

Turkish Architectural Periodicals during the Republican Period, 1923-1980*

İlker Özdel

Dokuz Eylül Üniversitesi

ÖZET Bu yazı, gündemini yansıtan güncel bir ortam olan mimarlık süreli yayınlarının, özellikle Yirminci Yüzyıl boyunca aynı zamanda mimarlık disiplininin etkin bir üretim alanı olarak da ele alınabileceği tezinden yola çıkmaktadır. Bu yönüyle Türkiye’de Cumhuriyet döneminin mimarlık süreli yayınları, içerik ve genel yaklaşımları ile dönemin mimarlık gündeminin üzerinden okunabileceği bir bilgi alanı oluşturmakla kalmamış, zaman zaman mimarlık üretimini yönlendirme ve dönüştürme gücüne de sahip olmuştur. Yazı, Cumhuriyet dönemi Türk mimarlığı için bu çift yönlü ilişkiyi belgelemeyi ve tartışmayı amaçlamaktadır.

ANAHTAR KELİMELER mimarlık süreli yayınları, mimarlık kuramı, mimarlık pratiği, mimari eleştiri, Cumhuriyet dönemi Türk mimarlığı

ABSTRACT This essay is based on the idea that architectural periodicals, which reflect the architectural production of their period, have also served as independent media of activity and production within the discipline of architecture especially during the Twentieth Century. In this respect, in terms of their content and their general approach the Turkish architectural periodicals of the Republican period have not only formed a collective medium which reflects the architectural agenda of the period, but sometimes have had the power to direct and transform this agenda. This essay aims to discuss this relationship for Turkish architecture during the Republican period.

KEYWORDS architectural periodicals, architectural theory, architectural praxis, architectural criticism, Turkish architecture during the Republican period

Besides reflecting the architectural production of their period, architectural periodicals have become an important component of the architectural agenda as a medium contributing to this production. Within this framework, the interrelations between the architectural agenda of the Republican Turkey and architectural periodicals can be evaluated with a simultaneous reading of the two distinct fields. In the following part of this study, the process of evolution from the first Turkish architectural journal published within the dynamics of the early republican period to the period of plurality during the late Twentieth Century, will be discussed and evaluated using these interrelations.

* This article is based on Chapter 3 of my master’s thesis ‘Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media during the Republican Period’ supervised by Prof. Dr. Ahmet Eyüce and submitted to İzmir Yüksek Teknoloji Enstitüsü [Izmir Institute of Technology] in 1999.

THE EARLY REPUBLICAN PERIOD AND THE MODERNIZATION PROJECT: ARKITEKT

The 1920's is an important period in the history of Turkey that is significant with the efforts of realizing a widespread modernization project in spite of the problems that the new Republic had to face during its early years. These efforts can be interpreted as the transformation from a 'traditional' society to a 'modern' one. Modernization projects observed in the West during the Enlightenment could only be observed in Turkey after the mid-Nineteenth Century. During this period, the country was incapable of shaping its future especially in the field of designing its cities and towns. The West that was taken as a model in modernization could only be followed with a delay of two hundred years. During the Nineteenth Century, the Ottoman Empire determined its objectives according to current conditions in the West in the process of modernization. The scenarios imported during the last decades of the Ottoman Empire for the future based on the imitation of the West were quickly abandoned in the years following the foundation of the Turkish Republic. With the radical application of the modernization project in Turkey, models based on Western utopias were replaced by those based on the 'internationalist' discourse.

The realization of the modernized life foresighted for the Turkish people accelerated towards the end of 1920's. With the foundation of the Republic, the scenarios defined by Uğur Tanyeli as 'borrowed future' were abandoned.¹ Researches and studies were held to redefine many concepts that the country had difficulty in assimilating. City planning was one of these concepts that was redefined within the framework of the modernization project. Contrary to the Nineteenth-Century Ottoman Westernization that discussed the discipline of planning for the sake of being 'Western,' designing cities was introduced as a 'universal' and 'scientific' obligation in the modernization project of the Republic. This trans-cultural definition for city planning provided the public acceptance necessary for re-designing the cities and towns.

During the several years following the foundation of the Republic an intense activity of construction started in almost all regions of the country. The initialization of the planning project in 1924 for the vast areas of central İzmir devastated by the Great Fire of 1922, the planning project for Ankara, the realization of 'Atatürk Orman Çiftliği' as a designed urban recreational area in Ankara in 1925, the arrival of the Italian sculptor Pietro Canonica to design the monuments and statues of Atatürk for the Republican cities, the

1. Uğur Tanyeli (ed.), "Mekânlar, Projeler, Anlamları," in Uğur Tanyeli (ed.), *Üç Kuşak Cumhuriyet* (Istanbul : Türkiye Ekonomik ve Toplumsal Tarih Vakfı Yayını, 1998), p.103.

arrival of foreign architects such as Clemens Holzmeister and Ernst Egli to teach and practice in Turkey in 1927 and the international competition announced in 1928 for the planning of Ankara as the new capital were some of the major developments in the fields of city planning and construction.

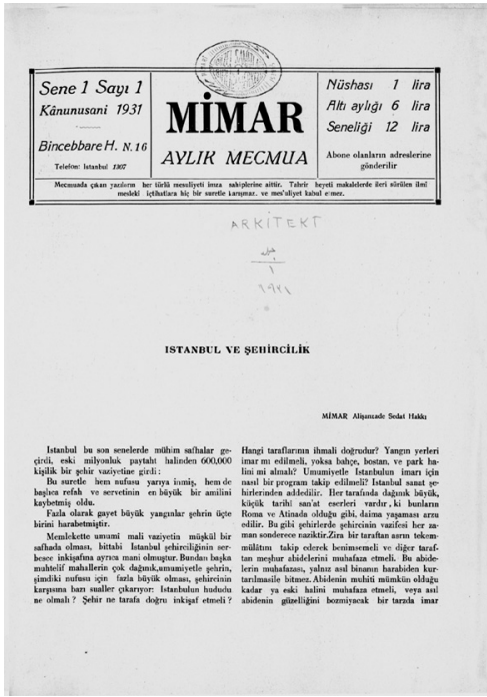
The reflections of these developments could also be observed in the cultural life and arts. The publication of several periodicals in the fields of arts and culture started during the second half of the 1920's. *Fikirler*, the magazine of arts and culture that started in 1927, *Yedi Meşale*, the magazine of poetry that started in 1928, *Türk Tiyatrosu*, the magazine of theatre that started in 1930 and *Foto Süreyya*, the magazine of photography that started in 1931 are the 'first' periodical publications of the Early Republican period. Intellectuals with common professions and fields of interest gathered around these periodicals in order to present their products to the society and form collective resources of professional, intellectual and cognitive activity in the country. The use of specialized periodicals as a medium of professional organization soon led to similar developments in the field of architecture.

Though limited, written sources for architecture and construction had existed in the pre-Republican period in Turkey. Of the two known types of sources, the first was the technical handbooks of construction for the use of military and civil engineers. The other was the less functional articles prepared for architects. One of the missions of these publications was to provide the assimilation of written knowledge by the public. Following the foundation of the Republic, the continuous publication of the handbooks stopped towards the end of the 1920's. The publication of the second type that was more theoretical in content, however, continued consistently until the 1950's. These written products contributed to the formation of the tradition of transferring the intellectual and architectural praxis into publications and books.²

The publication of the first architectural periodical of the Turkish Republic, *Mimar*, was initiated in 1931 by Zeki Sayar, Abidin Mortaş, Abdullah Ziya Kozanoğlu, Samih Akkaynak and Sedad Hakkı Eldem.³ Following the campaign in 1935 against the use of words rooted in Arabic the name of the magazine was changed to *Arkitekt*. In its early years, the periodical used the sub-title 'The Monthly Magazine of the Art of Construction, City Planning and Decorative Arts.' According to Süha Özkan, *Arkitekt*,

2. Uğur Tanyeli, "1990'lar Türkiyesinde Mimari-Entelektüel Ortam: Yüzyıl Başından Bu Yana Ne Kadar Yol Aldık?" *Mimarlık*, No.280 (April 1998), p.41.

3. Bülent Kumral, "Zeki Sayar'la Söyleşi," *Yapı*, No.152 (July 1994), p.44.



Cover page of the first issue of *Mimar* in 1931.

which has been published for fifty years, is one of the two continuous events of Turkish Architecture—together with the Tekeli-Sisa architectural firm that has been going on for more than four decades.⁴ It may be difficult to understand the necessity of an architectural periodical since there were approximately two hundred architects in the whole country in 1931. The establishment of a medium for professional communication and organization was announced as one of the main objectives of the magazine.

A short time after the foundation of the Turkish Republic, certain changes took place in the Sanayi-i Nefise Mektebi [‘School of Fine Arts’]—the only school of architecture in the country at the time. The name of the school was changed to Güzel Sanatlar

Akademisi [‘Academy of Fine Arts’]. During the early 1930’s the young generation of architects was commissioned in various cities as a part of the policy that aimed to spread architecture and construction services all around the country. This physical separation necessitated the existence of a medium of solidarity and communication. One of the reasons beyond the publication of *Mimar* was to create this medium.⁵

In an introductory essay in the first issue of the magazine, written in an enthusiastic manner; Ö. F. Galip invited all colleagues to gather around *Mimar*, which he defined as the ‘property’ of *all* Turkish architects and Turkish architecture. He remarked that as the center of this gathering, the magazine would ‘shine’ as a focus of the outbreak of the feelings for arts and architecture.⁶

For the architects of the Early Republican period, *Mimar* was not only an agent of communication but also a medium of professional unification to discuss and address common problems. One of the main issues of discussion among Turkish architects was

4. Süha Özkan, “Mimarlığa Adanmış Kırk Yıl,” *Arredamento Dekorasyon*, No.60 (June 1994), p.72.

5. Üstün Alsaç, “Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri,” *Çevre*, No.1 (January-February 1979), p.86.

