REVIEWING THE PERIODICAL *YAPI* (1941-1943): A STUDY ON ARCHITECTURAL PRACTICE AND IDEOLOGY IN TURKEY DURING THE SECOND WORLD WAR

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ABSTRACT

REVIEWING THE PERIODICAL *YAPI* (1941-1943):
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IN TURKEY DURING THE SECOND WORLD WAR

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This thesis aims to analyse the architectural production in Turkey during the Second World War period with reference to its socio-political contexts, by examining and scrutinizing an architectural periodical published in this period: *Yapı.* The conceptual framework of this study about the practical and ideological aspects of the discipline are drawn by considering the developments and dynamics of the early Republican Period.

In the first chapter of the study after the introduction, the functions of periodical publications for the cultural atmosphere and the architectural periodicals for the discipline of architecture in particular, are examined in the direction of clarifying the reason of choosing a periodical for an architectural analysis of a specific period. In the following part of this chapter, the early Republican architectural periodicals are introduced together with their reasons of establishment and the architectural conditions of the period. Lastly, the focus of this study, *Yapı,* is introduced with its identity as a periodical by examining its founders, content and publication quality.

In the second chapter, firstly architecture of the country throughout the early Republican period is examined by focusing on the significance and effects of the Second World War on Turkey so as to reveal the existing medium that compelled the architects and intellectuals to reconsider their points of view. The second part of this chapter attempts to make a comparative architectural analysis of the period based on the approaches and articles of *Yapı* by determining the characteristics and objectives of the periodical and demonstrating the main arguments of the editors and authors on contemporary architectural practice and ideology.

In the conclusion part, the outcomes of the analysis of *Yapı* and its arguments on the architecture and contextual developments of the Second World War period are evaluated in correlation with the meaning and place of these struggles in the contemporary medium of architecture.

Keywords: The Periodical *Yapı,* Second World War, Architectural Practice, Architectural Ideology.

ÖZ

YAPI DERGİSİ (1941-1943): 2. DÜNYA SAVAŞI TÜRKİYE'SİNDE MİMARLIK PRATİĞİ VE İDEOLOJİSİ ÜZERİNE BİR ÇALIŞMA

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Bu tez, 2. Dünya Savaşı döneminde basılan *Yapı* adlı mimarlık dergisini ele alıp inceleyerek Türkiye'de o dönemdeki mimarlık üretimini, sosyo-politik bağlamları çerçevesinde analiz etmeyi amaçlamaktadır. Mimarlık disiplinin pratik ve ideolojik boyutları üzerine olan bu çalışmanın kuramsal çerçevesi Erken Cumhuriyet Dönemi'nde varolan gelişmeler ve dinamikler göz önüne alınarak çizilmiştir.

Çalışmanın giriş kısmından sonraki ilk bölümünde dergilerin kültürel ortamdaki ve mimarlık dergilerinin de mimarlık disiplinindeki fonksiyonları, belirli bir dönemin mimarlık analizini yapmak için bir dergi seçilmiş olmasının nedenini daha açık hale getirme doğrultusunda incelenmiştir. Takip eden bölümde erken Cumhuriyet dönemi mimarlık dergileri, kuruluş nedenleri ve dönemin mimarlık koşullarıyla birlikte tanıtılacaktır. Son olarak, kurucuları, içeriği ve basım kalitesinin aktarılmasıyla, bu çalışmanın ana kaynağı olan *Yapı,* dergi kimliğiyle tanıtılacaktır.

İkinci bölümde, öncelikle erken Cumhuriyet dönemi boyunca ülke mimarisi ve koşullarının gelişim süreci, İkinci Dünya Savaşı'nın Türkiye üzerindeki etkisi ve önemine de vurgu yaparak, mimarların ve entellektüellerin bakış açılarını yeniden gözden geçirmeye zorlayan ortamı da görmek amacıyla incelenmiştir. Bu bölümün

ikinci kısmı, derginin karakteristikleri ve amaçlarını açıklayıp dergi editör ve yazarlarının çağdaş mimarlık pratiği ve ideolojisi hakkındaki fikirlerini göstererek derginin yaklaşım ve makalelerine dayalı karşılaştırmalı bir mimari dönem analizi yapmaya çalışır.

Sonuç kısmında, *Yapı*'nın analiz sonuçları ve İkinci Dünya Savaşı Mimarlığı ve bağlamsal gelişmeleri üzerine fikirleri, bu çabaların mimarlık ortamındaki yeri ve anlamıyla bağlantılı bir şekilde değerlendirilecektir.

Anahtar Kelimeler: *Yapı* Dergisi, İkinci Dünya Savaşı, Mimarlık Pratiği, Mimarlık İdeolojisi.

To My Family

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TABLE OF CONTENTS

PLAGIARISM iii

ABSTRACT iv

ÖZ vi

DEDICATION viii

ACKNOWLEDGEMENTS ix

TABLE OF CONTENTS x

LIST OF FIGURES xii

CHAPTER

1. INTRODUCTION 1

2. *YAPI:* THE PERIODICAL 9

    2.1. Periodical Publications and Architecture 10

    2.2. Architectural Periodicals in Early Republican Turkey 13

    2.3. An Introduction to *Yapı* 26

        2.3.1. Establishment 26

        2.3.2. Contents 33

3. *YAPI:* THE CRITIQUE IN CHARGE 43

    3.1. Turkey during the Second World War 44

    3.2. Architecture in Turkey during the Second World War 51

    3.3. An Architectural Analysis of *Yapı* 62

        3.3.1. Characteristics and Objectives 64

3.3.2. Main Arguments on Contemporary Architectural Practice and Ideology 69

3.3.2.1. Architectural Education 70

3.3.2.2. Architectural Commissioning 80

3.3.2.3. Municipal Works and Urbanization 99

3.3.2.4. Architectural History and the Conservation of Heritage 109

3.3.2.5. The "Modern National" as "Republican Turkish Architecture 122

4. CONCLUSION 138

FIGURES 149

REFERENCES 199

APPENDICES

A. The General Chronology of Architectural Periodicals in Turkey. 208

B. 'Table of Contents' of All the Issues of *Yapı.* 209

C. Projects published in the Issues of Yapı. 225

D. The table Showing the Increase in the Prices of Construction Materials and Ordinary Living Requirements in the Second World War. . 226

E. The table Showing the Foreign Trade and Total Amounts of the Exportation and Importation of Turkey during the Second World War. ... 227

F. The Introduction Brochure distributed by the Academy of Fine Arts in 1940 228

G. The Analysis of the Project Competitions for Public Government Buildings between 1923-1950 and their Evaluation Criteria 239

LIST OF FIGURES

FIGURES

Figure 1. Cover page of the first issue of Mimar (1931) 149

Figure 2. Cover page of Arkitekt (1935)..... 149

Figure 3. Abidin Mortaş: The Founder and Chief director of Arkitekt (1931-1942) 150

Figure 4. Zeki Sayar: The Founder and Chief director of Arkitekt (1931-1980)..... 150

Figure 5. Cover Page of the Second Issue of Mimarlık (1944)..... 151

Figure 6. Cover Page of Mimarlık (1950)..... 151

Figure 7. The 'Contents' Page of the First Issue of Mimarlık (1944) 152

Figure 8. The Editorial Article –"Mimarlık Çıkarken"- of the First Issue of Mimarlık (1944) 152

Figure 9. Cover page of the Second Issue of Eser (1947)..... 153

Figure 10. Cover page of the First Issue of Yapı (1941) 154

Figure 11. Cover page of the Fifth Issue of Yapı (1942)..... 155

Figure 12. The 'Contents' Page of the Fifth Issue of Yapı (1942)..... 155

Figure 13. Cover page of the Sixth Issue of Yapı (1942) 156

Figure 14. Cover page of the 22th Issue of Yapı (1942) 156

Figure 15. Association of High Architects published inYapı. 157

Figure 16. An Announcemet of Association For Architects published in Yapı 157

Figure 17. An Announcement of the Yearly congress of Association 157

Figure 18. The Photo of Founders. (Turgut Tokad, Necmi Ateş, Behçet Ünsal, İsmet Barutçu.) 158

Figure 19. The Sketch of the Sports Club Project drawn by Behçet Ünsal in the atelier of Vedat Bey. (1930) 159

Figure 20. A drawing of Shore House designed by Ünsal in the Modern Architecture Atelier of Ernst Egli. (1932)..... 159

Figure 21. A perspective of the same Shore House designed by Ünsal in the Modern Architecture Atelier of Ernst Egli. (1932) 160

Figure 22. The Winner Project of the Competition for People's House in Samsun-Behçet Ünsal. (1939)..... 160

Figure 23. The Gendarme Commandership Building in Ankara-Behçet Ünsal 160

Figure 24. The Parasitology Institute Building in Etlik-Ankara. (Behçet Ünsal-1938) 161

Figure 25. The Front Facade of Otel Project in Niğde Çiftehan. (Necmi Ateş-1944) 161

Figure 26. The Back Facade of Otel Project in Niğde Çiftehan. (Necmi Ateş-1944) 161

Figure 27. The Ground Floor Plan of Otel Project in Niğde Çiftehan. (NecmiAteş 1944)..... 162

Figure 28. The First Floor Plan of Otel Project in Niğde Çiftehan (NecmiAteş-1944) 162

Figure 29. A warning to the Distributors of *Yapı* 163

Figure 30. An Example of a Main Article in Yapı 163

Figure 31. The Winner Project of the Competition of Police College Building published in Arkitekt 164

Figure 32. The Facades of the Winner Project of the Competition of Police College Building published in Arkitekt 164

Figure 33. The Floor Plan of the Winner Project of the Competition of Police College Building published in Arkitekt 164

Figure 34. An Announcement of Consultancy and Service for Artistic and Architectural Works in Yapı 165

Figure 35. 'Ask and Answer' in Yapı..... 165

Figure 36. **'**The 'Corner of Talents' in Yapı 165

Figure 37. ‘Fashion and Woman’ part in Yapı.....166

Figure 38. A series of articles about ‘plastic surgery’ in Yapı.....166

Figure 39. The page of the ‘garden, vineyard and coop works’ in Yapı 167

Figure 40. A ‘Building Company’ Announcement made in the first page of one of the issues of Yapı.....167

Figure 41. ‘Polemic-Chronic’ part in Yapı 168

Figure 42. An Article of a Foreign Academician-Prof. Louis Sue- in Yapı 169

Figure 43. The introduction of foreign novelists by a Turkish author in an article of Yapı.....169

Figure 44. An Introduction of a Construction Material in Yapı.....170

Figure 45. An Article in Yapı about Acoustics in Architecture.....170

Figure 46. Different Introductions and Advertisements published in Yapı.....171

Figure 47. A Call from the İstanbul Office of the Association of Architects published in Yapı.....171

Figure 48. Taşlık Kır Kahvesi - designed by Sedat Hakkı Eldem.....172

Figure 49. İstanbul Üniversitesi Fen Edebiyat Fakültesi (1944)- designed by Sedat Hakkı Eldem 172

Figure 50. Bursa Vali Konağı-designed by Emin Onat 172

Figure 51. “Yapı Niçin Çıkıyor?-Program:” 173

Figure 52. Sedat Hakkı Eldem-The Chief of Academy of Fine Arts 174

Figure 53. An example of the Architectural Drawings S. H. Eldem made in Paris, İstanbul and Berlin in years 1928-30 175

Figure 54. An example of the Architectural Drawings S. H. Eldem made in Paris, İstanbul and Berlin in years 1928-30 175

Figure 55. The Front Facade of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition.....176

Figure 56. An Interior View of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition.....176

Figure 57. The Plan Drawing of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition 177

Figure 58. The Sketches of the Graded Projects in the Competition of Anıtkabir drawn by the jury member, Paul Bonatz 177

Figure 59. The Project of H.Kemali Söylemezoğlu, Kemal Ahmet Aru and Recai Akçay in the Competition of Anıtkabir 178

Figure 60. The Plan of the Project of H.Kemali Söylemezoğlu, Kemal Ahmet Aru and Recai Akçay in the Competition of Anıtkabir 178

Figure 61. The Regulative Plan (Plan Directeur) of the Construction of Public of İstanbul drawn by Henri Prost 179

Figure 62. The Photo of the Old Eminönü Square from the Sky 180

Figure 63. The Proposal of the İstanbul Office of Association of Architects for the Alteration and Correction of the 'Instruction of Construction and Roads' prepared by the İstanbul Municipality 181

Figure 64. An Article in Yapı: "Türk Temaşası: Türklerde Meddah" 182

Figure 65. An Article in Yapı: "Türk Temaşası: Karagöz" 183

Figure 66. An Article in Yapı: "Türk Temaşası: Türklerde Kukla" 184

Figure 67. An Article in Yapı: "İlk Ressamlar, İlk Mimarlar: Türkler" 185

Figure 68. An Article in Yapı: "İnkılap Mimarisi İsteriz" 186

Figure 69. The Main Facade of the Şehzadebaşı Cami. (Statistical Survey of Sedat Çetintaş) 186

Figure 70. The First Winning Prize of the competition of 'the Monument of Sinan' 187

Figure 71. A Poem for Mimar Sinan 187

Figure 72. Cover Page of the book named "History of Architecture" written by Behçet Ünsal 188

Figure 73. The Introduction of 'Houses for People' Part in the First Issue 189

Figure 74. The Models and Plans of 'Büyüyen Ev' 190

Figure 75. The Models of Three Construction Phases of 'Büyüyen Ev' 191

Figure 76. The Models of Three Construction Phases of 'Büyüyen Ev' 191

Figure 77. The First Phase of the construction of 'Büyüyen Ev' 192

Figure 78. The Second Phase of the construction of 'Büyüyen Ev' 192

Figure 79. The Third Phase of the construction of 'Büyüyen Ev' 192

Figure 80. An Example of 'Houses for People' designed by Behçet Ünsal 193

Figure 81. An Objective of Houses for People 193

Figure 82. An Example of 'Houses for People' designed by Necmi Ateş..... 194

Figure 83. The Front View of the Example of 'Houses for People' designed by Necmi Ateş 195

Figure 84. The Side View of the Example of 'Houses for People' designed by Necmi Ateş 195

Figure 85. A 'Cheap Row Houses' Project by Behçet Ünsal..... 196

Figure 86. A Housing Project of a Cooperative in Ankara Designed and Applied by Abidin Mortaş-Type: 2 197

Figure 87. A Housing Project of a Cooperative in Ankara Designed and Applied by Abidin Mortaş-Type: 3 197

Figure 88. A Governmental Building in Berlin exhibited in the Exhibition of New German Architecture-Architect: Albert Speer 198

CHAPTER 1

INTRODUCTION

Any historical study proper to the methodological rules of the related discipline, including architecture, should bear in mind the dynamics of the era that is investigated while attempting to analyze its characteristics. For the understanding of current issues of architecture, for example, the multilateral requirements in the process of architectural production become more visible when all the social and disciplinary factors are examined. Architectural products are shaped in styles, as well as ideas, with the awareness and effects of the existing conditions. Inevitably, the 'ideological' content of architecture is formed with the accumulation of several paradigms effective on the formation of theoretical approaches rather than the sole orientation of political and socio-cultural ideals.[1] To say it more clearly, the 'ideology' in architecture can be interpreted as the combination of the dual faces of the discipline: theory and conditions.[2]

Still, the degree of the physical and theoretical dependence of architectural production of any period on its ideological and social contexts is a matter of debate in the architectural medium. Considering several researches made accordingly, this connection becomes evident but the approaches about the amount and quality of this relation are generally shaped by the way we perceive architecture. Nonetheless, there are such periods when, no matter what your perspective is, the effect of contemporary dynamics is observed in every detail of architectural developments. The era of the Second World War in Turkey, as the focus of analysis in this study, is one of the clearest examples of this argument.

