architects. Its practising field is just some house and apartment plans. Turkish architects has deserved such neglect perhaps until five or six years before because they cannot adopt the quality level of the time. However, this has changed completely today. The plan competition organised for “Exhibition Hall” constructed by the National Economy and Management Society in Ankara proved this clearly.”(Vedat Nedim, 1933,p.260)

In this respect, the result of Exhibition Hall Competition can be evaluated as an answer to the oppression of Turkish architects in “the appointment of Turkish architects in the design of the state buildings and obtaining the projects by competition”. In this environment, it seems quite meaningful that the institution which opens the first international competition and supports the use of domestic goods in every platform is the National Economy and Savings Society and that a Turkish architect won the prize.

The quotation“*the building will be in the modern architectural design*” taking place in the competition conditions is important since it shows the tendency “definition of the modern Turkish architecture in modern architecture paradigms”. The project of Balmumcu has three essential characteristics required by the state-**secular,modern,Turk.**⁵⁴

⁵⁴ At this point, it is necessary to realize that the national identity definition of the 30's also consisted of the Western identity.

Another point that should be emphasized is that Turkish architects define “*modern architectural design*” as reference to the approach of prominent modernist architects of Europe, different from the modern architecture approach existing in large state buildings of foreign architects. Therefore, in the Exhibition Hall Project, it is possible to see the impression of modernist line and the elements belonging to “modern styles repertoire”, the resultant of various effective sources and commonly accepted among the Turkish architects in 30s.



An ortogonal prismatic language is formed with asymmetric arrangement of primer geometrical forms and free planning understanding is accepted.

In order to provide balance in mass organization, horizontal masses and tower elements are used together. It is understood that this is a structural preference rather than functional one from the architect's expression as “*Water stoages are placed in the two blocks and central heating system and air pipes are placed in the that among those two verticle*

Another popular facade element used in order to provide modern appearance is **horizontal band windows**. Horizontality feeling is strengthened with these elements borrowed from Mendelsohn. Also in this project, corners surrounded by horizontal band windows give reference to Mendelsohn.

As it is mentioned in the regulations, façade material is “*artificial stone in the color of Ankara stone and main plaster in the color of ivory on the rest.*” It is known that unity of an architectural language is tried to be achieved by using same material in the all public buildings of this period.

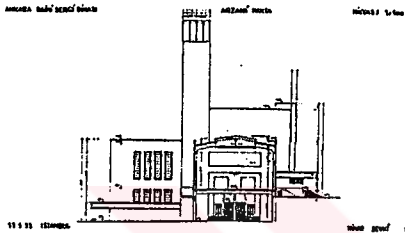
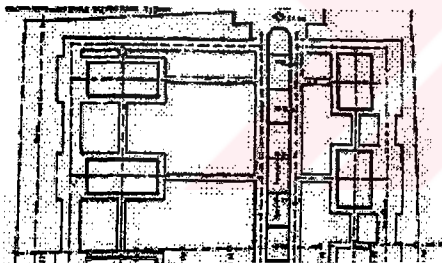


Figure 5.8. Section



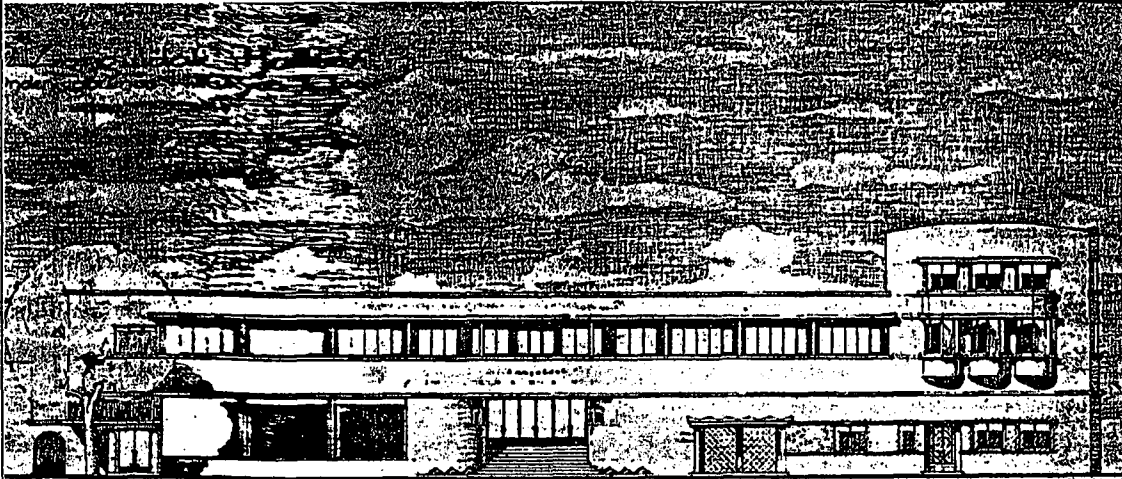
Another important characteristic of the project of Balmumcu is the concern of establishing multi-dimensional space. “*The essential point taken into consideration in the interior design of the exhibition hall is to provide original spaces in the building and to detain visitors of the building without boring them. The building is not only used for the surface but also for the volume by means of different levels of the flooring and mezzanine parts.*”

It is understood that there is a concern of

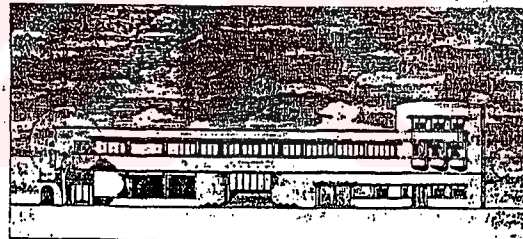
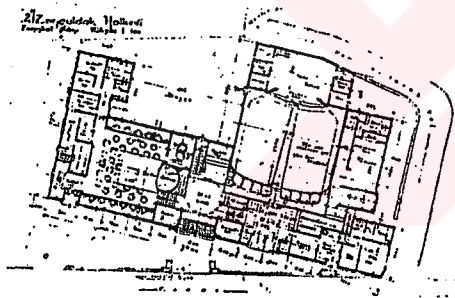
Table 5.2

Zonguldak Peoples House Design Competition, 1st prize: Arch. Abidin, Zeki Selah Beyler

Source: Mimar, 1933, pp.84-88



Front Elevation



5.2.2 Zonguldak Peoples' House Design Competition (1933)

1st prize: Architecture Zeki Selah Beyler

2nd prize: Architecture Burhan,Erip Beyler

3rd prize: Architecture Adil Bey

The jury report of Zonguldak Public House competition published in the third issue of "Mimar" magazine in 1933 (Mimar,1933,p.84) consists of a half-page-text where the names of jury and the owners of the projects taking the first three rank. As it is in many jury report of the period, this report is also away from giving detailed information about the evaluation criteria of the committee. The nine-people-jury includes 2 bureaucrats, 5 engineers (4 of whom is responsible in the bureaucratic mechanism) and 2 architects. The fact that most of jury are bureaucrats and engineer bureaucrats can be shown as a explanatory reason why there were not architectural evaluation criteria in the report.

The jury includes the following names:

Head of Republican Public Party and Public House: Mithat Akif Bey

Zonguldak Governor: Halit Bey

Engineer: Tevfik Bey

Mining Head engineer: Nuri Bey

architecture by high ranked officials are considered. Zonguldak Public House project is planned in the direction of modern architecture understanding suitable to the general tendency of the period. And in this project, it is possible to observe many modernist code giving reference to the modernist line of the period.

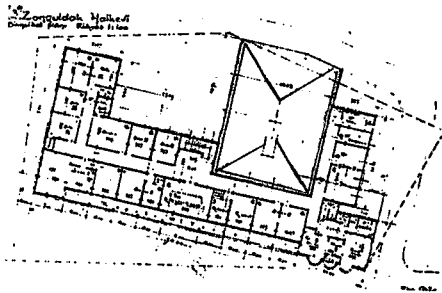


Figure 5.10. First floor plan

Orthogonal prismatic language and functional planning understanding which are the characteristics of the term are seen in this project.

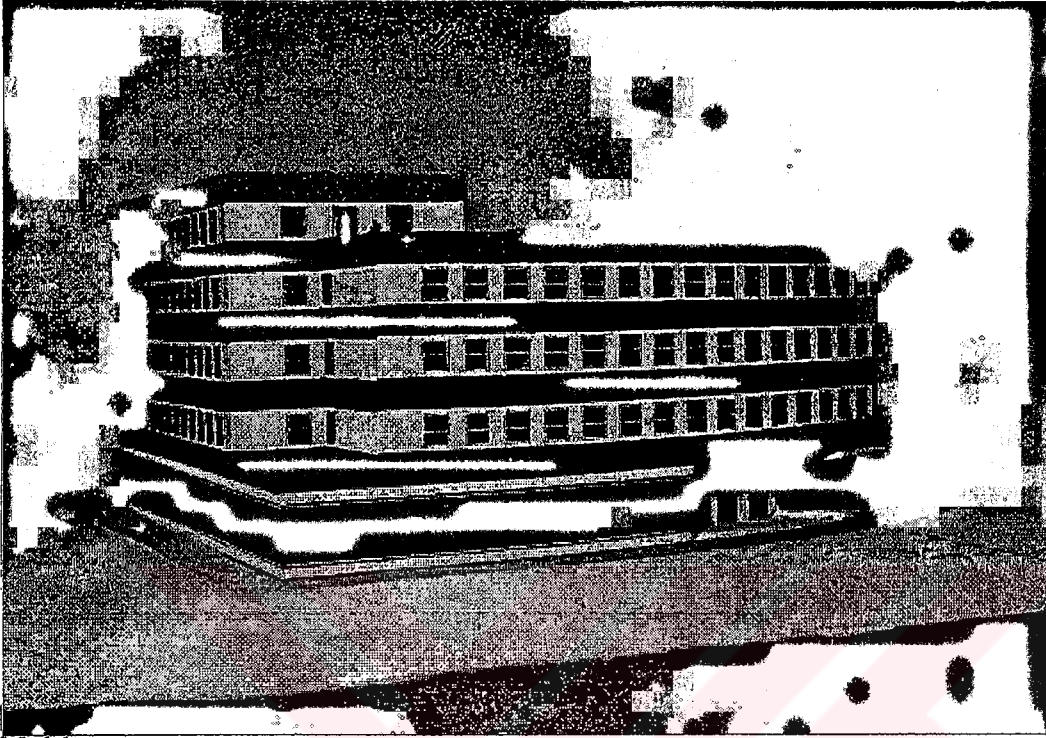
In the jury report, it is mentioned that the works of Architecture Zeki Selah and Abidin Bey “are seen successful due to use and organization and gained six votes of nine”.

This expression shows the importance given to the “functionality” criteria.

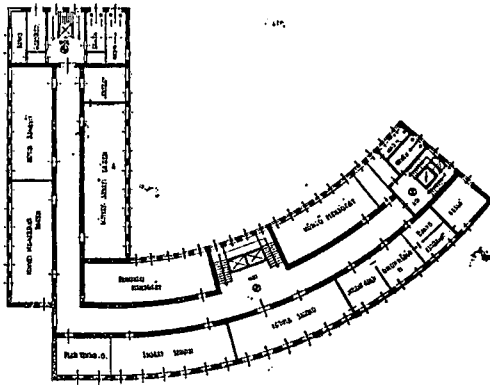
The “reinforced-concrete structure” and “hidden roof” items taking place in the explanation note where Zeki Selah and Abidin Beyler explain the function layout and constructional characteristics, support the tendency of the period that “ a modern building must have these two factors.

“Circular surfaces and masses” from the popular codes of the period are used to prove

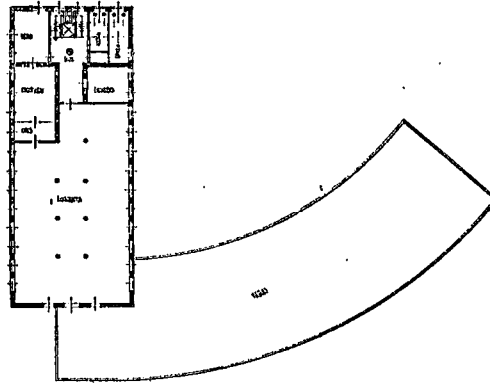
Table 5.3
Sümer Bank Design Competition, 1st prize: Seyfi Arkan
Source: Arkitekt, 1935, pp.68-85



Model



Plan



Plan

5.2.3 Sümer Bank Design Competition (1935)

1st prize: Seyfi Arkan

2nd prize: Prof. Brehaus

3rd prize: Ş.B.. 777

4th prize: Architect Şevki, Hüsnü

The jury of Sümer Bank Design Competition gathered under the leadership of Şükrü Kaya, the Minister of Internal Affairs includes the following names:

Sümer Bank General Manager: Nurullah Sümer, Bolu Accountant: Falih Atay, the member of the Management Council of Emlak Bank: Raufi Bey, Head of Development Office, Ankara: Architect Semih Rüstem, Engineer Cemal Bey, Asım Kömürçüoğlu in the name of Ankara Architect's Union, Architect Zühtü Bey in the name of Architecture Branch of Fine Arts Association and the chief of Sümer Bank construction service Reşat Bey.

As a result of three-phased elimination in the jury report, it is mentioned that Seyfi Arkan's project "Domestic Good" with 17 points and the project of Prof. Brehaus is the second with 16 points but the evaluation criteria is not placed.

The report of the winner of the competition is a detailed text which explains the function layout showing the unique position of the person among the Turkish architects of the period but also it explains the criteria consisting the theme of the project. Seyfi Arkan is approximately the only Turkish architecture who remains faithful to the Western and Modernist line during his working life in the 1930s.

Arkan gives important place to the building-close environment relation and explains how the environmental data such as building site, roads, victory statue play role in the formation of building.

“The form to be given to the building to be constructed in a point of Hakimiyeti Milliye Square junction of five important roads such as City Praisal, Anafartalar, Banks and Ministries Streets very important in the future life of the city due to its position. Although all these thoughts and the important reasons such as building’s being a commercial company determine the character of the building to a degree, the main point is thought considering the previous urban principles not only by giving character to the building according to the service the building will give and it is surrounded by slightly curved line in order to make the part of the street composing city direction from the Station to Ankara, from of Hakimiyeti Milliye Square to Anafartalar Street be felt and by this way, the importance of the street by passing there isimposed..”(Arkan,S.,1935,p.72)

As it is understood from the above declaration, we can say that Arkan leave the “symbolism” criteria with the concern of “ designing a building unifying with urban environment” in the project.

One of the points main Arkan focuses on this design is designing a building suitable to the character of the city of Revolution-Ankara by processing local materials in a plain and modernist line and in the way to give visual effects on the elevations.

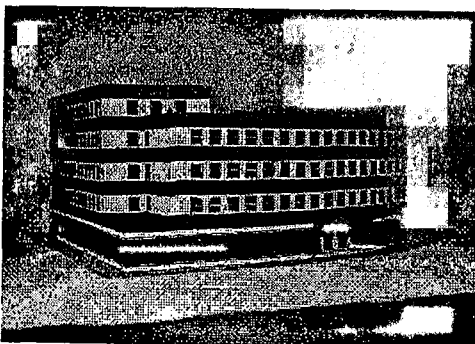


Figure 5.12. Model

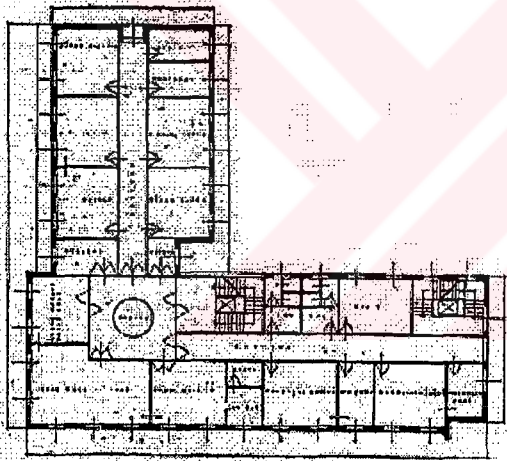
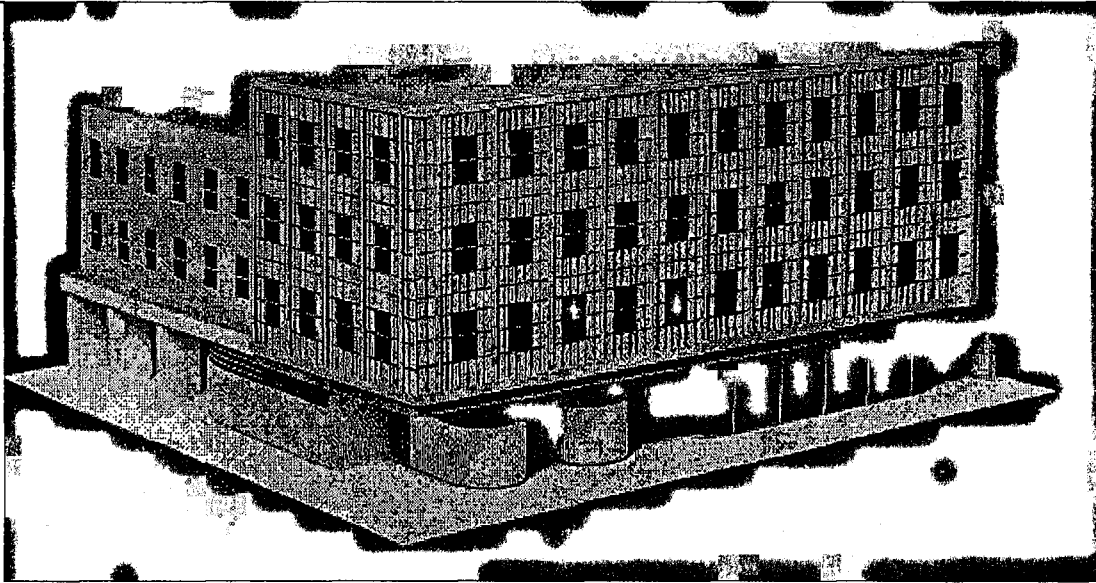
“The external parts of the building will be made from Ankara’s natural stone and the white parts to be seen in the model as long bands will be made from Hacı Bektas marble. By this way, whole building will be one which carries the character of the Revolution’s Ankara.” Arkan,S.,1935,p.35)

By this way, Arkan emphasizes the horizontal lines of the building by means of large horizontal bands which he creates with the texture and color differences.

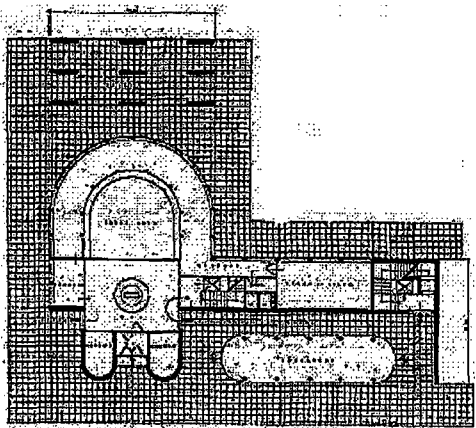
In this respect, Arkan showed that **original** buildings adopted to the environment, carrying the seriousness of a public building **without concession from the modernist line** can be constructed in the heavy and conservative environment of Ankara.



Table 5.4
 Municipality (İller) Bank Design Competition, 1st prize: Seyfi Arkan
 Source: Arkitekt, 1935, pp.287-288



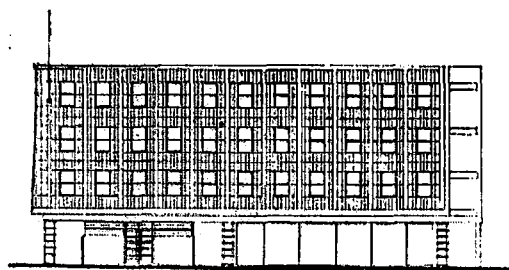
1st Floor Plan



Ground Floor Plan



Elevation



Elevation

5.2.4. Municipalities (Provinces) Bank Design Competition (1935)

1st prize: Architect Seyfi Arkan

2nd prize: Architect Affan and Nizamettin

3rd prize: Architect Celal and Reşat

In the article entitled “Municipalities Bank Design Competition” in the tenth issue of Arkitekt magazine in 1935, it is mentioned that the jury report cannot be obtained and the explanation notes of project owners are published by declaring the competition result according to the obtained data. According to the data given in the article, Turkish and foreign total 18 architects participate in the competition and apart from the bank managers, architect Prof.E. Egli, Development Director architect Samih Rüstem, architect Bedri, Improvement Construction and Building Chief engineer Kazım and engineer Ali Haydar take place in the jury. Seyfi Arkan’s project “Sur” is seen worth of the first prize.

In the proposal-project of Arkan in Provinces Bank competition (as in the Sümer Bank proposal) the essential criteria directing the architectural design is “ building-close environment relation and suitability to Ankara City Plan”.

*“The most important aim considered in the construction of this project is **not to leave from the principles in Ankara urban plan.** In this part of Jansen plan, there are still Emlak Bank with park and opera. The organ of this construction unity required to be the most important is obviously Opera building. In order to strengthen its effect, it is necessary that the buildings around is to be simple and plain.*

For this reason, a very simple and plain style is given to the building to be constructed. The simplicity of the common lines of facade is enriched with rare⁵⁵ and attractive details-with curves- in the ground floor. (Arkan,S.,1935,p.287)

⁵⁵ As was mentioned in Capter 5.1.1., the modern architecture understanding that was also influenced by its inherent expressionist line was more influential in the civilian architecture products

In order to regard the Opera Building Arkan considers as the most important building of this environment, his search of the architectural richness of his own work not in statue facade elements but in the purity of mass styling, plainness and originality of material use reveals his modernist approach once more.

“The building facade is covered by Ankara stone. However, this covering style is in a way which has not seen in Ankara up to the present. The interior and exterior of the building will be made by the various materials recently revealed.”