6. Ö. Faruk Galip, “Birlik ve Mecmua,” *Mimar*, No.1 (1931), p.20.

the professional and educational activity of the foreign architects including Egli and Holzmeister, who were officially invited by the state. The arrival of the foreign architects that started in 1927 is an important event whose effects and results cannot be neglected. During the 1930's *Arkitekt* became the major medium for the 'organized' opposition against the intense practice of foreign architects in Turkey. In the first issue of *Mimar* in 1931, Abdullah Ziya had remarked that a foreign architect who was unfamiliar to the social tendencies of Turkish people would certainly be incapable of designing a Turkish house. In the fifth issue of the magazine in 1933, Abidin Mortaş questioned the competence of the commissioned foreign architects: "It took us years to understand that they, like all people, had limited abilities and talents, and that they were not geniuses. They possessed nothing that could not be attained by hard work."⁷

When the Turkish Association of Architects was founded in 1927 as the initial act of unification there were about sixty to seventy architects in Istanbul, thirty to forty in Ankara, and three in İzmir—a total of about one hundred and fifty architects in the whole country.⁸ These numbers may give an idea about the range of the profession on the year that the foreign architects started to arrive in Turkey. During the period of intense planning and construction that lasted for more than thirty years, projects of foreign architects were preferred in the design of many official buildings and cities. Although this situation was due to the lack of experienced Turkish professionals in the field, it naturally led to a disturbance among the Turkish architects and gave rise to the need for professional unification and acts of solidarity. However, the main reason for the invitation of foreign architects was the strong wish to adopt the Western architecture that was based on the 'modernist'



Cover page of *Arkitekt* in 1935.

7. Gürhan Tümer, "Cumhuriyet Türkiye'sinde Yabancı Mimar Sorunu," *Arredamento Dekorasyon*, No.65 (December 1994), p.102.

8. Bülent Kumral, "Zeki Sayar'la Söyleşi," p.49.

tendency. The professional activity of architects educated within the Western tradition was deemed necessary for the achievement of the built environment aimed by the ‘modernization project.’ It was in the 1930’s that many European academics and professionals had to leave their countries because of the pressure exerted by the Nazi government and the approaching war. Majority of the foreign architects that came to Turkey were ‘modernist’ academics that had left Germany during the Nazi period. However, it is true that as they carried on their practice in Turkey, some of these architects abandoned their ‘modernist’ tendency for the sake of orientalist approaches.

Another objective of *Arkitekt* was to provide the communication of the works of modern Turkish and Western architects to a wider audience. *Arkitekt* aimed to follow the modernist developments of the West that had previously been neglected and present these developments in professional circles. It is possible to say that the projects and translations published in the magazine were considered as a medium to realize the national mission of contributing the ‘modernization project.’ *Arkitekt* also served as a medium of education for the young generation of Turkish architects—the majority of whom had been educated in the Ottoman tradition. The diffusion of modern architecture among Turkish architects had been realized by *Arkitekt*. However, it should be remarked that this diffusion was primarily based on the formal qualities of modern architecture, where the social programs offered by the *avant-garde* in Europe and Russia were considered secondary. An interview made with Behçet Ünsal demonstrates how much the initial acquaintance of modernism was dependent on visual stimuli:

“Books on ‘modern architecture’ did not exist then. However, friends from our senior class—Zeki (Sayar), Abidin (Mortaş), Ziya (Kozanoğlu) had started to publish an architectural periodical that was called *Mimar*, and later *Arkitekt*. ... In *Mimar*, they presented us the new architecture of the period—the corner window, construction on ‘pilotis,’ Le Corbusier, long windows and flat roofs that we called ‘*toit terrace*.’ ... Although we had been educated in the Ottoman style, we became devoted modernists by looking at the European periodicals.”⁹

During the first years of the Republic, French was the main foreign language that was widely accepted in Turkey. Consequently, reflections of this situation could be observed, especially in the field of art education. During this period, *l’Architecture d’Aujourd’hui*—the new architectural review which had started publication in November 1930—was the most widely talked-about foreign publication in the country. During the 1930’s, especially after 1933, German became the more effective foreign language.

9. Uğur Tanyeli, “Soyleşi: Behçet Ünsal,” *Arredamento Dekorasyon*, No.32 (December 1991), p.126.

German architectural periodicals such as *Baumeister* and *Moderne Bauformen* were commonly used in the architectural circles.¹⁰

Uğur Tanyeli remarks that the choice of foreign periodicals that entered the country reflected the process of ‘auto-censorship.’ He draws our attention to the fact that *none* of the *avant-garde* periodicals could reach Turkish Architects. According to Tanyeli, among the few foreign publications that came to Turkey, *l’Architecture d’Aujourd’hui* and *Moderne Bauformen* were examples of the moderate and conformist publications of the period. For instance, as its publication policy, *Moderne Bauformen* consistently refrained from publishing the most significant and remarkable architectural products of the period.¹¹ With its international contacts, *Arkitekt* was almost the only medium reflecting the architectural and intellectual production of the 1930’s in Turkey.

Starting from its earliest issues, *Arkitekt* reserved one of its last pages for publishing the names and addresses of Turkish architects. This approach that aimed to introduce Turkish architects and provide a medium for professional organization could also be observed in the characteristics of the advertisements published in the journal. Different from the understanding of advertising in the late Twentieth Century, the advertisements in *Arkitekt* promoted an unindustrialised craftsmanship that informed architects about technical support for building construction and construction materials.

Arkitekt, that had started its publication during a period of professional organization and social solidarity, tried to preserve its ‘objective’ attitude throughout its publication period, taking care to refrain from the sort of criticism that could have caused disagreements among the few Turkish architects. In the first issue of *Arkitekt* that was published as *Mimar* in 1931, the essay on ‘The House of Bekir Bey’ (‘Bekir Bey’in Evi’) is a significant example for the critical approach of the magazine.¹² As the anonymous author introduces the architect Sırrı Arif Bey, he defines the ideal profile of the young Turkish architect. The more economical and feasible nature of the new architecture is emphasized in an encouraging manner.¹³ The delicate and polite language that is used in criticism has been a characteristic of *Arkitekt* during the fifty years of its publication.

10. Uğur Tanyeli, “Soyleş: Behçet Ünsal,” p.130.

11. Uğur Tanyeli, “1990’lar Türkiyesinde Mimari-Entelektüel Ortam: Yüzyıl Başından Bu Yana Ne Kadar Yol Aldık?” p.42.

12. Designed by the architect Sırrı Arif Bey, the house of Bekir Bey is one of the first known examples of ‘modern architecture’ in Turkey. See, Afife Batur, “1925-1950 Döneminde Türkiye Mimarlığı,” in Yıldız Sey (ed.), *75 Yılda Değişen Kent ve Mimarlık* (Istanbul : Tarih Vakfı Yayınları, 1998), p.223.

13. “Bekir Beyin Evi,” *Mimar*, No.1 (1931), pp.5-9.

As Zeki Sayar explains why *Arkitekt* refrained from a severe critical manner, he draws attention to the fact that a majority of the Turkish architects were young. Considering that criticizing an architect could be discouraging, *Arkitekt* preferred not to criticize the products of the younger generation of Turkish architects. However, Sayar declares that *Arkitekt* did not refrain from criticizing foreign architects as well as the ignorance and indifference of the state towards problems of architecture in Turkey.¹⁴ It should be mentioned that Zeki Sayar's understanding of the concept of 'criticism' that implies a negative meaning is basically different from the concept of 'architectural criticism' which is considered to be a theoretical discipline in the contemporary architectural discourse. Due to the qualitatively and quantitatively inadequate studies in the field, the tradition of architectural criticism in Turkey has not developed enough to bring up a discourse. Understanding architectural criticism as a negative, destructive and derogatory act is one of the factors that has prevented the theoretical development of the architectural discourse in Turkey.

The founders of *Arkitekt* were among the first graduates of Güzel Sanatlar Akademisi after the 'modernist' reforms applied by Ernst Egli.¹⁵ Consequently, the magazine tended to focus on functionalist and modernist projects. During the fifty-year publication history of *Arkitekt*, publication policy of the magazine did not go through considerable change. This is, in most part, due to the fact that Zeki Sayar took over the publication of *Arkitekt* by himself and published the magazine alone after 1942.

Arkitekt succeeded to preserve its consistent modernist ideology and did not contribute to the propagation of the nationalist movements and tendencies in architecture and politics that began to rise during the second half of the 1930's. During this period, it is not possible to observe any positive and encouraging essay on national tendencies except for Sedad Hakkı Eldem's "Seminars on National Architecture."¹⁶

During the Early Republican period when principles and examples of modern architecture were not included in the academic programs, *Arkitekt* took over an educative

14. Atilla Yücel, Emin Mahir Balcıoğlu, Afife Batur, Bülent Özer and Zeki Sayar, "Söyleşi: Türkiye'de Mimarlık Eleştirisi," *Mimarlık*, No.211 (January 1985), p.26.

15. Gülsüm Nalbantoğlu, "Mesleki Söylem için bir Ortam: Mimari Dergiler," *Mimarlık*, No.250 (December 1992), p.19.

16. The 'Seminars on National Architecture' that began in Güzel Sanatlar Akademisi in 1934 are studies that constituted a theoretical basis for the 'National Architectural Movement.' The seminars that focused on traditional residential architecture were carried on mainly by Sedad Hakkı Eldem. The necessity of an architectural trend of national character created by the local workforce was emphasized as the main theme of the seminars (Afife Batur, "1925-1950 Döneminde Türkiye Mimarlığı," p.230).

role by publishing modernist projects and translating essays on the latest tendencies in international architecture. Foreign projects from the international architectural agenda took only a few pages in a normal issue of the magazine. The remaining pages of each issue concentrated equally on articles and architectural projects of Turkish architects. By focusing primarily on the practice of Turkish architects, *Arkitekt* contributed to the establishment of the modern architectural movement in Turkey and fulfilled its mission as a part of the modernization project.

The architectural developments that took place in Europe and the United States were regularly published in *Arkitekt* as international news. Afife Batur draws our attention to the informative attitude of the magazine. According to Batur, *Arkitekt*, that published the developments in CIAM and manifestos regularly in the issue of the following month, had become the representative of AA [Architectural Association] in Turkey.¹⁷

THE RISE OF NATIONALIST TENDENCIES

Simultaneous with the increasing contribution to the discussions on architectural theory during the late 1930's, the tendency towards a symmetrical and monumental architectural style started to become more observable in Turkish architecture. In Italy and especially in Germany, the international style and modernism were abandoned due to the objectives of the nationalist/fascist regimes. The reflections of this international tendency towards nationalism could readily be observed in Turkey. The classicist approaches of the officially invited architects from Germany and Austria had a considerable influence in the rise of nationalism in Turkey.¹⁸

Sedad Hakkı Eldem's design of the Turkish Pavilion in the 1939-1940 New York World's Fair can be interpreted as a sign of the approaching nationalist movement. Believing that architectural styles could not be imported and each country had an architectural approach of its own, Sedad Hakkı Eldem adapted the traditional four-iwan scheme

17. Afife Batur, Selçuk Batur, İhsan Bilgin and Cemil Gerçek, "Söyleşi: Modern Mimarlık Hareketinin Mimarlık Yayınlarında Ele Alınışı ve Yayınların Uygulamaya Etkisi," *Mimarlık*, No.216 (May-June 1985), p.35.