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[1] For further information about the 'characteristics' of the relation of 'architecture' and 'politics', see Sargın, Güven Arif. Nisan 2002. "Mimarlik ve Temsiliyetin Politik Imgelemi: Söylencesel ve İdeolojik Bilgi", *Arredamento Mimarlık,* Tasarım Kültürü Dergisi, p.81-87.

[2] For different interpretations on 'ideology' and 'architecture', see Argan, G.C. 1981. "Architecture and Ideology", *Architectural Design*, no:1-2, p.21.

As a period when even the simplest architectural product became hard to realize due to the immense effects of the war in Turkey, the era of the Second World War created very important effects and radical changes in the subsequent economic and social life in the country.[3] Architecture of the country, due to its parameters that were highly dependent, also witnessed important transformations. While considering the cases about architecture and related fields, this study will examine the period both with its own reality and as a part of the ongoing historical process in the early Republican period.

In the early years of the Republic, the state perpetually searched for ways for conceptualizing the ideology of the 'nation-state'. The unification of contemporary western life norms with the 'idealized' national and cultural consciousness was aimed to be established in the society with a top-to-bottom organization by the state. The proper internalization of this process by the society was attempted to be provided by the realization of modernist revolutions, and the assimilation of a new 'national identity', the basis of which was reproduced from the searches in the fields of history, language and culture. The creation of this unique national character equipped with contemporary values was intended to be accepted in every stratum of the society. As a result, "the aim of the newly founded Turkish Republic was to create a 'new world' for the 'nation' by producing a 'nationalist message' in terms of the existence of a 'national' and 'modern' cultural identity."[4]

At the same time, the architectural medium of the period was witnessing similar discourses about its 'aesthetical' and 'ideological' canons. The dominant approach of the architects was the formulation of a national architecture that had modern and international aspects, which could also be the peculiar representation of the ideology and identity of the nation-state.[5] In any case, the Republican state, as the

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[3] Zürcher, Erik J. 1991. *Modernleşen Türkiye'nin Tarihi*, İstanbul: İletişim yayınları.

[4] Ergut, T. Elvan. 1999. *Making a National architecture: Architecture and the Nation-State in Early Republican Turkey,* unpublished PhD dissertation, Binghamton University, State University of New York, p.227.

[5] Nalbantoğlu expresses the approach of the architects of the period as follows: "The aesthetic vocabulary of architecture, on the other hand, manifested the conflicts between westernist and nationalist ideologies after the late nineteenth century. Turkish architects engaged in an endless search to establish a nationalist vocabulary based on contemporary western forms and aesthetic principles. ... They searched for a reconciliation between imported architectural theories and their own nationalist strategies to establish a legitimate identity." Nalbantoğlu, Baydar Gülsüm. 1989. *The*

most powerful determinant of the process of architecture in early republican Turkey, was also demanding such a progress of architecture as it conceived the 'products' of architecture as an effective tool for the expression of the new ideology and the system it aimed to establish. Due to the socio-economic system in the world, on which Turkey was fundamentally dependent, and its own socio-political transformations in the near past, the country was experiencing a kind of a 'peripheral modernization' whose dynamics and progress were shaped and arranged with the international capitalist politics of Western countries. Accordingly, rather than being able to create and coordinate its own contexts on the collaboration of 'modernist' and 'nationalist' ideologies, Turkey became the arena of several experiments for attaining these goals with reference to the simultaneous changes in the world. In such a context, the searches for the 'modern' and the 'national' in architecture coexisted and continued side by side in the first half of the twentieth century.[6]

Despite the positive steps taken for the development of architecture after the establishment of the Republic, architecture had very serious problems in the cases of organization, professionalization and commissioning. These cases constituted the active struggle fields of the architects in the period between the late 1920s until the 1950s. In this process, the state – the most important 'patron' that financed and organized construction works in the country - was the authority asked to regulate the practice of the field of architecture. On the other hand, this was also a very contradictory suggestion of architects due to their simultaneous struggles for the professional, aesthetical and legal concerns of the discipline.[7]

Professionalization of the Ottoman Turkish Architect, Ph.D. Dissertation, University of California, Berkeley, p.8.

[6] Yıldırım and Yeşilkaya analyze the first half of the twentieth century in Turkey with different definitions of 'modern' and 'national' made by related authorities and within the framework of the 'spontenaus ideology of architect'. In the last part, they state that, "In the field of this research and the spontaneous ideology of an architect, MODERN AND NATIONAL always survived their existences side by side. The existence of one does not mean the absence of the other. When MODERN existed, the national stood in memories, when national existed, modern always survived its existence. In other words, although the sequence of the precedence/subsequency changes, one always sheltered the clues belonging to the other." Yıldırım, Sercan and Yeşilkaya, Neşe. 1996. "İdeoloji ve Mekan", *İdeoloji, Erk ve Mimarlık Sempozyumu,* G.Ü.M.M.F. Mimarlık Bölümü, 11-13 Nisan 1996, Dokuz Eylül Üniversitesi Mimarlık Fak. Mimarlık Bölümü, D.E.Ü. Sabancı Kültür Sarayı, Konak-İzmir, Egemen Basımevi, p.306-307.

[7] See for further discussion; Nalbantoğlu, Baydar Gülsüm. 1989. *The Professionalization of the Ottoman Turkish Architect,* Ph.D. Dissertation, University of California, Berkeley.

At the time, there were a limited number of architects; and the new generation that had been in practice from the beginning of the 1930s, was obliged to face the existing difficulties of the discipline both in theoretical and practical aspects. Besides, the discipline was not clearly introduced to the society, and accordingly, in the continuing construction process of the country, instead of the commissioning of qualified Turkish architects, foreign architects and unlicensed master builders were getting commissions for works of building. As the existing organization of architects did not have any authority even on the evaluation of its own autonomous fields, and the legal arrangements about architecture were not enough for considering the rights of architects against these negative conditions, the architects had to express the situation to a wider mass of people and insist on taking precautions and finding solutions.

In the face of such problems that needed attention, architects searched for common media where they could make their voices heard by the society and authorities, defend their rights, introduce the discipline and share their problems and contemporary developments of the discipline.[8] In addition, architects were aiming to create the 'national architecture' of the new 'nation' and the 'state' while trying to better the condition of the discipline and that of the architects. In this context, they had to contact with each other and make the responsibilities of everybody known towards the stated aims.

In order to create the medium of the required solidarity and cooperation, the architects themselves published architectural periodicals to continue their struggles for the rights of architects and the discipline. The early Republican periodicals were established for such purposes and struggled for the cases mentioned above throughout their publication periods. The founders and editors of these periodicals were concerned with the practical and theoretical sides of the discipline, actively questioned and opposed to the approach towards architecture during the period, and as intellectuals of the community, they proposed solutions in accordance with the common positivist perspective of the period.[9] When these were combined with their

[8] Kumral, Bülent (Interview). 1994. "Anılarda Mimarlık-Zeki Sayar", *Yapı*, No:152, YEM Yayınları, p. 100-114.
[9] Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri", *Çevre,* Mimarlık ve Görsel Sanatlar Dergisi, İstanbul, No:1, p.86-90.

documentary qualities, and when any periodical is considered as an element exposed to the dynamics of its period, early republican architectural periodicals became one of the most important tools to draw the general framework of the era.

In this thesis study, I will analyse the architectural practice and ideology of the Second World Period in relation to the socio-economic contexts by examining and reviewing an architectural periodical published in this period, i.e. *Yapı* that had a critical and interrogative point of view towards both architecture and social life in Turkey. Here, the Second World War is accepted as a part of the early Republican period and *Yapı* is analyzed with reference to this context. In order to understand the framework of architecture and the conditions of the early Republic during the Second World War, I examined *Yapı* that was published in this period so as to benefit from its documentary quality. *Yapı* was very sensitive and oppositional towards the contemporary agenda of architecture and included lots of articles about different branches of art and culture while it was mentioning about the important issues of the day. My intention in analyzing the periodical is to provide more detailed data about the determinants and interrelations between the discipline of architecture and the contemporary conditions in Turkey through the analysis of this periodical.

In this study, I not only investigated all the issues of *Yapı* and the other publications of the period about art and architecture, but also used various sources from other disciplines such as politics, history and literature as well as architecture. I found interesting documents written in this period about the special topics of the periodical. At the initial stage of the study, I made use of the literature about the architecture and the general context of the period so as to provide the necessary framework of analysis.[10]

[10] Some of the main sources on early Republican architecture are Bozdoğan, Sibel. 2001. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle and London; Batur, Afife. 2005. *A Coincise History: Architecture In Turkey During the 20th Century,* Mimarlar Odası Yayınları, Ankara, Temmuz.; Ünalın, Çetin. 2002. *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927; Holod, Renata, Suha Özkan and Ahmet Evin. (eds.). 2005. *Modern Turkish Architecture,* Chamber of Architects of Turkey, Ankara; Yeşilkaya, Neşe. 1999. *Halkevleri: İdeoloji ve Mimarlık*, İletişim Yayınları; Alsaç, Üstün. 1976. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Yayınlanmamış Doktora Tezi, K.T.Ü. İnşaat ve Mimarlık Fakültesi; Nalbantoğlu, Baydar Gülsüm. 1989. *The Professionalization of the Ottoman Turkish Architect,* Ph.D. Dissertation, University of California, Berkeley; Özer, Bülent. 1970. *Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Deneme*, İstanbul: İTÜ Yayınları; and Sözen, Metin and Tapan, Mete. 1973. *50 Yılın Türk Mimarisi,* İş Bankası Kültür Yayınları.

The study is mainly composed of two chapters. The second chapter after the introduction begins with the investigation of the general 'meanings' and 'functions' of periodicals. The differences and pecularities of architectural periodicals among the other published media, their significances for the discipline, and how much and in what sense they could be effective on the development of the discipline, are initially evaluated. Besides, the reason why an architectural periodical is chosen for observing the architectural and socio-political characteristics of a specific period, is also explained in this part. The next part of the chapter includes the introduction of early Republican periodicals. By making comparative analyses in between them, the similarities and differences in the objectives and styles of these periodicals are explained.

The chapter concludes with the introduction to *Yapı* as an early Republican architectural periodical, with the analysis of the reasons of its establishment, founders and contents as well as the information about the quality, organization and distribution of the subject matters so as to clarify the conceptual and publicational quality of periodical. The focus of the part is on the institutional and autonomous identity of the periodical rather than the detailed definition of its objectives.

The main concern of the third chapter is the critical analysis of the arguments of *Yapı* about the important subjects, problems and stylistic searches of the early Republican period. The periodical had a sensitivity and interest on the conditions of the discipline and saw them not only as the results of local and simultaneous developments, but also conceived them as the last phase of the understandings and applications evolved in the historical process. Namely, the investigated subjects were conceived as the extensions or the continuations of the ongoing processes started with the foundation of the Republic. So, despite the insistent focus on small-scaled issues, most cases were perceived as the actual problems of architecture in the periodical. Contextually, for examining the cases, being aware of the conditions of

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For the general context of the period, see Ahmad, Feroz. 2002. *Modern Türkiye'nin Oluşumu,* Kasım, 3. basım, Kaynak Yayınları; Koçak, Cemil. 1996. *Türkiye'de Milli Şef Dönemi(1938-45),* 2 Cilt, İletişim Yayınları, 1. Baskı, İstanbul; Timur, Taner. 1994. "Savaş Yılları 1939-1945" *Türk Devrimi ve Sonrası,* İmge Kitabevi.; and Zürcher, Erik J. 1991. *Modernleşen Türkiye'nin Tarihi*, İstanbul: İletişim yayınları.

the era and knowing different approaches about the period, the issues and objectives of the periodical are examined with a more embracing and multi-disciplinary perspective.

Turkey and its architecture from the establishment of the Republic and especially their detailed analyses during the Second World War period, constitute the first two parts of the third chapter. The dynamics and contexts effective on the formation of the arguments of *Yapı* are tried to be presented here. Naturally, the cases which are more frequently discussed than others, are selected according to the frequency of their place in *Yapı*. In the last part of the chapter, an analysis of *Yapı* is undertaken with reference to its position in relation to the architectural issues of the period. This part informs us about the characteristics, perspectives and suggestions of the periodical about the existing theoretical and practical condition of architecture and architects.

The periodical was published for reaching several ideals and correcting the problems of both architecture and art, as it accepted both as indispensably together with reference to the sources and solutions of their problems. In that sense, the editors attributed themselves some missions for the sake of the architects, artists and the society. Consequently, the last part of this chapter is composed of an analysis of the main arguments of the periodical on the general aspects of architecture. As for the method followed in the analysis of the main discourses of the periodical, I divided its articles into groups according to their contents, and than I brought together the ones intersecting in similar points on the important cases of the period. These provided the framework of the general subtitles that form the different dimensions and cases of the early Republican period that were covered extensively in *Yapı,* mainly the issues of education, commissioning, urbanisation, architectural history, conservation, architectural history, the creation of a "modern-national" and "Republican-Turkish" architecture.

These arguments were explained in the periodical with the discussion of important cases of the agenda that were related with the subjects of the titles. In other words, the concrete cases of the agenda that were discussed in the periodical, are connected with more general issues under these titles. These cases were discussed with examples effective at the time, such as the role of the Academy of Fine Arts in

contemporary education, the method of competition, and the competition for Anıt Kabir in relation to the commissioning process, the experience of İstanbul in urbanization issues or the significance of Sinan for the history of the "nation". Finally, an important social and architectural discourse of the early Republican period, i.e. the tension between the 'modern and the 'national' and the search for their unification, is analyzed as the dominating argument for both this part and the whole of the thesis.

CHAPTER 2

YAPI: THE PERIODICAL

The periodical acts as the "flow of time" and a "process" for multi-disciplinary and historical analysis, which makes the observation of the 'precedency' and 'subsequency' of the 'dialect' of information possible by presenting different frameworks of contemplations.[11] Besides, apart from the quality of information transferred with visual and literary ways in the periodicals, the one-sided dependency of a periodical to the system its inside and the paradigmatic connections that compel it to reorganize and reidentify its thoughts and struggles, are useful tools to watch over a specific period and the progression of dynamics. The actual concern of this study is the analysis of an architectural periodical published in a specific period, that of the Second World War. Methodologically, this part is contemplated to be advanced from the general evaluation of the characteristics of periodicals in general to a detailed investigation of *Yapı*, the architectural periodical as the focus of this study.

In this chapter, firstly, periodical publications are examined with respect to their common functions and importance in the socio-cultural life of communities and intellectual world. Then the architectural periodicals, together with their special position in the published media and the deliberate meanings they expressed for the practical and theoretical aspects of the discipline, will be discerned. It follows with an analysis of architectural periodicals published in the early Republican period in Turkey. The tangible reasons of their establishment, conditions, objectives and functions are collectively interpreted with the simultaneous condition of architecture in the country and the effectiveness and struggles of these periodicals on the discipline. This part ends with the introduction of one of the periodicals published in

[11] A. Green, William. 1992. "Periodization and World History", *Journal of World History*, Spring 1992: 15-53.

this period, *Yapı*, as the main focus of the study. Rather than being engaged on its objectives, the periodical is examined here with reference to the 'facts' of its publication.

2.1. Periodical Publications and Architecture

As a tool to transfer various kinds of information and news, periodical publications play a decisive role in shaping the thoughts and ideas of public opinion and individuals. Although decreased or weakened with the advance of technology in media and existence of television, computers and other communication sources where knowledge is transferred faster than ever, periodical publications still have the power to orient decisions and propagate different tendencies and ideas. At the same time, whether focused on a specific field or different subjects of different fields are included, they constitute several kinds of documents where simultaneous discussions, events and cases are recorded.