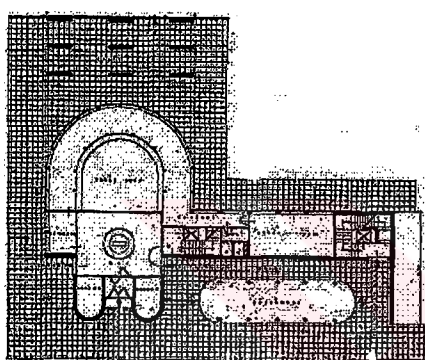
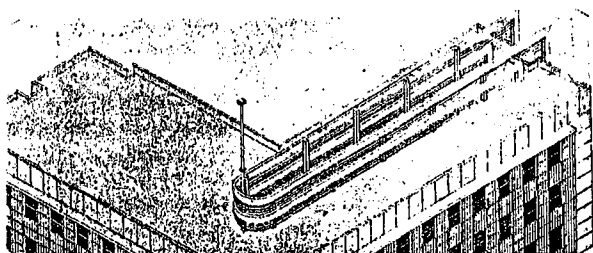


Figure 5.13. Ground Floor Plan

We can see an effective experiment of “**free planning**” which is one of the five principles of modernism in Arkan’s this design. Arkan empties the ground floor in the way where it can stand on the independent concrete blocks free from the structure and surrounded by transparent horizontal windows. And he emphasizes the contrast between two systems by placing a rectangular prism with massive appearance with small holes, on the ground floor with transparent and light appearance. (Unfortunately, the original design was not applied) In the Municipalities Bank design of Arkan, it is possible to see the impacts of the



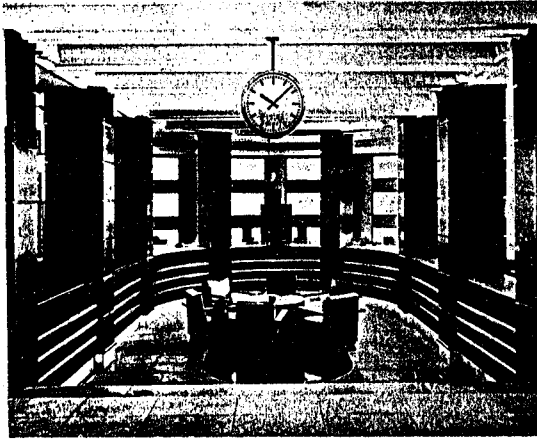


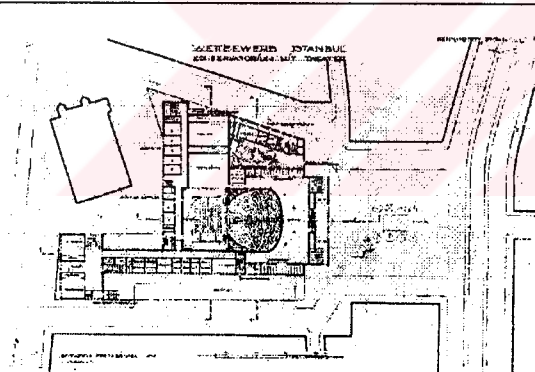
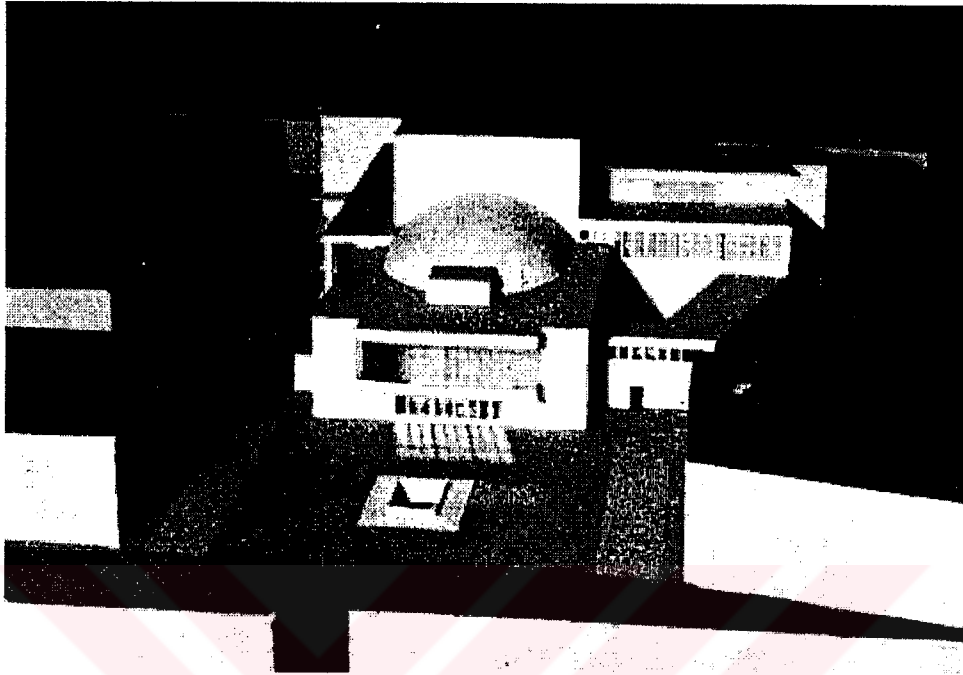
Figure 5.15.

Mendelsohn. Arkan's designs are usually not limited with two-dimensional plan and facade solutions but interior and spatial assembling are always important. Arkan is one of the rare Turkish architectures who conceived the multi-dimensional and fluid space organisation understanding of modernism. In the report of the proposal-project of the Municipalities Bank, there is an explanation about a small scale experimentation of this understanding:

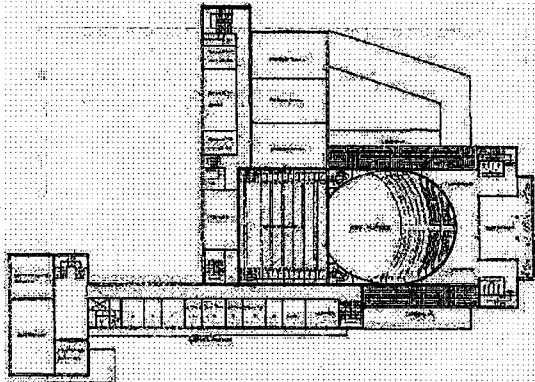
"The two corridors that join the with the main stair-case is linked to a beautifully designed hall at every floor. In this manner, the monotonous appearance of long corridors is broken up. The circular galleries in these halls over see the Ataturk statue located in the Bank's hall of honor in the ground floor." (Arkan, S., 1935, p 288)

S. Ozkan (1992) has evaluated the Municipalities Bank, where the circular and orthogonal forms developed by Arkan in 1937 along with the plain and solid forms of concrete, stone, bronze and brass have been used, as the proof - that could not be denied by the West - of the existence of a matureness in Turkish building art.

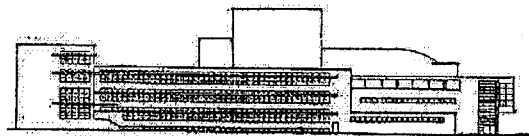
Table 5.5
İstanbul Theatre and Conservatuar Building Design Competition, 1st prize: Hans Poelzig
Source: Arkitekt, 1936, pp.1-10



Ground Floor Plan



1st Floor Plan



Elevation

5.2.5. Istanbul Theater and Conservatories Building International Design Competition (1935)

1st Prize: Hans Poelzig

2nd Prize: Alfred Hellmayr and Eng. J. Gangl

3rd Prize: Arch. Arif Hikmet

The jury report of this competition has not been published. The information regarding this competition has been obtained from an essay published in the 9th volume of the 1934 *Arkitekt* magazine that points out the regulations to participate in the competition, the jury council, and the building program along with the project competitor's explanations published in the 1st and 2nd volumes for the year 1935.

The jury council to assemble under the leadership of the Istanbul Governor and Mayor consisted of 10 people: *"Engineering school instructor Fikri Bey, Fine Arts Academy professor M. Egli, an architect from the Architect's Union, an engineer from the Engineer's Union, Municipal S. C. Director Yusuf Ziya Bey, from the Municipal S. C. construction director Ziya Bey, architect, City Theater director Ertugrul Muhsin Bey, Conservatories tutor Cemal Resit Bey, Conservatories director Hasan Ferit Bey"*. As can be seen, although the heavy and detailed building program of this competition, though there are 4 engineers in the jury, only 3 architects are included.

Also, a clause that takes place at the end of the text indicating the building program and the regulations, is highly interesting: *"Important: Along with the compliance to the contemporary trends and technological conditions, the architecture and construction style should also comply with the local character as well. In its internal and external spaces, the identity and importance of the building in terms of style, should be at a level that will be obvious.."* (*Arkitekt.*, 1934, p 221) As can be seen, the "symbolic and contemporary" criteria have been influential in the jury evaluation. In this sense, when it is considered that a majority of the submitted

projects were of massive appearance, the awarding of Polzig's modernist project whose facade character has been verified by the wide glass surfaces and horizontal band windows, with first prize is significant. (It is known that Prof. Egli in the jury supported modernist projects.)

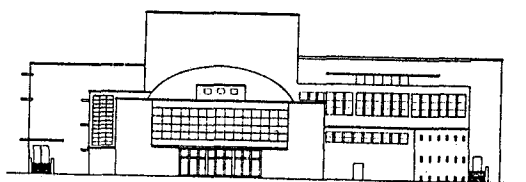


Figure 5.16. Front elevation

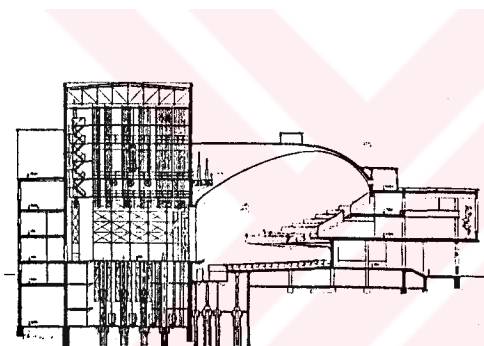
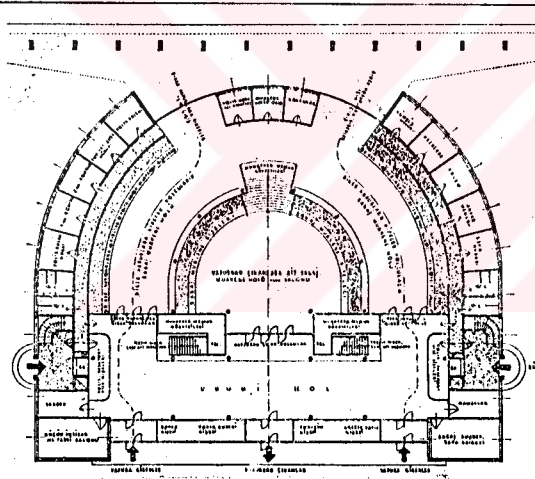
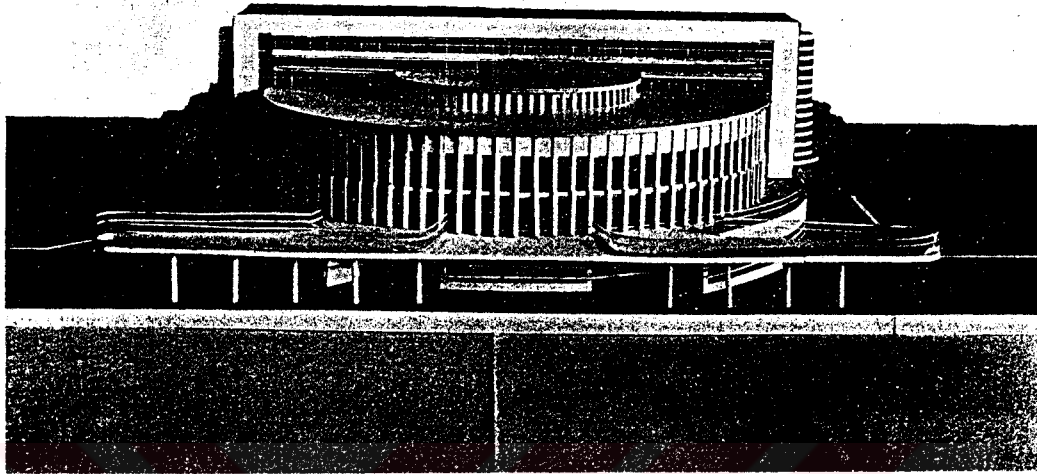


Figure 5.17. Section

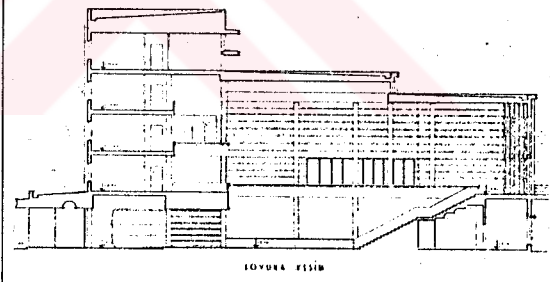
The competition, as was stated in the regulations, was not only limited to the designs theater and conservator building, but also consisted of the 16 March veterans monument and the square design. For this reason "the formation of an urban space integrating with the building" is an important input for the participants. Poelzig, by having *"all the entrances of the conservator, the theater hall, the stage house and the theater management"* face the square and by transparenting the foyer with wide glass surfaces, has related the building with the external space. And again, he has set a dome-vault over the theater hall in a manner that emphasizes the axle.

Poelzig who is one of the leaders of the modern architecture movement has used modernist codes such as orthogonal prismatic vocabulary, horizontal bandwindows, wide horizontal glass surfaces, and has sought symbolism in the building formation.

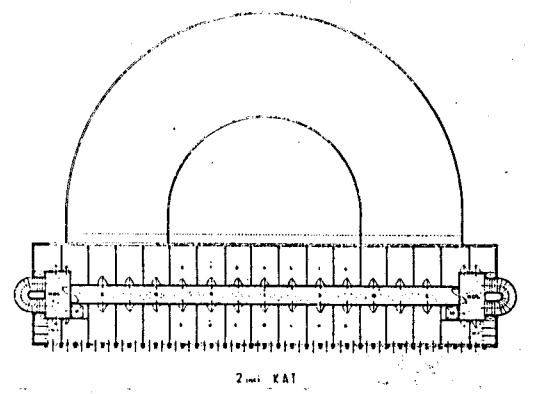
Table 5.6
İstanbul Port Passenger Hall Design Competition, 1st prize: Seyfi Arkan
Source: Arkitekt, 1937, pp.41-56



Ground Floor Plan



Section



Office Floor Plans

5.2.6. Istanbul Port Passenger Hall Design Competition (1937)

1st Prize, Arch. Seyfi Arkan

1st Prize: Arch. Rebi Refik

1st Prize: Prof. Alfred

The following names constitute the 14 person jury composed by the Istanbul Port Directorate:

Istanbul Governor and Mayor: Muhittin Ustundag

Mentese Saylav and owner of the Cumhuriyet News Paper: Yunus Nadi

Former Kocaeli *Saylav* Touring K. U. Director: Resit Safvet Atabinen

Fine Arts Academy Professor: Bruno Taut

Chamber of Commerce General Secretary: Cevat Nizami

School of Engineering, Professor: Prof. Debs (Architect)

Importation Manager Hasan Karper

Turkish Architects Society Delegate: Samih Akkaynak

Chamber of Foreign Ship Campaign President: Loran Rebul

Customs Manager: Mustafa Nuri Anil

Istanbul Turkofis Manager: Suphi Ziya Ozbekkan

Turkish Maritimes Manager: Saadettin Serin

Police Force 5th District Chief: Sukru Bey

Port Management Manager: Raufi Manyas

From the essay titled "Istanbul Port Passenger Hall Design Competition" published in the first volume of the 1937 *Arkitekt* magazine, we understand that the Port Directorate did not allow the publication and publishing of the competition's jury report. Due to the vagueness caused by the restriction to the publishing of the jury report, the magazine published the above mentioned essay that may be qualified as a "critical text". In the essay, *"since none of the participating projects were found satisfactory, 3 first places and 4 second places were nominated and it was decided that all seven of the projects to be purchased so as to be made use of in the principle*

project", even though it had been decided upon that only two awards consisting of 1st and 2nd place would be rewarded, This situation resulted in intense arguments in the architectural environment.

"Since neither the technical committee report nor the jury report has been published, it is not possible to know what motives have been effective in the manner of selection. The Port Directorate has not allowed for the publishing of the jury report regardless of our innumerable applications.

. . . With the selection manner of the jury members, the Port Directorate which has been stingy in the appointment of professionals like architects and engineers, has lead to total dispute with the restriction of the publishing of the jury report."

As is obvious, during those years, the topics of "the composition of jury members mostly by persons away from the professional practice and the insufficient level in which the jury reports have been prepared and published" have lead to a dispute within the architectural community.

Seyfi Arkan, in the report of his proposal-project found worthy of first place, explains his formation attitude that directed his design under four main criterion, "a- in terms of urban planning, b- in terms of function, c- in terms of material, d- in terms of monumentality".

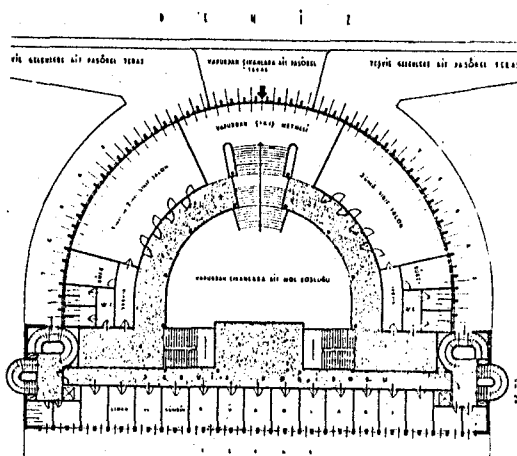


Figure 5.18. Plan

The Istanbul passenger hall project has a symmetric plan composition formed with the combining of a five storey high prism of rectangles and a four storey high half cylinder. As is valid for Arkan's other designs, this project too has been fundamentally influenced by the "building – and its environment relation" criterion.

In the "In terms of city planning" section of his report, he indicates the criteria influencing his design as so: *"The circular structure of the building has been considered so as not to reduce the view of the buildings at both sides, to separate from them, and to maintain features in harmony with the sea."* (Arkan, S., 1937, p 42)

While stressing the columns (and the pseudo columns) has produced a vertical effect on the main elevation of sea facade, mass balance has been attempted to be established through the emphasis of the horizontal features on the offices block.

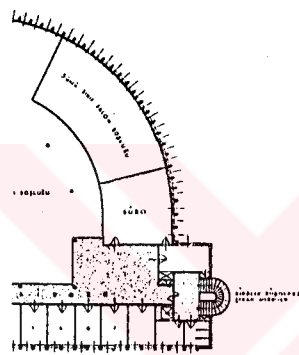


Figure 5.19. Detail from the plan

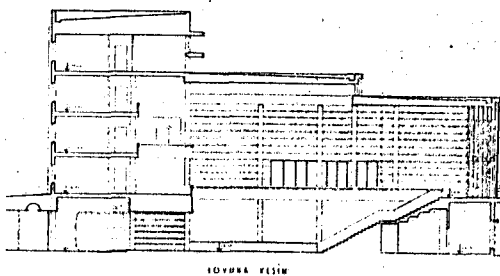


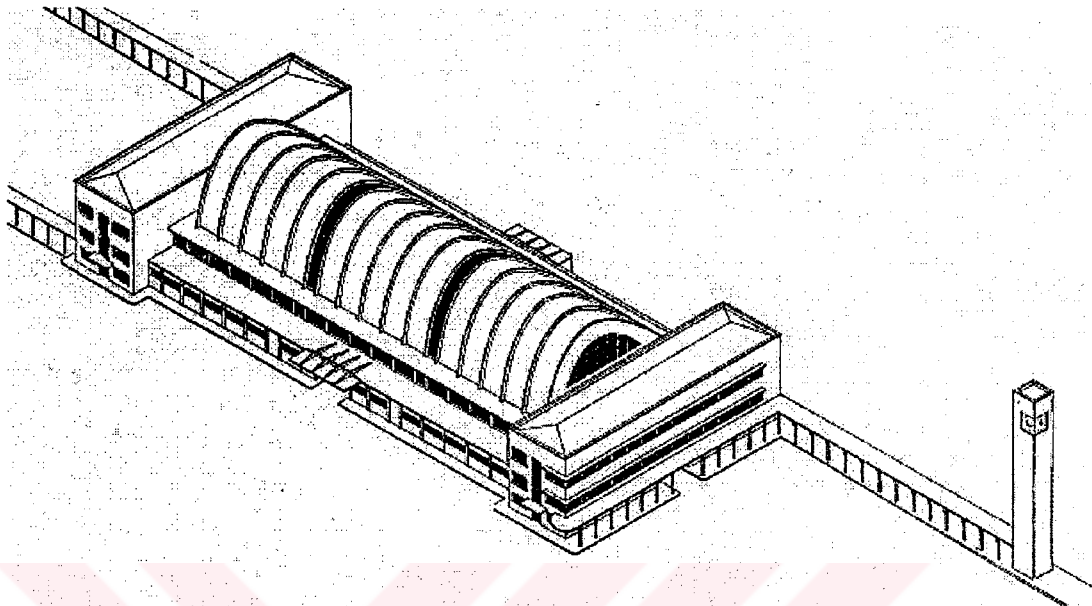
Figure 5.20. Section

The transparent stairs surrounded with horizontal bands and projecting from both sides of the rectangular prisms is a typical Arkan element.

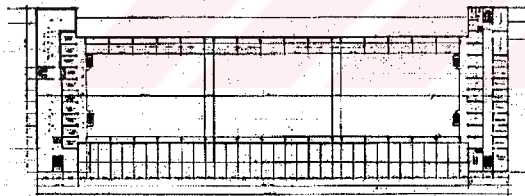
Another important feature of this projects is the **monumental** quality that is expected from it due to the attribute of being the "country's entrance door". Arkan has especially paid attention to maintain monumental effect in the interior space composition. At the point where the rectangular block and the cylinder mass link each other, a three storey gallery space has been left to strengthen the monumental effect and to establish the visual link between the arrivals and the departures passenger halls and the office block.

This is a reflection of Arkan's understanding of composing multi-dimensional spaces with various codes. In the light of this information, it could be stated that the "monumental" expression expected of the design is sought within the scope of the modern architectural understanding.

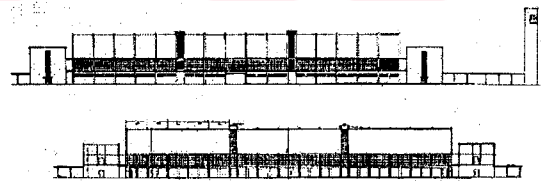
Table 5.7
İzmir Market-Place Design Competition, 1st prize: Zeki Sayar
Source: Arkitekt, 1937, pp.136-140



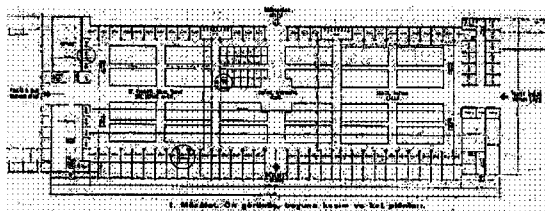
Axonometric Perspective



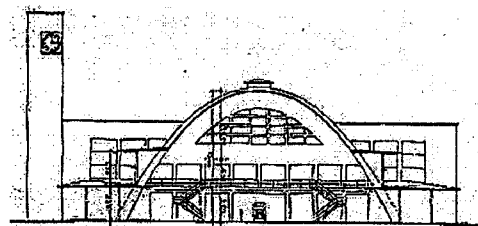
1st Floor Plan



Elevations



Ground Floor Plan



Section

5.2.7. Izmir Market Place Design Competition (1937)

1st Prize: Zeki Sayar

2nd Prize: Behcet Unsal

The jury report of this design competition hasn't been published either. Zeki Sayar's "explanation note" published in the *Arkitekt* magazine in 1937 deals in detail with how the offer-project has formed in the approach of the form, function, and structural principles.

Z. Sayar, after a detailed examination of the Leipzig, Reings, Frankfurt, Budapeste and Bale city markets, has determined that the most reliable, functional and economic roof material in the covering of large spaces as reinforced concrete, and has directed his design towards the differet applications of this material. And in this respect, within his report, he has indicated that within this design, the function has determined the structure and the structure has determined the form.

Sayar expresses the plan composition of the project as follows: *"there are huge concrete spans in the middle, covering the 3 large and wide spaces of 40 meters each, and on both sides are the masses, consisted of the management and storage volumes"*. Within the design that has a plain and sharp plan layout, the richness in expression has been sought with the reflection of the structure on the elevations.

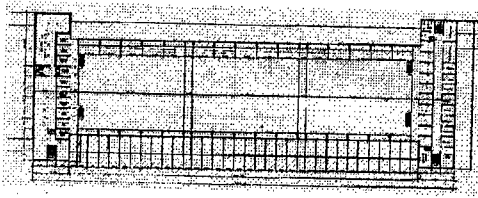


Figure 5.21. Ground Floor Plan

One of the architectural elements that is interesting within this project is the colonnade section surrounding the main building.