18. Between 1923 and 1940, fourteen foreign architects and planners were officially invited by the state to carry on the intense construction activity. Nine of these foreign architects were from Germany and one was from Austria. This situation is a sign of the strong cultural bonds between the founders of the Republic and the German speaking European countries (Ayşe Nasır, "Ankara'nın İmarı ve Almanca Konuşulan Ülkelerden Gelen Mimarlar, 1927-1938," *Arredamento Dekorasyon*, No.94 (July-August 1997), pp.73).

of Turkish architecture in the design of the pavilion.¹⁹ Eldem was one of the founders of *Arkitekt*, which managed to preserve its modernist attitude in spite of the general nationalist tendencies. However, Eldem's approach to nationalism does not contradict the modernist attitude of *Arkitekt*, since he does not reject the modernist essence but only aims to familiarize modern forms by national references.

Between the years 1938 and 1950, Turkey suffered from the effects of World War II though it did not become an active participant. During the 1930's and 1940's, the intense construction activity was mainly dependent on imported building materials. Consequently, World War II caused an economic crisis in building sector as well as in many other fields of life. Due to the increase in the prices of imported building materials, a major decline occurred in construction activity other than the construction of new official buildings. During this period, Turkey preferred to remain introverted, with the rising acts of solidarity and unity as a reaction and resistance to the external influences caused by the war. The nationalist architectural tendencies that had become observable towards the end of the 1930's were supported by the state in the 1940's due to this atmosphere of national unity. During this period the nationalist/fascist movements in Europe led by Germany used arts and architecture as a medium to reflect the ideological power to the masses. Though the effects of European nationalism/fascism were not felt on a massive scale in Turkish architectural practice, it is possible to observe an intense tendency towards nationalism/fascism with respect to the dominant architectural discourse in the country. An architectural period named 'The Second National Architectural Movement' began, though it was not totally influential on the whole of architectural activity.

The Second National Architectural Movement evolved with the influence of nationalist/fascist tendencies accelerated by the initial success of Germany in World War II, as a reaction to the formal characteristics of modern architecture. 'Modernism' was introduced to the public mainly through visual materials such as the black and white photographs published in *La Turquie Kemalist* and the graphics of İhap Hulusi demonstrating the national industrial products. Consequently, the public acceptance for modernism was based primarily on the aesthetic, visual and formal qualities rather than its theoretical essence.²⁰ It is possible to claim that the 'official' reaction against 'cubic architecture'—i.e., modernist architecture of Le Corbusier, etc.—mainly opposed the formal concerns of modernism

19. Metin Sözen and Mete Tapan, *50 Yılın Türk Mimarisi* (Istanbul: İş Bankası Kültür Yayınları, 1973).

20. Sibel Bozdoğan, "Türk Mimari Kültüründe Modernizm: Genel bir Bakış," in Sibel Bozdoğan and Reşat Kasaba (eds.), *Türkiye'de Modernleşme ve Ulusal Kimlik* [translated by Nurettin Elhuseyni] (Istanbul: Tarih Vakfı Yurt Yayınları, 1998), p.123.

without fundamentally criticizing many of its theoretical background. Supported by the official nationalist/fascist tendency, reactionary architectural approaches criticizing modernist forms manifested themselves in an eclectic and classicist architectural discourse.

During World War II, architecture was used as a medium for the expression of the state ideology, especially in the totalitarian regimes of National Socialist Germany and Fascist Italy. The expressive role of architecture entered the Turkish architectural agenda with the Exhibition of Italian Fascist Architecture in Ankara in 1934 and the Exhibition of German Architecture in 1943. As an illustration to explain German fascist influence on Turkey during the War, Şevki Vanlı remarks that, at a time when Turkey suffered from economic crisis and social distress the Nazi state published and distributed a magazine in Turkish, named *Signal*, printed on good quality paper and in full colour. The magazine aimed at impressing the Turkish public with impressive developments in German military technology as well as nationalist Nazi architecture. It was precisely during this period that the Exhibition of German Architecture opened in Ankara. According to Vanlı, even the brochure of the exhibition was ‘impressive’ enough to overpower Turkish architects.²¹

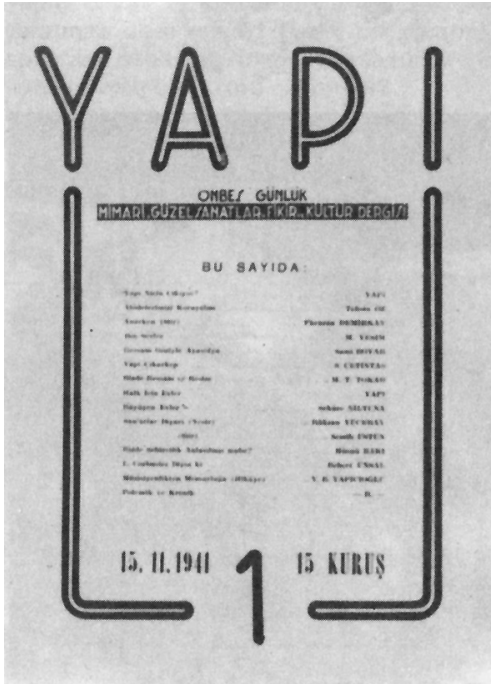
Almost all of the foreign publications that circulated in Turkey during the early 1940’s were those used by Germany as mediums of propaganda.²² The architectural medium in Turkey still had not become capable of developing a critical approach towards foreign publications and determining its preferences. The publication of *Yapı*, the second specialized periodical on architecture in Turkey after *Arkitekt*, reflected the nationalist/fascist movements of the 1940’s and supported these tendencies as its publication policy. Publishing its first issue in 1941, the magazine was founded by Tahir Tuğ, Behçet Ünsal, İsmet Barutçu, Necmi Ateş and Turgut Tokad.²³ *Yapı* was introduced with the motto ‘İyiye, Doğruya, Güzele’—that meant ‘Towards the Good, the True and the Beautiful’—and with the subtitle ‘The Bi-Weekly Magazine of Architecture, Fine Arts, Idea and Culture.’ This subtitle was later changed to *exclude* ‘architecture,’ as ‘The Magazine of Fine Arts, Idea and Culture.’

The main article of *Yapı* was selected particularly from the fields of architecture and city planning. However, essays on various other disciplines such as art, sculpture,

21. Şevki Vanlı, “Arayış ve Uygulamanın Kırk Yılı: [19]50 Öncesinde Türk Mimarlık Ortamı,” *Arredamento Dekorasyon*, No.61 (July-August 1994), p.82.

22. In the 1950’s, by contrast, cheap and popular American journals and commercial German books replaced these publications (Uğur Tanyeli, “1990’lar Türkiyesinde Mimari-Entelektüel Ortam: Yüzyıl Başından Bu Yana Ne Kadar Yol Aldık?” p.44).

23. Gülsüm Nalbantoğlu, “Mesleki Söylem için bir Ortam: Mimari Dergiler,” p.20.



Cover page of the first issue of *Yapı* in 1941.

who were involved in professional practice. Professors of architecture in universities had been the first names to be commissioned to design the most important public buildings of the Republic. *Yapı* interpreted this attitude as an act that provided no opportunities for young Turkish architects. Academics were also criticized for neglecting their educational mission for the sake of professional practice.

Due to financial difficulties, the publication of *Yapı* came to an end in 1943. During its two-year publication period, the magazine aimed to represent alternative ideas and approaches in Turkish architecture. With its uncompromising attitude, opposing style and biting language, *Yapı* aimed to provoke and raise national solidarity in all fields of the arts. One of the founders of the magazine, İsmet Barutçu, explained the aims and objectives of *Yapı* in an interview he gave to *Mimarlık* in 1950. With a passionate style and emotional language Barutçu remarked that the publishers of *Yapı* had no concern for any personal gain, and that they did not refrain from opposing the indifference of the state towards architecture and construction, demanding solutions from the state for common

drama, photography and poetry were included in each issue. Consequently, the aimed reader profile of *Yapı* used to comprise a much wider audience than that of *Arkitekt*. As opposed to *Arkitekt*, modern projects were not published in *Yapı*. The authors used an emotional and sensitive language that expressed their nationalist tendencies. The special page entitled ‘Polemic and Chronic’ in every issue of the magazine is significant in its contribution to the discussion and criticism of controversial arguments in architecture.

Unlike the *Arkitekt* of Zeki Sayar, *Yapı* did not take over a mission of professional reconciliation and organization.²⁴ Accusing professors of architecture for being elitist, *Yapı* rigidly opposed academics

24. *Arkitekt* did not refrain from using the term ‘Chamber of Architects’ even in its early issues published in 1935, drawing attention to the necessity of a legal professional organization and remarking that the determination and inspection of the rights and responsibilities of architects should be carried on by this organization (Üstün Alsaç, “Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri,” p.87).

problems of construction activity, questioning the curricula of the schools of architecture and criticizing the approach of the Ministry of Education which they believed was wrong. Barutçu defined this approach as a “fight for the profession.”²⁵

It is possible to observe numerous ‘fights for the profession’ in the periodical publications of the period. One of the most significant issues of discussion in the periodicals was the International Project Competition for the Mausoleum of Atatürk that had become an important subject of the architectural agenda after the death of Atatürk in 1938. Even before the competition was announced, an essay published in *Arkitekt* remarked that designing the mausoleum of Atatürk was the duty of the Turkish architects and that nobody other than Turkish architects could be sensitive enough to design this monument.²⁶ When the competition was declared to be open only to foreign architects this announcement caused Turkish architects to react rigorously against this decision. It was only after strong objections were published in journals of the period that state authorities changed position and specifications of the competition were revised to allow for the participation of Turkish architects as well. The competition that was won by Turkish architects is significant as a symbolic success of the Turkish architects against their foreign colleagues.