Besides, a periodical publication can not only be evaluated with its articles, ideas or images. It is also a complex organism that has contextual relationships with the continuing social and economic life. Certainly, every published periodical, in varying degrees, tries to be directive and effective on the perceptions of people about professional, social and cultural subjects, with its content and the arguments it puts forward. But, together with their different publication conditions, editorial staff or founders, and the missions they have taken on, in other words, together with their different 'life stories', they act as elements which are subjected to the effects of the social system as a whole. In this sense, within their inner and outer dynamics, periodicals reflect the contradictions and complexities of the period. They shelter the clues of the evolution that ideas and cases have passed and reflect the atmosphere of the period in which they exist. And after a time passes after their publication, they become "historical documents" that show all the regressions, developments and changes of the cases or ideas that they discussed.

Although they focus on a specific profession and a field of research, the arguments mentioned above are also valid for periodical publications of architecture. In fact, these periodicals, depending on the method of interaction they propose and

the quality of written and visual information they present, have some peculiarities among the huge medium of journals and publications they are a part of.[12] Their contents are mainly organized with texts and writings that visualize the three dimensionality of architecture and make the 'real' and continuous 'existence' of its concrete and theoretical production comprehensible to readers. In this respect, the observation of architectural texts requires specific canons and their characteristics must be conceived accordingly. In his book on journals of architecture in different fields, Crysler also supports this thesis:

> … I argue that journals and their discourses matter: texts have a determinate effect on how we understand, imagine, and act in relation to the world around us. Texts and writing play an instrumental role in shaping the critical and imaginative space in which members of a built environment profession – architecture, planning, urban design – operate. By intervening in the politics of writing we intervene in the politics of built form. Each journal is therefore studied as a space of knowledge, governed by shared methods and practices. It is to the underlying assumptions that inform these textual, institutional, and socio-political "worlds" that my analysis and criticism is directed.[13]

Although published for different purposes and with different points of views and dynamics, architectural periodicals, totally, have some common meanings for the discipline itself and the social structure. First of all, they include the past, the most recent and the future architectural discussions, products and theories. Inevitably, this situation causes some results and functions on architecture as a discipline to acquire shape and helps people to have an opinion about the discipline. As stated in one of the recent studies on architectural periodicals in Turkey:

> With an outlook that studies architectural media from past to present, it is possible to realize that periodical publications offer more realistic and traceable data in terms of determining the architectural agenda and keeping record of current discussions. Acting as an interface between the architect and the user, periodical publications communicate the most recent architectural theory and practice to many people in a documentary and permanent way. It is possible to say that architectural publications realize probably the most

[12] Casson, H. 1968. "On the Architectural Journalism", *Concerning Architecture,* (edited by) j. Summerson, Penguin Pres, London, 1968.
[13] Crysler, C. Greig. 2003. "Chaper 1: Introduction", *Writing Spaces- Discourse of Architecture, Urbanism and the Built Environment,, 1960-2000,* Routledge Taylor & Francis Group, New York and London, p.4.

> basic mission of media by consciously getting the reader involved in the discussions taking place..[14]

Accordingly, Alsaç says that:

> In our age, architectural periodicals are one of the most important communication tools that create and spread the thoughts about the profession of architecture… By investigating this communication tool that is peculiar to our age, it is possible to understand our day and the conditions that prepared it.[15]

Naturally, the reflections of the thoughts and articles inside these periodicals are widely seen in architectural theory and concrete world, because:

> Architectural periodicals are not only the mediums that reflect the architectural production of their period, but are independent means of production themselves. As an alternative medium of production for architecture, the periodicals have the power to direct and determine the architectural present.[16]

Probably, the most essential property of these architectural periodicals, which also constitutes the basis of this study, is their documentary quality. This situation makes them function as archives where every kind of information about architecture and related fields are recorded. In this way, they inform us about the theoretical and concrete development of processes of architecture throughout history. In an article about the architectural publications, Ertekin suggests that:

> By introducing ideas and products, apart from being the propagandation tools of revolutionist ideas in a dense manner, they created a suitable area for information, discussion and communication, contributed architects and artists to enlarge their horizon and proved an obvious interest and currency on public about artistic and architectural subjects. Furthermore, in these original

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[14] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period*, Unpublished Master Thesis, İzmir Institute of Technology, p.1.

[15] Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri", *Çevre,* Mimarlık ve Görsel Sanatlar Dergisi, İstanbul, No:1, p.86. All the Turkish quotations are translated into English by myself.

[16] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.2.

> fields, they became innovators for the creation of a specific language and accumulation of information as an archive..[17]

Apart from being documents that inform us about the historical evolution of the discipline, architectural periodicals, with their dependency on social and economic system of the era they were published and with other criterias that effect their publication and writing conditions, also reflect and inform us about the overall character of their period of publication. In his thesis, Özdel also mentions about this case:

> With their dynamic nature that is observable especially throughout the historical process of the 20th century, architectural periodicals have reflected the properties of their age of publication, while also contributing the intellectual production.[18]

In this respect, architectural periodicals are very useful tools to understand several specific periods in architectural, socio-economic and political contexts. The study in this thesis will also focus on an architectural periodical published in Turkey in the period of the Second World War so as to analyze the period itself from within different perspectives. But before that, it is necessary to analyze the establishment of architectural periodicals in Turkey, their aims and developments until the end of the Second World War in order to have a general idea about the determinants that shape their politics and struggle.

2.2. Architectural Periodicals in Early Republican Turkey

The establishment of the Turkish Republic and the consequent revolutions realized by the state within the framework of the modernization project caused essential changes rapidly in every aspect of Turkish cultural and social life. Accordingly, comprehensions and practices related to any kind of professional, intellectual and social activity, and the precedences that shaped the flow of life transformed fundamentally. As a discipline, it is possible to say that architecture was

[17] Ertekin, Haldun. 1984. "Sunuş: Mimarlık Tartışmaları ve Mimari Yayıncılık Üzerine", *Mimarlık,* No:2, p. 14

[18] Özdel, İlker. 1999. Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period, Unpublished Master Thesis, İzmir Institute of Technology, p.2.

also affected positively from these developments. The importance given to the discipline increased and, at least, with the support of the government that perceived architecture as one of the basic tools for the demonstration of the republican thought and the proposed contemporary life, some improvements were experienced when compared with the situation of the discipline in the final years of Ottoman Empire. For example, the only school of architecture, the Royal School of Fine Arts (*Sanayii Nefise Mektebi Alisi*) moved to a new building in 1926, to the 'Double Palaces' in Fındıklı, and changed its name as the Academy of Fine Arts *(Güzel Sanatlar Akademisi).*[19] In the following years, the education system was revised according to a modernist perspective. Also, in relation to the republican ideals and new life perception, architects attempted to have their independent organizations and, the Society of Turkish Architects *(Türk Mimarlar Cemiyeti)* was established in February 18, 1927 in Ankara, and the Architectural Office of the Association of Fine Arts *(Güzel Sanatlar Birliği Mimari Şubesi)* was established in March 9, 1927 in İstanbul.[20]

Despite these affirmative struggles, the discipline of architecture still had very important problems that needed urgent solutions. As a profession, with its meaning and its function, architecture was not well known even by the elites of the country. Accordingly, architects searched for an environment where they could follow the developments of the discipline and share their works and problems with each other and with the society. Their basic aim was to introduce the discipline and themselves to the most important employers of the period; the government and related officials, so as to find suitable working areas.[21] In fact, they did not only want to be noticed, but also clarify their positions as a profession by being protected by laws and by

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[19] Akozan, Feridun. 1974. "Cumhuriyetimizin 50 Yılı ve Devlet Güzel Sanatlar Akademisi", İ.D.G.S.A. Başkanı, *Akademi,* No:7-8, p.4.

[20] They were established with 20 days interval but both were unaware of each other. For further information, see Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, Nisan, p.24.

[21] For the struggles of architects in the ends of 1920s and 1930s in general, Tekeli suggests that "Their efforts were focused in two directions: first, to organize themselves and expand their professional market through legislation, and secondly, to prove that Turkish architects could achieve as much modern architecture as the foreigners." Ural, Somer. 1974. "Türkiye'nin Sosyal Ekonomisi ve Mimarlık", *Mimarlık, No:*1-2, Ocak-Şubat, p. 25. Quoted in Tekeli, İlhan. 2005. "The Social Context of the Development of Architecture in Turkey", *Modern Turkish Architecture,* Edited by: Renata Holod, Suha Özkan & Ahmet Evin, Chamber of Architects of Turkey, Ankara , p.22.

establishing the Chamber of Architects to complete professional organization.[22] For these reasons, they needed a platform where they could discuss these common problems and cases of the discipline to create the feeling of solidarity and collaboration among colleagues.[23] And to provide such an environment of discussion and introduction, architects decided to establish architectural periodicals in the early 1930s. Indeed, despite their varying titles of subjects including different branches of arts, technology and aesthetics in architecture, engineering, etc., especially the ones published in the 1930s and 1940s; all took on missions to correct the problems of the discipline and of the architects, and frequently focused on such topics; shortly, they struggled for making reforms in the field of architecture in Turkey.

The first architectural periodical of the Turkish Republic, *Mimar*, was published with such concerns in 1931 by Zeki Sayar, Abidin Mortaş, Abdullah Ziya Kozanoğlu, Samih Akkaynak and Sedad Hakkı Eldem. The name of the magazine was changed as *Arkitekt* in 1935. (Figs: 1-4) In the early Republican period, the periodical was subtitled as "The Monthly Magazine of the Art of Construction, City Planning and Decorative Arts".[24]

Arkitekt became the most long-lived architectural periodical in Turkey: It was published for 50 years, between 1931 and 1980. The chief directors and owners were Zeki Sayar and Abidin Mortaş; and after 1942, it was Zeki Sayar who solely directed and owned the periodical.[25] The periodical was prepared by a group of young architects who were graduated from the Academy of Fine Arts in 1928. These young architects were A. Mortaş, A. Ziya Kozanoğlu, S. Akkaynak, S. Hakkı Eldem, F. Çeçen, Cemil, Ş. Balmumcu and Z. Sayar. They came together in 1930 and decided

[22] See for further information about the professionalization struggles of architects in early Republican Period; Nalbantoğlu, Baydar Gülsüm. 1989. *The Professionalization of the Ottoman Turkish Architect,* Ph.D. Dissertation, University of California, Berkeley, p.8.

[23] In his thesis about architectural periodicals, Özdel explains the actual positions of these periodicals as follows: "The primary objective of the architectural journals published during the first phase between 1923 and 1980 was to legitimize the profession of architecture in public and provide a medium of professional organization, unification, solidarity and education." Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.124.

[24] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.37-38.

[25] Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, Nisan, p.185.

to establish a periodical under the difficult conditions of the early Republican period.[26] *Arkitekt* had remained as the only architectural periodical until the 1940s when other architectural periodicals were also established. The basic reason for the existence of *Mimar-Arkitekt* is explained as follows:

> During the early 1930s, 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.[27]

The other reasons lying behind the establishment of the periodical, whose clues are hidden in the subjects mentioned in its pages, should also be reminded: "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 react against common problems."[28]

The two important problems, which have important places in this study and which were mentioned in various issues of *Arkitekt*, were 'the struggle against foreign architects' and 'the struggle for the legal organization of the profession'.[29]

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[26] Zeki Sayar relates the establishment of the periodical to an enthusiasm of few architects and tells about these days and the establishment story of the periodical as such: "We started to publish a periodical in our student days. When we were at the Academy, Abidin (Mortaş) was drawing very beautifully. And we published a periodical in the Academy. Abidin was taking care of that. After we graduated, we saw that the works were hard, we were living difficulties to introduce us. We decided to establish a publication. In 1928, one day, we came together in the office of Abidin and decided. Abdullah Ziya (Kozanoğlu) was a very interesting friend who was both a writer and an architect. He was related with the printing works. He was going to and coming from Cağaloğlu. We took him among us and went to *Cumhuriyet* printing house. We talked with Nadir Nadi. He welcomed us and supported our enterprise." Ergut tells the following process as such: "At first, it was Mortaş and Kozanoğlu who were responsible for obtaining document and printing; the first editor of the periodical was Mortaş. Sayar was taking care of financial works. But one year later after establishment, Kozanoğlu went to Adana and Mortaş, to Ankara in 1941, Sayar continues the work of periodical alone" Sayar, Zeki. 1980. "Arkitekt ile 50 Yıl", *Arkitekt,,* No:4, p.122. and Sayar, Zeki. 1955. "25'inci Yılı Bitirirken", *Arkitekt,,* No:4, p.147. Quoted in Ergut, Elvan Altan. 2001. "Zeki Sayar, Türkiye'de Mimarlığın Profesyonelleşme Sürecinde Bir Mimar", *Mimarlık*, No:300, p.19-20.

[27] Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri" *Çevre, Mimarlık ve Görsel Sanatlar Dergisi*, İstanbul, No:1, p.86. Quoted in Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.39.

[28] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.39.

[29] "Arkitekt, as the first professional periodical, took on the leadership of lots of thoughts. One of them was its advance for the fight carried on against foreign architects who came to Turkey after 1930s. As known, between 1930-1940, some foreign architects came to Turkey, they worked in

The topics covered in the periodical included competition projects and jury reports, new developments in Turkey and world, architectural theories, city planning and history of architecture. In addition, other branches of arts such as drawing, photography, etc.. also rarely took place in the periodical. For all these topics, *Arkitekt* had a moderate approach to the cases and ideas of the period; namely, it did not choose to be critical or opponent.[30] But it was openly critical about foreign architects and the current situation of professional organization, which constituted the basic politics of the editorial staff. The periodical saw these cases as the missions it had to focus on, as confirmed by the editor Sayar:

> In 1930s, there was a wide architectural activity in the capital of the young Turkish Republic - Ankara and all around the country, but unfortunately, our architects could limitedly join this activity. On the other hand, important government buildings were commissioned to the invited foreign architects of the West. As Turkish architects were introduced properly neither to the society, nor to the official positions, the result was natural. In those years, there was no professional establishment that would protect the rights of our architects and introduce them; also there was no publication organ where they could announce their voices. Actually, our architects didn't own any staff who could cope with these works. Here, we can say that *Arkitekt* was born in such a medium from the enthusiasm of few people who were graduated from the Academy of Fine Arts in 1928.[31]

The absence of an established architectural culture and medium forced architects to search for a theoretical and logical framework of architecture that they could apply in their professional careers, and state it as the most valid and useful

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application areas besides the educational and consultancy missions they had been given. Arkitekt argued that the missions given to these architects can also be managed by the Turkish architects, and Turksih architects are enough both qualitatevly and quantitatevly for these works. Again, one of the thoughts that the periodical took on its leadership was the thought of legal organisation of architects and the thought of determining the rights and missions of architecture and the checking of the applications be performed by architects themselves. Even the 'Chamber of Architects 'term was first used in an article written in the periodical in 1935." Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri" *Çevre, Mimarlık ve Görsel Sanatlar Dergisi*, İstanbul, No:1, p.87.

[30] Sayar tells the reasons of not being critical to the related subjects as such: "..Because our architects were very young. Accordingly, it was true for us not to criticise the works of new age for a while. But, however, when you analyse the *Arkitekts*, we partly criticised foreign architects. Also, we criticised the ignorancy and lack of interest of the government about architectural subjects." Sayar, Z., Yücel, A., Balcıoğlu, E.M., Batur, A.,Özer, B. 1985. "Söyleşi: Türkiye'de Mimarlık Eleştirisi", *Mimarlık,* No:1, p.26. Quoted in Özdel, İlker and Çaylan, Didem. 2000. "Cumhuriyet Türkiye'sinde Mimarlık Süreli Yayınları" *Arrademento Mimarlık,* Tasarım Kültürü Dergisi, No:12, p.103.