As this collonade surrounds and thus defines the market place and necessary for the loading and unloading activities, it also serves as a protected area from the sun for

the hot summer days. Sayar indicates that with this collonade he has referred to *"old Turkish closed markets and the Roman"* and *"that he has thought of realizing an old idea with it."*

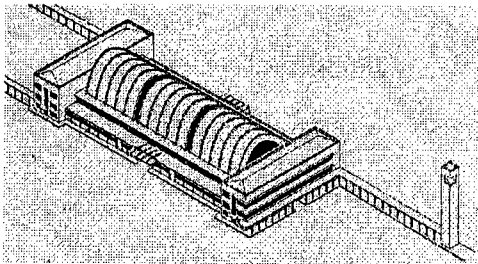
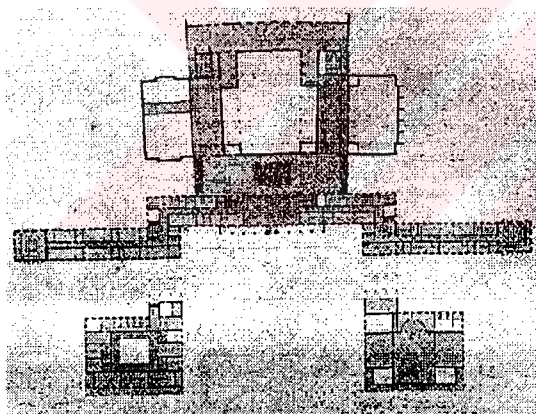
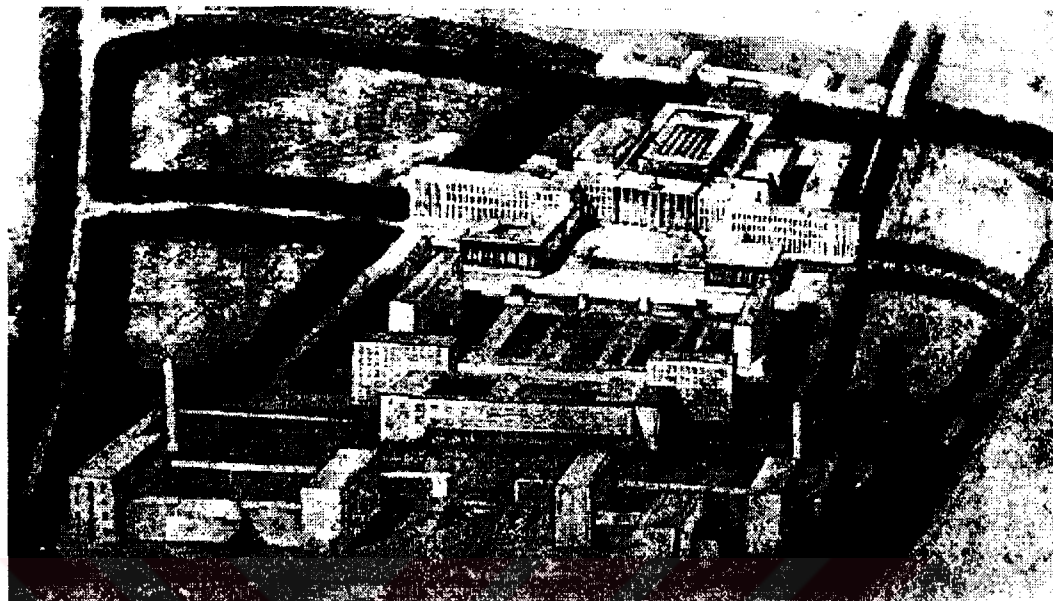


Figure 5.22. Axonometric Perspective

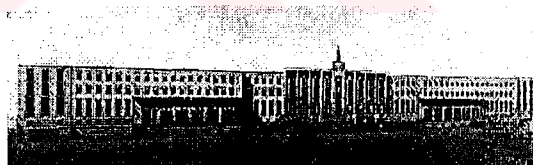
Also, indicated in the *"the description of the project in terms of architecture and aesthetic"* section, a great importance and attention paid to the composition of masses brought in as a result of the functional divisions.

With its re-inforced concrete parabolic arched structure and the modernist composition come out of the division of the functions, Z. Sayar's Izmir Market Place proposal is an interesting and intriguing example of the period.

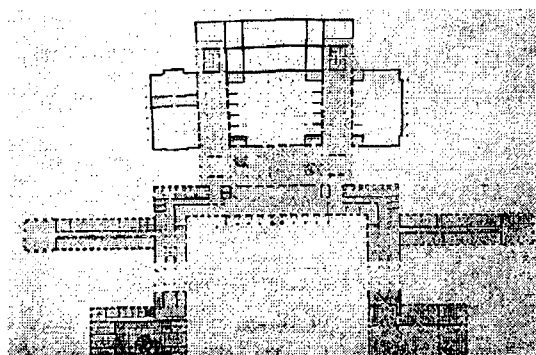
Table 5.8
 Parliament Building (T.B.M.M.) Design Competition, 1st prize: Clemens Holzmeister
 Source: Arkitekt, 1938, pp.104-110



Ground Floor Plan



Front Elevation



1st Floor Plan



Perspective

5.2.8. Parliament Building (T.B.M.M.) International Design Competition(1937-1938)

1st Prize: Clemens Holzmeister

1st Prize: Albert Laprade

1st Prize: Alois Mezara

The Parliament Building design competition is a unique example of the state's perspective to architecture. A. Batur has determined the TBMM design competitions as the turning point of Turkish architecture from modern to national.

With TBMM's law accepted on the 11th of January, 1937, it was decided upon for the construction of the Parliament building and an international competition has been opened by a committee established according to the Council of State's decision. It is interesting that the committee that decided upon the scope of the competition was composed of one lawyer, one officer and one doctor but no architects. Actually, the Turkish architects have not only been neglected in the program preparation phase of this competition. When the competition was first issued, it was seen appropriate that Turkish architects should not be able to participate. Yet, after the intense pressure from the architectural community, Turkish architects were allowed to participate months after the declaration of the competition. This is a significant example of the state elite's segregationist attitude against Turkish architects. After all, the competition jury that was initially determined as one person then raised to three people was composed of all foreign architects. These were Dutch M. Dudok, Swedish I. Tengbom and English H. Robertson.

The committee report that constituted the competition program, "*Parliament competition program abstract*", was not only a technical regulation but also attempting to determine the architectural approach that was desired to be influential in the formation of the building.

"It must not only be kept in mind that the necessary details for the functioning of the parliament within its institutional scope; the building must also reflect the construction of a monument that will represent and identify the perfection of its style, its cleanness, the harmony of the exterior features along with the requirements of the 20th century and the existence of the Republic of Turkey."
(Anon., 1938, p 99)

In the "competition regulations" of the same program, it is stated that an *arbitrator* of international fame will be appointed and that his duties will be as follows:

- a- Preparing the competition program and presenting it to the committee*
- b- Examining the projects and choosing the three that are most deprived of defaults from the artistic point*
- c- Present a report about these three plans to the committee.*

The below clause that takes place in the same report is interesting in that it determines the authority limits of the jury and the determining position of the state elites: *"The matter of selection related to the three projects to be honored by the arbitrator will be assigned directly to the Government of the Republic of Turkey."*
(Anon., 1938, p 100) Within these limits, it can be stated that the jury has been deemed more as a technical council performing the task of enlightening the selection office (state elites) with their assistance in the explanation of the projects, their becoming meaningful and hence being evaluated than as a determining and evaluating council.

Following the completion of the competition, it can be observed that a critical essay expressing the Turkish architect's resentment against the vagueness and conflict inherent in the competition, was published in the *Arkitekt*. The criticism was collected as six items:

- a- The jury was three people where as it should have been one,*
- b- Where as the regulations and program were to be arranged by the jury, it is understood that they did not. (Anon, 1938, p 2)*

Quotations from the "Arbitration Report" titled article published in the 2nd volume of the 1938 Arkitekt magazine will help enlighten this situation.

"The arbitrators took for granted the great freedom that participants received in the program related to the sites where the majority of the elements were to take place. And this in turn has given the architects the opportunity to find various and personal occasions.

. . . Along with this, the program lacks the general directives about some of the principle elements that would have assisted the participants. . . . The arbitrators noticed while examining the program that this program was in part a discovery document for the nominee buildings and yet that this was also an 'Idea Competition' and in part that it preserved its program freedom suitable for the essence of a proposal. . . . These deficiencies have caused a somewhat commotion between the participants minds." (Anon., 1938, p 104) From here, we understand that the arbitrators did not prepare the program but rather found that it was prepared and they were only informed.

c- The international competition has not been opened to the public but rather a couple of architects. (There is emphasis to the fact that participation from abroad was restricted.)

d- Even though the regulations strictly stated that the projects to be examined and accepted should not exceed the cost of four million Turkish liras and that those projects which did would be excluded from the competition, the jury council did not take this into consideration and prepared its report according to this neglecting.

e- Where as the competition was to be anonymous. . . it was understood who had prepared the projects and thus the secrecy was violated.

f- It can be observed that the jury generally criticized all the projects they examined. (Anon., 1938, p 100)

Also, it has been indicated within this essay that by restricting the participation of the Turkish architects in the beginning, their preparation period was reduced to half.

"In this respect, the performance duration of the Turkish architects has been reduced to almost half." (Anon., 1938, p 100)

When the jury reports are examined, it can be observed that the jury also found the submission period for the projects not enough and pointed out the negative effects related to this. *"When a deep examination of the projects has been completed, it can easily be seen that many of the participants have not truly conceived the competition program, that they have not understood the typical elements of such a building enough to express them in clear and formal architectural terms, and this can most certainly be explained with the inadequacy of the period."* (Anon., 1938, p 104) Yet the definitions and explanations in the rest of the report is limited to the description of the projects and does not contain any distinct architectural discussion or criticism.

Even though the jury indicated that the evaluation criteria were dealt with under the four main headings of *"plan and layout, architecture, economy, and site plan"*, it is not possible to speak of a consistent and single evaluation scope comprising all the projects. Instead, evaluation of pieces that differs in each project and does not provide the opportunity to compare, was followed. For example, the cost criteria that was exclusively important in the program preparation phase was in part excluded during the evaluation process. And this indicates that the jury determined new criteria depending on the projects and that some projects were actually supported.

The three designs that the jury found worthy of first prize were presented to Ataturk by the current prime minister Celal Bayar and Ataturk ordered the application of the one belonging to Holzmeister. Holzmeister's work was evaluated in the jury report as follows:

Plan and Layout: *"the plan has been prepared in a dignity and economy in a logical and considerate manner."* (Anon., 1938, p 109) This sentence expresses that three of the basic features have been complemented within this design. Only a partial criticism has been directed to the Presidential section.

Architecture: *"it is moderate and solemn. The new building is integrated perfectly with the existing building, that constitutes its superior aspect, all that well. This virtue is one that the arbitrators attribute great importance."* (Anon., 1938, p 109) Should it be considered that Holzmeister designed almost all of the government buildings in Ankara, the "compliance with the its surroundings" criteria has been a great advantage for him. In addition to this, should it also be considered that Holzmeister had Parliament drafts almost a year before the competition, it may be derived that the 1938 international design competition's result was determined from the very start.

Another point that is interesting in the jury report is that even though Seyfi Arkan's suggestion's - which was in the final four - plan and layout were deemed *"original"* and evaluated in architectural terms as *"a mature, powerful and magnificent style. So much that the building will take its place in the Government district in harmony with its purpose and will be dominating element."*, it was eliminated by the no 8 project that was deemed architecturally *"a pleasant style yet not compatible with architectural forms"* and was found costly.

The structural and compositional features of Holzmeister's TBMM proposal-project can be summarized as follows:

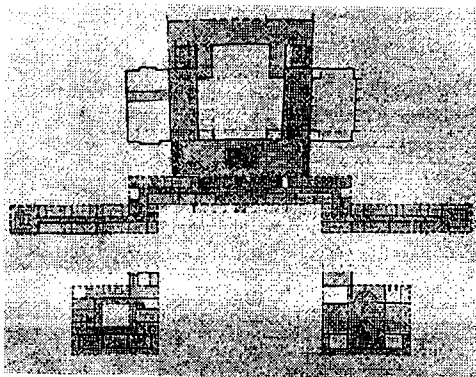


Figure 5.23. Plan

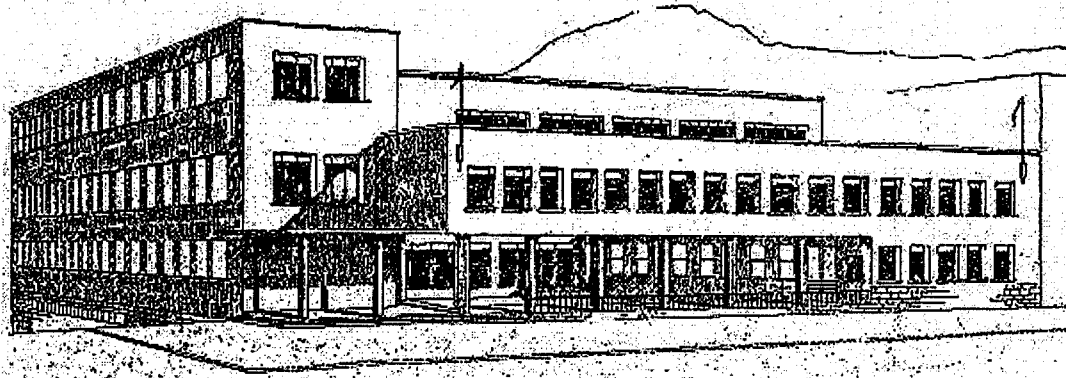
The monumental dimensioned building group covering a 14706 m² construction site have an axial-symmetric plan layout. The complex is composed of the main mass comprising the large assembly halls in the highest point of the land with an entrance with a staircase and collonade, the wings extending to the sides in two parallel rows and the bridges that link these.

Holzmeister has realized an arrangement that highlights the "symbolic" dimension with the neo-classic building vocabulary, marble stairs, the three storey high monumental colonnades, the rhythmic rectangular window arrangements and the massive facade character coated with a beige travertine.

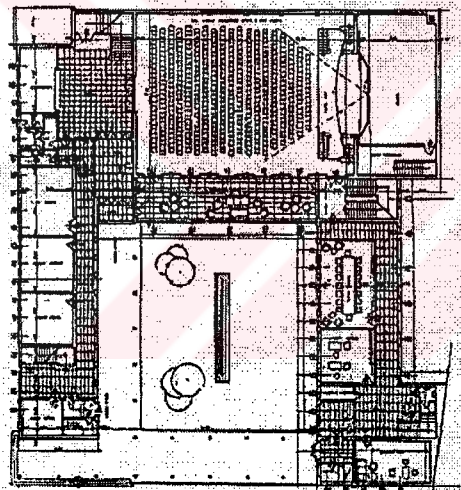
I. Aslanoglu indicates that *"The designer whose objective was to 'symbolize the state's authority' has been attained in this splendid building with its settlement on a high lot, the symmetric arrangement of masses formed with a modernized neo-classic style, the monumental entrance with the columns rising for multiple floors, and the effect created by its dimensions in the exterior and the richness of the material in the interior"*. (Aslanoglu, I., 1979, p 75)



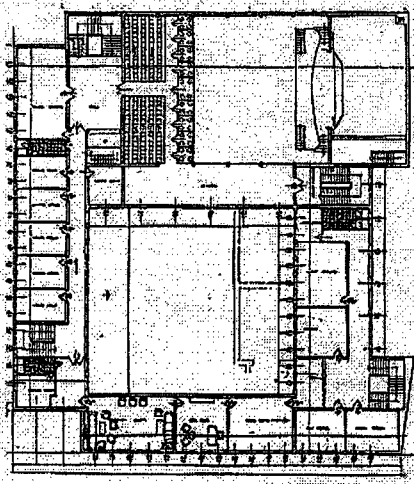
Table 5.9
Bursa Peoples' House Design Competition, 1st Prize: Münevver Belen
Source: Arkitekt, 1938, pp.16-20



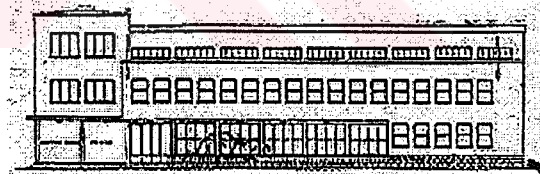
Street Perspective



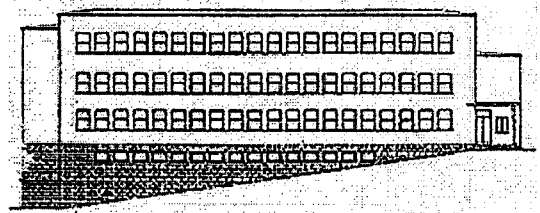
Ground Floor Plan



1st Floor Plan



Front Elevation



Elevation

5.2.9. Bursa Peoples' House Design Competition (1938)

1st Prize: Munevver Belen

1st Prize: Abidin Mortas

In the article titled "Bursa Public House design competition" published in the first volume of the 1938 *Arkitekt* magazine, it is indicated that the jury reports of the competition had not been obtainable.

The report of the "ond" signed project found worthy of first prize shows that there were two preliminary conditions in the competition regulations. These were; a- *"arrangements between the building to be eliminated in the competition and the existing Party building and the maintenance of link between the Party building and the Public House after its construction"*, b- *"the project was to be planned according to a budget of 100.000 liras."* In this sense, "relation to the existing building" and "cost" have been the two main criteria directing the participants.

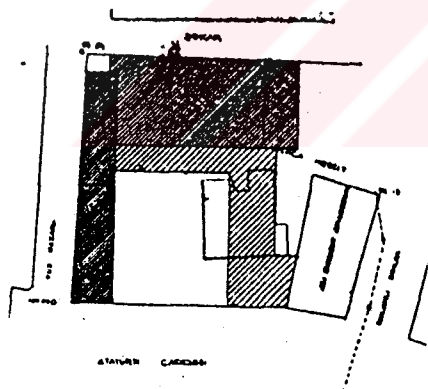


Figure 5.24. Site Plan

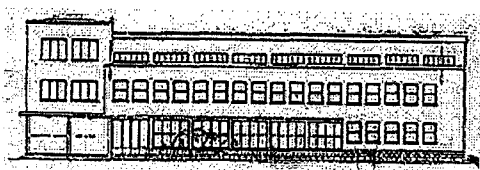


Figure 5.25. Front Elevation

M. Belen over came the first preliminary condition by aligning the Public House and the party building, linking the two buildings with a wide terrace and maintaining the effect of one single building.

With the second condition, it was attempted to maintain only strong, local material instead of luxurious materials; *"the cost of the building should not exceed 100.000 Turkish Lira's including the central heating and sanitary insulation"*. In Belen's proposal, a rational planning understanding which combines the basic geometric forms within the framework of the function, can be seen. The first floor is raised

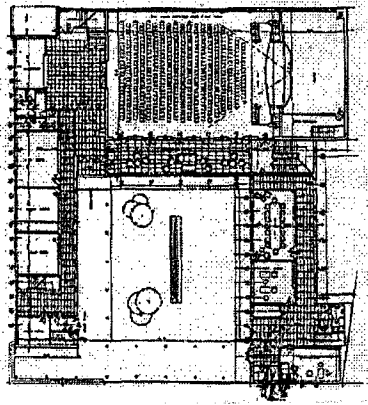


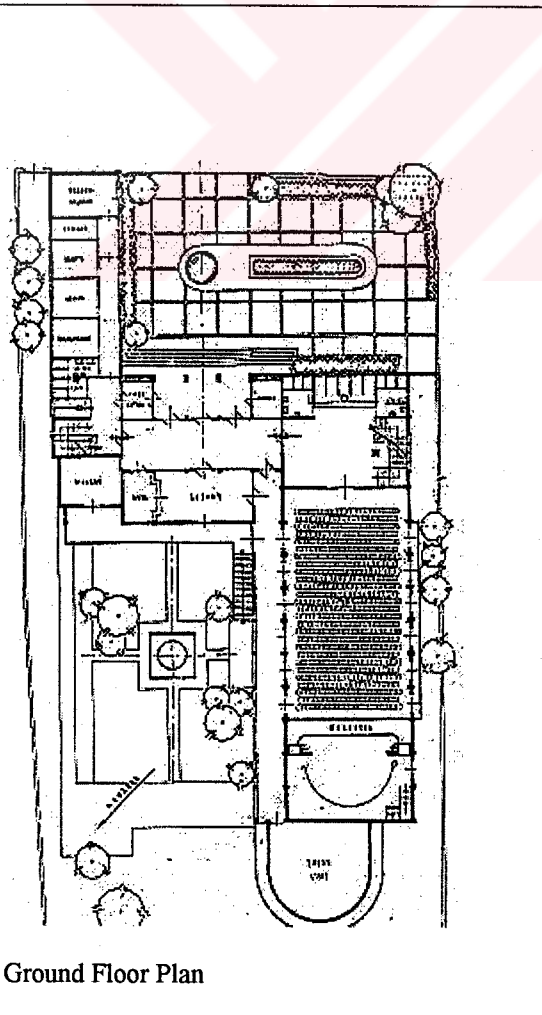
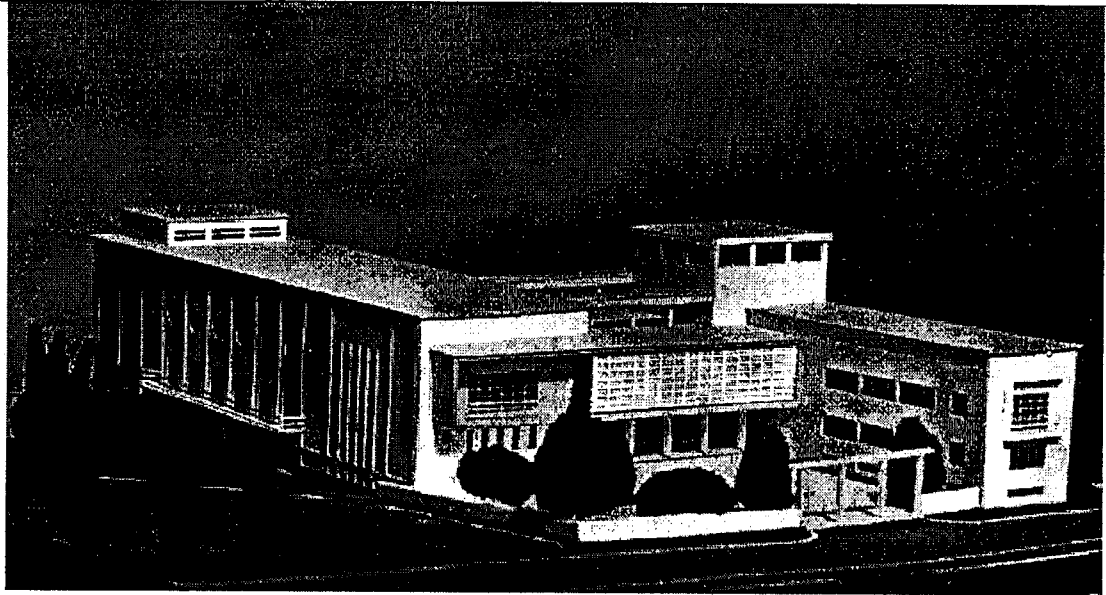
Figure 5.26. Plan

above the columns and a part of the ground floor has been emptied and this has integrated the collonade with the courtyard.

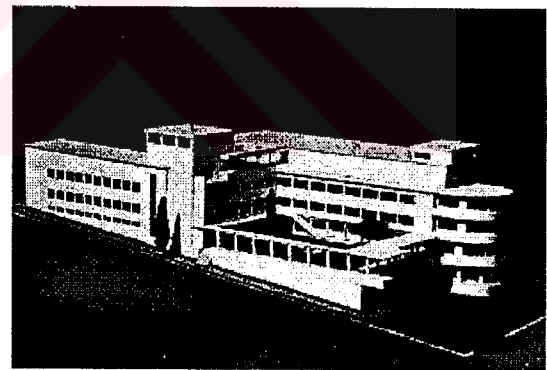
Due to functional reasons, it can be said that the plan types with court yards bordered by columns has been preferred. Such codes that have been identified with modernity like the reinforced structure, the concealed roof, the colored edelpultz plaster rendering are seen within the context of this project as well.