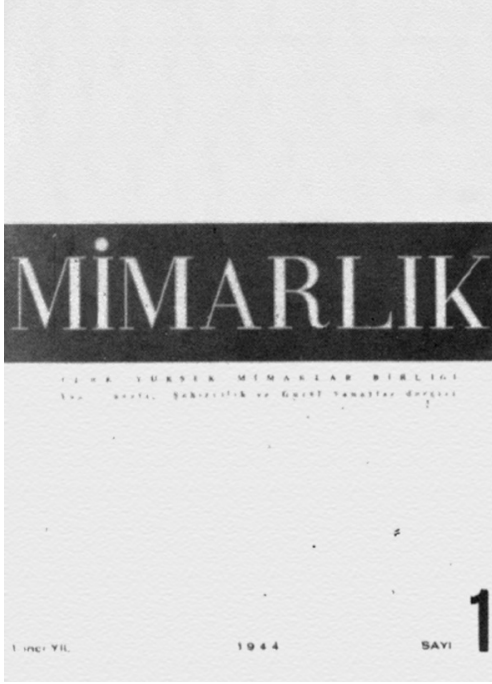
One year after the end of the publication of *Yapı*, in 1944, the publication of a new architectural periodical commenced. *Mimarlık*, published by the Association of Turkish Architects founded in 1927, had the subtitle ‘the magazine of the art of construction, city planning and fine arts.’ Remembering the call of *Arkitekt* for professional unity and communication in 1931, the periodical published by the association can be seen an attempt to constitute an efficient source of communication among the colleagues.

In the first issue of *Mimarlık* edited by Nizamettin Doğu, the portrait of İsmet İnönü was published on the first page with the title ‘National Chief.’ In this issue, the objectives of the magazine were presented in the editorial article.²⁷ The most important aim of *Mimarlık* was announced as the development of national Turkish art. The editorial article referred to the grandeur and splendour of Turkish architectural heritage. Parallel to the nationalist discourse of the 1940’s, *Mimarlık* drew attention to the necessity of defining national art and founding a culture of construction for Turkey. However, it should not be forgotten that there existed a group of modernist Turkish architects whose practice was in accordance with the principles of the international/modernist style during

25. İsmet Barutçu, “*Yapı* Dergisinden ‘Mimari Tarihi’ne,” *Mimarlık*, No.3 (1950), p.24.

26. Gürhan Tümer, *Cumhuriyet Dönemi’nde Yabancı Mimarlar Sorunu* (İzmir: Mimarlar Odası İzmir Şubesi Yayınları, 1998), p.64.

27. “*Mimarlık* Çıkarken,” *Mimarlık*, No.1 (1944), p.1



The first issue of *Mimarlık* published in 1944 as the journal of the Association of Turkish Architects.

the 1930's. Consequently, the nationalist approach of the first legal professional organization of architecture in 1940's can be viewed as running contradictory to the position of modernist architects struggling to get recognition.

However, it should be remarked that a widespread public opposition and reaction against modernist projects and buildings of the young Turkish architects presented in *Arkitekt* had always existed. Sedad Hakkı Eldem was one such prominent critic. He declared himself not against the modern life style aimed by the modernization project, but he added that what he opposed was the unfamiliar formal package wrapped upon modern life. The discourse accompanying the products of the architects such as Eldem

who carried on a nationalist practice focused on the idea that the aura needed for the development of Turkish architecture and the foundation of national identity could be found *only* in the architectural heritage of the Turkic past.

Arkitekt persistently praised Turkish architects in an exaggerated fashion, but always drew attention to the necessity of Turkish national identity in 'successful' architectural products. Yet, *Arkitekt*, in its editorial policy, was not strictly consistent. The magazine equally focused on the necessity of an internationalist modern approach to architecture. Consequently, *Arkitekt's* discourse should not be confused with the nationalist discourse of the 1940's that can be identified with the periodicals such as *Yapı* and *Mimarlık*.

Another aim of *Mimarlık* was to reach a wider audience. However, unlike *Yapı*, the aimed readership of *Mimarlık* was limited to the disciplines within the design and construction industry. The readership profile of *Mimarlık* was desired to consist of architects, civil engineers, intellectuals related with architecture and fine arts, construction technicians, students of technical schools and municipalities.²⁸ Unlike *Yapı* which determined a publication policy oriented more towards fine arts and literature, *Mimarlık* aimed to bring

28. "*Mimarlık* Çıkarken," p.1.

together all disciplines related to design and construction. This approach of *Mimarlık* is, in a way, similar to the interdisciplinary principles of practice in the program of Staatliches Bauhaus prepared in 1919 by Walter Gropius.

The creation of a medium to reflect the common problems of Turkish architects and the introduction of Turkish construction practice in the international field were other aims of *Mimarlık*. When the aims of the periodical and its manner in the expression of the above ideas are considered, it is possible to observe that the nationalist tendency of the magazine was in many ways similar to the discourse of *Yapı*. However, in terms of the contents that focused on architectural design and building industry, *Mimarlık* resembled *Arkitekt*.

The contents of the first issue of *Mimarlık* consisted of Bedri Uçar's article—"Mimarlığımızı Yaşatalım"—aiming to urge the promotion of Turkish architecture was written in the nationalist language of the 1940's; the essay on 'historical monuments' prepared by the Science Commission of the General Directorate of Pious Foundations, reports of design on the projects of 'Afyon State Hospital' by Erip Erbilen, 'Balıkesir Halkevi' by Sabri Oran and 'Thermal Baths in Niğde Çiftehan' by Necmi Ateş; and the articles 'Sports Areas' by Nizamettin Doğu, 'Turkish Cities' by Mithat Yenen and 'The Meteorological Principles of City Planning' by Cevat Erbel. The distribution of subjects in the first issue continued similarly in the later issues of *Mimarlık*. The periodical that extensively published the projects of Turkish architects also included articles on city planning and urban design.

Mimarlık included all the other related disciplines to architecture as its field of interest. Consequently, in spite of its nationalist approach, the magazine kept in touch with other countries and communicated with foreign architectural periodicals. Like *Arkitekt*, *Mimarlık* also published translations. However, instead of publishing architectural projects and products and discourses in foreign countries, *Mimarlık* preferred to focus on technical issues of construction in translations.

Mimarlık significantly contributed to the 'Birinci Türk Yapı Kongresi' ['First Congress of Turkish Architecture']—the first important national meeting in the fields of architecture and planning that was held in 1948. The magazine supported the organization of the congress and published articles related to this meeting. *Mimarlık*, the first architectural periodical to be published in Ankara, was also important, since its critical approach presented the first examples of objective criticism that was based on facts rather than emotions.²⁹

29. Üstün Alsaç, "Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri," p.88.



Cover page of the first issue of *Eser*, which has been published for only two issues (1947-1948).

The year 1947 was significant because three architectural periodicals coexisted during this period—albeit for a short time. The publication of *Arkitekt*, which had started as *Mimar*, continued in a consistent manner. Meanwhile, *Mimarlık*, published by the Association of Turkish Architects, was within the fourth year of its publication. It was in the same year that another ‘Monthly Periodical of Art,’ *Eser*, directed by Selçuk Milar, entered the agenda as the third architectural periodical. As stated in the introductory article of the first issue the aim of the magazine was create a medium of communication for young artists and give them the opportunity to publicize themselves in Turkey and abroad.³⁰ Drawing attention to the evolution

of a new generation of artists, *Eser* focused on the necessity of the release from the pressure of the old for the development of the new. In the ‘News and Notes’ section of the first issue, Selçuk Milar expressed that *Eser*, as an independent publication, was not supported by any official organization and its existence was dependent on the interest shown by the reader.³¹ The contents of the first issue of *Eser* consisted of an introductory essay on Sedad Hakkı Eldem’s ‘Safyurtlu House’ in Yeniköy, the first of a series of articles on ‘Süleymaniye’ written by Abidin Dino, an essay on ‘Cemal Nadir and His Personality,’ an analytical essay on ‘Yunus Emre Oratorio,’ introductory articles on ‘Eskişehir Railway Station’ and ‘National Library’ buildings, essays on ‘Traditional Houses in Ankara,’ ‘Dream Houses’ and ‘Pierre Bonnard,’ and an interview with Le Corbusier. It can be observed from the contents that *Eser* aimed to reach the intelligentsia of arts, a much larger audience of which architects were a part of. Throughout its period of publication, architecture was the main subject that *Eser* focused on. Aiming to communicate international developments directly to its audience, the magazine established contacts in

30. “A,” *Eser*, No.1 (July-August 1947), p.3.

31. Selçuk Milar, “Okuyucumuzun Kulağına Birkaç Söz,” *Eser*, No.1 (July-August 1947), p.31.

Switzerland, England, United States, France and Italy. The first issue of *Eser* ended with the statement ‘You cannot say that you have seen *Eser* until you have seen the second issue.’ However, Osman Akol’s opinion on *Eser*, published in the second issue along with other comments, is as follows: “It is possible to say ‘I have seen *Eser*’ without seeing its second issue and without doubt, one must explicitly reveal that it is published in Turkey.”³² Akol’s observation emphasizes an important difference of *Eser* from other architectural periodicals published until then. *Eser* reached its readers in an original envelope and cardboard cover. Unlike the preceding architectural periodicals *Eser* was designed as an individual object with its cover page, the photographs published and the high print quality. As Akol emphasizes, the publication of such a high quality magazine in Turkey during the 1940’s is worth mentioning. *Eser* can be seen as an early symbol of the process of transformation that Turkey went through during the following decade.

WESTERN INFLUENCES AND THE CHANGING CONCEPT OF MODERNIZATION

1950’s correspond to a period of transformation in almost all fields—social, economic and political. Rapid changes, in turn, caused frictions between the old and the new. The political weight and extraordinary influence of state authority upon architecture tended to weaken after the end of World War II; and, correspondingly, the nationalist/fascist approach of the 1940’s began to be challenged. After all, the Third Reich of Adolf Hitler, that was looked upon favourably in Turkey, was beaten by the Allies. Although the remains of the nationalist discourse continued to exist in interpretations on the architectural heritage, the search for a national appearance was abandoned in the newly designed buildings.³³ However, the nationalist discourse had disappeared without widespread public discussion or scrutiny; and, consequently, Turkey could not develop an alternative and truly new discourse. Rejection of the nationalism of the 1940’s was perceived as equivalent to becoming a part of the West through an internationalist model. Meanwhile, systems of thought from the United States of America had become a force of attraction for Turkey and Europe that were going through an unproductive period in terms of thought and theory.