[31] Sayar, Zeki. 1981. "Arkitekt ile 50 Yıl", *Arkitekt,* Cilt 49, No:380, p.122-123. Quoted in Ertekin, Haldun. 1984. "Sunuş: Mimarlık Tartışmaları ve Mimari Yayıncılık Üzerine", *Mimarlık,* No:2, p.15.

approach for the country in the 1930s. In accordance with the current developments in Western architecture, the editorial staff of *Arkitekt* supported a modernist approach in architecture and published modernist projects, translations of texts by modern architects and gave news about modernist architecture both from inside and outside.[32] Özdel states that this approach was mainly focused on the formal qualities of modernism:

> 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 modernist developments of the west that had previously been neglected and present these developments in the professional circle. 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 to the modernization project. *Arkitekt* also served as a medium of education for young generation of Turkish architects, a 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.[33]

In the 1940s, important changes occurred in the politics of the periodical that can easily be observed in the differing subjects of articles, the architectural theory proposed and the style used. Turkey, with the effects of the Second World War and other socio-political developments, was increasingly dominated by nationalist ideology, which affected every part of the society. The editors of *Arkitekt* were also affected from that situation and the general politics of the periodical started to be arranged accordingly. First of all, the terms that were widely used, i.e. 'modern', 'modernism', 'West' and 'modernist architecture' that the periodical propogated earlier, were increasingly replaced with the terms 'national', 'local', 'traditional' and 'national architecture'. An article that was seen as one of the most diagnostic source

[32] For the choice of modernism in the founders of *Arkitekt*, Özdel and Çaylan states that: "..Due to the founders of *Arkitekt* that are the first graduates of the Academy of Fine Arts after the modernist reforms that were applied by Ernst Egli, this caused a publication understanding close to the functionalist and modernist projects." Nalbantoğlu, G. 1992. "Mesleki Söylem için Bir Ortam: Mimari Dergiler", Çev: S.A.Tokol, *Mimarlık*, No:250, p.19-21. Quoted in Özdel, İlker and Çaylan, Didem. 2000. "Cumhuriyet Türkiye'sinde Mimarlık Süreli Yayınları", *Arrademento Mimarlık,* No:12, p.103.

[33] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.41.

of the rebirth of a nationalist thought in architecture, 'Towards Local Architecture' by Sedat Hakkı Eldem, was also published at that time.[34]

The problem of foreign architects, professional organization and introduction of architects were still the most important topics covered in the periodical, but the style they used while considering these cases became more critical. Their moderate approach, with the power of nationalist feelings, were replaced with an opponent style directed towards the government and related positions.[35] The tradition of publishing the projects of Turkish architects and not publishing the works of foreign architects who worked in Turkey by criticizing their existence, continued with an increasing speed in this period for the introduction and protection of the rights of Turkish architects. [36]

There were 3 architectural periodicals published simultaneously with *Arkitekt* in the 1940s: *Mimarlık* (1944-1953), *Yapı* (1941-1943) and *Eser* (1947). Before getting into a deeper analysis of *Yapı*, it will be necessary to give information about the other periodicals of the period so as to have a general perspective of the medium of architectural publications at that time. The establishment of periodicals that were published in this period coincided with the period of the Association of Turkish Architects (*Türk Yüksek Mimarlar Birliği*), which was founded in 1939.[37] The

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[34] Eldem, S. Hakkı. 1940. "Yerli Mimariye Doğru", *Arkitekt*, p.69-74.

[35] In his thesis about the articles in *Arkitekt*, for the style of articles and architects, Bükülmez says that"..The architects of the period didn't only see themselves as professionals who will design beatiful buildings, but also saw as avant-gardes who will modernize the Turkish Society that the traditional culture was dominant, with western style, teach them and gave them modern living habits. As the biggest part of the articles in the periodical show extremely fervent and poetic character, at the same time, instead of finding solutions to the technical problems of architectural field with aesthetical and scientific meanings, indicates that ideologic anxiety left all the other anxieties behind.." Bükülmez, Cüneyt. 2000. *1930larda Arkitekt Dergisinde Mimari Metinler,* Master 's Thesis, Technical University of İstanbul, p.101-102.

[36] Ergut, T. Elvan and Enginsoy Ekinci, Sevil. 2005. *Belge Okumak: Erken Cumhuriyet Dönemi Mimarlığının Tarih Yazımında Mimar Arkitekt Dergisi,* Türkiye'de Sanat ve Mimarlık Tarihi Yazımının Sorunları, Bildiriler, Erciyes Üniversitesi, Kayseri, p.6.

[37] Ünalın summarizes the organizations of architects after republic in his book: "The Society of Turkish Architects was established in 18th February 1927 in Ankara and The Architectural Office of Association of Fine Arts was established in 9th March 1927 in İstanbul; namely, they were established with 20 days interval where both were unaware of each other. In 1936, the members of The Architectural Office of Association of Fine Arts established the İstanbul Office of Society of Turkish Architects, in 1939 with their officially accepted regulations, they changed their names with Association of Turkish Architects. According to this regulations, Ankara became center, İstanbul became the Office. In 1954, after the establishment of TMMOB and the Chamber of Architects related to that, The İstanbul Office was closed in 1965 and the Society of Turkish Architects was established." Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının*

founders of these periodicals also had important positions in that organization while they were publishing the periodicals or there were short time intervals between two actions. It means that in the 1940s, the periodicals and the existing architectural organization acted or reacted together against the already existing situation of the discipline. The founders of *Arkitekt* had also worked in the Society of Turkish Architects and the Architectural Office of the Association of Fine Arts in the 1930s. But the connection between the organization, its works and the periodicals became more clear and powerful in the 1940s with the official missions of the founders in the Association of Turkish Architects. After that time, the periodicals acted as the spokesmen of the organization by publishing its news, congresses and announcements. This relationship is clearly shown in Ünalın's study:

> *Mimarlık* that was published between 1944 and 1953 was the publication of the Association of Turkish Architects itself. The people who published *Arkitekt*, *Yapı* and *Eser* also constituted the core staff of this institution. Zeki Sayar, who published *Arkitekt* for 50 years, was also the general secretary of the İstanbul Office of the Association of Turkish Architects and the Architectural Office of the Association of Fine Arts between 1933-1937, the member of the directory committee in 1940 and the president between 1945-1948. In 1944, the president was his partner, Abdullah Ziya Kozanoğlu. In between 1941-1943, there were Necmi Ateş, İsmet Barutçu, Behçet Ünsal and Sedat Çetintaş in the directory committee who published the periodical *Yapı*. Selçuk Milar who published *Eser* in 1947 took several missions in the Association including presidency, membership in the directory committee and general secretary after 1949. For this reason, even not officially, *Arkitekt* and *Yapı* were periodicals who had actual organic relations with the association.[38]

As the organization of the discipline was the basic objective of these periodicals, the reasons of the existence of architectural periodicals coincided and processed relatively with the establishment of architectural institutions such as the Association of Turkish Architects. They had concrete relationships and common ideals in these years according to the missions of the founders of periodicals in these organizations. Actually, except for few architects, the problems and discussions of

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Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye Mimarlar Derneği 1927, p.24.

[38] Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.180.

the discipline were common for everyone in these periodicals and existing organizations.

Yapı will be analyzed in the further pages of this study. The architectural periodicals that were published simultaneously with *Yapı* during the 1940s were *Eser*, the already existing periodical *Arkitekt*, and *Mimarlık.* In this period, *Arkitekt* continued to be published with the conditions and ideals as explained in the preceding pages under the directory of Zeki Sayar.

One year after the end of the publication of *Yapı*, in 1944, a new periodical, *Mimarlık* was published by the Association of Turkish Architects, with the subtitle "the magazine of the art of construction, city planning and fine arts".[39] (Fig: 5-7) Its chief directors were Nizamettin Doğu (1944-45), Orhan Alsaç (1946-47) and Talat Özışık (1948-53).[40] It was decided to be published bi-monthly. There was the portrait of İsmet İnönü in the first page of *Mimarlık* titled as "the National Chief", as in most of the publications of the period no matter what their contents and ideologies were. We can follow the ideals of *Mimarlık* from the editorial article - "Mimarlık Çıkarken" - of the first issue. (Fig: 8) Together with the dominant effect of the nationalist discourse of period that can easily be seen, "creating and enlarging the way of national art and architecture that is peculiar to us", was declared as the main aim of the periodical.[41] Similarly, Özdel states the aims of its establishment as follows:

> Remembering the call of *Arkitekt* for professional unity and communication, the periodical published by the association can be seen as an attempt to constitute an efficient source of communication among the colleagues. The most important aim of *Mimarlık* was announced as the development of the "National Turkish Art". The editorial article referred to the grandeur and splendour of the Turkish architectural heritage. Parallel to the nationalist

[39] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.52.
[40] Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.182.
[41] Anon. 1944a. "Mimarlık Çıkarken", *Mimarlık,* No:1, p.1.

> discourse of the 1940s, *Mimarlık* drew attention to the necessity of defining national art and founding a culture of construction for Turkey. [42]

In addition, by reaching a public as wide as possible, they planned to introduce the Turkish builders, art and architecture to Turkey and to the world. But it is seen from the editorial article that they defined the reader profile as architects, civil engineers, artists and specialists related to design and construction industry; accordingly, the readership aimed was limited to these fields automatically.

Another aim of its establishment, which is very helpful for us to have an opinion about the degree of nationalism they intended, was stated as follows: "The parts of the building activity in foreign countries that are technically instructive for us will be included in the program of periodical."[43] Both for *Mimarlık* and other architectural periodicals of the 1930s and 1940s, it is possible to say that their search for a national architecture did not oppose to the useful and technically and aesthetically logical parts of foreign architecture, in other words, at least for the founders and general vision of these periodicals, it did not become a kind of racist approach. What they tried to reach was a national architecture that belonged to Turkey, but also modern in terms of aesthetic and technical matters.

Together with *Mimarlık* and *Arkitekt*, it was in 1947 when another architectural periodical, *Eser*, started its publication. (Fig: 9) The director and the owner of the periodical was Selçuk Milar. The periodical was composed of articles about architecture, drawing, sculpture, decoration, music, theatre and cinema. After only two publications, the magazine had to stop publishing due to economic reasons. In his study, Özdel tells the position of the periodical as follows:

> In the introductory article of the first issue, the aim of the magazine was announced as the creation of a medium of communication for young artists that would give them the opportunity to present themselves nationally and internationally. 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, as an independent publication, *Eser*

[42] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.52.
[43] Anon. 1944a. "Mimarlık Çıkarken", *Mimarlık,* No:1, p.1.

> was not supported by any official organization and its existence was dependent on the interest shown by the reader.[44]

Considering the distribution of subjects, although there is a precedence given to architecture, the other branches of arts were also included so as to have a wider readership that have different interests and cultural levels. Özdel points at the relationship of the periodical with foreign countries so as to transfer the current international developments, and gives an important detail about the periodical:

> *Eser* reached its readers in an original envelope and cardboard cover. Different from the preceding architectural periodicals; *Eser* was designed as an individual object with its cover page, the photographs and the high print quality. As Akol emphasizes, the publication of such a high quality magazine in Turkey during the 1940s is worth mentioning. *Eser* can be seen as an early symbol of the process of transformation that Turkey went through during the following decade.[45]

These architectural periodicals, *Arkitekt*, *Mimarlık*, *Eser* and *Yapı* share some similar properties with their objectives, conditions and effects. They were published in a period between the foundation of the Republic and the establishment of the Chamber of Architects in 1954. This date is a turning point for both the periodicals and the discipline itself because the most important struggle of these periodicals and the problem of discipline, namely, the organization of profession, its protection by laws and the recognition of the field of the discipline and rights of architects were, at least, then ordered with regulations. This does not mean that these issues were solved altogether, but they still constituted the basic problems of the discipline. Nevertheless, for the periodicals, some slight changes occurred in the method and theory they comprehended and presented "architecture" with all its sides. This transformation in periodicals is also a result of the change in the socio-economic system that occurred with the passage to the multi-party system and liberalism in Turkey. (Appendix A)

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[44] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.55.

[45] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p.55.

Actually, for the early Republican architectural periodicals published in the 1930s and the 1940s, the dependency on the social system is ever-present: Contemporary developments and realities of the social system of Republican Turkey constituted the basic contexts of architecture and the politics of periodicals on account of decreasing the effects of the struggles on behalf of the discipline. Nevertheless, these periodicals also succeded important things, as Özdel mentions:

> It has been possible to observe that the Turkish architectural periodicals published during the first phase have often become means to transform the architectural, social and political behaviours and dynamics in the country by influencing their readers. During the 1930s and the 1940s that were significant with the increasing reactions towards the practice of foreign architects, the architectural journals that reflected the public reactions also encouraged these oppositions by publishing reactionary articles, establishing a two-way relationship with the architectural agenda.[46]

Although the number of architects was limited during the period, they were still not able to find jobs in a country where there is an immense construction activity.[47] In a country that had been damaged in wars, architects wanted to be dominant and organize this field of activity. They needed to be organized under an institution, and make people accept architecture as a self-standing field of profession. Architects consequently struggled to define their responsibilities and positions in the society.[48] Also, the existence of foreign architects, the monopoly in construction activities because of academicians and the foreign architects, the lack of organization of the discipline and its order by laws, the system of competition for constructing important buildings, etc. all were the other problems of architects that needed definitions and solutions.

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[46] Özdel, İlker. 1999. Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period, Unpublished Master Thesis, İzmir Institute of Technology, p. 124-125.

[47] "Zeki Sayar tells that in the investigation including the overall country they made for the Association of Turkish Architects, they were able to determine 150 architects, where 60-70 of them were in İstanbul, 30-40 of them in Ankara, 3 of them in İzmir, 1 of them in Adana and the rest of them were distributed to the other cities." Kumral, Bülent (Interview). 1994. "Anılarda Mimarlık- Zeki Sayar", *Yapı*, No:152, YEM Yayınları, p. 108.

[48] Ünalın, Çetin. 2002. Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye, Mimarlar Derneği 1927, p.182.

It was the struggles to defend professional rights that forced architects to have organizations, and similarly, publications. They were established for similar purposes and took on similar missions for the discipline of architecture to have the place that it was believed to deserve in early Republican period. The founders worked so self-sacrificially that the periodicals existed with the capital of the founders themselves or the limited incomes of the organization they were published for. Throughout their publication periods, all survived with economical difficulties and had to end their life because of economical problems. Their contributions to the discipline and cultural life were not only limited with their struggles about the mentioned subjects:

> These periodicals, despite their differences in methodology of presentations and subjects chosen, generally presented and gave information about foreign and traditional architectural projects, competition conditions and jury reports, the properties of new building materials and their prices, daily news from inside and outside of Turkey, newly published books, laws and directory rules. They hence provided the basic historical documents of architecture of the Republican period from the 1930s onwards. The subjects in these periodicals were not only limited with architecture, but also included other related issues such as painting, sculpture, poetry and subjects about art. This clearly shows us that they saw architecture in collaboration with other arts. As such, they helped increase to the cultural level of society.[49]

The architectural periodicals and other publications of early Republican Turkey were the first mediums where the ideals and revolutionary thoughts of the Republican government were included, realized and revised. They created a kind of platform where intellectual productions or discussions took place freely in the form of art, architecture, literature, music, engineering and other fields, reflecting the concrete realities or discussions of their period. In time, they have constituted a very significant archive where first-hand information about the early Republican architecture in Turkey was recorded. Alsaç's statement for the architectural periodicals is similar:

[49] Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye*, Mimarlar Derneği 1927, p.182.