Yet, it can also be observed that the modernist vocabulary has started being revised with the more frequent appearance of massive surfaces.

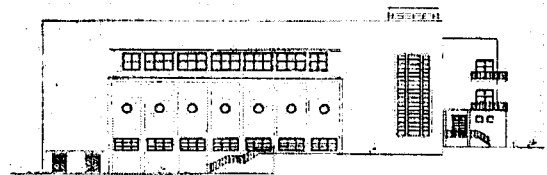
Table 5.10
 Kadıköy Peoples' House Design Competition, 1st prize: Rüknettin Güney
 Source: Arkitekt, 1938, pp.43-46



Ground Floor Plan



Model



Elevation

5.2.10 Kadıköy Peoples' House Design Competition (1938)

1st Prize: Ruknettin Guney

2nd Prize: A. Sabri and Emin Onat

3 Prize: Leman Tomsu

The jury that assembled under the presidency of the Istanbul Governor and Mayor and the Party Provincial Director, was composed of the following names:

Istanbul *Saylav*: Selah cimcoz

County Board of Director's President: Naci Ali Morali

Public House President: Celal Esat Arseven

Municipality Urban Development Director: Ziya Kocainan

Academy Professor: Bruno Taut

School of Engineering Architectural Department Professor: Prof. Debs

Academy Professor: Arif Hikmet

In the jury report, the evaluation criteria of the jury have been grouped under four main titles. These are, a- plan layout and benefit from site and view, b- plan proportion, c- elevations and plastic influences in terms of architecture, d- economy, that is low cost. In the scope of these criteria, R. Guney's proposal deemed worthy of first prize has been evaluated as follows.

The proposed project providing the possibility of open area meetings in the settlement within the site plan by forming "*a wide facade court yard on the street side*", and the fact that it "*takes maximum benefits of the view, sun and wind*". The plan was found "*clear yet functional and with a good effect in the entrance.*"

In the section where the facades and the plastic effect is evaluated, it is indicated that "*in terms of architecture, the Turkish character is apparent in the facade elevation*". The statement of "*the object was to achieve the architecture of our century by remaining Turkish in the arrangement of the building and complying*

with the climatic conditions of Istanbul" that is also found in the report of the project meaningful in this respect. As can be seen, the "secular Turkish identity" statement in respect to this project is sought in the modern architecture paradigms. The court yard formed by bordering with columns - referring to the old Turkish houses and universities - in the rear elevation of the building is a good example of this. *"I have tried to add a coolness, relaxation and eliteness to the building by building a vegetated courtyard surrounded with columns and having a pool in the middle, of which style was so loved in old Turkish houses and universities."* (Güney, R, 1938, p 44)

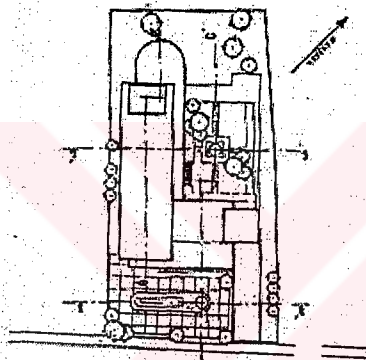


Figure 5.27. Site Plan

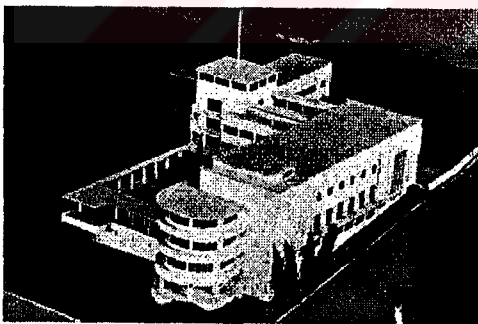


Figure 5.28. Axonometric Perspective

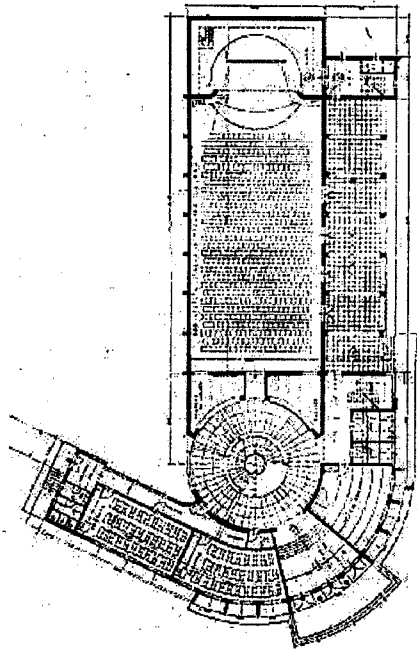
With its functionalist planning, orthogonal prismatic vocabulary, wide glass surfaces, circular cornered masses, articulated with horizontal windows, and circular windows, the Kadikoy public house is a successful model where many modernist codes of different influential source origin have been used together. The most dominant of these influential sources must be Auguste Perret, who R. Guney worked with for two years after his graduation. U. Tanyeli states that Guney's buildings are more buildings with classical tendencies stripped of embroidery than truly modernist.

The changing line of Turkish architecture during the late 30's from modern to historical/national has been reflected in the project competitions as well. Even though R. Guney's proposal found worthy of first place is in line with modernism, with their massive appearance, wide eaves and peatched roofs, the projects deemed worthy of second and third place are the first messengers of the nationalist line.

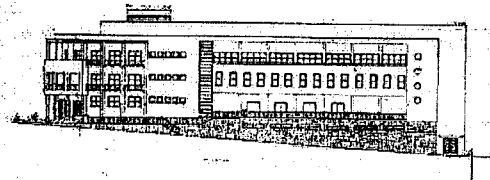
Tablo 5.11

Sivas Peoples' House Design Competition, 1st prize: Nazif Asal ve Emin Necip Uzman

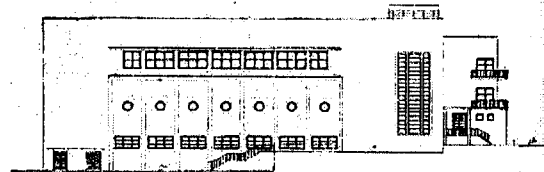
Source: Arkitekt, 1939, pp.65-72



Ground Floor Plan



Elevation



Elevation

5.2.11. Sivas Peoples' House Design Competition (1939)

1st Prize: Nazif Asal and Emin Necip Uzman

2nd Prize: Emin Onat and Sabri Oran

3rd Prize: Leman Tomsu

During the review of the *Arkitekt* magazine, the jury report and participant's project reports related to the Sivas Public House competition were not come accross, and it was observed that only the competition regulations and the projects awarded first and second prize projects were published. In the introductory article, it is indicated that the competition program *"has been arranged with great care by the engineers and architects in Sivas."* As was indicated in the 4th Chapter, one of the most discussed topics during this period was that *"competition programs were rarely prepared by experts"*.

When we examine the Sivas Public House design competition regulations, we come to the meaning that the jury paid special attention to the local material use, and compliance with the climatic conditions criteria from the clauses of *"the architect has to come to Sivas to see the building area, the surroundings of the building, to understand the material and climatic conditions."* Yet, it is not possible to say that the project awarded first prize isnot, in this sence, much different from the public house projects constructed else where (i.e. Kadikoy Public House, etc).

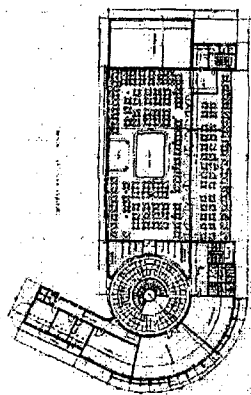


Figure 5.29. Plan

Also, we can state that the plan layouts of the proposed projects have been somewhat directed with the regulations such *"a general and monumental entrance to meet the corner head will open to a wide hall and will separate the building into two or three storey wings"*, *"the center section will comprise the Ataturk hall with all its spirit"*. In this sense, the circular

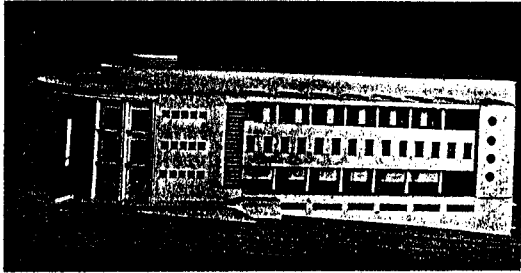
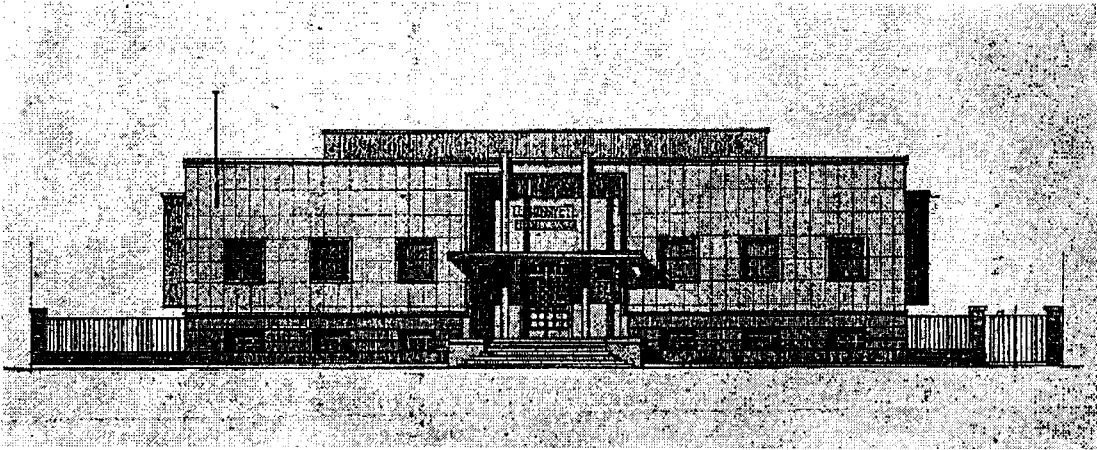


Figure 5.30. Model

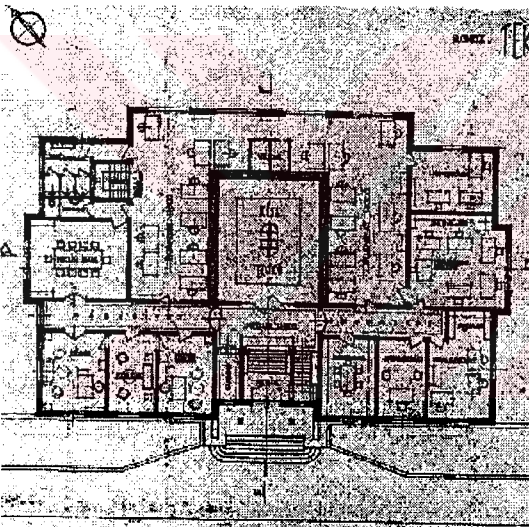
planned entrance hall that constitutes the theme of E. N. Uzman and N. Asaf's projects is emphasized in the third dimension as well. In the facades, on the other hand, the emphasis of different codes, structural elements and massive masses in different codes has led to the maintaining of a successful composition that balances the empty-full equilibrium.

Nazif Asal and Emin Necip Uzman's Sivas Public House project is significant in that it demonstrates that the representation of the national identity statement in public buildings is still achieved within the modern architecture paradigm. Yet, it can be stated that the projects awarded second and third prize towards the conceptual and formal transformation of the national identity statement during the 40's with their stone arch walls, projections supported with braces and pitched roofs with wide eaves.

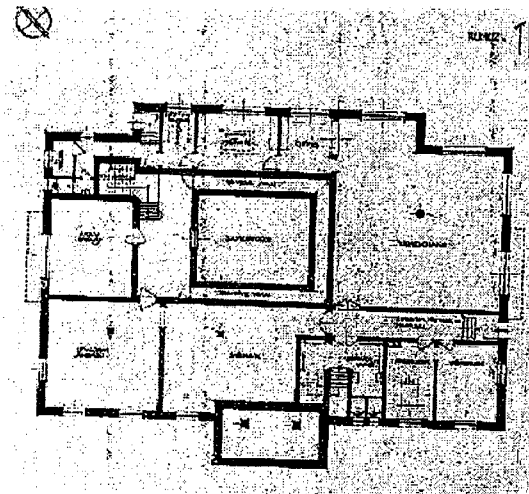
Tablo 5.12
Samsun Central Bank Design Competition, 1st prize: Hüsnü Tamer
Source: Arkitekt, 1939, pp.164-167



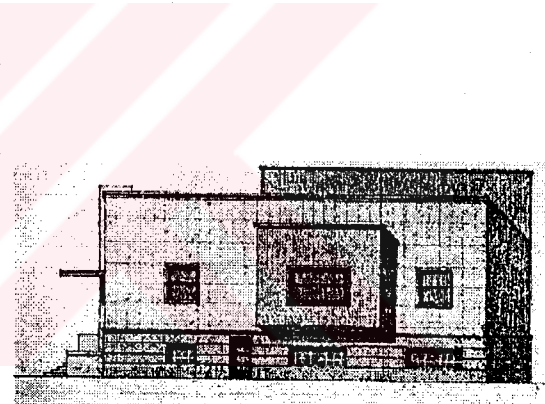
Front elevation



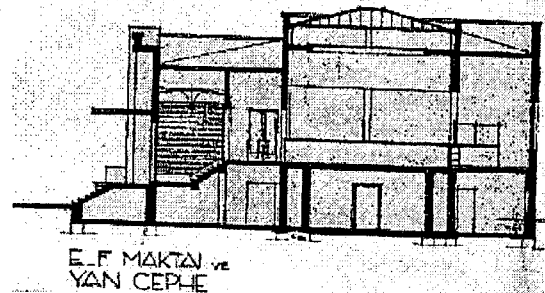
Ground Floor Plan



1st Floor Plan



Elevation



Section

5.2.12. Samsun Central Bank Design Competition (1939)

1st Prize: Hüsnü Tamer

2nd Prize: Asım Kömürcüoğlu

3rd Prize: Sinan Mimaroğlu and Hüsnü Tamer

During the inspection of the Arkitekt magazine, the competition report related to the Samsun Central Bank design competition has not been come by. The reports of the projects awarded with first and third prize have been published in the 1939, 7th and 8th volumes. In his proposal's evaluation, H. Tamer states the design criterion as follows:

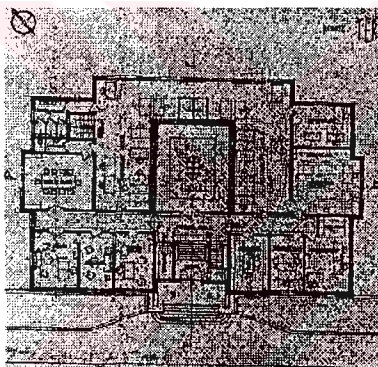


Figure 5.31. Plan

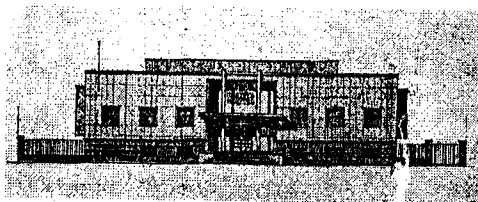


Figure 5.32. Front Elevation

The plan layout has been arranged in a central and symmetric manner keeping the function in mind.

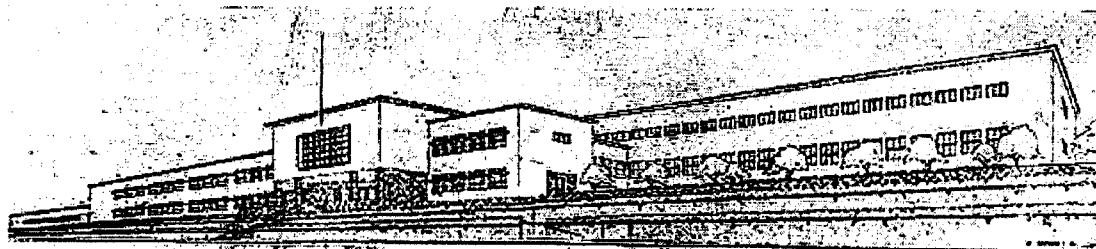
The facades have been arranged in a modern, simple style that would express the significance and seriousness of the bank. The institution's management's idea of allowing the T. R. Central Bank to be recognized as if of the same family through the usage of somber characters on the facades of the magnificent building in the government has been in our plan as much as possible. (Tamer, H., 1939, p 165-166) In this respect, it can be said that H. Tamer tried to form the facade typology of the Central Bank subsidiaries with reference to the main head quarters in Ankara (designed by C. Holzmeister).

Tamer's proposal has has approach to the cubic architectural style of the public buildings in Ankara with its concealed roof with the flat roof appearance peculiar to

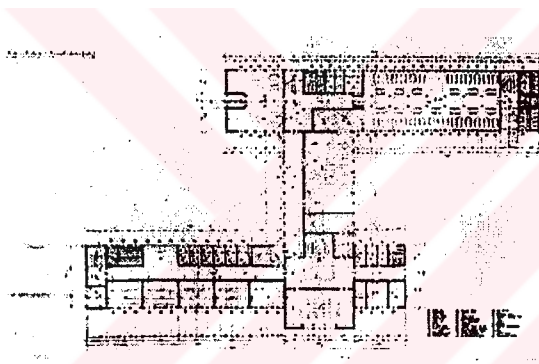
cubic mass understanding along with the stone coated massive facade character. Yet, in this revised modernist line, the nationalist approach that began to become dominant in the Turkish architectural approach during these years must have had as much influence as the main head quarters in Ankara.



Table 5.13
 Police College Design Competition, 1st prize: Kemal Ahmet Aru
 Source: Arkitekt, 1940, pp.150155



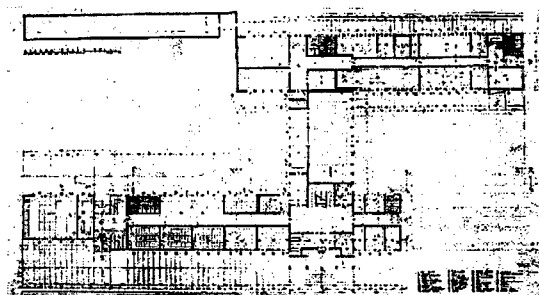
Street Perspective



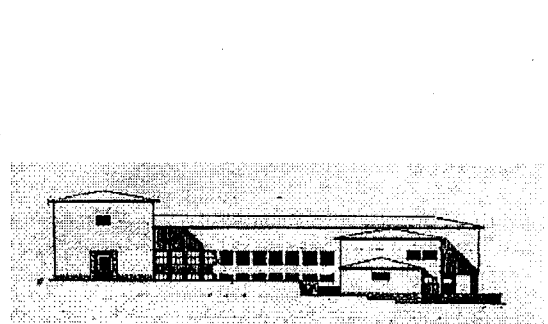
1st Floor Plan



Front Elevation



Ground Floor Plan



Elevation

5.2.13. Police Academy Design Competition (1940)

1st Prize: Kemal Ahmet Aru

2nd Prize: Behçet Unsal

3rd Prize: Orhan Safa and Adnan Kuruyazici

Because the jury report of the Police Academy design competition have not been published, the information related to this competition have been maintained from the pre-explanatory article and the reports of the project authors published in the 7th-8th volumes of the 1940 Arkitekt magazine.

From the explanatory article and the report, it can be understood that in both the design process and the evaluation process, the leading criteria was **"designing the facade characteristics in compliance with the other buildings in the Government district."** K. A. Aru has explained this in his report as follows: *"Since the existing gendarme institute and the Police academy to be built were two close buildings belonging to the same institution, the usage of the institute's architectural forms within the academy has maintained mutual harmony. The architecture of the building is also similar to the architecture of the government district."* (Aru, A. K., 1940, p 150-151)

Again to maintain compliance with the other structures in the Government district, it was deemed fit that the main entrance, the secondary entrances and the threshold be coated with Ankara rocks. For the competitions opened for the Ankara Government District and surrounding public buildings, it can be stated that the most significant criteria was the "compliance with the urban surrounding and the producing buildings designed in the official architectural (cubic) style" and that in respect to the function of the building, the "compliance" criteria was prior to the "symbolic" criteria.

This design features approach the cubic architectural style with the orthogonal prismatic

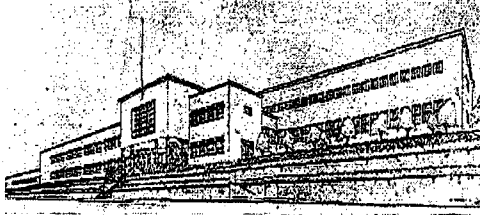


Figure 5.33. Perspective

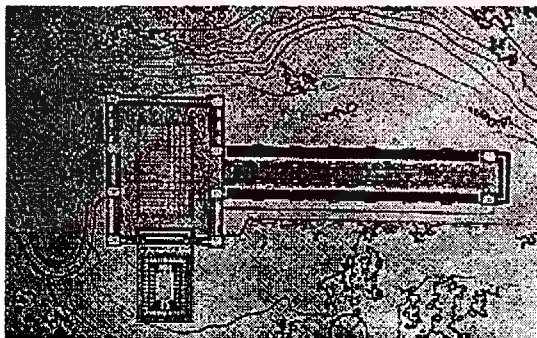
vocabulary, the plan layout, the massive facade character with dark color plaster and stone coating, along with the rhythmic window arrangements. Yet, distinct from the public buildings of the previous era, its windows with sun breakers, eaves and tiled roof, it displays the changes in ideological tendencies (see Ch. 5.1.1.1., p)

As is apparent, starting of the end of the 30's, dissent from modern architecture began and a transformation portraying itself in the change in dimension and proportion along with the tendency towards symmetric arrangements, has begun to be experienced. It is possible to observe the results of these transformations especially in the public buildings maintained through the competition.

Tablo 5.14

Anıt-Kabir (Atatürk's Mausoleum) Design Competition, 1st prize: Emin Onat ve Orhan Arda

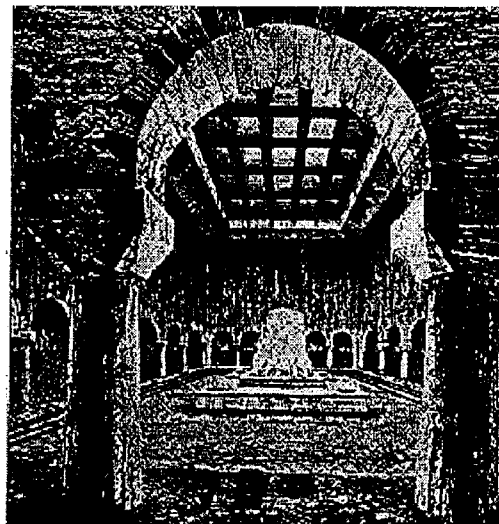
Source: Arkitekt, 1943, pp.59-66



Site Plan



Elevation from the Central Square



Interior of Mausoleum

5.2.14. Anıt-Kabir (Ataürk's Mausoleum) Competition (1943)

1st Prize: Emin Onat and Orhan Arda

1st Prize: Arnaldo Foschini

1st Prize: Johannes Kruger

The studies for a Mausoleum that would be the "eternal resting place" for Atatürk was initiated immediately after his death. The Parliament Commission established in December 1938 selected Rasattepe as the site of the Mausoleum in July 1939 (Anon., 1994, p 3). Following the selection of the location, a new commission was established under the leadership of the Prime Minister counselor and preparations for an international design competition was initiated by application to the Union of International Architects (UIA). A jury consisted of Prof. Paul Bonatz (Germany), Prof. Karoly Weichinger (Hungary), Prof. Ivar Tengbom, Prof. Arif Himet Holtay, Muammer Cavusoglu and Muhlis Sertel. The competition which was participated by 22 Turkish, 27 foreign projects, was opened on March 1st, 1941 and was finalized on March 20th, 1942; on which date the jury presented their evaluation report to the Prime Ministers office. According to this, three projects were selected for the awarding of first prize and five projects were found worthy of purchase. As was indicated by the jury, the three projects were unanimously selected for first place without the superiority of one over the other. The selection of one to be practiced has been left to the " Government of the Turkish Republic " (Batur, 1997, p 75). As a result, on March 7, 1942, the commission established in the name of the T.B.M.M. and the government adopting the commission's decision, decided that the Onat-Arda design would be implemented.