Turkey entered the 1950’s with increasing construction activity in the country. Parallel to this increase, debates and discussions of Turkish Architecture shifted from

32. Osman Akol, “*Eser* Hakkında,” *Eser*, No.2 (April 1948), p.56.

33. Uğur Tanyeli, “1950’lerden Bu Yana Mimari Paradigmaların Değişimi ve ‘Reel’ Mimarlık,” in Yıldız Sey (ed.), *75 Yılda Değişen Kent ve Mimarlık* (Istanbul: Tarih Vakfı Yayınları, 1998), p.235.

nationalism and interpretations of modern architecture to subjects more related to the building industry and construction materials. It was in the first half of the decade that the subtitle of *Arkitekt* was changed as ‘The Monthly Magazine of Architecture, City Planning and Municipality.’³⁴ It may be interesting to note that this subtitle was again changed after the 1960’s as ‘The Magazine of Architecture, City Planning, Municipality and Tourism,’ and later as ‘The Magazine of Architecture, City Planning and Tourism’ until the end of its publication period. The observable changes in the subtitle of *Arkitekt* can be evaluated as reflections of various periods in Turkish architecture.

Although Turkey had not fully developed her building industry and construction techniques, various solutions were adapted for the production of Western examples. For instance, during the construction of the Sakarya City Hall, steel profiles were welded to each other to produce the Miesian curtain walls.³⁵ This event is a ‘milestone’ in Turkish designers’ efforts to make use of the technology that they could not produce locally.

These developments created an urge for the establishment of architectural firms in Turkey. Turkish architecture had not experienced the presence of any architectural firms until the 1950’s, including the practice of the foreign architects. Consequently, majority of the first architectural firms were founded as partnerships. The entry of private businesses into the construction sector brought a diversity to the overall building production that had previously been carried on in strict harmony with official state policy. In the determination of the architectural panorama of Turkey the official state buildings of the earlier periods were replaced by hotels, banks, office buildings and especially housing projects during the 1950’s. Experimentation with various housing models including social housing apartments and suburban American houses was the typical characteristic of this period.

The influences of Modernist architecture and the International Style that could be observed in Turkish architecture during the early 1930’s had weakened in the 1940’s with the influence of the nationalist/fascist discourse. 1950’s were a period of the revival of the Modernist movement in architecture. However, due to the ten year interval, the modernist practice and discourse of the 1950’s was more moderate than the Early Republican approach that aimed to take part in the modernization project via architecture.

It may be interesting to mention that the 1950’s, recorded in the Turkish political history as the beginning of the ‘multi-party democratic system,’ symbolize the return to the ‘single journal period’ of the 1930’s in the field of architecture. As the publication of

34. Üstün Alsaç, “Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri,” p.87.

35. Uğur Tanyeli, “1950’lerden Bu Yana Mimari Paradigmaların Değişimi ve ‘Reel’ Mimarlık,” p.238.

Mimarlık came to an end in 1953 *Arkitekt* was left as the *only* representative of architectural periodicals that constituted the most important and efficient medium for architectural criticism.³⁶ Consequently, architectural criticism became an often overlooked field during the 1950's. In fact, this situation can be interpreted as a reflection of the lack of intellectual and theoretical production in Europe after the World War II due to the intense reconstruction activity that was primarily oriented to practice. Turkey, that was dependent on the West in the field of building and construction technology, inevitably entered a similar process of construction where theoretical production was overlooked.

THE CHANGING SCOPE OF THE ARCHITECTURAL PROFESSION

In spite of the positive developments that took place in industry and construction during the 1950's, Turkey entered a period of political and social disorder and chaos especially during the 1960's and 1970's. During the twenty years until the 1980's, political activity moved from parliament halls to universities and city squares. Terrorism became a major determinant in the agenda of the country. Within this unsafe and chaotic environment, architects and engineers were recognized as a separate 'class' probably for the first time in Republican Turkey. The period of intense construction that the country had entered in the 1950's continued until the end of 1970's. According to Tanyeli, the 1960's were significant with the increase in the number of engineers and architects that reached several thousands; and, the intense public works programs of the 1950's showed the young technocrats the importance of the role they could take in the modernization process.³⁷ These developments that were supported by the state urged the technocratic class to work and serve in the modernization process of the society. Establishing strong relations with political authority, architects acquired a political identity. Although this political identity was not widespread in the whole society, organizations like The Chamber of Architects and universities as the primary sources of academic production were actively involved in the politicization process.

The technocratic class believed that specific problems of the architectural profession could not be solved without solving the social, cultural and political problems of the society.

36. It is necessary to mention that The Chamber of Architects published *TMMOB Mimarlar Odası Sirküleri*, a publication in the form of a news bulletin from the end of the 1950's until the first years of the 1960's (Üstün Alsaç, "Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri," p.87).

37. Uğur Tanyeli, "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve 'Reel' Mimarlık," p.242.

This collective belief prevented theoretical achievements in the field of architecture. Consequently, even the minor contributions to architectural theory and discourse during this twenty-year period are worth mentioning.

The first half of the 1960's is significant especially with the intellectual contributions of the periodical *Mimarlık ve Sanat* that edited by Bülent Özer and supported by Doğan Hasol. In the article entitled 'The Aim of the Magazine' in the first issue, Bülent Özer focused on the artistic unproductivity of the period and the need for criticism. Lack of adequate criticism and intellectual production during the 1950's had caused a growing number of intellectuals disturbed by this situation. As a medium of expression for architects with similar concerns, *Mimarlık ve Sanat* provoked its readers and called them to show greater interest in worldwide developments in the field of architecture.

Due to strong relations established with the West after World War II, it became much easier for Turkish architects to reach foreign publications—*i.e.*, books and periodicals—after the 1950's. However, Özer claimed that being content solely with getting informed about foreign publications meant "to be left as onlookers to the world of culture." Aiming to become the periodical of Turkey's own culture and an alternative to foreign publications that were only used by the Turkish architects as 'illustrated journals of architectural news' *Mimarlık ve Sanat* incited theoretical production and discussions on arts and architecture. Özer also criticized the readers in this introductory article, as he asked whether the short life cycle of the periodicals of fine arts—excluding journals on and about literature—was due to the incompetence of these publications or the lack of authors and interest to help them survive.³⁸

Mimarlık ve Sanat had three major objectives in publication. One of these objectives was to interpret and present the ideas and works of contemporary architects and contribute to the professional and artistic education of architectural students. The second aim of the magazine was to draw attention to the examples of traditional and vernacular architecture and evaluate them with modern criteria in order to lead researches on modern regionalism. Another objective of *Mimarlık ve Sanat* was to inform foreign architects about the architectural history and heritage of Anatolia.³⁹

The interest of *Mimarlık ve Sanat* in the regionalist approaches within the framework of modernism was significant in the sense that it drew attention to a new discussion topic in academic circles during the 1960's. In contrast to a search for 'national identity' of the

38. Bülent Özer, "Derginin Amacı," *Mimarlık ve Sanat*, No.1 (February 1961).

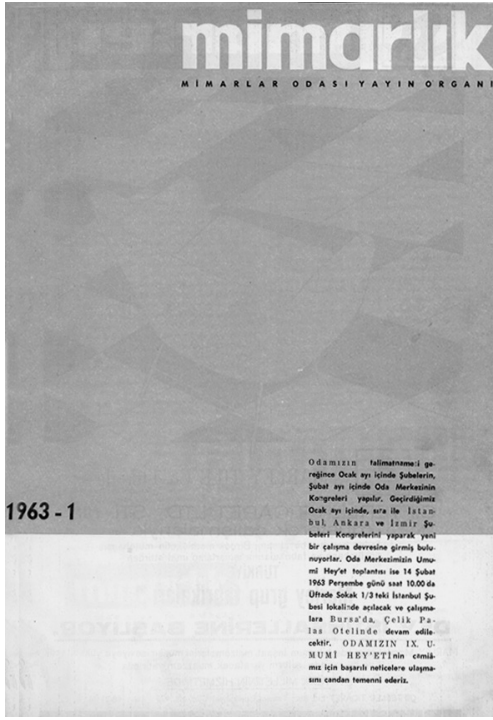
39. Bülent Özer, "Derginin Amacı."

past decades, this new discourse evolved as an alternative reaction to the International Style that had lost its theoretical background and been reduced to a set of formal characteristics especially during the intense construction period of the 1950's. Local solutions interpreting traditional and vernacular architecture within a modern framework were seen as *the* answer to architectural unproductivity and other problems.

Reserving its first pages for the summary texts in French, English and German, *Mimarlık ve Sanat* constituted a model for other publications aiming to reflect the intellectual production in Turkey. Doğan Kuban contributed to the first issue of *Mimarlık ve Sanat* with the articles "Our Regionalism" and "On the Structure of the Turkish City." Turgut Cansever presented his "Shelters in Karatepe." The other building introduced in the journal was the "Stuttgart Auditorium Complex." The cover subject—"Atik Valide Külliye"—was another building that was presented in the first issue. Sedat Gürel's "Interview with Kenzo Tange" and Lami Eser's essay on "Prof. Félix Candela" aimed to introduce readers with the latest architectural works and developments in construction methods worldwide. "The Correlation between the Arts of Painting and Building" evaluated different disciplines of art with respect to each other while Bülent Özer's essay on "The Content and Evolution of Plastic and Architectural Forms" offered the readers a theoretical discussion. It can be observed from the contents of the first issue that *Mimarlık ve Sanat* was not only a medium for architecture, but reserved considerable space for subjects related to arts. The variety of subjects covered in each issue and the simultaneous reflection of international developments proves the efforts of *Mimarlık ve Sanat* to bring together the intellectual production of the times. The care taken in the selection of photographs and other graphics shows how the visual quality of an art magazine should be handled.



Cover page of the third issue of *Mimarlık ve Sanat* (1961).



Mimarlık restarted its publication in 1963 as the journal of the Chamber of Architects.