> What kind of a function did these architectural periodicals have? The answer can be, in historical process, the contribution to the unity of language between architects and the existence of a common architectural thought. … they could contribute to the accumulation of knowledge, prove the constitution of a unity of language, be a tool for the introduction, discussion and sharing of common problems. … As observed, apart from having a quality of documenting and reflecting their ages, the architectural periodicals also have the property and quality of preparing, creating and developing their ages.[50]

2.3. An Introduction to *Yapı*

Yapı, the focus of analysis in this study, is one of the architectural periodicals of the early Republican period in Turkey, published between 1941-1943, Before the subjects included in *Yapı*, and the arguments of the periodical accordingly, it is necessary to examine the details of its establishment, with its founders and the professional conditions that determined its publication policy and its subject matters**.**

2.3.1. Establishment

Yapı, as the second architectural periodical after *Arkitekt,* was published with the economic possibilities of a group of architects under the conditions of the Second World War. In its first issue, dated November 15, 1941, it was introduced with the motto "Towards the Good, the True and the Beautiful", and with the subtitle "The Bi-Weekly Magazine of Architecture, Fine Arts, Ideas and Culture" (Fig: 10-14). It finished its publication life in November 15, 1943 with its last issue.[51] The chief directors of *Yapı* were Tahir Tuğ in 1941 and Necmi Ateş in 1942-43. Its life continued for two years without a break. In a conversation about the architectural publications in Turkey, the first publication director of the periodical, Tahir Tuğ talks about *Yapı* as such:

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[50] Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri" *Çevre, Mimarlık ve Görsel Sanatlar Dergisi*, İstanbul, No:1, p.90.

[51] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p. 45.

> Towards the end of 1941, together with the friends that were chosen for the directory committee of the Association of Architects and the Architectural Office of Association of Fine Arts (Sedat Çetintaş, İsmet Barutçu, Necmi Ateş, Fazıl Aysu, Behçet Ünsal and Tahir Tuğ) we decided to establish a periodical that can struggle for preventing the monopoly in the profession and include architectural informations, current articles that could be read by both the colleagues and other people. By obtaining the required financial sources among us, we started the publication of *Yapı*. The already existing periodical, *Arkitekt*, had a moderate approach to the realities of the period and rejected to make critical comments. Accordingly, we started this struggle together with the friends I mentioned above in the periodical, *Yapı*. ... Its circulation was 2000 units. Apart from 700-800 of them that were sold by dealers, the remaining ones were sold to the Ministry of Education, People's Houses, the Ministry of Public Works and other public institutions with a subscription. Considering the reading conditions of the period, the periodical we published succeeded to draw the attention of people together with the interest of official establishments,[52]

The organization that Tuğ mentions as the Association of Architects was the Association of Turkish Architects, which was one of the two professional organizations in the country, besides the Architectural Office of the Association of Fine Arts, thoroughout the publication life of the periodical.[53] The years that the periodical continued its publication and the years of the missions of the founders of *Yapı* in the directory committee of the İstanbul Office of the Association of Turkish Architects were simultaneous. In the three news published in the periodical, the situation becomes more evident, considering the names of the people selected in the congresses:

> The İstanbul congress of the year 1941 of the Association of Turkish Architects: It was held in 1/4/1941 in the Palace of Alay. The new directory committee election was done; as a result, Kemal Ahmet, Neşet Akatay, Behçet Ünsal, Necmi Ateş and İsmet Barutçu were selected.[54]

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[52] "Söyleşi: Türkiye'de Mimari Yayıncılık", 1984. *Mimarlık,* No:2, p. 37.

[53] There is not enough information about the destiny of the Architectural Office of Association of Fine Arts. But Ünalın states that, after the congresses held in 1936, "in *Arkitekt*, only news about the works of the Society of Turkish Architects were observed. It is understood that the Architectural Office of the Association of Fine Arts became ineffective.We do not have definite knowledge about its end, but from the news below, it is understood that in 1943, the Architectural Office of Association of Fine Arts became an establishment that survived its existence under the protection of the Association of Turkish Architects." Ünalın, Çetin. 2002. *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye* Mimarlar Derneği 1927, p.35.

[54] Anon. 1941c. "Haberler", *Arkitekt,* No:4, p.190.

> The Turkish Architects made their yearly congress in Eminönü People's House last week in İstanbul and selected their directory committee. İsmet Barutçu, Behçet Ünsal, Fazıl Aysu, Fahri Engin and Necmi Ateş were selected. (January-1942)[55]
> For the directory commitee of the year 1943 of the İstanbul Office of the Association of Turkish Architects, from the last directory committee, İsmet Barutçu, Behçet Ünsal, Necmi Ateş, Sarrafyan and again Arif Hikmet Holtay, Faruk Çeçen and Sedat Çetintaş were selected.[56]

Consequently, throughout its publication period, the periodical acted as the publication organ of the organization. This relation was not official or dependent on economic or institutional parameters, but existed in the form of including news, reports, announcements and congresses about the association, and reflecting its thoughts in the articles written by the editorial staff of periodical that also took place in the directory committee of the association. (Fig: 15-17) The position of *Yapı* was also discussed in the year 1942 report of the directory committee of the İstanbul Office of the Association of Turkish Architects. After some praising words that focused on the importance and utilities of the periodical, it is said that:

> This periodical awakened an interest and effect on people who have important positions about architect and architecture. ... In times when the periodical *Yapı* was thought to be published by the association and even one answer was not sent against the investigation made for our friends accordingly, after the publication of *Yapı* by Tahir Tuğ, even bearing the difficulty of announcing the ideas and comments of our few friends on the publication that will be the organ of association shows the motion, effect and fusion that *Yapı* created between friends and convince them the necessity and importance of such periodicals.[57]

In this report, for both the part above and other comments about the periodical, we see a kind of propaganda by the speaker and the members in the directory committee that prepared this report for persuading other members of the association to make the periodical as the official publication organ. It shows that a struggle was given by the people who were both the founders of the periodical and the members of the directory committee of the association to make the periodical officially connected with the association. But, although some news were given for

[55] Anon. 1942ee. *Yapı,* No:6, p.2.
[56] Anon. 1943b. "Haberler", *Yapı,* No:29, p.19.
[57] Anon. 1942dd. " T.Y.M.B. İstanbul Şubesi 1942 İdare Heyeti Raporu", *Yapı,* No:29, p.16.

the struggles of the association about the organization of the profession and the law on the Chamber of Architects, when all the issues were analyzed, it is seen that the editors did not write much about these cases to make them part of an important discourse of the periodical. The contents of *Yapı* did not include several articles that demanded an establishment that could legally be defined by laws and protect the rights of the colleagues; the relation of the periodical with the association remained only in some articles and the *News* given about the struggles of the Association of Turkish Architects for organization.[58] It is obviously seen in the news about the law on the Chamber of Architects and the visit of the director of the association, Necmi Ateş, to the Prime Minister and the Minister of Education in Ankara for an interview about the important issues of the profession:

> All the architects are waiting for the positive results that will come out of this visit and enterprises. Especially, the successes that will be gained for guaranteeing a working place for every architect in this huge construction program of the Ministry of Education, and for the law on the Chamber of Architects, will gladfully and thankfully be met by architects.[59]
>
> Two years before, to protect the rights of Turkish architects, to determine and direct the connections between the employers, owners and architects, and to prove the self-respect and honor of the profession, the Association of Turkish Architects prepared a project for the law on the Chamber of Architects and presented it to the Ministry of Construction.[60]

The editors preferred to continue the struggle of organization in the structure of the association and focused on different cases in the periodical. Actually, apart from their missions in the periodical and the association, the editors were composed of architects working in the practical field under official positions or as free architects. They designed important buildings, joined in competitions and concretely faced with the existing problems or situations of the profession in the country. They represented a generation graduated from the Academy of Fine Arts, who was obliged

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[58] In a footnote written for the article of Enis Kömürcüoğlu, it is said that "People are having their projects made by master builders and these are approved by lower architects so as to provide the approval of these projects by the municipality. To prevent this, the Association of Turkish Architects … applied to the government [for legal organization of the process]. When this law is organized, any kind of activity that does not suit to the [rules of the] profession will immediately be punished by the association. By this way, the usage of the art of architecture for illegal purposes will be prevented." Anon. 1942gg. *Yapı,* No:17, p.7.

[59] Anon. 1942bb. "Haberler", *Yapı,* No:26, p.19.

[60] Anon. 1942cc. "Haberler", *Yapı,* No:27, p.19.

to create the architecture of developing Republican Turkey and solve its problems accordingly.[61]

Due to their dynamic relation with the practical field while publishing the periodical, they were able to see the realities of architectural production around them, and related to that, they were mainly interested in the unemployment of colleagues, the prevention of their working fields by foreign architects and popular academicians, the authority of people from other disciplines in the field, and the unconsciousness and the lack of interest of people and the government in the field.

So, the main articles and architectural essays of the periodical, written by these people or other authors, were generally composed of related subjects. What they additionally did was the frequent inclusion of other fine arts and cultural matters in the periodical, seeing their existence and solutions of problems in parallel with architectural issues. Besides lots of people from other disciplines who wrote in the periodical, we also see names among the founders and the editorial staff of *Yapı* who are not architects. One of them was Turgut Tokad, a painter who was also shown among the founders of *Yapı*.[62] The collaboration of architecture with other fine arts and the aim of creating a common perspective of different fields can also be justified with the existence of such people. A kind of equilibrium was provided in the distribution of subject fields in this way and the periodical was saved from being seen only as the spokesmen of the association and only as an architectural periodical. The architect founders and editors of *Yapı* were Behçet Ünsal, Sedat Çetintaş, Tahir Tuğ, İsmet Barutçu and Necmi Ateş. (Fig: 18)

Behçet Ünsal was graduated from the Academy of Fine Arts in 1933 and went to Ankara. Until 1939, he had worked as the architect of the construction office

[61] In his interview with Behçet Ünsal, Tanyeli remarks that "This generation was educated in the Academy of Fine Arts in the line of beaux-arts and perhaps being not prepared, they were thrown into a world where modernism started to dominate. The members of that generation, without having any kind of thought and accumulation of experience for [modern] design, were obliged to solve the architectural problems of the newly established republic. Although there existed a past of Ottomans of hundreds of years with innumerable [architectural] products, they were not enough for the solution of the problems of the modern world that rarely comes to an agreement ideologically and functionally with the accumulation of history." Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredamento Dekorasyon,* No:12, p.126.

[62] In Alsaç's essay and some other sources, Turgut Tokad was mentioned as one of the founders of periodical: "The founders of the periodical are Behçet Ünsal, İsmet Barutçu, Tahir Tuğ, Necmi Ateş and Turgut Tokad." Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri" *Çevre, Mimarlık ve Görsel Sanatlar Dergisi*, İstanbul, No:1, p.86.

at the Ministry of Construction. In 1939, he was appointed as the head architect of the construction office at İstanbul Municipality.[63] He continued working here together with Henri Prost while he was publishing *Yapı* with his friends.[64] During the 1930s, he wrote several articles in *Arkitekt* as one of the first introducers of modernist architecture to the public opinion of architecture.[65] This attitude was going to be replaced with nationalism in architecture during the publication of *Yapı*. Ünsal also participated in several competitions, had succesful degrees and constructed important buildings. (Fig: 19-24)

Another name among the founders, Sedat Çetintaş was graduated from the Royal School of Fine Arts (Academy of Fine Arts) in 1918. Because of his interest in old monuments, he closed his office and began to work at the cultural directory of the Ministry of Education. He prepared the statistical surveys of the Mosque of Şehzade in İstanbul in 1932, and in 1934, his statistical surveys about the early Ottoman buildings in Bursa were exhibited. With the order of Atatürk, he took the mission in the establishment of the Commitee of Conservation of Old Monuments and Work of Arts *(Abideleri Koruma Heyet-i Azası-Rölöve Bürosu Şefi)*.[66] He was a member of this committee and the chief of the office of the statistical survey while *Yapı* was being published.[67]

Tahir Tuğ was graduated from the department of architecture at the Academy in 1934. In 1935, he was appointed to the Scientific Committee of the Monopoly Directory of İstanbul *(İstanbul İnhisarlar İdaresi Fen Heyeti)*,[68] and in 1941, as the architect of the Construction Office of the Ministry of Education *(Maarif Vekilliği İnşaat Bürosu)*.[69] He continued to work here during the publication of *Yapı*.

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[63] Ano*n.* 1939. "Haberler", *Arkitekt,,* No:11-12, p.290.
[64] Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredamento Dekorasyon,* No:12, p.131.
[65] Tanyeli, by considering the first articles of Ünsal in *Arkitekt,* says: "I remember your articles in this periodical. Perhaps you are the first person who wrote about the contemporary architectural thought. ... Even it can be said that you introduced the modern thought to the public opinion of architecture, because I didn't see any other person in that period." Ünsal answered: "As I said, although we gave up the styles of Ottoman, etc. by looking at the European periodicals, we became terrible modernists. That's why my first articles were as such." Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredamento Dekorasyon,* No:12, p.130.
[66] Kuratör: Derya Nüket Özer*, Internet.*
[67] Çetintaş, Sedat. 1942. "Minarelerimiz", *Güzel Sanatlar*, Haziran, No:4, p.57.
[68] Anon. 1935a. *Arkitekt,* no:3, p.95.
[69] Anon. 1941b. "Haberler", *Arkitekt,* p.144.

Fazıl Aysu was graduated from the Academy in 1936 and became the assistant of Prof. Bruno Taut. He worked in several school projects and the project of the Faculty of Language, History and Geography in Ankara. Later, he was assigned as the chief of the Monopoly Construction Office *(Tekel İnşaat Bürosu)*. After 1939, he worked in the projects of the İnönü Stadium with Vietti Violi, the Palace of Sports and Exhibition (Lütfi Kırdar) and the Ali Sami Yen Stadium together with Şinasi Şahingiray.[70]

Necmi Ateş was appointed to the architecture office of the Third General Inspectory *(3. Genel İnspektörlük)* in 1935.[71] He designed and constructed several buildings and participated in competitions. (Fig.25-28) Necmi Ateş was the chief of the İstanbul Office of the Association of Turkish Architects in 1942, and Sedat Çetintaş took the mission in 1943. After these people left their missions in the directory committee of the Association of Turkish Architects, the periodical ended its publication life, which also indicates the relation between the organization and the periodical.

In its two-year publication period, the periodical survived with economic problems and troubles about the requirements of a periodical publication. In any case, it was closed basically because of the insufficiency of financial possibilities, and the failure in the organizational and other aspects of a periodical publication that might have needed a different professional attitude. In his review of the book by Behçet Ünsal, İsmet Barutçu states as follows:

> Do you know the reason that discouraged us and closed the periodical? The fact that two people could not fully have reached their concrete and spiritual power. Although we succeeded all the other works of the periodical, the failure about financial aspects such as correspondence, accounting, notice, the distribution of the periodical and the subscription that needed other types of organization, caused this result.[72]

[70] www. Mimarlikmüzesi.net
[71] Anon. 1935b. *Arkitekt,* no:11-12, p.358.
[72] Barutçu, İsmet. 1950. "Yapı Dergisi'nden Mimari Tarihi'ne", Türk Yüksek Mimarlar Birliği Bülteni, *Mimarlık*, No:3, p.24.

Yapı started to be published with the financial capital of the founders and continued until the last issue as such by the editors, namely the founders themselves. Although, as a periodical, it had an institutional identity, its expenses were paid by these people. In several issues, the editors reflected the economic difficulty they experienced, and made some requests from the readers and distributors of the periodical in the form of warnings or news (Fig: 29):

> TO THE ATTENTION OF OUR DISTRIBUTORS: The returning copies are coming very late and buffeted. A returning copy of an issue can lastly be accepted at the time of the third issue after it, and can be buffeted at most 5 %. We request from you not to delay the payments. Together with this issue, our first year is over and we wish our distributors who have not sent their accounts to be quick.[73]

In addition, every step of the publication and distribution of *Yapı* was concerned by the same people and they were not well-equipped and professional enough for the requirements of publishing, but they worked so self-sacrificially in order to cope with this situation.[74] Actually, together with the problem of circulation and being read, these problems constituted the priorities of architectural publications in Turkey; especially for these early Republican periodicals. Nevertheless, they managed to continue their existences by the sensitivity, enthusiasm and struggle of a group of architects who intended to change and give a new shape to the field of architectural production in Turkey without considering any benefit.