The results of the competition aroused significant response in the Turkish architectural community. In the only architectural publication of the era, the *Arkitekt* magazine (1943, PP 1-21, 59-70), the awarded and worthy projects were published along with Zeki Sayar's evaluation. Z. Sayar assesses the result of the competition as follows: *"This important architectural event has not resulted proportional to its*

significance due to the fact that it has coincided with one of the most violent periods of the world depression. . . Along with the inability of foreign architects to participate, many of the young Turkish architects who have had an important role in the national design history, due to the fact that they have been performing their military service, have also been deprived of participation in this mausoleum competition which will determine the eternal resting place of Ataturk. . . The result of the international competition, like most of our architects, has not satisfied me either." (Sayar, Z., 1943, p. 1) Also, Sayar has indicated that the jury hasn't only been dissatisfied by the result, but that they have indicated that the three projects selected for first prize are "in need of improvement", and has suggested that a second competition is be opened between the selected project, in fact, has suggested that the "competition to be renewed".

Moving on to the project evaluations, it is necessary to point out that other than an insufficient amount of photographs and the evaluations in the *Arkitekt* magazine, none of the documents relating to the competition projects has been protected. According to the competition regulations published in the first volume of the 1943 *Arkitekt* magazine, the monument was by principle require to **"symbolize the Turkish nation under the name and character of Ataturk"** and a different dimension was brought to the design in this respect. Along with this, with the definition of **"a great silhouette that can also be seen from a distance"** in the project regulations, **monumentation** has become a required condition.

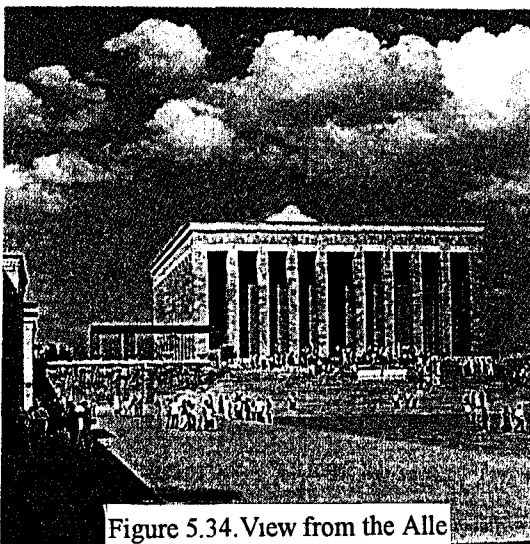


Figure 5.34. View from the Alle

As opposed to the other projects that were usually dome or tomb style, Orhan Arda's is the only proposal that "relies on the antique roots of Anatolia". In the short introductory letter that he wrote to the *Arkitekt*, Onat has pointed out that the Ataturk understanding of history is not limited to the Ottoman-Islam world and that there are thousands of years of a common past,

thus, he has tried to renew the "Mausoleum" tradition with a universal interpretation.

U. Tanyeli (1995), on the other hand, states that Onat conflicts with the intellectual basis that he has formed and that the Mausoleum is a complex that, except for the mass morphology, has innumerable Ottoman elements in the details.

Z. Sayar's critical evaluation, on the other hand, is as follows: *"this project is a composition that may be appreciated by all. The Mausoleum and its extensions have been surrounded by colonnade. The volume constituting the hall of honor has been elevated from the general mass so as to achieve monumentality. As is indicated in the jury report, the interior architecture is incomparable to the exterior in its poor, unproportional character and lack of anxiety."* (Sayar, Z., 1943, p 5)

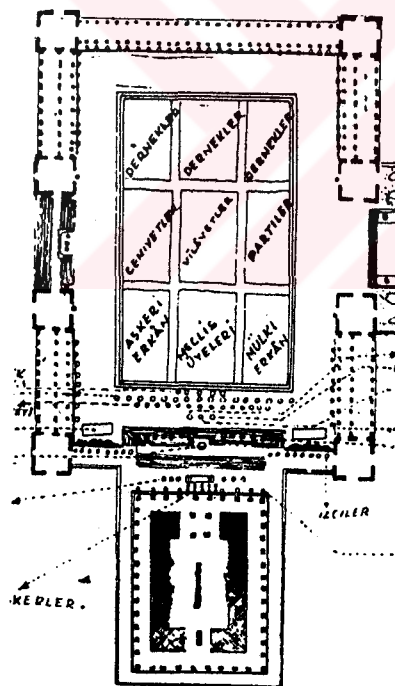


Figure 5.35. Plan

The Onat-Arda proposal gives a horizontal silhouette on the flat plateau the Rasattepe - as opposed to the other projects that offer high monuments - that complements the topography. One being for the Monument and the ceremonial courtyard and the other being for the *alle*, the arrangement has two axes perpendicularly dissecting each other. The 220 meter *alle* axle has been determined by the space left from the buildings surrounding the ceremonial court yard. Batur (1986) indicates that the design of different axes for the *Alle* and the Monument have saved the project from a uni-directional axuality and thus a uni-directional perspective. The foundations of the Mausoleum were founded on September 1944 yet the construction lasted nine years due to the changes in the project and the suspensions in the building phase

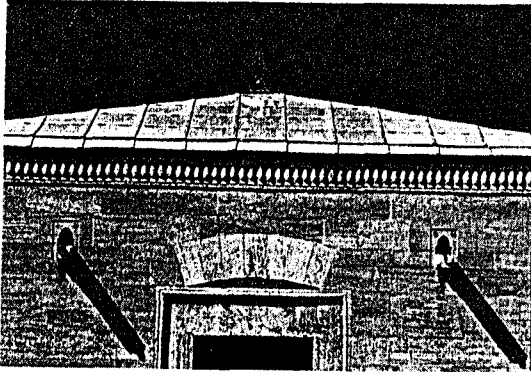


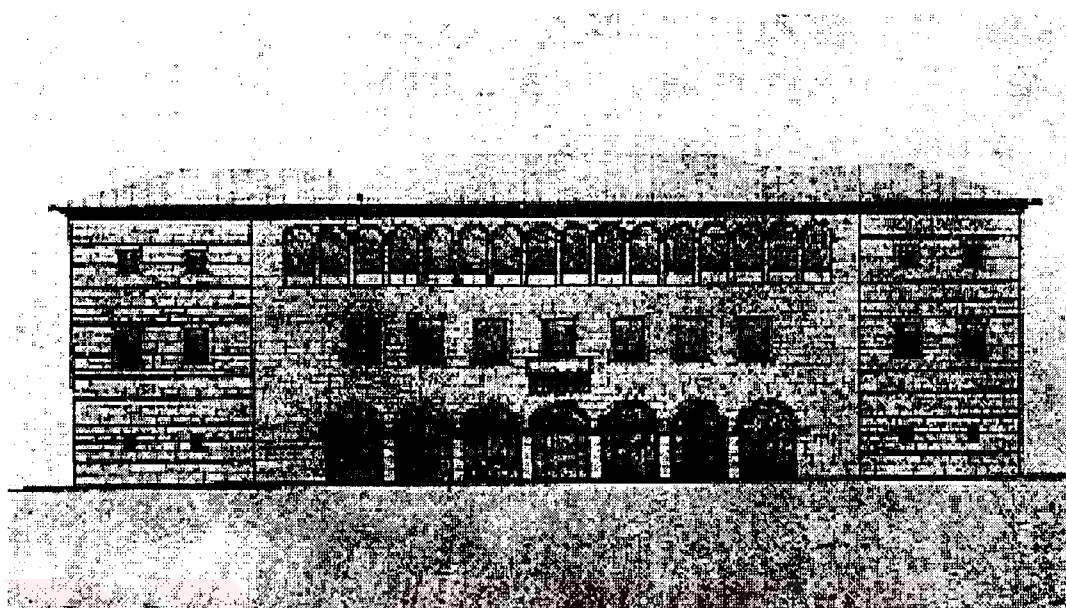
Figure 5.34. Details

(due to the under development of the construction industry and the absence of the technology to enable the large amount of rocks). The project was re-evaluated for different reasons at various dates and was re-drawn four times. The massive rock construction was transformed to re-inforced concrete, the two storey monument mass was reduced to one story, the ceremonial court yard order was changed and the *alle* was extended (Batur, 1986, p 1392).

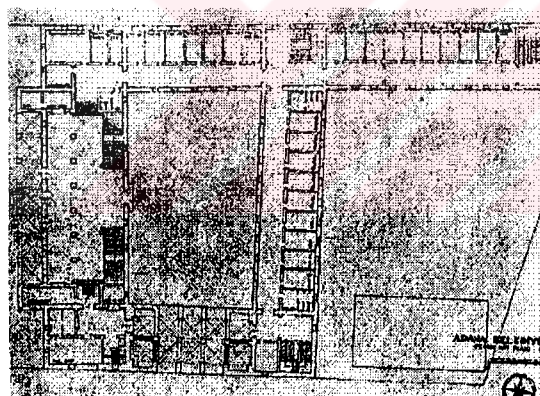
Table 5.15

Adana Municipal Hall Design Competition, 1st prize: K. Söylemezoğlu, R. Ertan, O. Tolon

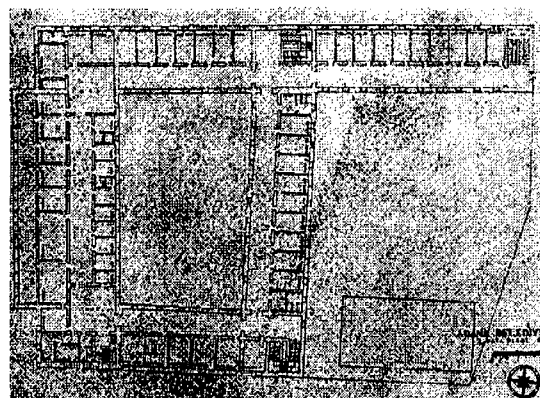
Source: Mimarlık, 1944/4, pp.9-16



Front Elevation



Ground Floor Plan

1st Floor Plan

5.2.15. Adana Municipal Hall Design Competition (1944)

1st Prize: Kemali Soylemezoglu, Ratip Erhan, Orhan Tolon

2nd Prize: Orhan Safa and Ahmet Kemal Aru

3rd Prize: Nezahat Suguder

Within the 4th volume of the 1944 Mimarlik magazine, the three members of the jury has been stated as so:

Ministry of Education Counselor: Paul Bonatz

Municipals Development Scientific Council Chief: Mithat Yenen

Fine Arts Academy Architecture Department: Arif Hikmet Holtay

The general tendency of the 40's architectural atmosphere whose intellectual basis was established by S. H. Eldem, is "the usage of traditional plan layouts and facade elements in the maintaining of the new design dimensions to form a basis for the 'national architecture trend by way of measurement and proportion analysis". As Eldem (1973) too indicates, the influence of Bonatz who happened to be in Turkey at the time, was great and he supported the designs that were in line with this tendency in competitions in which he was a jury. In this sense, the results of the Adana Municipality Palace design competition should be evaluated from within the perspective of this general tendency.

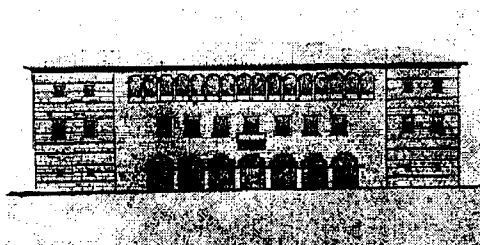


Figure 5.35. Front Elevation

Hence, it is indicated in the jury reports that the 11th row and 4491 signed project was awarded first prize after the third elimination because "*it has an apparent and simple architectural order, there is an official and representative effect in the way the columns and arches aranged on the main entrance facade, the entrance and stairs hall has a monumental quality.*" (Anon., 1944, p 10)

With its traditional courtyard plan layout, wide eaves, arched collonade, and the usage of stone as construction material to form new textures, this project comprised the new visual and spatial codes of the "national architecture".

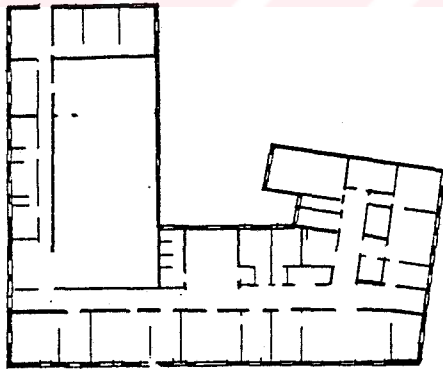
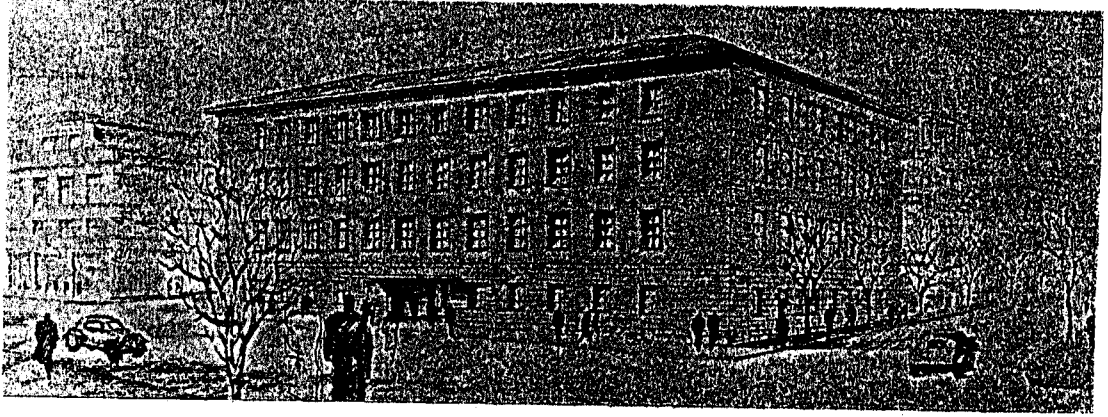
The phrases of *"the collonade located in the upper floors of the buildings facade elevation to the square gives the building a seriousness with elite taste and adapts to the southern climate"*, *"the project has not made use of the architectural possibilities that could be rendered with the roof and the eaves"*, *"the relation of this project to the traditional architecture has been nicely practiced with out extreme measures"*, *"even though shading has been maintained with the collonade on the fron elevation, the building lacks a national character"*, found in the evaluation of the other projects shows the significance of forming a national character in the official buildings and demonstrates the "combined use of vernacular and national architectural concepts".

As we have mentioned before, as was the case for all the activity fields, in architecture too, the 40's have been directed towards the search of a "cultural origin". In this respect, the vernacular-regional architectural elements have been reproduced and used within the search for the formation of a "national architectural style". This approach is quite distinctly apparent in the Adana Municipal Hall Design competition as well.

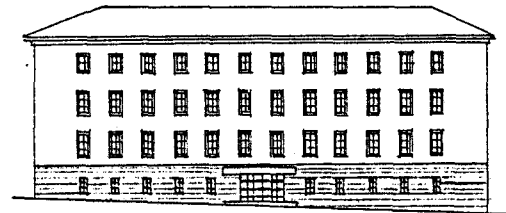
Table 5.16

Ankara Automatic Telephone Center Design Competition, 1st prize: Asım Kömürçüoğlu

Source: Mimarlık, 1944/2, pp.11-14



Plan



Elevation

5.2.16. Ankara Automatic Telephone Center Design Competition (1944)

1st Prize: Asim Komucuoglu

2nd Prize: Nizamettin Dogu and Affan Lugal

3rd Prize: Leman Tomsu

The jury report of the design competition for the Automatic Telephone Center building to be built by the P.T.T. Management General Directorate on the New Post Office street in Ankara was published in the 2nd volume of the 1944 Mimarlik magazine. The fact that the jury was composed of four architects and one engineer is significant in that it reflects the influence of the criticism directed to this aspect. The jury was composed of the following names:

P.T.T. Management General Directorate representative: Arch. Veli Aruz

Ministry of Public Works representative: Arch. Huseyin Kara

Ankara Development Management representative: Arch. Kerim Arman

T. H. Arch. Union representative: Arch. Emin Onat

T. H. Eng. Union representative: Eng. Fikri Alpay

In the jury report, it is possible to observe that the jury was not able to form an evaluation framework that would comprise all the projects and followed an approach concentrating on partial evaluation. Along with the "functional compliance" and "costs" criteria, the most frequently referred criteria in this evaluation has been **"the reflection of an official character on the elevations in terms of the architecture"**. In short, the most important point focused upon in the design competitions of this era has been the "existence of 'symbolic' values to reflect the states power and authority".

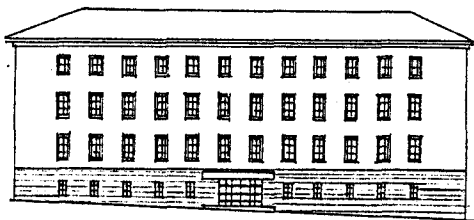
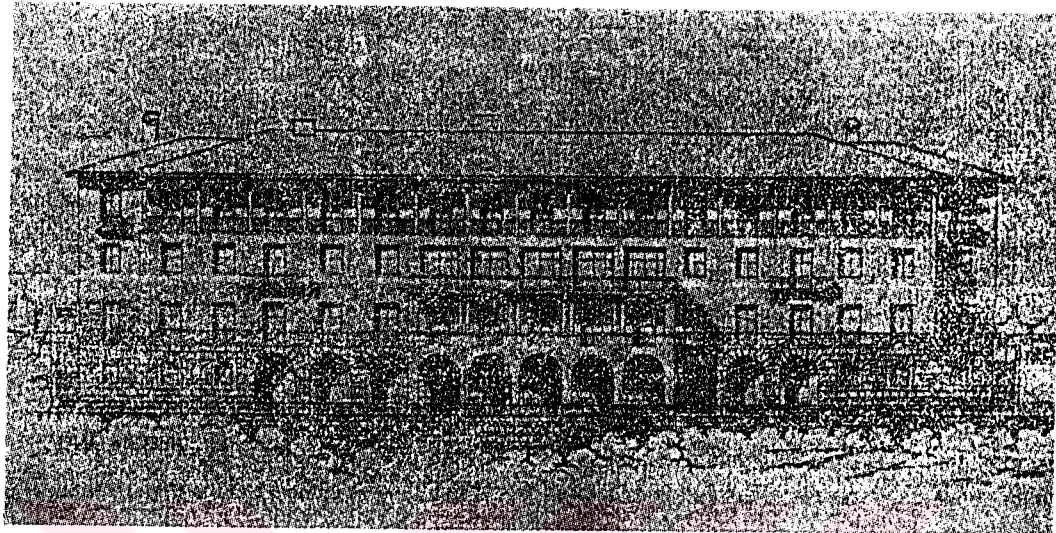


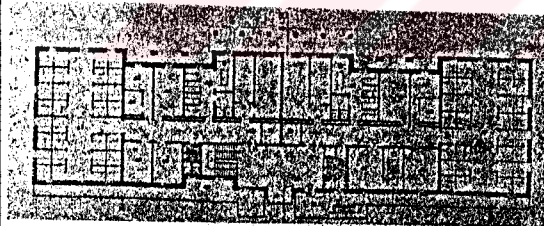
Figure 5.36 Elevation

The proposed-project of Asim Komurcuoglu has been deemed appropriate to the "national architecture" understanding defined for the government buildings of the era with its massive facade character with wide eaves, stone coating, and rhythmic window arrangement.

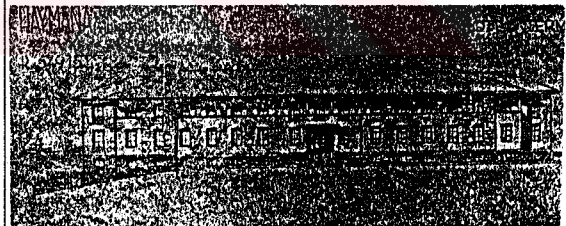
Table 5.17
Haymana Thermal Hotel and Public Bathes Design Competition
Source: Mimarlik, 1944/4-5, pp.27-33



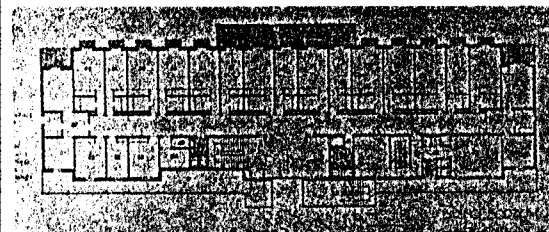
Front Elevation



Ground Floor Plan



Elevation



Plan

5.2.17. Haymana Thermal Hotel and Public Bathes Design Competition (1945)

1st Prize: Hüsnü Tamer and Torkum Çubukçu

2nd Prize: Kemal Ahmet Aru and Orhan Safa

3rd Prize: Rüknettin Güney and Feridun Kip

The jury, for the competition opened for the preparation of the projects for the Thermal Hotel and Public Bathes to be built in the Haymana county of the Ankara province, was composed of the following names:

Minister of Public Works: Sirri Day

Ankara Governor: Nevzat Tandogan

Min. of Pub. Works Building Works Pres. City Planning Expert: Gustav Olsner

Ankara Development Manager: Arch. Muhis Sertel

Min. of Pub. Works, Building Works, Prof. Office Man.: Arch. Huseyin Kara

Ankara Province Public Works Manager: Arch. Aziz Torun

Ministry of Health and Welfare: Dr. Zeki Vural

T. H. Eng. Union: Eng. Nurettin Evin

T. H. Arch. Union: Arch. Orhan Tolon

In the jury report, it has been indicated that the evaluation was made by focusing on the "functional performance" of the projects and in this respect *"none of the 12 projects participating composed the treatment centers . . . and the sections where the bedrooms were in a satisfactory manner"* and *"while preparing the final project, the deficient sections will be re-organized according to the criticism from expert doctors."*

It is indicated in the jury report that the project awarded 1st prize *"has been deemed good and economic with the settlement of the Hotel in the site plans, the position of the bathe and its entrances, and the settlement of the houses and the public buildings' plans and appearance."*