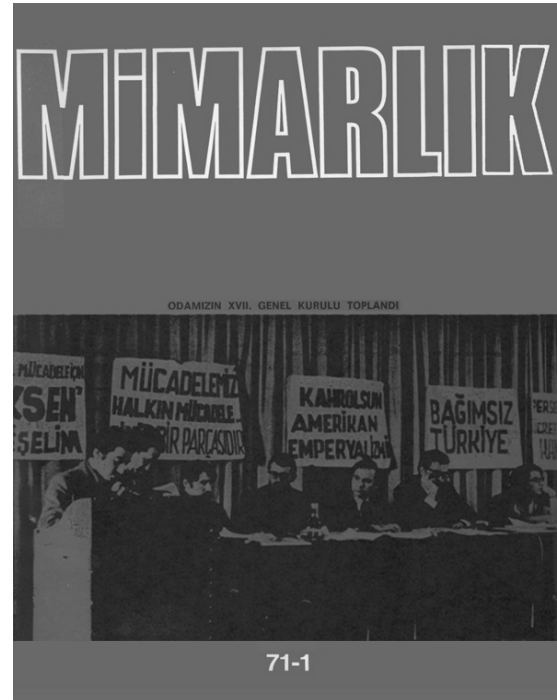
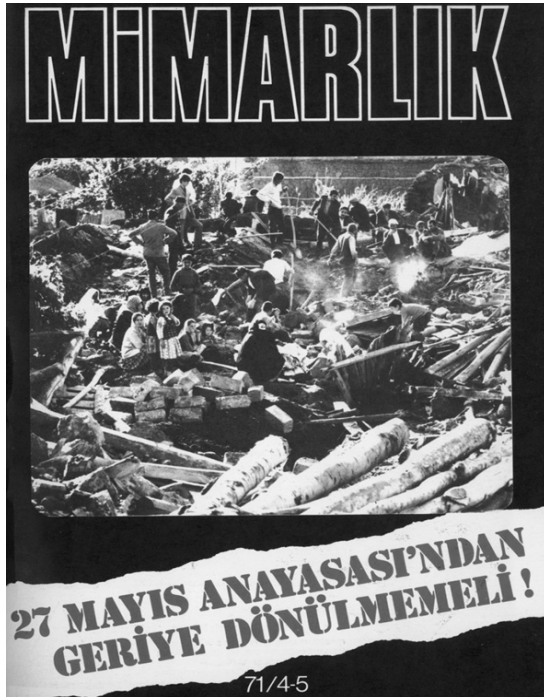
In spite of its transformative influence that aimed to establish a meta-language for architecture during the 1960's, the fate of *Mimarlık ve Sanat* was not any different from the previous architectural periodicals other than *Arkitekt*. After only ten issues, the journal had to cease publication in 1964 due to financial difficulties.

In 1963—one year before *Mimarlık ve Sanat* ceased publication—Mimarlar Odası [‘The Chamber of Architects of Turkey’], which founded in 1954 by law, started to publish *Mimarlık* that became the architectural periodical to reach the largest number of readers. In the introductory article of the first issue İ. Hulusi Güngör remarked that Turkish architects finally had a journal that would present and follow the problems

of the profession. He also stated that main aim of *Mimarlık* would be to serve as a medium of communication among architects, or, rather, between the architects and The Chamber of Architects. Güngör also drew attention to the possible changes that could occur in the administrative board of The Chamber of Architects and remarked that the journal would change and reach its final form according to comments.⁴⁰

When the contents of the magazine are evaluated it is possible to observe that, unlike *Mimarlık ve Sanat*, *Mimarlık* had no intellectual concern for theoretical issues. During the first year of its publication, *Mimarlık* did not publish critical discussions on any subject. The general attitude of the periodical that was meant to “present and discuss the problems of the profession” received severe criticism from Afife Batur. Batur accused *Mimarlık* for remaining silent on issues that the journal itself had declared important. She claimed that the publishers of the journal were well aware of the problems and still did not bring them up for discussion. According to Batur, the ignorance and indifference of the architects who were responsible of shaping the physical environment of Turkey had to be

40. İ. Hulusi Güngör, “Çıkarken,” *Mimarlık*, No.1 (February 1963), p.1.



Examples of the cover pages of *Mimarlık* during the politicized period of the Chamber of Architects.

examined, scrutinized and condemned.⁴¹ While *Mimarlık* was criticized for not being political enough and not paying attention to the social problems of Turkey during the first years of its publication, *Mimarlık ve Sanat* was criticized for being the journal of ‘academics— and professionals close to this group—who were only after intellectual satisfaction.’⁴²

During this period, architects had been highly politicized. Along with technocrats they took upon themselves the role of ‘social engineers.’⁴³ The tendency towards evaluating architecture on a political basis increased especially during the late 1960’s—when Batur’s critical approach was repeated by many other architects. Despite being the publication of a non governmental organization *Mimarlık* involved in political issues beyond its professional responsibility. Being a part of the Turkish intelligentsia, ‘the architect’ had overtaken the role of representing the public. Due to this approach during the ten-year interval between 1970 and 1980 the problems of the society were considered superior to the problems of the profession. Consequently, the journal that was expected to address social issues inevitably faced the risk of remaining away from the profession.

41. Afife Batur, “*Mimarlık* Yayına Başlıyalı On Yıl Oluyor,” *Mimarlık*, No.111 (January 1973), p.61.

42. Maruf Önal, “Onuncu Yıl İçin,” *Mimarlık*, No.111 (January 1973), p.58.

43. Uğur Tanyeli, “1950’lerden Bu Yana Mimari Paradigmaların Değişimi ve ‘Reel’ *Mimarlık*,” p.242.

Starting from 1964, each issue of *Mimarlık* focused on a special subject. The major theme of each issue was determined to reflect the decisions made by the state in the field of architecture as well as the issues discussed at the International Union of Architects—Union internationale des Architectes, or UIA. Consequently, the tradition of relating the contents of the journal around a common theme was initiated.

The cultural environment was one of the most important issues of discussion especially during the late 1960's. Due to the lack of intellectual production, *Mimarlık* had also overtaken the continuous education of the architects. During this period that lasted until the early 1970's *Mimarlık* mainly focused on technical problems and professional politics. One of the most important issues of discussion in the periodical was the 'legitimization' of the profession and the problem of professional audition. *Mimarlık* was an efficient medium reflecting the struggle of The Chamber of Architects against the architectural practice of non-professionals. Starting with the tenth issue published in 1969, the first page of *Mimarlık* was reserved for the editorial signed anonymously. Having moved its editorial offices to Ankara in 1974 the journal is being supplemented by the publication of the *Mimarlık-Haberler* bulletin since 1971.



Cover pages of *Mimarlık* during the period that the journal focused on professional politics, parallel to the approach of the Chamber of Architects.

It was when *Mimarlık ve Sanat* ceased publication in 1964 that the Academy of Fine Arts in İstanbul began to publish the periodical *Akademi* with the subtitle ‘Architecture and Arts.’ As announced by Halil Dikmen—who was at the time the General Director of Fine Arts at the Ministry for Culture—the main objectives of the magazine were to make contributions to the development and improvement of fine arts, present criticisms on works of art, consider the problems of the country with respect to plastic arts, acquaint the public with artists, and inform its readers of the news related to arts.

The first issue of *Akademi* started with Asım Mutlu’s “Opening Speech of the 1963-1964 Academic Year.” Articles on basic arts education such as “Georges Braque” by Cemal Tollu, “Hello Color” by Bedri Rahmi Eyüboğlu and “Sound–Form–Color” by Zühtü Müridoğlu followed Mutlu’s academic speech. The informative essays entitled “The Potters of Anatolia,” “The Value of Our Folk Arts” and “The Adjustment of People that Settled Around Cities for the New Living Conditions” especially drew attention to folk arts and the traditional life styles. Besides the article “The Future of Cities in Delos Symposium,” the pages prepared by Devrim Erbil entitled “Art Scene at the Academy” evaluated the academic and professional issues of the day. It may be interesting to mention that the only article that was directly related to architecture was “Walls in Buildings” written by Utarit İzgi. The summary in French was present at the end of the first issue.

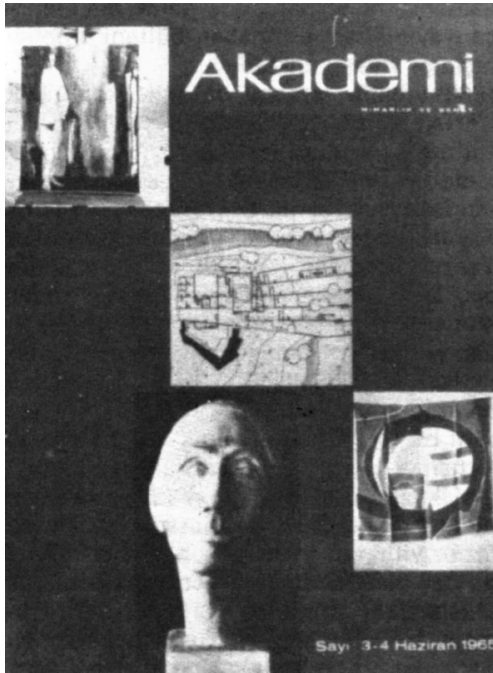
Mimarlık ve Sanat had been published during 1960’s, as a reaction to the intellectual unproductivity of the period. *Mimarlık*, supported by The Chamber of Architects, was the publication of a professional organization. In this respect, the publication of *Akademi* that followed *Mimarlık ve Sanat* and *Mimarlık* was significant, being the first periodical publication originating from an institution of higher education. Other than news from the İstanbul Academy of Fine Arts and foreign academic institutions, the magazine focused on subjects of fine arts, and folk arts and crafts. As can be observed in the contents of *Akademi* traditional and vernacular art and the problem of squatter areas in cities had started to become the main issues of interest in the academic agenda. As the academics abandoned their elitist approach to architecture, their discussions focused more on the social and cultural issues of the country.

Doğan Hasol states that *Akademi* was the best magazine published until then in terms of presentation, *mise-en-page* and the quality of color print. However, he remarks that the journal could not achieve its objectives due to the selection of the contents and the weakness of the relations between the articles published.⁴⁴

44. Doğan Hasol, “Yayınlar Arasında,” *Mimarlık*, No.15 (January 1965), p.33.

It is possible to observe two evident tendencies in the architectural agenda of the 1960's. One of these approaches focused on the studies for establishing a scientific basis for architecture. The other subject of the agenda was the influences of industrialization on the building industry. As the number of the schools of architecture rapidly increased, various research groups were founded in order to contribute to developments in the field of construction. In addition to universities, similar research groups were also founded by scientific institutions like TÜBİTAK.