2.3.2. Contents

Both in architectural and other kinds of periodicals, we can see two different styles in the way they choose to present themselves. In the first type of periodicals, whether they focus on one field of research or are interdisciplinary, they create a common style and language in presenting their texts as formed by the ideas and

[73] Anon. 1942ii. *Yapı,* No:24, p.20.

[74] Tahir Tuğ tells the basic problems of architectural publication as such: "The biggest problem of architectural publication is circulation. As all publicators have been amateurs, the publication contents are prepared amateurishly and the field is only left to colleagues who are just enthusiastic, [the result] can't be anything more than the current architectural publications. A professional staff – albeit in small numbers – is required." "Söyleşi: Türkiye'de Mimari Yayıncılık", 1984. *Mimarlık,* No:2, p. 37.

purposes of authors and editors. In different texts by different authors, we can observe the same aim and style as if they are written by the same person who intends to convey an important message with an already determined style. In the second type of periodicals, a more freely arranged subject distribution and methodology is seen. They deal with different disciplines and subjects, which are presented with different perspectives of minds that sometimes take the form of critical discussions and contradictions in the periodical itself. These types of periodicals just become an independent medium where several thoughts and aims are shared with readers not by intending to propagate one specific ideal with a specific style. Similarly, in a study about journals, the author states:

> When I began this study with all but the most cursory familiarity with the journals I have selected, I was initially overwhelmed by the variation in how they represent their ideas. As I suggest in the case studies, some of the journals expend more energy on producing a common style, and the journal reads as the work of a collective author, while others have encouraged contradictions in writing styles and research methods, and there is much greater breadth in how ideas are represented.[75]

The periodical that is analyzed in this study, *Yapı*, can definitely be considered in the first group of periodicals with the style it used and the argument it proposed by its authors. A general outlook of the "Table of Contents" part in the introduction pages of the issues of *Yapı*, where we see the names of the articles and the authors of the current issue, reveals the fact that a varying range of texts from scientific and engineering fields to the artistic, architectural and cultural cases take place in the periodical.[76] (Appendix B) The authors were composed of important authorities and specialists of related fields and ordinary people whose articles or amateurish texts were also published. But throughout its publication process from its

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[75] Crysler, C. Greig. 2003. "Chaper 1: Introduction", *Writing Spaces- Discourse of Architecture, Urbanism and the Built Environment,, 1960-2000,* Routledge Taylor & Francis Group, New York and London, p.5.

[76] In a study about the analysis of journals of architecture, Crysler tells about their format and organization. For the table of contents part, he says: "The table of contents organizes ideas into groups, separating certain themes from others, and orchestrating how we encounter arguments and their (non-)relationship to other arguments. Indeed, the subheadings that define the table of contents can be thought of as metaphorical thresholds between different spaces of knowledge." Crysler, C. Greig. 2003. "Chaper 1: Introduction", *Writing Spaces- Discourse of Architecture, Urbanism and the Built Environment,, 1960-2000,* Routledge Taylor & Francis Group, New York and London, p.12.

first issue to the last 48-49th issue, a kind of loyalty and devotion can be observed in all texts in the periodical that suits the approaches, arguments and aims of the editors that were shaped by nationalist, critical and emotional perspectives. In this respect, whether rationally organized or not, the periodical constituted a medium of accumulation of common ideals, thoughts and aims under different subtitles and fields.

In every issue, there is a main article in the editorial page of the periodical that mentions about architecture, city planning, construction and their related fields, whose authors were the publishers of *Yapı* itself. Although these authors were architects working in the practical field, each of them also wrote in other parts of the periodical about several subjects such as the presentation of their projects, translations, history of art and architecture, philosophy, painting, literature, etc. That is definitely related with the position in which they saw themselves in the society; namely, the avant-gardes and intellectuals that would inform and direct the society in both artistic, architectural, social and political terms.

From the main article, it is possible to follow the consequent politics of *Yapı* and the subjects that the editors focused on. Although different subjects were sometimes considered together in one article, a quantitative classification for the frequency of the discussion of specific subjects can be made for the total of main articles. 46 issues of *Yapı* were published in two years and the important cases discussed in the main articles of these issues were: The chief of the Academy of Fine Arts in 20 issues, the Academy of Fine Arts and its education in 9 issues, 'Republican Turkish' and 'modern national architecture' in 10 issues, the system of competition in 9 issues, the unemployment of architects and the problem of foreign architects in 6 issues, the ignorance of directors to architecture, the protection of state and the law of 'construction' in 10 issues, old monuments and their conservation in 4 issues. (Fig: 30)

Originally, these specific cases were the representations of the general struggle fields of periodical about architecture: Commisioning, Education, Municipal Works, Urbanisation, History of Architecture, Conservation, the 'modern-national' architecture and Republican Turkish architecture. These subtitles also constituted the subtitles of this study while making the analysis of the architecture of the period

from the perspective of *Yapı*. When the distribution of these titles in the main articles are evaluated so as to follow their actual struggles, it is seen that the 'commisioning', 'education' and their relationships were the most frequently discussed topics in the periodical. Indeed, 'commissioning of architects' case was discussed in 23 main articles of periodical. The cases about 'education' of architecture were discussed in 9 main articles. Related to that, the necessity of seperating the practical and educational sides of architecture, was discussed in 25 main articles. The other widely discussed topics in the main article were: The 'modern-national' and 'republican Turkish' architecture in 10 issues, the 'history of architecture' and 'conservation' in 4 issues and the 'urbanization' and 'municipal works' in 2 issues.

The excess of the number of subject matters in comparison to the number of articles is because of the method that the editors chose to present their ideas: Different issues were explained in connection to each other so as to reach a specific argument by the editors. When the distribution of subjects is analysed, some of them seem to have more dominantly discussed. These subjects are the ones that the authors, as the editors of the periodical and the directors of the association, were dynamically and concretely interested in because of their positions. As a whole, these topics in the main articles help us follow the contemporary architectural agenda.

In the main article, the authors shared their ideals with the readers in a more 'didactic' and 'transformative' way. They gave the basic definitions of terms such as the artist, architecture, planning, etc., focused on specific artistic and architectural cases of the era, expressed the problems and gave information about the situations of these subjects, and suggested solutions and proposals according to their critical-nationalist approaches. Due to the lack of interest and information of the citizens and responsible people in these fields, they took on missions to enlighten the people. That is why the periodical was in struggle to be transformative and informative in several disciplines related to the arts.

In *Yapı*, big-scaled and important projects and competition projects were not published. Such projects were generally presented in *Arkitekt*, together with its drawings. (Fig: 31-33) In this respect, the only example of published architectural projects in the periodical that give us clues about the architectural perspective that the editors might have, was the series of articles named 'Houses for People' designed

by Turkish architects, which will be discussed in the following parts of this study. (Appendix C) The reason for publishing the designs of the editors and some other Turkish architects, by providing every detail of these projects including their costs, was not only ideological in order to define the proper type of building in the country, but also because of the search for working fields for the architects, and for a kind of free service to the readers. This attitude can clearly be observed in a notice given by *Yapı* (Fig: 34):

> CONSULT *YAPI*, YOU MAKE A PROFIT: The ones who'll make a building project, the ones who want to have an idea about construction, the ones who have problems with the owner and the architect, the ones who want to consult about any type of construction work, the ones who want to have little sculptures, any kind of paintings, and busts and the ones who have any kind of trouble with construction and commitment: ASK AND WE ANSWER YOU IN OUR COLUMNS.[77]

As a general politics, *Yapı* always had an interactive relationship with its readers, tried to have a concrete connection with them and reflected this attitude in the periodical. It tried to answer the problems and needs that were determined by themselves or by their readers, and inform them about the related fields; shortly, what they aimed to do was to make the periodical the common medium of readers, artists and intellectuals. The structure of the periodical was arranged so as to include the writings of readers and ordinary people who aimed to introduce themselves and publish their writings about artistic matters. In order to achieve this, they invented a new part in the periodical: *You Ask-We Answer* is a part where we can follow the questions asked by the readers, their interests, writings, comments, expectations and the evaluations and advises of the editors accordingly in an informative way. (Fig: 35) After the 13th issue, a new part named *The Corner of Talents* started in *Yapı* that included the poems and articles written by the readers. (Fig: 36) The periodical was also open to the readers, ordinary people and different authorities of different fields apart from the parts mentioned above. This can also be considered as an aim to increase the number and variety of readers.[78] (Fig: 37-38)

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[77] Anon. 1941f. *Yapı,* No:1, p.18.

[78] Even a series of articles about fashion and plastic surgical written by a doctor was included in the periodical. See, Çetintaş, Türkan. 1941. "Moda ve Kadın", *Yapı*, No:2, p. 10. and Kankat, Cafer Tayyar. 1943. "Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı", *Yapı*, No:36, p. 12-13.

Technical Building Questions, Technics of Construction and *the Works of Garden, Vineyard and Coop* are the parts initiated for similar purposes. Especially with the part about gardens, *Yapı* was demanding to do the concrete design and planning works of the readers. Again, mainly depending on the aim of answering the requirements and problems of the readers about architecture and engineering, a proposal was made by the periodical for making the works of the readers and for solving their problems. We can follow their objectives from the periodical:

> The readers of *Yapı* who have relations with building works might have some troubles that need to be solved. For this reason near the column titled *Ask and Answer*, we are adding a column named *TECHNICAL BUILDING QUESTIONS.* By thinking our readers who face with such problems, in any chance, we intend to take in our periodical the problems we face, the ones we see in foreign publications and the technical problems we are asked about.[79]
>
> THE PAGE OF BUILDING TECHNIQUE AND INFORMATION: It will be directed by an architect who teaches construction. This page will not only include subjects that inform technical persons by using a hard and professional language, but together with a clear language and drawings, it will give practical informations about the problems that people face in houses and buildings.
>
> *THE PAGE OF GARDEN, VINEYARD AND COOP:* This page will be directed by a friend who is a specialist on the subject of agriculture and by an architect. Its aim is again to build an aesthetic and agricultural culture that is necessary for ordinay people to make their gardens and vineyards by themselves.[80]

In the part about gardens, apart from answering the questions by the readers, *Yapı* also proposed to draw the garden types of people by a professional if demanded by the readers. Although it was stated that this service would be given only in return to the expense of paper and paint, in the following part where the information about the requirements of the plan was given, it was stated that "Garden plans are drawn with a price in between 5-8 liras."[81] (Fig: 39) So, this was a kind of introduction of work that would be done with an amount paid and the periodical was creating a medium for this. In an advertisement of *Yapı*, the thought of designing houses for the readers becomes clearer: "*YAPI* is the only periodical of fine arts in Turkey. Soon:

[79] Anon. 1942f. "Teknik yapı soruları", *Yapı,* No:7, p.19.
[80] Anon. 1942j. "Yapı Tekniği ve Bahçe Servisi Sayfalarımız", *Yapı,* No:11, p.2.
[81] Anon. 1942m. "Yapı'da Bağ, Bahçe, Kümes İşleri", *Yapı,* No:11, p.16.

Competitions, awards and surprises, we are building cheap and on the installment plan houses for the people. Definitely read *YAPI*!"[82]

Actually, the aim of establishing a building company in the directory of *Yapı* was also mentioned in several issues, but it did not seem to become a reality as any concrete reflection of this attitude was not seen in the periodical. That is to say, they thought to organize a building company within the structure of the periodical which would have commercial and financial aims. (Fig: 40) This part can be seen as an extension of the aim of coming closer to the readers and creating concrete connections, introducing architects and architecture, make the people aware of them and creating job opportunities for artists and architects, including themselves. Moreover, different from the other early Republican periodicals, the effect of *Yapı* on readers and its reflections, and its quality as a periodical in cultural life could partly be followed from its parts.

The part *Polemic-Chronic* that includes the articles of different publications about art and architecture written by people from different disciplines together with the arguments by *Yapı* as a reaction or an approval accordingly; reflects the clearest examples of the opponent and emotional style that the editors used while expressing themselves. In this part, they gave place to the comments of different contemporary authorities such as Falih Rıfkı Atay and Refik Halid Karay on art and architecture as a quotation, so that the readers could have an idea about the general situation of related fields from different perspectives. (Fig: 41) With the answers given by the editors of *Yapı* to these texts and the arguments put forward against the articles of other publications, a medium for discussion and criticism of artistic and architectural issues were created.[83] So, for the first time, different subjects and positions about architecture, planning, etc. were considered in the sense of a critical discussion by such a medium.

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[82] Anon. 1942h. *Yapı*, No:8, p.19,

[83] "The authors used an emotional and sensitive language that expressed their nationalist tendencies. The special page entitled "Polemic and Chronic" that was present in each issue is significant with its contribution to the discussion and criticism of various issues in architecture.." Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period,* Unpublished Master Thesis, İzmir Institute of Technology, p. 49-50.

In the periodical, the articles about any kind of field written by foreign authors could frequently be seen. This was in the form of translated articles and the articles by foreigners who wrote in the periodical for a while. The periodical was following the developments inside and ouside the country with a rational nationalism that had a progressive perspective, and trying to transfer the actual scientific and artistic changes of the modern world, it published the projects to introduce foreign authors and artists. It was possible to see a translation of an article with the title "Le Corbusier says that", that mentioned about the properties of the inside of a modern house.[84] The articles of foreign architects, artists, city planners and academicians who worked in Turkey at that time or previously were also rarely included in the periodical. (Fig: 42) What they mainly criticized was the role of foreign architects and artists in Turkey and their effects on Turkish architects and architecture, but the ones they saw beneficial for the country were supported and included in the periodical. The most frequently included foreign-sourced articles were the introduction of life stories of foreign artists, the branches of fine arts and art trends that were not generally known by the society. They were in the form of translations, presentations and introduction of subjects by Turkish authors such as comics, theatre, stories, etc. (Fig: 43)

Apart from the editorial group and people who constantly wrote in the periodical, the positions of the authors were variable and different people could write in the periodical without a specific order. The analysis of *Table of Contents* of all the issues reveals us the fact that the pages were open to a scala of authors from the directors of Hagia Sophia and Topkapı Palace Museums, to authorities in engineering, architecture, art and literature and to amateur people curious on related fields and social matters. Science, engineering and technology were also mentioned in the articles with the titles of earthquake, acoustics, etc., building materials such as *Cement of Trass,* and *Iron* were introduced and informations were given about scientific developments in other fields. (Fig: 44-45) Such an approach was basically related with the idea that it was necessary to see architecture with its constructional aspects as dependent on and being a part of the changing modern world in technology.

[84] Ünsal, Behçet. *1941.* "L. Corbusier diyor ki", *Yapı,* No:1, p.12.

The advertisements of different architectural offices, firms and some other types of offices were also included for the periodical to survive financially. This was also in the sense of the introduction of architects and a call from the association to people for hiring architects to design the projects for their houses. (Fig: 46-47) After the 20th issue, the *News* part was initiated in the periodical to inform the readers about the appointments, graduations and news from the academy, the association, exhibitions, laws, congresses, competitions, state and ministries, job announcements and the critics and discussions of *Yapı.* This part can be conceived as an agenda of contemporary developments of the era, and *Yapı* insisted to make critics and comments on each of them. By this part, more subjects than in the main articles and other parts were discussed as it included the arguments of the editors against every issue and case. Different from the news of *Arkitekt*, more special news about the editors and authors themselves and their actions were included here.