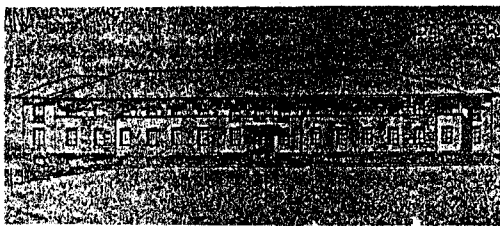


Figure 5.37. Elevation

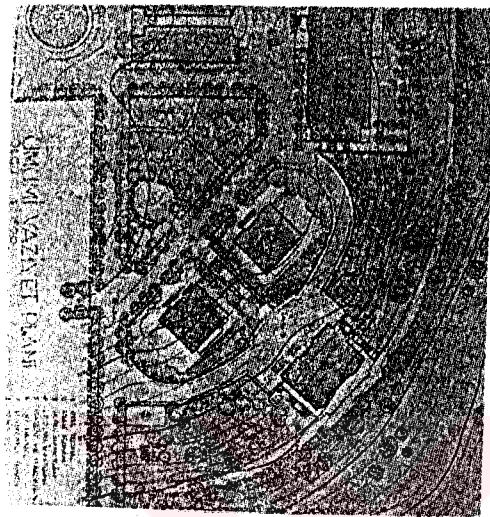


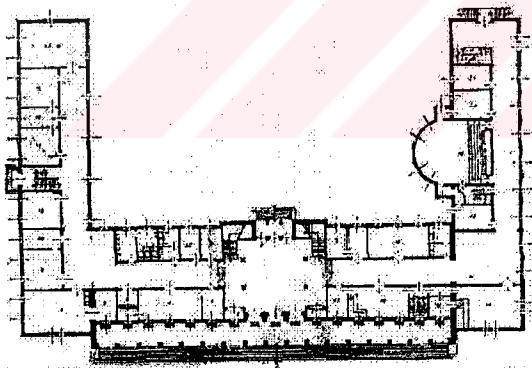
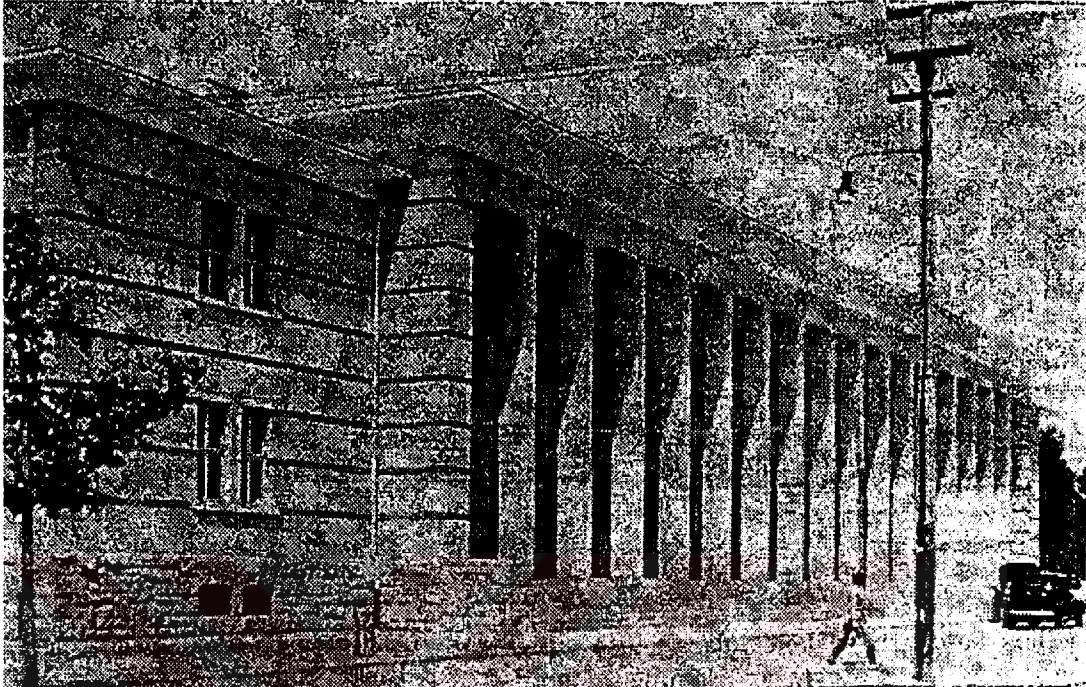
Figure 5.38. Site Plan

The projects that participated in the competition seem to refer to the vernacular-regional architecture with both the material and facade elements used. In the project that was awarded first prize, the elevation was articulated with the popular II. national architecture style code of "projections" and a texture was maintained with the stone coating. The entrance on the front elevation was emphasized by projecting it with "arched collonade". In this project, again the period's popular "native" architectural codes of "wide eaves" and "pitched tile roofs" can be seen.

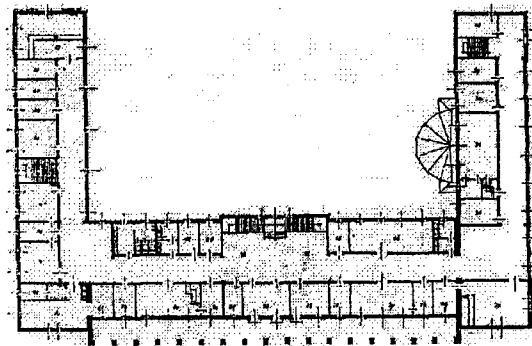
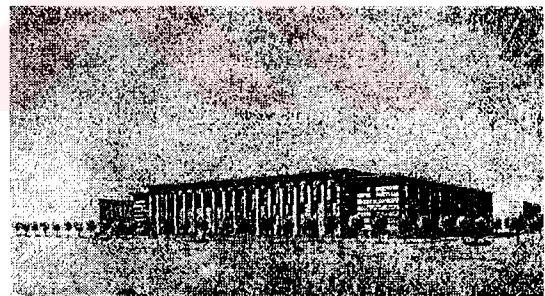
Table 5.18

Adana Palace of Justice Design Competition, 1st prize: A. Mortaş, N. Doğu, F. Tüzüner

Source: Arkitekt, 1946, pp.25-31



Ground Floor Plan

1st Floor Plan

Street Perspective

5.2.18. Adana Palace of Justice Design Competition (1945)

1st Prize: Abidin Mortaş, Nizamettin Doğu and Feyyaz Tuzuner

2nd Prize: Tulu Baytin and Necdet Canbaş

3rd Prize: Vahdet Dobra

The Adana Palace of Justice design competition jury report was published in the 4th volume of the 1945 Mimarlik magazine. It can be observed that with the end of the 40's, the juries are composed of expert persons (architect and engineers) from within the professional practice. The jury consisted of the following names:

Minister of Public Works: Sirri Day

Ministry of Pub. Works Building and Dev. Works Pres.: Eng. Sirri Sayari

Min. of Pub. Works Building and Dev. Works Prof. Off. Man.: Arch Huseyin Kara

H. Architects union Representative: Arch. Recai Akcay

Ministry of Justice Representative: Arch. Avni Kirkagaclioglu

High Engineers Union Representative: Eng. Husamettin Tamkurar

It has been indicated in the jury report that the leading criterias in the evaluation process were "*functional compliance*" and in design "*compliance with vernacular conditions in terms of plan and façade organization*". (Mimarlik, 1945, vol. 4-5, p 6) Phrases such as "*a generally complying project with the vernacularl condition in terms of the plan*", "*the exterior architecture and plan layout do not comply with the local conditions*", "*the exteriorl architecture is not appropriate for the climate, there are too many windows*", and "*as well as the compliance of the facades and l plan with the climatic and local conditions. . .*" support these criterion.

Yet, regardless of all the evaluation in line with the "**native-regional character**", the project awarded first prize, especially with its two storey high collonnade entrance facade, cannot be considered independent from the neo-classic architectural approach developed in Nazi Germany.

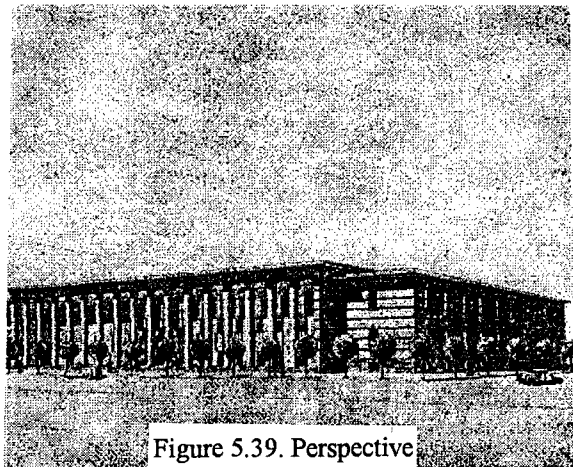


Figure 5.39. Perspective

"Native features" in this project have been limited to the formation of architectural elements such as the stone works, window proportions, and eaves. It can be considered that this situation is an outcome of the search for "locality" and, to reflection of the state's authority, within "symbolism-monumentalism"

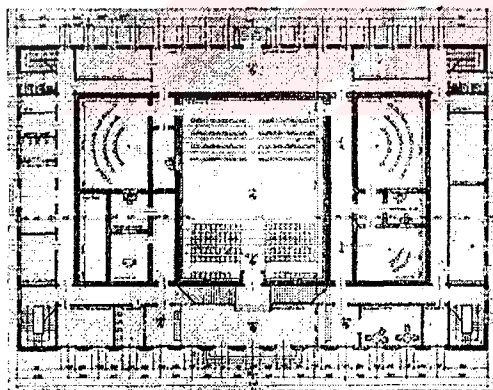
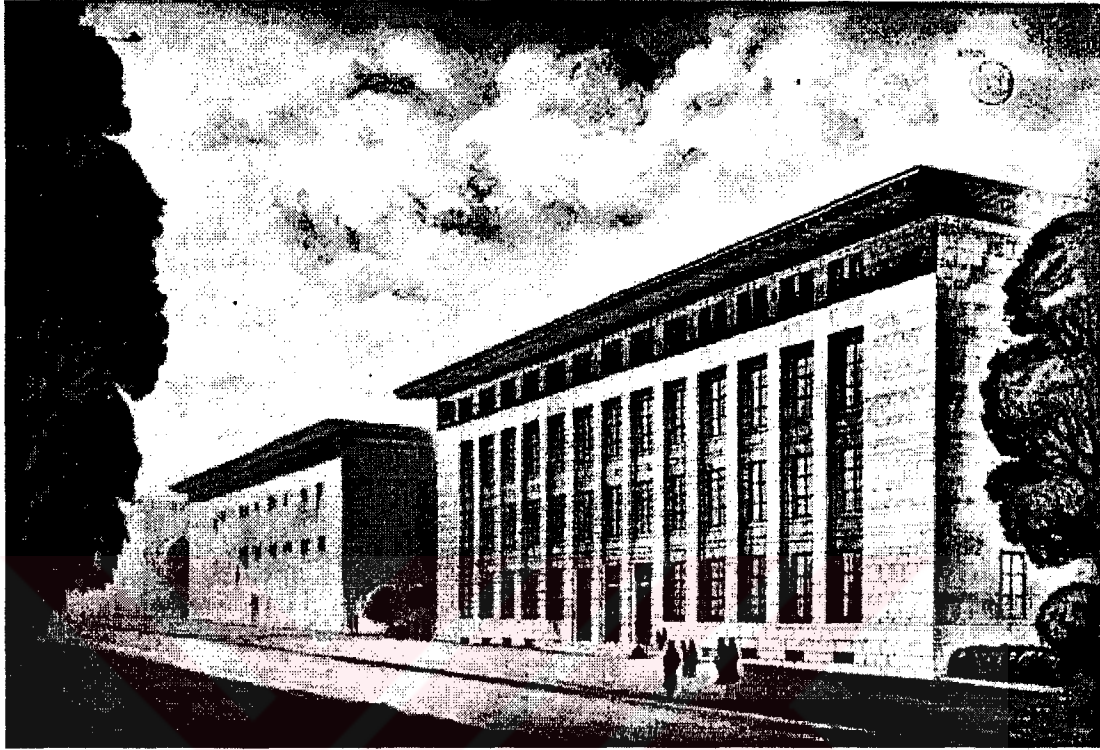
In this sense, we can forward that the Adana Palace of Justice is one of the examples that demonstrates the ambiguity between "national architecture" and "native architecture" in the minds of the 40's architects.



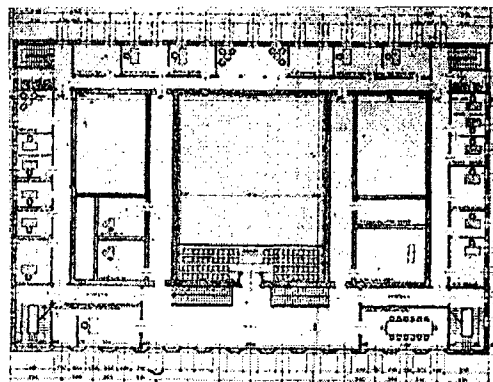
Table 5.19

İstanbul Radiohouse Design Competition, 1st prize: İ. Utkular, D. Erginbaş, Ö. Güney

Source: Mimarlık, 1945/4-5, pp.5-19



Ground Floor Plan

1st Floor Plan

5.2.19. Istanbul Radio House Design Competition (1945)

1st Prize: Ismail Utkular, Dogan Erginbaş; and Ömer Güney

2nd Prize: Orhan Safa and Ahmet Kemal Aru

3rd Prize: Celile Berk and Haydar Yücelen

With 74 participating projects, the Istanbul Radio House design competition has been the competition with the highest participations. The fact that the jury was also composed of a considerably high number of its members(10) shows that the state showed great interest in the competition as well. The jury consisted of the following names:

Minister of Public Works: Sirri Day

Press and Publications Public Manager: Nedim Veysel Ilkin

Ministry of Education Expert Architect: Prof. Arch.Paul Bonatz

Press and Publications Public Management Technical Council Pres.: Ibrahim Şükrü Esgün

Ministry of Public Works: Arch. Huseyin Kara and H. Eng. Husamettin Tamkurar

Istanbul Province: Eng. Husnu Keresoglu and H. Arch. Ruknettin Güney

Higher Architects Union: Arch. Sinan Mimaroglu

Higher Engineers Union: H. Eng. Nurettin Evin

The jury evaluated the 74 projects in terms of "*the radio technique, plan aesthetic and compliance with the objective in terms of the exteriorl architecture*" by taking into consideration "*the planning technique and aesthetic compliance of the offices, extentions and residences, the matureness of the external architecture and its compliance with the objective*" Utkular, Erginbaş and Güney's proposal was awarded first prize after the fourth elimination. (Mimarlik, 1945, volume 8-9, p 41)

When we examine the awarded projects, we see that they are similar monumental, symmetric planned projects reflecting the current architectural trends and aiming to reflect the states power on the third dimension with vertical windows.

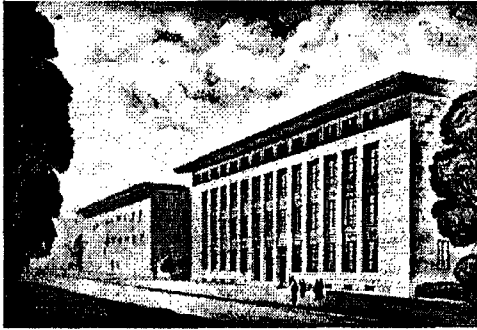


Figure 5.40. Perspective

In the project that was awarded the first prize, the "windows placed among the 3 storey high concrete frames which is reflection of the structural framework, - used in order to express the state's authority like wise the German neo-classic approach - has determined the facade character of the design. The widely projecting eaves, on the other hand, refer to the traditional architectural motifs.

Actually, this approach that is seen especially in public buildings, can be said to be an approach that follows C. Holzmeister's line in a limit but is more influence by P. Bonatz with its usage of classic and monumental architectural elements within the functionalist principles of modern architecture.

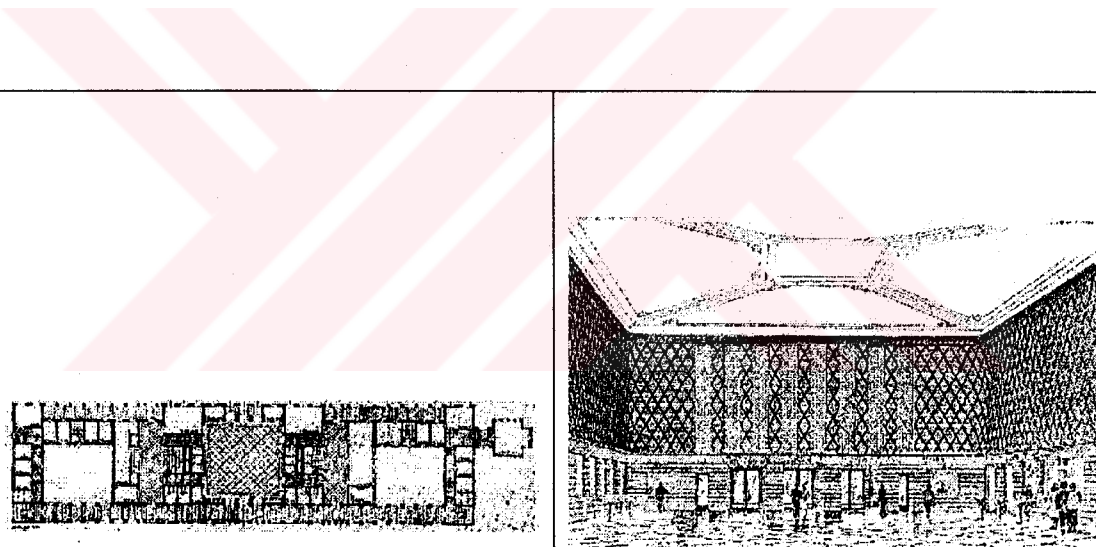
Table 5.20

Eskişehir Railway Station Design Competition, 1st prize: Leyla Taylan ve Ferzan Baydar

Source: Arkitekt, 1947, pp.18-26

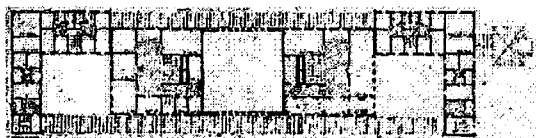


Front Elevation



Ground Floor Plan

Inner Perspective

1st Floor Plan

5.2.20 Eskişehir Railway Station Design Competition (1947)

1st Prize: Leyla Taylan and Ferzan Baydar

2nd Prize: Sabri Oran

3rd Prize: Mukbil Gökdoğan and Eyüb Kömürcüoğlu

In the jury report published in the *Arkitekt* magazine's first volume in 1947, it has been indicated that one of the characteristics of this competition that *"the jury members have been composed of the famous personalities of the educational and architectural fields."* (*Arkitekt*, 1947, p 18) The jury council was composed of the following names:

President: Paul Bonatz

Reporter: Şekip Akalın

Members: Arch. İlhan Kuraner, Arch. Galip Yenel, Arch. Hüseyin Kara, Arch. Prof. Sedat Hakkı Eldem, Arch. Prof. Emin Onat, Arch. Nurettin Evin, Arch. Recai Akçay.

In the jury report, it was determined that the jury had engaged an evaluation in the scope of the "functional sufficiency", "architectural sufficiency" and "compliance with the native character" criteria. Also, if the report is examined in a more detailed manner, it can be observed that – particular to this competition – the "monumental effect" expectancy is not as strong as in the other competitions. This can be assessed from the phrases of *"even though the fact that the extreme monumental quality of the building provides for positive discoveries, this appearance has no connection with the subject"*, *"the long collonade between these two sections has been found to be too serious and monumental. Even though the exterior architectural character is proportional, it is inferior to the district"* found in the jury reports.

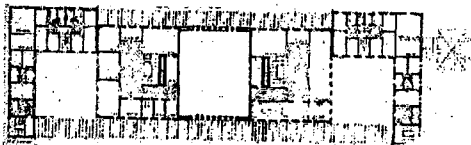


Figure 5.41. Plan

The project deemed worthy of first prize has been evaluated in the jury report as follows: *"this project, with the effect created by its plain and simple elements, produces a strong effort."*

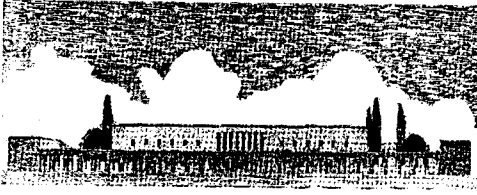
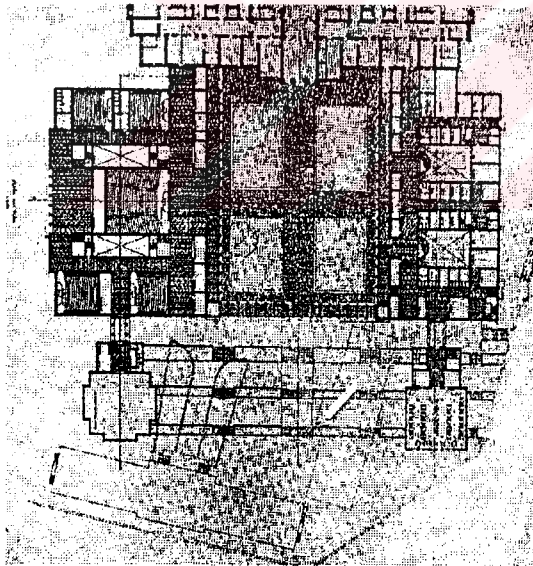
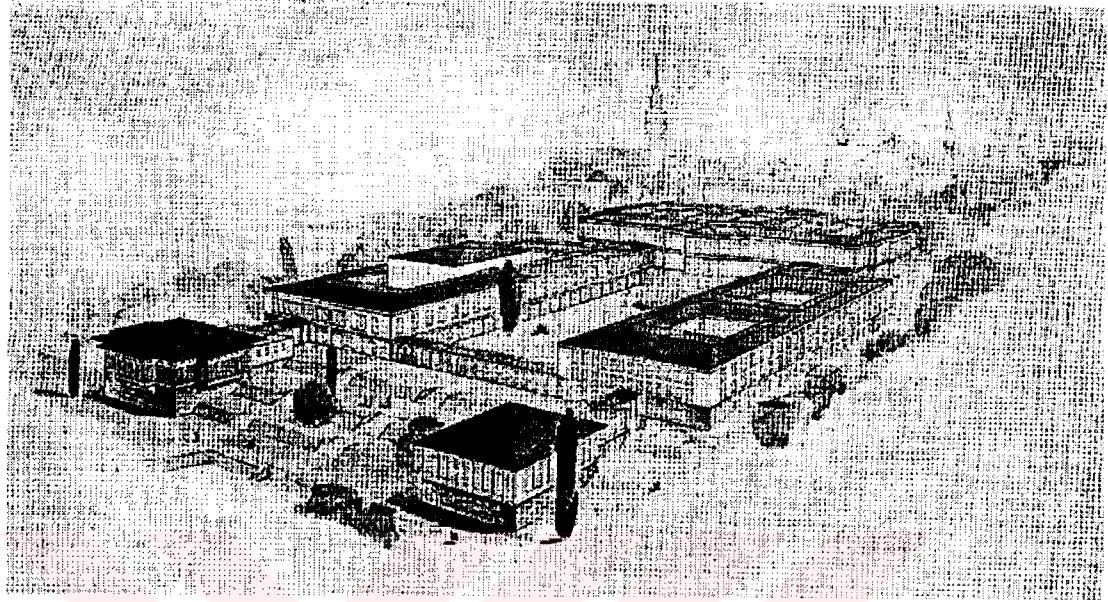


Figure 5.42. Elevation

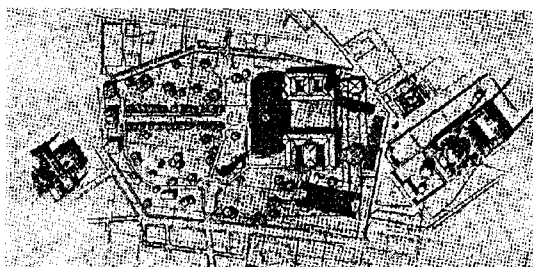
The composition composed of lower side floors surrounding inner court yards and a rear block of approximately 70 m's, is quite successful. This separation between elements has been reinforced by the application of various architectural features.

“ The conflict between the (elegant) and harmonious stone colonnade and the humble, plastered high block is quite attractive. Various services have been easily settled into this plan that has been arranged in a classic symmetry. . . .The thought of the separation of the residential wings from the main building and the settlement of these residential quarters around different court yards is a quite successful achievement. In this manner, the opportunity to provide these sections with a plan and architectural character of their own's been achieved.”