The number of university-based publications has considerably increased, shortly after the end of the publication of *Akademi* in 1967. *İTÜ Mimarlık Fakültesi Şehircilik Enstitüsü Dergisi* published since 1969 by İstanbul Teknik Üniversitesi [Istanbul Technical University] concentrated on city planning and the conservation and redevelopment of the natural and historical environment. *ODTÜ Mimarlık Fakültesi Araştırma ve Geliştirme Enstitüsü Bülteni* published in 1971 by the Middle East Technical University was another university-based periodical. It is possible to observe a rapid increase in the number of academic periodicals especially after 1975. *İTÜ Mimarlık Fakültesi Yapı Araştırma Kurulu Bülteni* that focused on the researches and experiments in the fields of architecture and construction and *İTÜ Mimarlık Fakültesi Yapı Araştırma Kurulu Bülteni*



Cover page of *Akademi* that reflected the interdisciplinary approach of the periodical.

that aimed to inform readers about the evaluations on the historical environment and the researches of that institution were both first published in 1975 by the Istanbul Technical University. *The METU Journal of the Faculty of Architecture (ODTÜ Mimarlık Fakültesi Dergisi)* published by the Middle East Technical University was another periodical whose publication started in 1975. Due to the long publication intervals of the *METU Journal of the Faculty of Architecture* news and information to be communicated were published in another periodical of the Faculty called *Ara-Yayın Dizisi*.

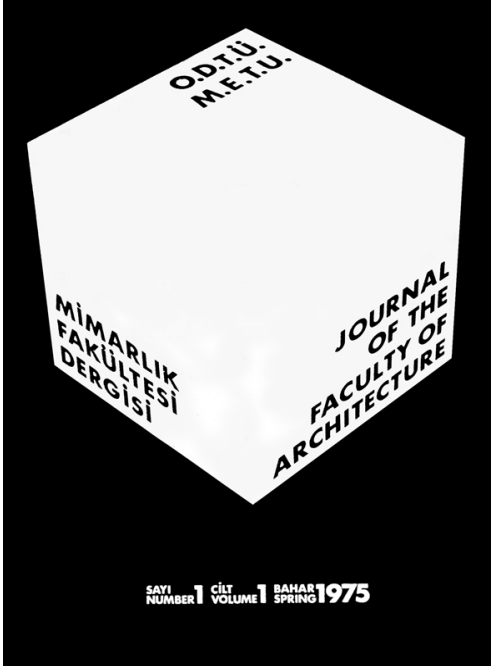
The *KTÜ Mimarlık Bölümü Mimarlık Bülteni* published by the Karadeniz Technical University in 1976 and the *EÜ Güzcel*

Sanatlar Fakültesi Mimarlık Bölümü Dergisi published by Ege University in 1979 followed the publications of Istanbul Technical University and Middle East Technical University. Another academic periodical of the late 1970's was the *İstanbul Devlet Mühendislik ve Mimarlık Akademisi Dergisi* which published the scientific researches of the departments and the works of the Department of Architecture at the Istanbul Academy of Engineering and Architecture. Thus, during the years 1979 and 1980 a considerable number of academic periodicals on architecture were being published by the universities all around the country.

Among the numerous architectural periodicals, *METU Journal of the Faculty of Architecture* has been the one that has managed to preserve a consistent publication history. The journal was formed by the improvement, systematization and expansion of contents of the previous bulletin called *ODTÜ Mimarlık Fakültesi Araştırma ve Geliştirme Enstitüsü Bülteni*. The objective of the *METU Journal of the Faculty of Architecture* was to draw attention to the problems of the environment by articles on theory and practice, and publish the studies on the various tendencies in architecture and architectural education. The journal that started its publication with the Spring 1975 issue aimed to focus on the interrelations of men and environment, the influence of environmental factors on human perception, the changes made by men on the environment and the reflection of these changes on the cognitive needs of the society and individuals, the behavior of men in various environmental conditions, men's evaluation of the environment and the development of environmental consciousness.⁴⁵

The first issue of the *METU Journal of the Faculty of Architecture* contained articles completely written by members of the Faculty of Architecture and consisted of "Anatolian Turkish Gardens" by Gönül A. Evyapan, "Glasgow Sanat ve Mimarlık Okulu ve Charles Rennie Mackintosh" ['Glasgow School of Arts and Architecture and Charles Rennie Mackintosh'] by İnci Aslanoğlu, "Design and Production of Architectural and Other Products" by Mehmet Adam, "Physical Correlates of Neighborliness in Apartment Buildings" by Ayhan LeCompte and Cengiz Yetken, "Postural and Physiological Criteria for Seating: A Review" by Mehmet Asatekin, "Factory Districts in Bursa during the 1860's" by Leila Erder, "17. Yüzyıl Başından 19. Yüzyıl Ortasına Kadarki Dönemde Anadolu Osmanlı Şehrinde Şehrsel Yapının Değişme Süreci" ['The Changing Process of the Urban Structure in the Anatolian Ottoman City between the 17th and 19th Centuries'] by Sevgi Aktüre, "Planlama ve Uygulamada Sibernetik Yaklaşım"

45. Mete Turan, "Önsöz," *ODTÜ Mimarlık Fakültesi Dergisi*, 1/1 (Spring 1975), pp.2-3.



Cover page of the first issue of the *METU Journal of the Faculty of Architecture*.

['Cybernetic Approach in Planning and Practice'] by Özcan Esmer, "Rank-Size Distributions for Small Settlements in Turkey" by Güven Gülöksüz, and "Göç Teorileri ve Politikası arasındaki İlişkiler" ['The Relations between Theories and Politics of Migration'] by İlhan Tekeli.

When the contents of the *METU Journal of the Faculty of Architecture* are evaluated, it is possible to observe the increasing tendency towards the modernization models of the 'Third World' that had become an issue of discussion starting from the late 1960's and been fashionable in academic circles during the 1970's. It was in the mid-1970's that the Chamber of Architects, whose discourse had become

political, and the universities started to focus on the social functions and the modes of production of architecture rather than its aesthetic qualities. Proposing alternative social and architectural processes, squatter settlements and vernacular architecture were intensely discussed in the academic periodicals of the period.

Due to its interdisciplinary approach that aimed to cover the general issues of environment and the relationship of men and environment the *METU Journal of the Faculty of Architecture* published articles in a variety of subjects. However, the articles did not cover the contemporary issues of discussion on architectural theory and practice. Unlike other periodicals that kept track of the current agenda, the journal was published only twice a year. Another characteristic of the *METU Journal of the Faculty of Architecture* was that it was bilingual and all articles published in either Turkish or English were translated to the other. Another objective of the journal was to encourage researches and constitute a medium for presenting the original studies carried on in Turkey in the international academic circles and bring examples of international research to the attention of Turkish academics.

Research and theoretical production activity was not limited to academic institutions. Simultaneous with the accelerated industrialization in Turkey during the 1960's, Yapı-Endüstri Merkezi [Center of Construction-Industry] was founded in 1968 with the initiative of Doğan Hasol. The main objective of Yapı-Endüstri Merkezi was to organize exhibitions

of building materials, carry on and support research in the field of construction, provide the gathering, development and distribution of information on construction, offer the services of technical consultation and control, and publish and sell books related to architecture and building industry.⁴⁶

Simultaneous with the foundation of Yapı-Endüstri Merkezi in 1968 Or-An [Orta Anadolu Toplu Konut Şirketi]—a firm founded in Ankara in order to produce mass housing projects—started to publish a periodical called *Yapı Endüstrisi*. Being the

first journal to approach architecture from the viewpoint based on the issue of industrialization, the periodical focused on building industry, prefabrication and the industry of construction materials and drew attention to the problems of housing and environmental pollution caused by urbanization.⁴⁷

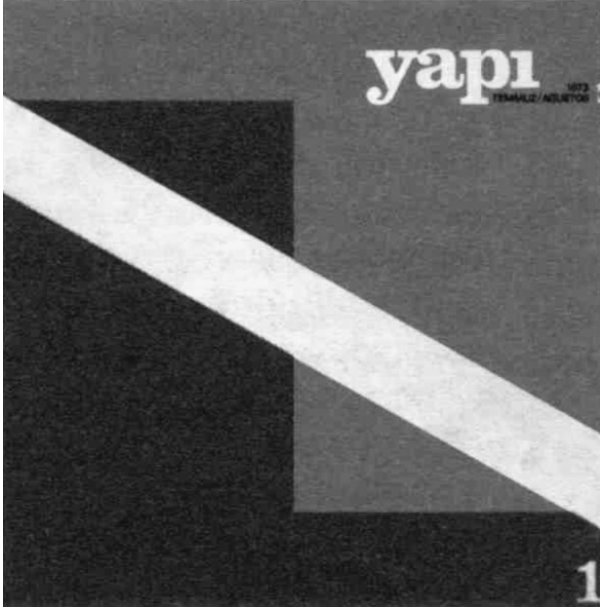
Although publishing a periodical was not one of the initial objectives of Yapı-Endüstri Merkezi *Yapı*—starting publication in 1973 by Yapı-Endüstri Merkezi—followed the journal *Yapı Endüstrisi*. With the support of a private institution like Yapı-Endüstri Merkezi, *Yapı* became one of the most long-lived architectural periodicals of Turkey, following *Arkitekt* and *Mimarlık*. *Yapı* focused on building industry as well as issues of arts and architecture. The journal can be interpreted as a successor of *Mimarlık ve Sanat* that was previously being published also by Doğan Hasol and Bülent Özer. The square form of *Yapı* is a memory of identity that can relate this journal with *Mimarlık ve Sanat*. In spite of the similarities between these two journals, *Mimarlık ve Sanat* had not been able to achieve a publication period as long as that of *Yapı*. The short life period of *Mimarlık ve*



The illustrated cover page of *Yapı Endüstrisi* published by Or-An.

46. Doğan Hasol, “Yapı-Endüstri Merkezi’nin ilk 25 Yılından Öyküler,” *Yapı*, No.136 (March 1993), pp.35-39. It can also be reached electronically at http://www.doganhasol.net/Articles/yapiendustri-merkezinin-ilk-25-yilindan-oykuler_10652.html.