When we examine the visual and material qualities of the periodical in addition to its verbal qualities, the design of its front page and the general graphical designs seem to be underdeveloped and inefficient when compared to the similar contemporary periodicals in Turkey and foreign contries.[85] Depending on the amateurish struggles of the editors, the publication of the periodical, which needs professionalization in this field and economic supports, could succesfully be survived without a break, but the publication qualities of *Yapı* could be organized primitively. Such excuses were observed in the periodical: "TO OUR ESTEEMED READERS: Due to the large number of our articles, the technical compulsion of dividing and interrupting them is existing. We beg our pardon to our readers."[86]

[85] Together with the already published *Arkitekt* and *Yapı*, *La Turquie Kemaliste*, the periodical of *Fine Arts (Güzel Sanatlar Dergisi)* and the periodical of *Charitable Foundations (Vakıflar Dergisi)* were the three other periodicals of the period related with art and partly architecture. *Fine Arts* was published by Ministry of Education without subscription. The periodical of *Charitable Foundations* was published by the Directory of Charitable foundations in Ankara. The periods of Ottomans and Seljukids were much more included in this periodical. These two periodicals –*Vakıflar* and *Güzel Sanatlar*- were more qualified than *Yapı* in printing, page and arrangement quality due to the financial supports of the institutions behind them. The authors of *Yapı* such as Sedat Çetintaş and Tahsin Öz also wrote some articles in these periodicals. See Çetintaş, Sedat. 1942. "Minarelerimiz", *Güzel sanatlar,* Haziran, No:4, p.57-75. and Öz, Tahsin. 1942. "Sultan Ahmet Cami'inin Tezyini Hususiyetleri II, *Vakıflar Dergisi,* Vakıflar Umum Müdürlüğü Neşriyatı, No:2, p.209-213.
[86] Anon. 1943j. *Yapı,* No:38, p.19.

The weight of the usage of verbal and visual materials was almost balanced in the periodical. The information it gave is very important as a document of history, but the quality of its visual materials, drawings, photographs, etc. was designed with average standarts because of its conditions. Although Tahir Tuğ states that the periodical succeded to catch the interest of the people; in an article in the last issue about the cultural atmosphere of Turkey, it also mentioned about the problem of cultural publications not being sold by distributors and read by readers. In many articles it was stated that, due to the invasion of foreign publications with beautiful papers and photos, and the popularity of magazines and colorful newspapers about cinema, comics, etc., the distributors did not want to sell "serious" cultural publications and this caused problems in their distribution and sale. Here, the quoted articles and *Yapı* itself in general called the responsible people to their duty for taking some precautions against this situation and increasing the cultural level of the society. In the preview of the article, *Yapı* says that,

> The amount of our money that was accumulated in distributors was too much. The ones who did not send any money for two years, and although they did not return the copies to us, the ones who claimed to do so were too many. Our continuing letters are not answered or we receieved bunk answers. You will understand by reading these three articles how these distributors damage the distribution of cultural publications by selling the periodicals that are the collections of immodestly dressed photos. We hope that the related people will find a solution for that. Otherwise, it will be too late.[87]

So, the source of economic problems that created the deficiencies in the overall quality of the periodical, was also related with the intellectual level of the society, the monopoly in the distribution of media and other social determinants.

The scholarly writing method was not widely used in the periodical as it was not developed much in those years. The language and contents of articles were more like essays and free writings that did not obey the certain rules of academical and scientific writing. In this respect, the footnotes that constitute one of the basic indicators of scholarly method in writing were generally observed in the articles about history of art and architecture.[88]

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[87] Gökberk, M. Ali. 1943. "Birimizin Derdi: Hepimizin Derdi", *Yapı,* p.4-6, No:48-49.

[88] For the place of footnotes in scholarly writing, Crysler states: "Another treshold constituted by all the journals considered here is situated between what is constituted as "scholarly" writing and other

CHAPTER 3

YAPI: THE CRITIQUE IN CHARGE

The politics and struggles sustained in the period between the establishment of the Republic and the second half of the 1940s show consistency and continuity in themselves considering the 'ideological framework' of the applications and revolutions in the country. It was basically because of the Republican state as being the only supreme authority in the organization and direction of the capital and other dynamics in Turkey. The authority to hold the control of these determinant elements changed hands after the developments of the Second World War period; but until the end of the war, the ideology of the nation-state was followed in all fields of life including architecture.[89] Although different stylistic applications are observed during the early Republican period and the historians of architecture classify them in different groups, they were all searches for an architectural medium inspired by the ideals of the Republican state.

In this sense, the struggles for architecture made in this period were similar extensions of one specific aim in architecture. Accordingly, this chapter is organized to initially analyze the architectural arguments and objectives of *Yapı* towards the practical and ideological situation of the discipline in the country, by examining the case in relation to the context of the Republic. In the beginning of the chapter, within the perspective mentioned above, the contexts and conditions of Turkey and its architecture are examined so as to have a more detailed information about the

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types of writing. Footnotes are the primary distinguishing feature of scholarly writing: they not only define a social division of labor that all the journals have implicitly accepted: they also provide valuable insight into what are considered to be the "foundations" of interpretive activity. Footnotes describe who the contributors cite to support or verify their statements, whose voice they "speak" through in order to strengthen their own." Crysler, C. Greig. 2003. "Chaper 1: Introduction", *Writing Spaces-Discourse of Architecture, Urbanism and the Built Environment,, 1960-2000,* Routledge Taylor & Francis Group, New York and London, p.13.

[89] Ahmad, Feroz. 2002. *Modern Türkiye'nin Oluşumu,* Kasım, 3. basım, Kaynak Yayınları.

contents of the cases that *Yapı* mentioned. The subjects and general issues of art and architecture included in *Yapı,* were also effective on the selection and formation of the sub-titles of this study, and on the way they were discussed in this part. In order to see the approach of *Yapı* towards the condition of the country and its architecture in the early republican period, the following part is about the analysis of the arguments of *Yapı* for varying issues of the discipline, where most of them are the represantations and parts of the important discourses and issues of both the publication period of the periodical and the early Republican period in general. Firstly, the characterisics and objectives of the periodical in the establishment and publication process is summarized; later, as the last part of the thesis before conclusion, the main arguments and proposals of *Yapı* about the contemporary ideology and practice of architecture in Turkey, are explained and discussed by focusing on the general titles for the explanation of small-scaled and specific cases of the era.

3.1. Turkey during the Second World War

Until the 1940s, the modernization process and the changing face of Turkey occured with the direction of the state that established the Republic. The government was continuously struggling to internalize the formation of the 'nation-state' and its necessities after the foundation of the Republic. Accordingly, by making important reforms and radical revisions that generally originated from the west, the institutions of the state intended to achieve the combination of the modern Turkish society with a distinctive national identity under the structure of the nation-state. The target was to reach the meaningful collaboration of the society and the state as the conditions sufficied, and at least, it consistently tried to be applied in the 1920s and the 1930s.[90]

[90] The consistent politics of the state during the early Republican period was the most essential dynamics of the developments in the country. Apart from few details caused by the conditions, as the owner of force and capital, the aim to reach the logical framework of the nation-state had always been the basic issue for the government. In her thesis, Ergut's analysis is crucial to determine this point: "The specific context effective in the production of early republican architecture in Turkey was both marked and demarcated by the characteristics of a newly founded nation state. In its attempt to consolidate a new regime in a country worn out by the various wars that had led to its independence, the new Turkish Republic experienced many hardships during the period. The world economic crisis during the early 1930s, and the Second World War during the 1940s, exacerbated this process. Moreover, as a result of nationalist movements in other countries during the period, the decisive ideology of uniting people and the state to the end of independence and freedom developed a powerful

But although Turkey did not get into the Second World War, in the beginning of the 1940s, these struggles for becoming contemporaneus slowed down because of the war's effects on the country. In response to that, the effectiveness of the state on economic and social politics increased in serious ranges. A relationship of consumption and production oriented in the axis of the state damaged an important principle of the nation-state; namely, the union of the state and the society. Actually, the increasing politics was statism that had taken its roots from the change existed in the early 1930s due to the economic crisis in the world and in Turkey. Statism was taking the state as the center of the organization of capitalist and trade activities. The choice of the new politics of economy was announced in the speech of İnönü made in the opening of the Railway of Sivas in 30th of August in 1930: "With its theory, liberalism is a difficult thing for our country to understand. We are definitely state capitalist in economy. The things that lead us into this direction are the needs and tendencies of country."[91]

The 1930s were full of verifications and applications of this kind of a politics that required an equilibrium between capital owners and the state to be reached and the nationalization of institutions and managements fastened. The developments of this period were:

> In the 1930s, within the framework of the state capitalist approach, the economical activities continued. Different state monopolies for sugar, oil, salt, explosive materials, gambling paper, etc. were created and taken under the control of the state. In this way, the government itself became an active merchandization object. Apart from this, the industry of exports and imports were taken from the hands of Rum and Armenian minorities and given to popular politicians of the time. The supports of the state and banks and the credits they provided, helped establish lots of trade institutions and offices.[92]

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nationalism. Aiming to take its equal part in the system of nation states, and therefore acting according to the relevant 'norms and forms', the Turkish state formulated its ideology in terms of 'modernization' defined with reference to the center of power of this system, namely, the 'West'." Ergut, Tomris Elvan. 1999. *Making a National architecture: Architecture and the Nation-State in Early Republican Turkey,* unpublished PhD dissertation, Binghamton University, State University of New York, p.188.

[91] Ural, Somer. 1974. "1930-1950 Dönemi Sosyal Ekonomisi", Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60, *Mimarlık,* No:1-2, p. 25.

[92] Ural, Somer. 1974. "1930-1950 Dönemi Sosyal Ekonomisi", Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60, *Mimarlık,* No:1-2, p. 25.

The etatist politics reached its highest peak in the war period and the economic attitudes were sustained dependently.[93] The effects of the war were felt in every field of life and the dominance of the state on social and economic life, with the precautios taken and several applications, increased in a very tough way. The situation in these days was explained by Ural as follows:

> With the outbreak of the Second World War, military expenses began to invade an important part of the budget. Throughout the war, the effect of the state on economic life increased and for the first time, imports exceeded the values of exports. Besides, between 1939 and 1946 prices increased four times and citizens could not provide their basic necessities. To stop the fast increase in prices, a law named National Defence Law was brought out.[94]

State capitalism and the crisis of the 1930s were replaced with a kind of state interferency during the war period.[95] The most significant examples of this attitude were the style and the application of the National Defence Law of 1940 and the Capital Tax of 1942, whose effects, directly or indirectly, went far beyond the developments after the war.[96] There were unbelievable increases in the prices of

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[93] According to Ural, the socio-political, as well as architectural conditions in Turkey before 1950 is actually a result of the developments that started in 1900s and 1908 with the declaration of the Second Constitution. The period between 1908 and 1950 can be divided into 2 parts as before and after 1930 considering its effects on architecture. Here, the difference lies in the new official economy politics of the republican state: "the state capitalism" (*mutedil devletçilik*). Ural states that "The 1930s are the years when the name of economy politics, developed since 1923 and formulized after the experiment of 1929 world economic crisis, was given. After that time, the official economy politics was state capitalism." Ural, Somer. 1974. "Cumhuriyet Dönemi Mimarlığı veya "Milli Mimari" (1923-1950)", Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60, *Mimarlık*, No:1-2, p. 21.

[94] Ural, Somer. 1974. "1930-1950 Dönemi Sosyal Ekonomisi", Türkiye'nin Sosyal Ekonomisi ve Mimarlık, Mimarlık 1923-60, No:1-2, p. 27.

[95] Timur, Taner. 1994. "Savaş Yılları 1939-1945", *Türk Devrimi ve Sonrası,* İmge Kitabevi, p.173.

[96] As a law that gives wide possibilities and missions to the state for economic arrangements in case of the situations mentioned in the law, it had very important results for the shaping of the social system. Timur continues: "To summarize, the application of the National Defence Law, together with the ways of distribution of different materials, the inconsistencies in price control and creating possibilities for importation and exportation, gave way to the landowners and a section in trade bourgeoise to get rich. A group in the bureaucracy that cooperated with them was also connected with the category of wealthies of the war. … In just the same way, the control of prices started in 1940 and a very interventive economy politics that went against the profits of the dominant class, could only survive for two years and it was then abandoned." Timur, Taner. 1994. "Savaş Yılları 1939-1945", *Türk Devrimi ve Sonrası,* İmge Kitabevi, p.184-185. The Capital Tax Law of 1942 was also sourced from the aim of solving economic problems, but the nationalist feelings of the period were also effective in the formation of the law. Ahmad tells about the law as follows:"This tax was going to be taken from the ones who gathered wealth during the war; namely, the businessmen - especially from the non-muslim ones - and the owners of big farms. This law was clearly discriminative especially as it separated the taxers as muslims and non muslims and took the highest range of tax from the non muslims." Ahmad, Feroz. 2002. *Modern Türkiye'nin Oluşumu,* 3. basım, Kaynak Yayınları, Kasım, p.90.

materials necessary for ordinary living requirements and the people in the country were living difficulties in even meeting these ordinary needs. (Appendix D) Different classes in the society, such as the bourgeoise and big landlords, began to come to important locations with their increasing amounts of capital. Accordingly, despite the prevalent and interventive activity of the state in all fields of life, the private sector got stronger and became active. The politics that state carried on in this period was the messenger and dynamics of deeper changes that would occur in and later period of the war. As Ahmad explains:

> The National Defence Law of January 18, 1940 gave the government extensive emergency power to control prices and the supply of goods in the market, and to use forced labour. ... The nature of such laws and the way in which they were implemented undermined the citizen's confidence in the state and in the ruling party. This was particularly true of the bourgeouise– Muslim and nonmuslim - and the big farmers. Both these two groups gathered a big wealth during the war and gave thanks to the state for providing this possiblity. But they did not enjoy from the unexpected treatment of the autocratic state. They were not feeling themselves safe anymore under the directory of the state where they can not inspect anymore. The political alliance between the bourgeoise, the landlords and the republican state, which came into existence during the war of liberation, had finally broken down as a result of wartime pressures. It had to be maintaned while the war continued; but once the fighting was over a new political order would have to be created and much would depend on which alliance in the war emerged victorious.[97]

Actually, most of the acts of the state, including the tax politics, economic precautions and foreign relationships, were determined in correspondence with the overall effects of the war; but further than the intended, they gave way to drastic changes in the social system that effected the destiny of Republican history after the war: "The incredible taxes enacted in years of 1942 and 1943 were sourced from the requirements of defence, but brought the political government face to face with dominant classes. By this way, it prepared the class-based reasons of the development of following years in a scale."[98]

[97] Ahmad, Feroz. 2002. *Modern Türkiye'nin Oluşumu,* 3. basım, Kaynak Yayınları, Kasım, p.89-90.
[98] Timur, Taner. 1994. "Savaş Yılları 1939-1945", *Türk Devrimi ve Sonrası,* İmge Kitabevi, p.191.

Another factor that stigmatizes the 1930s in world scale and experienced its most powerful period in war years was the effects of nationalist and racist politics of Germany and Italy on Turkey. It did not only affect Turkey in social and economic meanings, but also effected the shaping of the dynamics and the ideology of the state and the social structure in the country. In relation to the ideological and economic dialectics in the criterion of Turkey explained above, the occurence of a nationalist discourse caused by the relationships with these countries and the contextual socio-economic dilemmas of Turkey as a periphery country, were the basic determinants of the theoretical and concrete production of architecture.