Table 5.21
Istanbul University Faculties Of Law and Economy Extension Buildings Design Competition, 1st
prize: B. Serbes ve S. Urani
Source: Arkitekt, 1947, pp.255-260



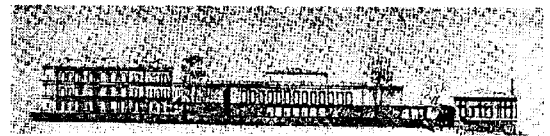
Ground Floor Plan



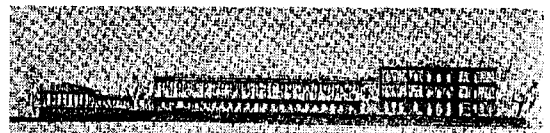
Site Plan



Front Elevation



Elevation



Elevation

5.2.21. Istanbul University Faculties of Law and Economy Extension Buildings Design Competition (1947)

1st Prize: Bülent Serbes and Suheyl Uryani

2nd Prize: Sermat Gürel

The jury of the competition opened by the Istanbul University was composed of the following names:

Dean of the Faculty of Economy: Prof. Omer Celal Sare

Istanbul Municipal Development Manager: Husnu Keseroglu

Eng. Union Rep.: Turgan Sabis

Arch. Union Rep.: Zeki Sayar

Ministry of Public Works, Building Works Vice President: Hüsnu Tamer

Dean of the Faculty of Law: Hıfzı Veldet

Library Manager: Fehmi Karatay

The jury report indicates that the evaluation has been made in accordance with the "*compliance with the urban planning principles and the program*" and "*the harmony of the plan and the architectural composition*" criteria explained in the regulations. In this respect, the features sought most were "keeping the Suleymaniye axle open" and "the compliance of the exterior architecture with the existing building".

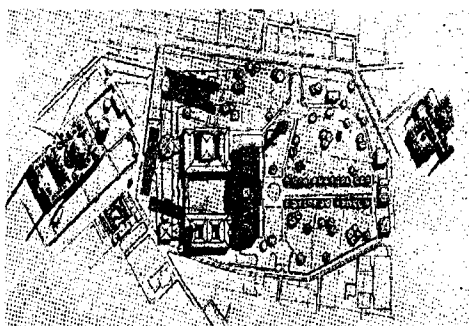


Figure 5.43. Site Plan

In the jury report, it has been indicated that B. Serbes and S. Uryani's proposals was found "*much better from the others in its urban planning order, function, architectural matureness and harmony*" and was awarded first prize unanimously. It can be said that the first prize awarded project distincts from the other awarded projects in terms of its mass formation understanding. It is observed that in this design,

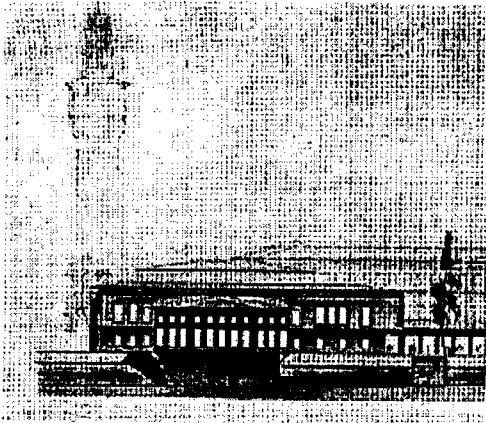


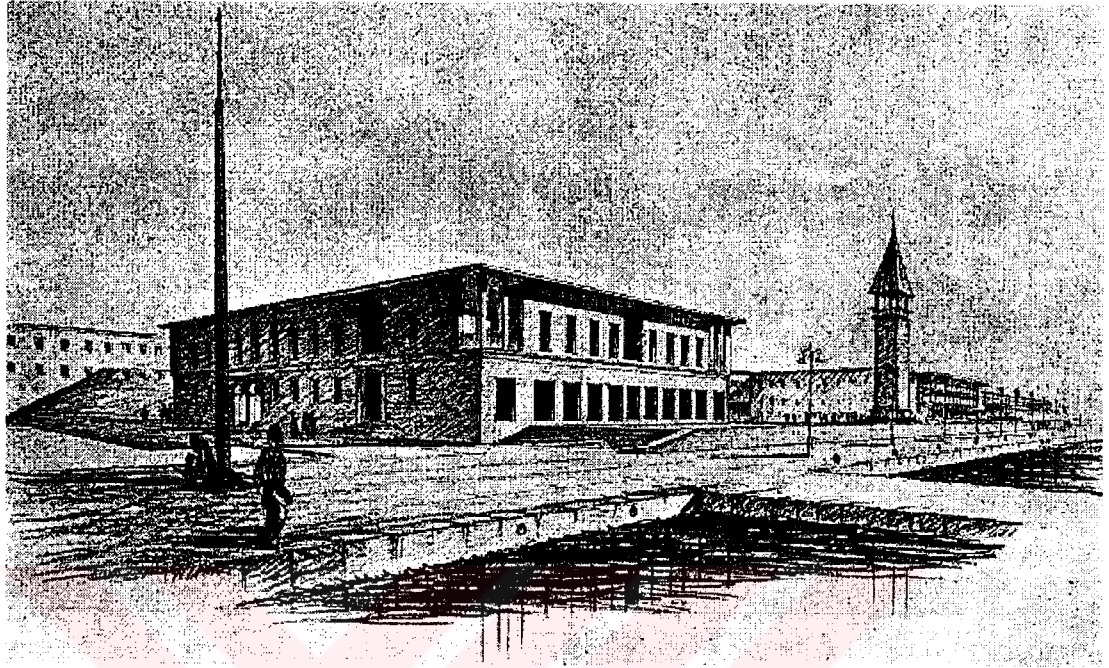
Figure 5.44. Elevation

traditional architecture elements are used as opposed to monumental architecture elements. The external units extended with bridges from the rectangular planned min buildings, gives reference to the S. H. Eldem architectural approach with their massive ground floors, horizontal roof lines, widely projecting eaves, protrusions and repetitive vertical rectangular windows.



Table 5.22

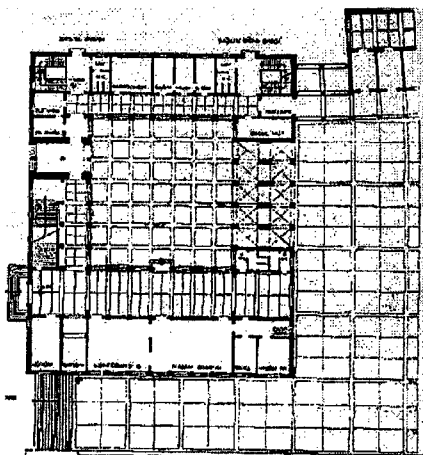
İzmit Municipality and Hotel Building Design Competition, 1st prize: H.K. Söylemezoğlu ve K.A. Aru
 Source: Mimarlık, 1948/6, pp.14-18



Site Plan



Municipality Building, Front Elevation



Municipality Building Ground Floor Plan



Municipality Building, Elevation

5.2.22. Izmit Municipal Hall and Hotel Building Design Competition (1949)

1st Prize: H. Kemali Soylemezoğlu and K. Ahmet Aru

2nd Prize: Haydar Yucelen

3rd Prize: Reha Ortacli and Fethi Tulgar

The jury assembled on 20-11-1948 to evaluate the competition projects for the Izmit Municipal and Hotel Building was composed of the following names:

President of the Jury Council: Mithat Yenen

Architect's Union Representative: Abidin Mortas

Ministry of Public Works Representative: Prof. G. Oelsner

Iller Bank Representative: Recai Akay

Iller Bank Representative: Prof. P. Bonatz

Izmit Mayor: Kemal Oz

Architect's Union Representative: Orhan Alsaç

It is indicated in the jury report that the evaluation has been made concentrating on *"setting of the buildings in terms of urban planning, the architecture of the buildings, their composition, compliance with the regulations and the economic aspect"*.

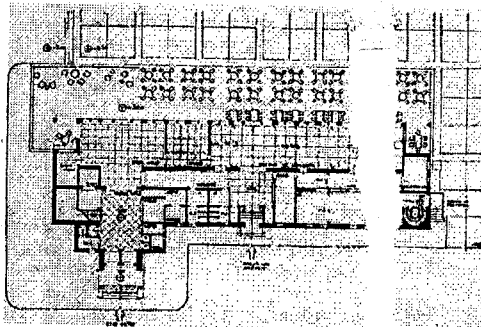


Figure 5.45. Plan

Within this framework, the project awarded first prize has been deemed *"nicely composed within its site plan, the pier has been successfully considered, location of the hotel was good and the planning was economical in terms of cost yet the stone pavement of the square was not of the same success"* and it has been required that *"the architecture is to be matured by being processed"*. It is possible to see the era's architectural understanding - combined usage of monumental and vernacular architectural elements

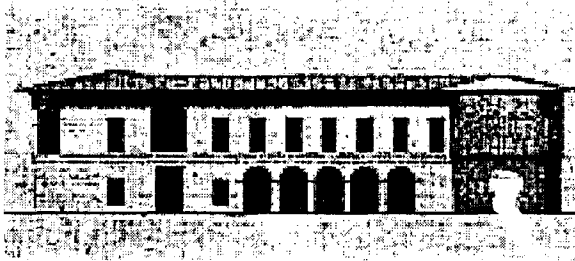


Figure 5.46. Front Elevation

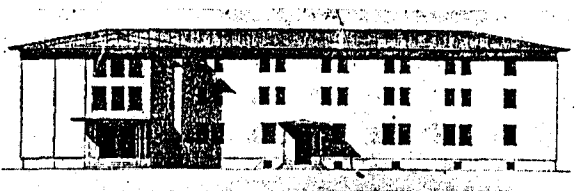


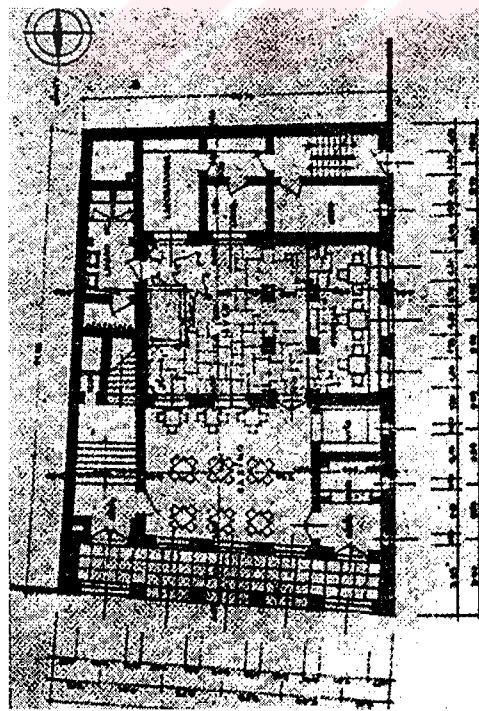
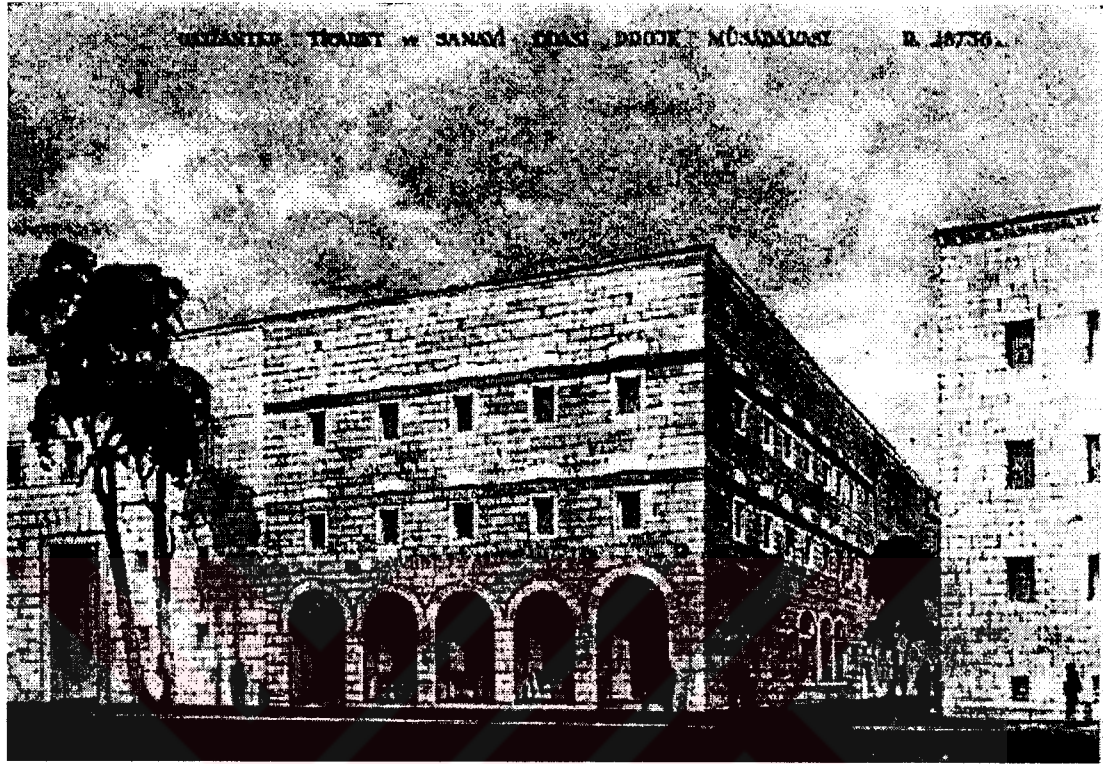
Figure 5.47. Elevation

- in this design as well. In the mass composition, along with the traditional Turkish housing plan layouts and facade elements (arched collonades, wide eaves, cornices), references to the German neo-classic architectural approach "accepted as official architectural style" with its massive facade character with stone coating, rhythmic rectangular window arrangement, friezes emphasizing the different storeys and its solid-empty balance.

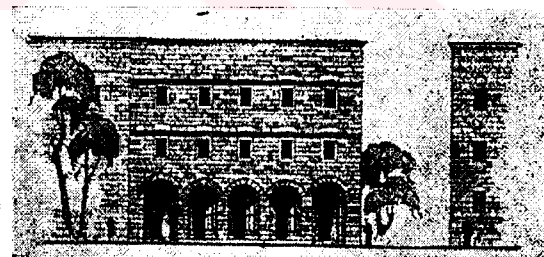
Table 5.23

Gaziantep Merchants Union Design Competition, 1st prize: Fikret Kılıçoğlu ve Erdem Arkan

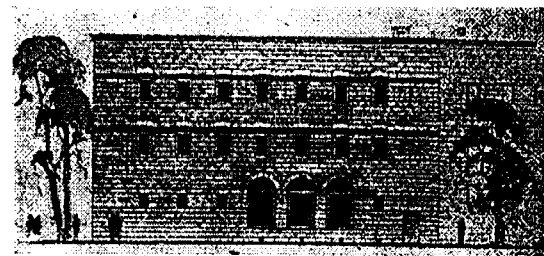
Source: Mimarlık, 1949/2, pp.12-14



Ground Floor Plan



Front Elevation



Elevation

5.2.23. Gaziantep Chamber of Commerce Building Design Competition (1949)

1st Prize: Fikret Kılıçöte and Erdem Arkan

2nd Place: Turgut Aslan and Lemi S. Merrey

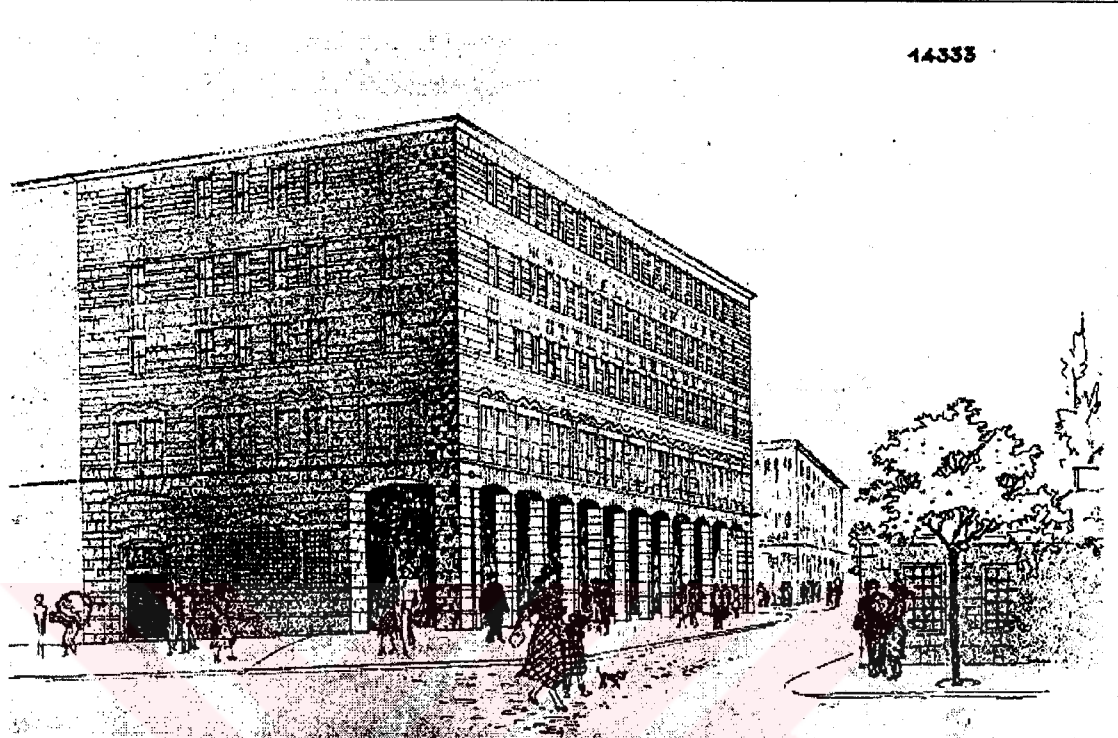
3rd Place: Sencar Nihat Aysan

The 6 projects belonging to the Chamber of Commerce Building design competition opened by the Gaziantep Chamber of Commerce has been evaluated by the jury council composed of Arch. Orhan Alnar, Arch. Fasih Metigil, Arch. Demirtas Kamçil, Arch. Yunus Erk and the Gaziantep deputy Cemil Alevli, all selected by the T Arch. Union's Ankara Central Office. In the jury report, the project awarded first prize has been found *"its plan layout is more compatible in contrast with the other projects and its facades are plain and simple"*.

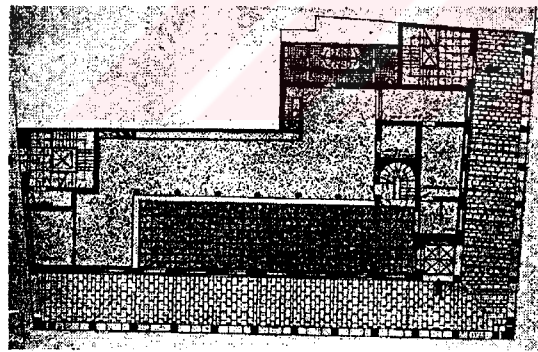
When compared with Nezih Eldem's proposal which won first prize in the 1945 competition for the same lot; the ground floor where the Restaurant is positioned in N. Eldem's offer has been lightened down with arched internal collonade, the 1949 offer's facade character does not demonstrate a distinction that indicates functional difference. The Kılıçöte and Arkan's design proposal attracts attention with the massive facade character that has been covered with stone to express the level separations of different storeys.

Table 5.24

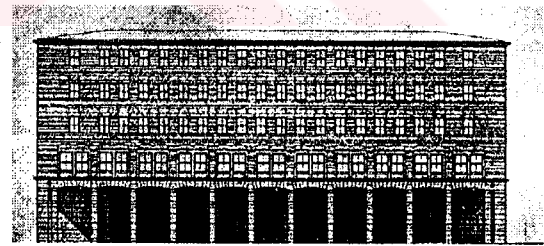
İstanbul Office Buildings of Wakfs, 1st Prize: F. Metigil, D. Kamçıgil, N.Z. Ülken
Source: Mimarlık, 1949/3-4, pp.1-8



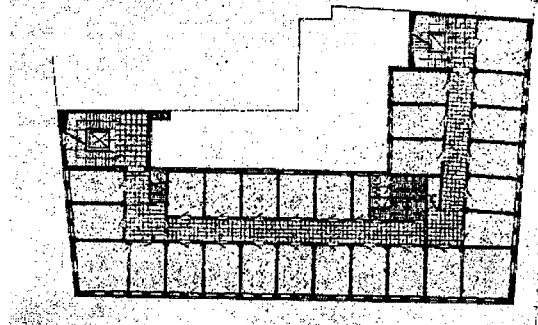
Street Perspective



Groun Floor Plan



Elevation



1st Floor Plan

5.2.24. Istanbul Wakfs Business Center Design Competition (1949)

1st Prize: Fasih Metigil, Demirtas Kamçıl and Nihat Ziya Ulken

2nd Prize: Reha Ortaçlı and Fethi Tulgar

3rd Prize: Fatih Uran

It is expressed in the explanatory article published in the *Arkitekt* magazine in volume 3 of 1949 that *"due to both the interesting aspect of the competition and the significance of the location of the building site (the conjunction at the Egyptian market and the Yeni -New- Mosque, the competition has raised great interest"* and that 77 projects participated.

When the awarded projects are examined, we see that all the project proposals demonstrate the same features in terms of plan layouts and mass formations. It is observed that in all the drafts the ground floor's parts facing the Mısır Market and the Yeni Mosque have been emptied out and that it has been transformed into a passage axle.



Figure 5.48. Front Elevation

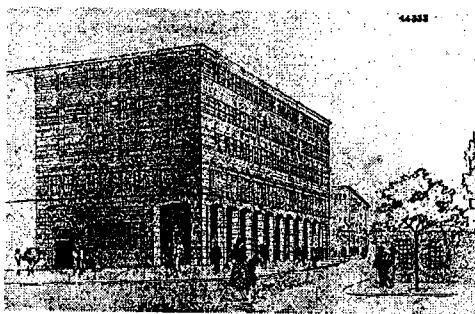
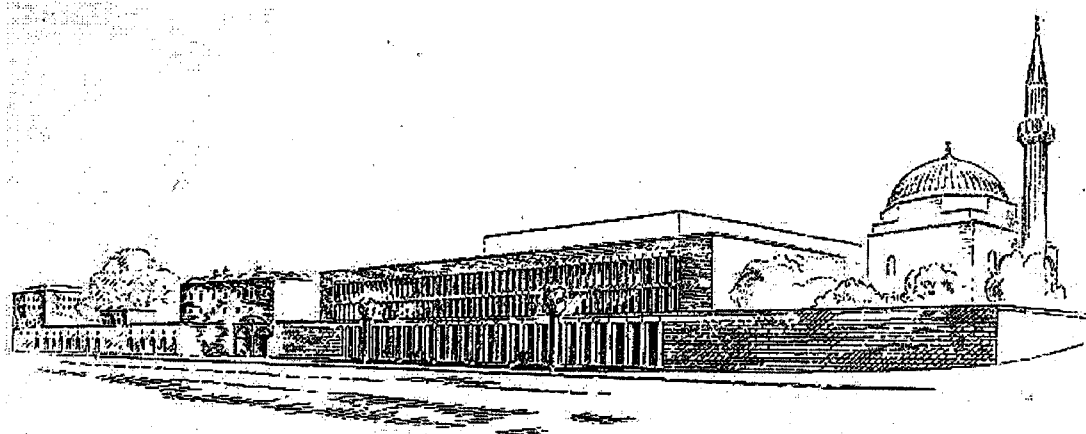


Figure 5.49. Perspective

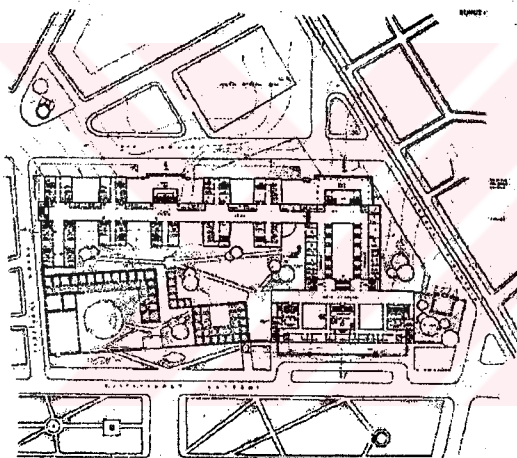
The jury report indicates that the Metigil, Kamçıl and Ulken scheme has been awarded first prize because *"the bank halls, the services and the floors of the center have been successfully organized; the plain and simple elements used on the elevations has created a noble and positive effect and has adapted to the character of the environment quite appropriately."* It is possible to state that the project awarded first prize has used the "monumental" and "traditional" codes of the era such as low arches, rhythmic rectangular window arrangements, window jambs cornices the usage of stone coating by forming different textures, etc., have been used.