47. Üstün Alsaç, “Cumhuriyet Döneminde Yayınlanan Mimarlık Dergileri,” p.88.



Cover page of the first issue of *Yapı* (1973).

Sanat was a result of the insufficient financial resources rather than the lack of interest in the journal. In the case of *Yapı*, the journal was sponsored by Yapı-Endüstri Merkezi until it became financially self-sufficient with increased revenues from advertising. Consequently, it is possible to say that *Yapı* overcame the problem of finance—that is one of the most important problems of periodical publications in Turkey—with the support of Yapı-Endüstri Merkezi and achieved a regular publication history.

In Doğan Hasol’s introductory article in the first issue entitled “*Yapı* Dergisi Çıkarken” [‘As *Yapı* Journal Starts Publication’] he makes remarks on change and development in the Fiftieth Anniversary of the foundation of the Turkish Republic and defines the objectives of *Yapı* as reflecting the production in all fields of art, design and architecture, determining the values that form the structure of the country and examine the problems related to this structure.⁴⁸

The contents of the first issue of *Yapı* consisted of “An Interview with Nedim Günsür,” the article “Louis Kahn Says,” the articles “Cultural Structure, Art and Industrial Design” by Bülent Özer, “Industrial Design” by Mustafa Aslıer and “The Concept of Industrial Design and Turkey, 1973” by Önder Küçükerman as well as a research paper called “The Sector of Prodigality, Construction and Housing,” a study on “Building Industry in Turkey” by Doğan Hasol, and the pages on arts and culture entitled “Picasso.” In addition to these articles, the pages of national and international news that consistently continued throughout the publication period of *Yapı* also existed in the first issue.

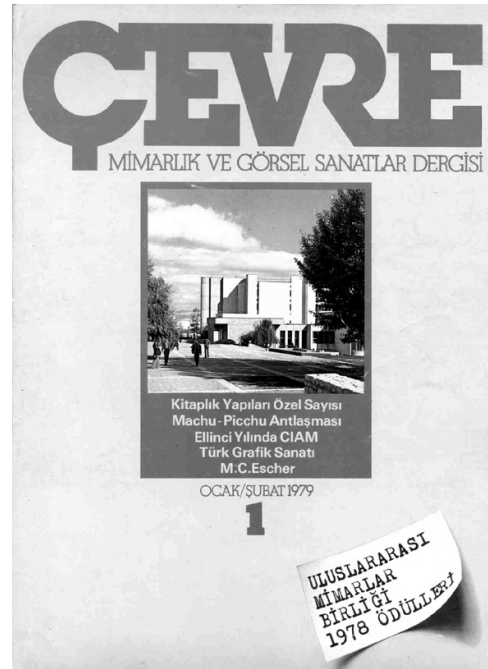
Although *Yapı* has focused primarily on subjects related to architecture since its first issue, the contents of the journal covered a larger scope that ranges from technical

48. Doğan Hasol, “*Yapı* Dergisi Çıkarken,” reprinted in Doğan Hasol, *Herşeyin Mimarı Var* (Istanbul: Yapı-Endüstri Merkezi Yayınları, 1998), pp.157-158.

and economic issues and industrial problems to discussions on arts. With its consistent approach and expanding scope of contents, the journal became an effective medium in announcing the exhibitions, conferences, seminars and professional meetings on construction materials and technology organized by Yapı-Endüstri Merkezi and informing the readers about new publications in the field.

It is not a coincidence that a majority of articles published in *Yapı* were written by academics. It should be remembered that this academic approach had also existed in *Mimarlık ve Sanat*, the previous collaboration of Doğan Hasol and Bülent Özer on publishing a journal on architecture in particular and the arts in general. The predominance of academics among the contributors to the journal since the first years of the publication of *Yapı* was due to the fact that it coincided with a period of intense academic production during the 1970's. The military *coup d'état* of 1980 took its toll on the universities in Turkey as a whole. As the majority of academic periodicals 'quitted' the field, and the rest paused their publications after the coup of 1980, people with an academic background gathered around other journals, including *Yapı*.

Çevre, a short-lived journal published in the late 1970's is also worth mentioning for its contributions to intellectual production. Owned and directed by Selçuk Batur, the publication committee of *Çevre* consisted of Afife Batur, Selçuk Batur, Erkal Gökgören, Ersen Gürsel, Süha Özkan, Atilla Yücel and Yıldız Sey. Publishers of this periodical primarily aimed to make a contribution to the national and international communication between the professions and disciplines responsible in forming the environment. Other objectives of *Çevre* were to initiate an inventory study for this communication, present the studies in publications with a limited distribution to a larger number of readers, and contribute to the establishment of a suitable medium for criticism and self criticism.⁴⁹



Cover page of the first issue of *Çevre*, which had to cease its publication after 1980.

49. Cemil Gerçek, "Başlarken," *Mimar*, 1/1 (February-March 1980), p.6.

The contents of each issue of *Çevre* focused on a main subject. The main subject of the first issue published in 1979 was a dossier on ‘Library Buildings’ that consisted of the introductory essay “Libraries” by M. J. Long and the presentations on ‘Istanbul Atatürk Library,’ ‘İTÜ Ayazağa Campus Central Library,’ ‘METU Central Library,’ ‘Ankara National Library’ and ‘Tahran National Library.’ Informing its readers about the ‘1978 UIA Awards’ and ‘The Results of the DYÖ 1978 Art Competition’ the journal published in this first issue “CIAM in Its Fiftieth Year” by Afife Batur, “Architectural Periodicals of the Republican Period” by Üstün Alsaç, “Turkish Graphic Design” by Sait Maden, “M. C. Escher: The Master of Math and Graphics” by Ayla Ödekan, and “A Drawing Album: Good Bye İstanbul” by Yaşar Kemal.

Çevre had defined its objectives as presenting the successful products of architecture and constituting a medium of communication between the practicing Turkish architects. The efforts of the journal to establish a tradition of criticism in architectural publications should be seen as a consciousness of the necessity of questioning each situation rather than an anti-modernist approach.⁵⁰ The conditions in the early 1980’s—the aftermath of the *coup d’état* of 1980—were not suitable for the development of a critical attitude towards architecture. Consequently, *Çevre* preferred to present the products of architectural practice in order to provide the raw material for the spontaneous formation of the critical medium. Concomitantly with the end of the publication of *Çevre* in 1980, the publication of a new periodical was initiated by Cemil Gerçek. The periodical *Mimar*, subtitled ‘Journal of Contemporary Architecture’ kept itself far from theoretical discussions, and especially aimed to reach the professionals in architectural practice and those that participated in the architectural competitions.

Gerçek remarks that ‘a rigid line’ was drawn in determining the publication policy, contents and reader profile of *Mimar*.⁵¹ Keeping in mind the approach of *Mimarlık ve Sanat* which was determined by the intellectual attitudes of Bülent Özer and his friends, the professional approach of *Mimar* that stayed away from theoretical production can be interpreted as the reflection of the approach of Cemil Gerçek and his friends towards architecture. As Cemil Gerçek defined the objectives of the periodical in the first issue published in 1980, he made critical remarks on the architectural periodicals in Turkey:

50. Afife Batur, Selçuk Batur, İhsan Bilgin and Cemil Gerçek, “Söyleşi: Modern Mimarlık Hareketinin Mimarlık Yayınlarında Ele Alınışı ve Yayınların Uygulamaya Etkisi,” p.38.

51. Afife Batur, Selçuk Batur, İhsan Bilgin and Cemil Gerçek, “Söyleşi: Modern Mimarlık Hareketinin Mimarlık Yayınlarında Ele Alınışı ve Yayınların Uygulamaya Etkisi,” p.36.

“Sometimes the focus in on the visual quality of the environment. The subject [architecture] is evaluated within the framework of fine arts; its technical and social dimensions are almost overlooked. Sometimes it is examined merely with scientific and technical criteria and evaluated only by measurable qualities; sometimes the social dimension becomes the focus of attention, trying to reach the essence of the subject. However, it is forgotten that this essence will, sooner or later, become a built product.”⁵²

In the first issue of *Mimar*, two office buildings on Atatürk Bulvarı in Çankaya, Ankara designed by Vedat Özsan; an apartment building in Çankaya and an office building in Kavaklıdere, Ankara by Uğur Eken, and apartment buildings in Gaziosmanpaşa, Ankara by Eren Boran were presented in the section titled “Architectural Practice.” The section called “Competitions” included the projects of Umut İnan for the competitions of ‘Kocaeli Government Hall’ and ‘General Directorate of SSK.’ The ‘Monument of Islamic Union in Lahor’ project by M. Aslaner, V. Dalokay and İ. Ural, and the ‘Tahran National Library’ competition project by M. A. Güran, M. Karaaslan and N. Karaaslan were presented under the title “International Works.” Ozgür Ecevit’s study on ‘open offices’ was published in the “Commentary” section, while an essay translated from *Architectural Record* was presented under the title “Foreign Publications.” The first issue ended with summaries in English.

Cemil Gerçek—who defined architecture as ‘building, not writing a book’—aimed to evaluate the different dimensions of the profession, examine the influential factors in the formation of the physical environment, and focus on the issues directly related to architectural design and practice. It is highly conceivable to state that *Mimar* which has presented more than two hundred projects and



Cover page of the first issue of Cemil Gerçek’s *Mimar*, which aimed to focus on architectural praxis.

52. Cemil Gerçek, “Başlarken,” p.6.

buildings during its years of publication between 1980 and 1985 has tried to take the place of *Arkitekt* whose publication had ended in 1980.

From the first years of Republican Turkey until the year 1980—when the publication of *Arkitekt* came to an end—architectural publishing in Turkey was realized by mostly individualistic efforts. This has been the main reason why the publication cycles of the majority of architectural journals have been short, irregular and uncontinuous. The *coup d'état* of 1980 is an important turning point in the social, cultural and economic development process of the country. Political constraints and radical changes in the economic structure of Turkey have caused an interruption in the publication of not only the architectural journals but many periodicals. Thus, the only continuous journal—*Arkitekt*—other than periodicals supported by institutions, academic or otherwise, had to stop their publication the same year the *coup* took place. Like most foreign periodicals, Turkish architectural journals have been in close relation with the current discussions in the field of architecture during their evolution process—up until 1980. However, after the threshold of 1980, the quantitative increase and the qualitative transformation should be evaluated within the changing dynamics of the period.