Table 5.25

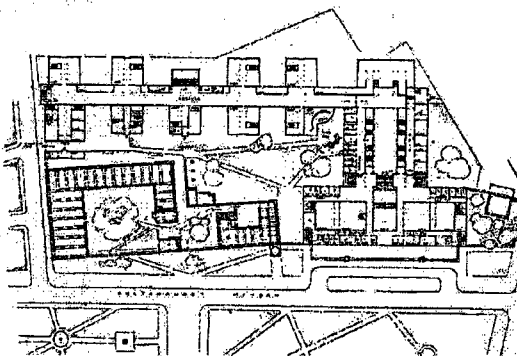
İstanbul Palace of Justice Design Competition: 1st prize: Prof. E. Onat ve Prof. S.H. Eldem
 Source: Arkitekt. 1949 nn.179-194



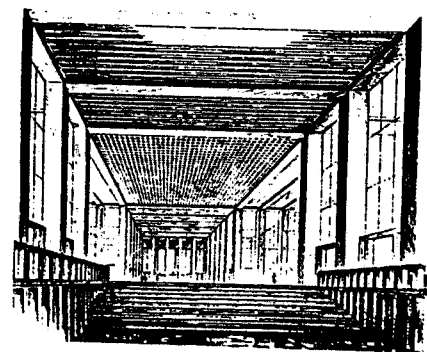
Street Elevation



Ground Floor Plan

1st Floor Plan

Perspective study of the tall colonnade.



Interior perspective.

5.2.25. Istanbul Justice Building Design Competition (1949)

1st Prize: Prof. Emin Onat and Prof. Sedat Hakki Eldem

2nd Prize: Nevzat Erol and Maruf Unal

3rd Prize: Rahmi Bediz, Demirtas Kamçıl, Fasih Metigil and N. Ziya Ulken

The jury of this competition constituting an important shift in the development of the modern Turkish architectural trend, was composed of the following names:

Ministry of Justice: Justice Undersecretary Aziz Yeger

Ministry of Education : Prof. Architect Paul Bonatz

Ministry of Public Works: Prof. Architect Ivar Tengbom from Sweden

Ministry of Public Works: Prof. Architect W. M. Dudok from Holland

Head of Building and Development Works: Engineer Selahattin Onat

Head of Building and Development Works, Project Office: Architect Sinan Mimaroglu

T. H. Engineers Union: Engineer Hayri Kayadelen

T. H. Architects Union: Architect Samim Oktay

As can be seen, the fact that both the greatest supporter of the Turkish National Architectural style, P. Bonatz, and the world famous modernist, W. M. Dudok, were in the same jury and it attracts the attention to this competition

In the jury report, the Onat and Eldem proposal has been evaluated as follows: *"a 92 meter long calm building has been placed at the edge of the Sultanahmet square and has formed a great integration and unity with the mosque. A monumental entrance hall with two 75 meters long and 6 meters high stair cases on either side has been placed on the ground floor. . . The architecture is humble, original and constitutes good harmony with its environment."* (Arkitect, 1949, pp 189-190)

After the jury report is carefully examined, it is seen that the criteria most emphasized has been **"originality"**.

The Eldem/Onat scheme consists of a long corridor or “interior street”, a backbone along which blocks containing the offices and the courts are “plugged in”.

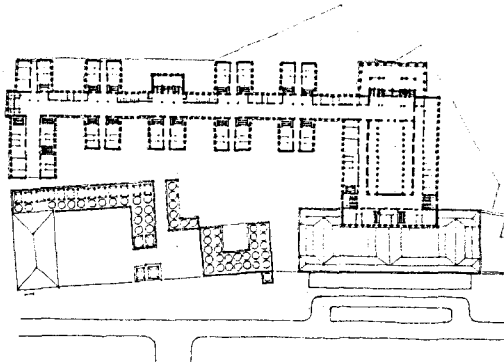


Figure 5.50. Plan



Figure 5.51. View from entrance

This chain of blocks is situated behind the İbrahim Paşa Sarayı on Sultanahmet Square, and culminates at Divanyolu Boulevard with a larger block for the prosecutors' offices and the grand court. The latter part was not built however, when construction was interrupted due to archaeological remains excavated on site. Thereafter, Eldem has reconsidered the project many times for extension and modification proposals.

The built portion of the Palace of Justice displays the strong sense of order of blocks repeated along a backbone. The reinforced concrete structural frame is clearly expressed on the elevations, with vertical lines of columns and horizontal bands of slabs. The logic of a skeleton structure is manifest also in the large glazed areas infilling the frame, and the rectangular box-like character of the building. (Bozdoğan, S., 1987, p.76)

This has prompted some historians/critics to designate the building as “...a rational, functional prism” (Alsaç, Ü., 1984, p.102) marking the end of nationalist tendencies in Turkish architecture. But Eldem's *leitmotifs*, established through repeated use, deny the building any kind of radical break with his on going search for national architecture.

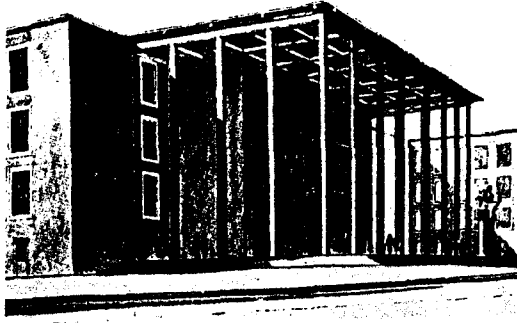


Figure 5.52. View from the collonade

His three-storey tall collonades –the giant order of slenderly proportioned columns, the wide projecting eaves of the roof and the overall austere and monumental effect connect back to the aura of the “stone age”- as illustrated in the sketches for the competition.(Bozdoğan, S., 1987, s.77)

Meanwhile some other historians/critics designated the Palace of Justice as “...a forerunner of international style” (Tapan, M., 1984, p. 109) , since international style is essentially associated with the image of a glass skin stretched over a structural frame. Instead Eldem’s clearly legible reinforced concrete skeleton draws him more closer to a version of Italian Rationalism epitomised in the 1930s by Giuseppe Terragni, the Casa del Fascio in particular with its skeletal aesthetic.

Consequently, the rationality of the reinforced concrete skeleton was at last presented as an alternative to the massive monumentality, as Eldem imagined it to be.

CHAPTER SIX

CONCLUSION

6. A REVIEW OF THE TURKISH ARCHITECTURE IN THE EARLY REPUBLICAN ERA IN TERMS OF "MODERNIZATION, NATIONALISM and ETATISM"

In the light of the knowledge we have obtained from the explanatory paradigms of the "Modernization Theory" and the "Dependency Theory" for peripheral countries, we can state that the application of modernization programs in non-Western countries has been generally realized in two phases. With the start of the 19th century, along with the introduction of **capitalism** and **modernity** elements into traditional societies, a transformation process called "modernization" which upset the political, economic, social and cultural structures of these societies was initiated. Yet, this social change process which seemed to be autonomous was suspended due to various situations (the hastening of nationalist movements in Turkey, the Balkan war, World War I, the decadence of the Ottoman Empire, the Revolutionary War). During the second phase, on the other hand, modernization was initiated for the realization of "the foundation of the nation-state within the scope of nationalist ideology" relying on a political revolutionary activity and directed by the modernizing intelligentsia (see Chapter 2.2.).

In this sense, in the light of the information supplied in the previous chapters, it can be stated that Turkey's primary efforts during the modernization process following the political revolutionary activity has been to construct the "modern political structure - nation-state" regarding the fundamental infrastructure processes that maintained the modernization of the West. This evaluation has had three significant consequences:

- a- The intellectual class of the Republic has adopted a **modernization style, concentrating on political, cultural and essentially ideological change** so as to found the "nation-state".
- b- The nation-state form was conceived before the nation experience and for this reason the state has had to build the "**national culture and identity**" that would form its constitutional basis.
- c- During this process which points that the society has had to exceed its own socio-cultural differences and evolve towards a monolitical culture structure, the **nationalist ideology** has had a previlaged position.

The point that we emphasise is that during the foundation of the nation-state and the defining process of the national culture, the effect of the nationalist ideology functioning as the **modernization ideology and practice** upon the cultural field. During the nation-building process in Turkey, the Kemalist intellectual, that percieved that the original culture was not equiped with the infrastructure necessary to reach the Western standard determined as the measure of development, followed the method of cultural **re-equipment** and **reconstruction** to transform the nation. In this atmosphere, the question of "how universal and national cultural values were to be combined in a non-Western concept" became significant and has directed the re-production process of the cultural field. The cultural field has transformed into a stage where the conflict between the two fundamental doctrines of the Kemalist ideology, "**nationalism**" **relying on the cultural essence philosophy and the** "**modernization desire/positivism**" **relying on a universal and enlightenment view**, were displayed.

Another point that has to be taken into consideration during the re-structuring process of the cultural field is, with the adaptation of an etatist approach, the strengthening of the states already existing "constructing role and position". According to modernization theories, in peripheral countries where a civilian society (the bourgeois class) founded synchronic to and outside of the state is absent, the

state being the only bearer of modernization has facilitated the settlement of a political and social organization type, the **nationalist thought**, that would enable the state to supervise not only the economic and political fields but also the cultural activity fields. In Turkey too, where the etatist principle which was initially formulated to struggle the World economic crisis (1931), gave birth to a new administration style with time, and in the end, a regime that assimilated **bureaucratic reformism** emerged (Keyder, Ç., 1993, p 135). L. Köker (1995) indicates that the etatist principle should be evaluated as an whole within the political, economic and cultural fronts.

When viewed from this framework, this new culturalization process that the etatist principle conjuncted to the regime, it will be appropriate to re-define the states role within the formation/building process of the secular national culture. During the 30's, an environment where the cultural homogeny as the nation's uniting basis was communicated by the state and in this manner, all the activity fields, including art and architecture, that would re-form the cultural field were burdened the function of being **the state's ideological instrument**. The fundamental problem of the cultural field has been the worry of forming uniting and integrating models that would materialize the "national culture and identity" definitions.

In the light of the views that we have mentioned above, it can be said that **"modernity" in the Peripheral countries is a category constructed in a historical and social manner through the "importation" of institutional, ritual, symbolic and aesthetic statements**. For this reason, all studies to be examined in Peripheral countries in the activity fields that have been instrumented during the formation process of the "national culture" that will function as the constitutional basis of the state, should be conducted by keeping in mind that there are **significant relations between the foundation history of the nation-state and the modernization process**.

6.1. THE BASIS OF THE DYNAMICS OF MODERNIZATION IN ARCHITECTURE

In the studies conducted upon Modern Architectural history in Peripheral countries, the difference between the Modern Movement, that emerged in the Center after the Enlightenment Project and forming within the scope of a series of events like **liberalization** (the priority of the individual and with the individual, the dwelling), **capitalization** (the rise of the bourgeois and working class), **industrialism** (the emerging of new construction materials and new building technologies), and **scientific revolutions**, and transforming the architectural discipline with critical themes like, **urbanism, dwelling, housing and production**; and the **modernism in architecture** that has emerged as a component of the political modernization program of Peripheral countries where modernization has developed in a sense apart from that in the "Center", should be emphasized. Peripheral countries like Turkey who were not in the center of the transformation process and were included to the Western modernization process through articulation, as is the case for the fields of economy, politics, society and culture, the transformations in the architectural field is not the reflection of a natural process but rather a version of the visual/spatial codes taken from the West.

In this sense, the history of Modernism in architecture - **what are the elements of modern architecture and how and under which social conditions they were attained, and in the scope of this conception, what kind of social, political, and ideological missions were burdened** - which has started in Turkey with "importation" during the peripheralization process should be evaluated within the original, specific and historical conditions of the country and the "distinctive" features that emerge in this respect.

The evaluations made in Chapter 3 within the framework given above lead us to the results below.

- a- With the introduction of the "nationalist ideology" after the 1908 reforms and its formalizing as a "modernizing ideology" has had transforming effects on the cultural field. As opposed to the previous era, not only the political field but also "the society's social and cultural change has been formulized" and in this sense, the cultural field has become an **instrument** of the political field. At this point, a very important fixation peculiar to the Ottoman-Turkish modernization has to be made. The development of science and art in the Ottoman Empire has not been realized as result of the depression within the field of knowledge itself, as was the case in the West during the Age of Enlightenment. As a result of the economic and cultural relations established with the West during the peripheralization process, a flow of knowledge from the West was initiated yet this flow was dependent on its reasons for initiation - to save the state instrument by strengthening it - and was used to serve this aim. In short, the "modernization principle" formalized by the Intelligentsia to reach the civilization level of the West, has been the limit of art and architecture as much as it has been the reason for their development. We can state that, **while the modernization movement was liberating the aesthetic discipline, on the other hand it was rendering all activity fields of art to the political field with the definition of modernization in the sense of "a political Westernization will"**. In this respect, the function burdened upon the architectural discourse and practice by the Intelligentsia was "the formation of a national conscience and identity in architecture and supporting it through visual/spatial codes. As is apparent, during a period when the building production was also being subject to the laws and relations of capitalist production, when rapid technological developments were lived, when innumerable experimental production was made in this respect and when an plurality of -ism's peculiar to the age emerged in Europe, the architectural discussions in Turkey were concentrated upon **"within which framework a national architectural style could be defined"**.
- b- The most important feature that distincts the modernization program of the Republican era from the previous era is that the new project, not satisfied with

synthetic approaches and not willing to a diffusionist Westernization, has completely directed itself to the West. In short, it is an **integral modernity project**. Yet, as opposed to the settled opinions, the Republican era modernization project in general and the Early Republican era Turkish architecture in specific, as well as comprising a **radical dissent** from the previous era, also has a **consistency line** within itself. Within this scope, the most significant feature that the Republican era architecture has taken over from the previous era, has been, the mission burdened upon the architectural discipline which exceeds its professional practice and in respect, the instrumentation of the architectural discourse and practice in line with the ideological tendencies of the *Intelligentsia*.

- c- Within the early Republican era where Westernization was a cultural policy with no concession and where the “re-structuring” efforts in the cultural field were emphasized in this sense, it is necessary to evaluate the developments in the architectural platform within this framework. In this respect, Modern architecture’s **scientific claims, positivist character and its attitude denying the past** which have gained it the features of being universal, rational, and applicable any where and any place, complied with the revolutionary state’s socio-cultural program and modern architecture has gained a wide application field with the support of the state. Yet, the absence of **material practices**, and in relation, the **historical conditions** in which modern architecture developed, in Turkey has resulted in the formal aspect of modern architecture to be brought forth.

When we inspect architecture from the framework that we roughly drew above so as to define the Turkish modernization project’s basic features and the effects of the state upon the cultural field during the 30’s, we can observe that the architectural field like all other fields reflects the cultural and political tendencies of the bureaucratic *intelligentsia*. This main force that has directed the market with both the functional and the formal/aesthetic preferences is the state who is also the most important and prosperous client. During these years when a native bourgeois class that could direct

the architectural environment was not yet fully established, the architectural production was realized within the bureaucratic mechanism (the Ministry of Education Project office, Ministry of Public Works, Municipality) or by ordering them to the foreign architects. In this sense, it can be stated that architectural history of the early Republican era was, if the limited amount of civilian architecture examples are omitted, both in terms of demand and supply, a **“state architecture history”**.

6.2. LEGITIMACY OF THE TURKISH ARCHITECTS and THE ARCHITECTURAL DESIGN COMPETITIONS (1933-1950)

The first matter that should be emphasized in the studies conducted upon modern architecture in non-Western countries, is that architecture has been introduced to these countries in deprived of all the historical-social conditions in which Western modernism has developed and, as **“an architectural expression of the official modernization program”** and in through the importation of **“foreign architects”**. The liberation of the architectural discipline and then its institutionalizing as a profession in the West has been synchronic to the development and spreading process of modern architecture. In Turkey, on the other hand, along with the fact that this process did not function synchronically, the “bearers” in the practicing and institutionalizing fields have been different groups.

As opposed to the transformation of the architectural discipline in the West experienced within the scope of its own internal dynamics, the formation of the paradigm changes in the architectural field in Turkey having been controlled by the political field has resulted in significant consequences in the institutionalizing of the architectural field. The consequences are:

- a- The Intelligentsia adopted the “Modern Architecture Movement” that, due to its scientific claims relying on the rationalism and functionalism principles was found to be the most suitable for the positivist character of the Keamlist modernization program. Yet, the absence of an “architectural staff” in the 1920’s that could

produce in line with the Modern Architecture understanding, has directed the Intelligentsia to “foreign architects”.

- b- In this sense, the introduction of the Modern Architecture paradigm with an “from above” and “from without” as part of the “official modernization program”, has lead to obstacles in the re-defining and institutionalizing process of the professional activity. The preperation of the profession law and the professional chambers that were a must for the continuance of the professional activity could only be realized in 1954. **All these legal gaps have lead to the dominance of foreign architects in the public sector and the uneducated practicers (especially the building masters) in the civil architecture fields within the architectural practice of the years between 1923-1950.**

- c- In this atmosphere, the “architecture project competitions” have become especially significant in the struggle conducted by the Turkish architects against building masters and foreign architects during the 30-40’s. **In this atmosphere where the uneducated practicers were rendered functionless with the diploma, the Turkish architects found the opportunity to produce in an environment relatively equal to that of the foreign architects.** During this period where the “essence” was sought especially in the economic field, it was claimed that the **Turkish revolutionary architecture** could only be created by Turkish architects and the most frequent topics of the discussions have been the *“to open a competition for every work of art and thus provide an opportunity for the Turkish architects to compete with the foreign architects”* and thus *“appoint Turkish architects in the development of the nation”*. As well as the economic struggle dimension against building masters and foreign architects, the competitions **has been the most significant “instrument” for the Turkish architect to prove and legitimatize his existance, and has comprised the “constitutional basis” for the Turkish architects to continuete their professional activities.**

6.3. THE EVALUATION OF “MODERN” and “NATIONAL” ARCHITECTURE EXPLORATIONS DURING THE DEVELOPMENT PROCESS OF THE SECULAR TURKISH IDENTITY WITHIN THE FRAMEWORK OF COMPETITION PROJECTS

One of the significant features that separates the Republican era modernization project from the previous era is the secular character. The “nation” concept in the Ottoman political and social thought is a concept of religious quality and symbolizes a symbols system of almost completely theological quality. For this reason, during the nation-state foundation process after the declaration of the Republic, the concepts of “nation”, “national identity” and “national culture” had to be redefined in a secular sense refined from theological components. This situation, as was mentioned before, has resulted in the emerging of problems of immense dimensions, especially in the cultural field. The effort of defining the **secular national identity** has been the focus of disputes upon the cultural field as one of the fundamental ideological problems and has instrumented all the artistic activity fields including architecture. In this sense, it would not be false to state that the Turkish architectural discourse and practice of the 1923-1950 period has constituted a part of a larger scale cultural discourse that has sought the synthesis of culture and civilization in the design of the “**modern Turkish identity**”.

In the 5th Chapter of this study, the effects of the secular character which is the most important characteristic of the Kemalist modernization project over the architecture ideology and in this context the formal and contextual transformations of the “national identity” in the duration of forming the “contemporary Turkish architecture” have been evaluated by means of the project competitions.

a- In the first years of the Republic, in order to emphasize the secular character of the new “Turkish identity,” it has been established by including the Western identity and also by assigning the Westernization to itself. In this ideological atmosphere in which the national identity is constructed by being identical with

Western identity, the reformist forms of the International style cleansed from the historical references and the scientific claims relying on the rationalism-functionalism principles have been found appropriate to the positivist character of the Kemalist modernization project and it has been imported without hesitation by the Bureaucratic Intelligentsia and it has been put into practice by means of the foreign architects. Turkish architects who despise every kind of eclecticism including the 1st National Architecture style, have also approved the modern architecture with a great excitement and they have tried to prove that they can give competent products at least as the foreign architects by evaluating every opportunity they have (especially project competitions). In the thirties, when we follow the Turkish architecture environments by means of the official profession magazine of the period, *Arkitekt*; it is seen that there is a claim that the architectural practice is formed within a modern architecture trend “pointing out a radical dissent with tradition, forming with the determination of the function and technology.” Whereas in the Republican Turkey aiming at being saved from the pre-capitalist production style and life style, it is not possible in reality to talk about an architectural production relying on the principles of “functionalism” and especially “the determinism of the technology” forming the theme of the modern architecture movement. Excessively, the modern architecture discourse and practice have come into agenda as a symbolic expression of the efforts of the Republic on the way to “seize the contemporary civilization level” and “to be saved from the Easternization”, and it is accepted identical with the formal criteria such as the **“cubic volumes, flat roofs, horizontal band windows, large terrace and balconies, continuous window sills.”** Especially, the project competitions are arresting from the view of the exhibiting the differences between the modern architecture approach of the native and foreign architects. As opposed to the public buildings constructed to foreign architects by means of “order method”, the Ankara Exhibit House Building, İzmir Market Place, Sümerbank Building, İller Bank, Kadıköy Peoples’ House, Sivas Peoples’ House, etc. were the buildings which were obtained through the competition method and where the modernist aesthetic could be observed in most distinct manner. It can be observed

through the project competitions of the 40's, that in the public buildings the **“national identity”** statement has been expressed within the modern architecture paradigm.

- b- In the 40's when the nationalist and etatist values weighed heavy and the resentment against foreign architects increased, the “uni-directional modernizing character of the secular Turkish identity identified with Westernization” was abandoned and the motivation shifted towards the “cultural self” explorations. Yet, the point that is attempted to be emphasized in this study is that the **“native architecture explorations”** initiated with the objective of combining the “modern” and “national” values in a sense peculiar to Turkey under the leadership of S. H. Eldem, was influenced by the calls of the autocratic German regime to form a national architecture controlled by the government, and thus transformed to a **style search for government buildings**. In this respect, it can be stated that the II. National Architecture that has been initiated as a critical movement against the cubic architecture style and inspired by the Turkish civil architectural products, is an eclectic structure where the plan layouts and facade elements borrowed from local-regional architectural studies and the German-Italian neo-classic approach are interlaced. It is possible to observe the features of this period where the native and national architecture formations were used interactively, from the project competitions. (During this period, almost all the public buildings were maintained through the competition method.)

Consequently, within the architectural field, the conflicting demands of rationalism and modernity with in the nation-state ideology has been attempted to be compromised with the efforts to create an **“architecture both national and international.”** In this sense, it can be stated that during the years of 1908 and 1950, in the direction of the changes in the ideological tendencies of the revolutionary elite in accordance with the domestic and foreign political, economic and cultural conjuncture, the meanings of the terms “modern” and “national” were re-defined with every new period and were identified with different statements.

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