In the 1930s, Germany and Italy became dominant powers of the world political system with the governence of fascist parties. The equilibrium of forces between countries was changing in favor of them because of their improvements in military and industrial aspects. According to the colonialist and spreading politics they carried on, the nationalist ideology they propogated became widespread in the world scale. These countries represented ideal icons of Turkey for the target of changing, developing and being a part of the western contemporary world. Turkey had serious economic dependencies in its foreign trade with Germany. During the war, this relation was such effective that its reflections were inevitably seen in the foreign politics and socio-economic life of Turkey.[99] In those years, the principles and decisions of Turkey about foreign politics were rapidly and without exception effecting economy.[100] At the same time, the colonialist foreign politics of Italy developed in the sense that Turkey had to reorganize its overall foreign relationships accordingly. The Republican government was anxious about the imperialist desires of Italy that aimed to spread on Asia and Africa.[101]

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[99] In the 1930s, especially with Hitler, Germany took the highest shares in the import and export, namely, the foreign trade of Turkey. This relation became so powerful that its effects were reflected in the foreign politics of Turkey. Timur states that, "For example, in 1929, the share of Germany in total import of Turkey was 16% and in export 23.5%; after Hitler came to power, this share increased rapidly and in 1937, the import was tied to Germany with the ratio of 36.5% and export 47%. In years 1938 and 1939, the import ratio was sequentially 47.6%, 42% and the export was sequentially 51.4% and 53%. As seen, the years before the war, half of our foreign trade was tied to the Nazi Germany. This situation affected our economic dependency together with our foreign politics." Timur, Taner. 1994. "Savaş Yılları 1939-1945", *Türk Devrimi ve Sonrası,* İmge Kitabevi, p.174.

[100] Koçak, Cemil. 1996. "Milli Şef Döneminin İktisadi Politikaları", *Türkiye'de Milli Şef Dönemi(1938-45),*Cilt 2, İletişim Yayınları, 1. Baskı, İstanbul, p.368.

[101] Turkey's alliances in Balkans and Middle East were sourced from the threat of Fascist Italy. (Balkan Agreement and Sadabat Pact) As some researches stated, "in the period from Lausanne until the beginning of the Second World War, the most important element that affected the foreign politics

Still, whatever the dimensions of these relationships are, the political, economic and cultural methods used in Germany and Italy for the improvement and organization of their regimes were followed by the elites and bureaucrats of Turkey. Some of these applications that were seen similar and suitable for the conditions of Turkey were taken as models for the progress of the country:

> In Turkey, the contemporary nationalist experience in Europe was directly reflected together with its ideological structure and supports. It is certain that the Turkish bureaucrats were closely following the experiment of Italy and affected from the organization methods of Mussolini's party. This organization included both the borrowing of institutional motives of the Italian experiment and the similarity in the aims, explained as the national power that was sourced from economic autonomy.[102]

In addition, especially during the war, Germany tried to have close relations with Turkey for its advantages. By his related offices, in several cultural and economic ways, the fascist Germany made enterprises to import its regime and impose its culture to Turkey. This was in the sense of making financial aids, creating close contacts in the level of governments, sending its specialists in different fields to introduce its culture and technology, and plainly supporting the pan-turanist movements and publications in Turkey.[103] The basic reason for this propaganda was to have Turkey besides Germany in the war.

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of Turkey was the behaviours of Italy." Prof. Dr. M. Gönlübol, Dr. C.Sar, a.g.e., s.123. Quoted in Timur, Taner. 1994. "Savaş Yılları 1939-1945", *Türk Devrimi ve Sonrası,* İmge Kitabevi, p.173.

[102] Çıkış, Şeniz Ergeçgil. 1996. "Türkiye'de İdeoloji, Modernleştirici Seçkinler ve Mimarlık", Y.Mimar, DEÜ Mimarlık Fak. Araş. Gör. *İdeoloji, Erk ve Mimarlık Sempozyumu,* 11-13 Nisan 1996, Dokuz Eylül Üniversitesi Mimarlık Fak. Mimarlık Bölümü, D.E.Ü. Sabancı Kültür sarayı, Konak İzmir, Egemen Basımevi, p.70.

[103] In his book, Koçak explains the actual desires of Germany on Turkey and gives concrete examples. According to him, by using the pan-turanist propaganda, Germany tried to affect the Turkish public opinion and government. It also proposed some cooperations with Turkey in foreign politics and the ongoing war. For the support of Germany to pan-turanism, Koçak says that, "The actual propaganda and action in this field started after the treaty signed in June 18, 1941, named *Turkish-German Friendship and Non-aggression Treaty*. ... In times when the military successes of Germany in the Western front was continuing and the German Army invaded an important portion of Russia, from the month of June in 1941 until the end of 1942, Berlin supported the turanist propagandas and actions. … In Turkey, in the second half of 1941, a perceivable increase was going to occur in the turanist publications and pan-turanist writings were seen in the Turkish media." Koçak, Cemil. 1996. "Almanya ve Turancı Akım (I)", *Türkiye'de Milli Şef Dönemi(1938-45),* Cilt 1, İletişim Yayınları, 1. Baskı, İstanbul, p.660-662.

Turkey's economy was highly dependent on foreign trade; namely, the import and export. One of the basic reasons of economic problems was the negative effect of war conditions on foreign trade. Turkey's on a large scale dependency on Germany and Mid-European countries in foreign trade was increasing the difficulty.[104] (Appendix E) Its basic reflections were seen in the construction field in Turkey as it was dependent on the exported building materials from these countries. Construction activities were slowed down immediately when it became harder to import materials such as cement, iron, glass, etc. during the war period.

The reflections of the relationships with these countries were widely seen in every aspect of Turkish life. As one of the most important methods of propaganda that could concretely be observed in social life, especially Germany used the theoretical and constructional aspects of architecture to transfer its culture and ideals. It had such a decisive impact on the formation of the architecture of period that it caused significant effects on the style and the approach of the architectural atmosphere in Turkey. Important governmental buildings were designed by imitating or getting an inspiration from the neo-classical architectural culture in Germany. Also, for the shaping of the national discourse that was valid in cultural and architectural *Zeitgeist* of the era and for the occurence of nationalist perspectives determinant on the formation of intellectual backgrounds of authors and publications, including those on architecture, cultural and economic imperialism of fascist regimes can not be overestimated.

As the last phase of the early Republican period, Turkey's ideological atmosphere was surrounded with different levels of nationalist attitudes in the 1940s. The quality of nationalism proposed by the nation-state ideals of the republic was consistently tried to be protected against serious attacks from the extensions of war and fascist regimes. Even so, from the period of war onwards, the nationalist discourse of the era gained a multi-faced character that depended on socio-economic and cultural bases emerged in the special conditions of war. For the first time after the republic, in the first half of the 1940s, social life started to be organized by various dynamics and different sources of power rather than the direction of the

[104] Koçak, Cemil. 1996. "Milli Şef Döneminin İktisadi Politikaları", *Türkiye'de Milli Şef Dönemi(1938-45),* Cilt 2, İletişim Yayınları, 1. Baskı, İstanbul, p.367.

republican state. The cultural atmosphere reproduced several types of national consciousness apart from the radical politics focused on the national identity; and these ideals spread in the society with different formations.

3.2. Architecture in Turkey during the Second World War

Despite the fluctuations observed in its characteristics and in the program on which its conceptions were based, the nationalist ideology was dominant from the establishment of the republic until the coming of the Democrat Party to power in 1946.[105] Consequently, this period could be evaluated in totality and called as 'national' especially with reference to the consistent politics of the nation-state that aimed to purify the country from its Ottoman past in every aspect and to create an original Turkish identity that was reshaped by contemporary western norms and the racial and cultural values of the nation. Even so, in the early years of the republic, especially after the law of the encouragement of industry, the nationalism was of minor importance when compared with modernization struggles that took the western countries as models for the revolutions that symbolised the ideals of the republic and showed the aim of giving a modern face to the country as fast as possible.

In this process, applications of a modernist architecture that were internationally popular in these days were observed in the construction of the country. This development was also supported and coordinated by the state because of the radical politics that gave priority to adapt the western way of life and its characteristics. Due to the approach of the republican state to achieve this aim, important official buildings were constructed in the modern style, and "cubic" apartments started to shape the silhouttes of cities. The state-centered politics about the organization of architecture can also be observed in the revision of the program of the only school of architecture with modernist principles, the invitation to foreign architects to take part in the important construction activities so as to apply the western architectural culture in Turkey and to educate Turkish architects according to

[105] This interval can be extended back to the Second Constitution because the contemporary Ottomanist perspective of the intelligentsia that established the republic was replaced with Turkism that based the nationalism of republican bureaucrats.

this understanding. Nationalist searches in architecture, at least as a statement, existed side by side with these developments but they were not dominating the architectural agenda of the period.

In the early Republican period, the state was the most powerful dynamics of architecture and with its radical modernity project to reform the society, architecture was conceived and applied as a tool to reflect the official ideology of the regime rather than a discipline of inner forces based on stylistic and aesthetical qualities.[106] As the basic element of the nation-state ideals, the republican state always considered nationalism in all aspects of life and activated it as much as possible. As a result, in the 1935 "program" of the People's Republican Party, the entire cultural politics of the republic that demonstrated artistic and architectural expectancies was formulated as "international in technique and method, Turkish in spirit and style."[107]

Towards the end of the 1930s, together with the interrogations and proposals of the limited number of well educated community of architects and intellectuals, including some foreign specialists, and with the changes in the conditions of the country, creating a national architecture that had logical combinations with required sides of modernist architecture became an important subject that was discussed under the thesis of a "Modern National Architecture". The reasons behind this approach were connected both with the theoretical and concrete discrepancies aroused in the discipline and with the compelling of the contexts that had serious effects on its formation. First of all, the technically and aesthetically unsuccesful applications of modernist thoughts in architecture and the failure in the objective of creating an idealized contemporary city that had modern aspects, forced architects and other avant-gardes of the society to question and criticise the rationality of using foreign

[106] The characteristics of architecture in the early Republican period was explained by Bozdoğan as follows: "Retrospectively speaking, independent of the particular stylistic choices that prevailed from about 1908 to 1950, the fundamental flaw of Turkish architectural culture in the early republican period was the charging of architecture with larger political and ideological meanings. Especially after the proclamation of the republic, architecture assumed a larger-than-life misson in Turkish nation building, not just literally, but also symbolically. The public buildings of the new republic were identified with the republic itself. ... The fundamental flaw of Turkish architectural culture had to do not with the individual works, but with the larger role architecture assumed in transforming the society according to the official ideology of the regime." Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Pres, Seattle and London, p.298-299.

[107] Quoted from 'The party program of C.H.P in 1935', In Yeşilkaya, Neşe. 1999. *Halkevleri: İdeoloji ve Mimarlık*, İletişim Yayınları, p.88.

sourced approaches in architecture. Besides, the socio-cultural atmosphere saw perceivable changes with the increasing interference of statist politics that reconsidered its priorities according to nationalist strategies caused by the war threat.

The spread of racist cultural politics of Germany and Italy in Turkey led to immense increases in the nationalist feelings of different sections of the society. The reflections of these developments were inevitably seen in theoretical mediums and application fields of architectural production.[108] The reaction was so powerful that even the education system of the Academy was reinterpreted in collaboration with the search of a new Turkish architecture. Modern architecture was now defined as invading the country and the new understanding aimed to struggle against it.[109] The process was explained by Bozdoğan as follows:

> Especially under the circumstances of the late 1930s - with nationalism rampant everywhere in Europe and war looming on the horizon - the emphasis on nationalism became strong in all aspects of life and culture in Turkey. The same popular publications and illustrated family magazines that published images of modern women and life styles on their covers came out with conspicuously more nationalistic and militaristic images in the late 1930s. As republican political discourse emhasized the difference (and superiority) of Kemalism from the ills of both capitalism and socialism, republican politics drew closer to the examples set by national socialists in Germany and fascists in Italy. In this climate, nationalist publications intensified their attacks on avant-garde, modernist, and internationalist currents in art, often with explicit admiration for the cultural politics of the

[108] Together with the increasing effect of Germany and Italy in 1930s, the concrete reflections and inspirations of their social and political system were clearly observed in Turkey. The statist and nationalist politics was rising under the control of government and these countries were representing models for the organization and struggles of government. The reflections of these relationships were inevitably seen in the architecture of Turkey with the analysis and applications of the styles applied in these countries. The actual connection was provided with the exhibitions done in Turkey "…Reaction against the internationalist Modern Movement mounted. The 1934 Italian Fascist architecture exhibition in Ankara had a considerable impact. By 1943, the popularity of fascist architecture reached a climax with the German Architectural Exhibition. Under these influences, Turkish architects turned away from universal approaches toward monumentalizing national ones. In fact, they demanded the formulation of a national architectural policy." Tekeli, İlhan. 2005. "The Social Context Of the Development of Architecture in Turkey", *Modern Turkish Architecture,* Edited by: Renata Holod, Suha Özkan & Ahmet Evin, Chamber of Architects of Turkey, Ankara, p.25.

[109] Taut's appointment as head of the architectural section at the academy in 1936 was announced in the academy brochure as follows: "Under the direction of the prominent and experienced German architect Professor Taut, the students of architecture are preparing to combat the nondescript style, totally devoid of identity, that has been invading İstanbul, Ankara and other cities of the nation under the rubric of 'modern'. There is no doubt that the new Turkish architecture will be born out of this combat." "Academy of Fine Arts", Introduction Brochure, İstanbul, 1937. In Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Pres, Seattle and London, 2001, p.266-269,.

> National Socialists and Fascists. A heavy emphasis on the need for "Turkishness" in art and architecture replaced earlier preoccupations with modernity and progress.[110]

Nonetheless, the efforts for creating a national architecture were not proposing a fundamental transition that would totally replace the modernist discourses of the medium with nationalist tendencies in architecture. The idea was not to get rid of all faces of modernism as its technological and rational qualities were accepted and applied as beneficial in several aspects. Every part of the country was changing rapidly with a construction program as required and the economic and rational sides of the modernist program - that takes the human to the center of architecture and facilitates the construction activity – made it a necessity when the conditions and sources of the newly established republic were considered.

The result was the aim of not breaking the connections with the Western world, accepting the relevant cultural heritage of the national history, exposing the supposedly similar characteristics of these two cases and reflecting these relationships concretely in the development of architecture. As Bozdoğan explained, the rise of the nationalist approach in architecture:

> does not mean that architects abandoned the rationalist and functionalist principles of modernism or that they were any less influenced by what was going on in the architectural culture at large in Europe and the United States. Rather, at a time when nationalist sentiments and statist policies were strong everywhere, they embarked upon a program of "nationalizing the modern", which meant showing the compatibility between Turkish building traditions and the rationalist precepts of modern architecture. Aesthetic canons of cubic modernism were rejected in favor of either more "regionalist" or more monumental and classicized forms. ... In larger ideological terms, however, Turkish architects collectively contributed to the identification of "national architecture" with the nationalist ideology of a powerful and authoritarian state. In the same way that they had embraced the "New Architecture" as an expression of the Kemalist revolution, they now called for a "national architecture" capable of representing the Kemalist program of tracing the historical roots of the Turks.[111]

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[110] Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Pres, Seattle and London, p.240-241.

[111] Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Pres Seattle and London, p.241.

By the effects of the nationalist state ideology and the transformations in social strata, it was seen by the intelligentsia as necessary to create the original "Turkish Architecture" with a contemporary face. What they generally struggled for was taking sources from the Anatolian and historical culture, and creating justifications for the imagined connections of traditional culture with modern culture as against the view that took the traditional and the modern as two separate paradigms.

The nationalist dominancy in the country led intellectuals to create new theoretical frameworks in art and architecture. The common thesis, which was also frequently defended in the periodical of *Yapı*, the focus of analysis in this study, was based on the uniqueness and rationality of Turkish art and culture. They fought against the prejudices of western centered and orientalist approaches that took western and Turkish cultures as dichotomous by trying to prove the revolutionary and transformative character of Turkish art and culture.[112] Yet, such struggles were not organized with a determined program and an ideal that aimed to reach a specific target. Hence, the basis and the reason of the searches for creating national architecture were similar, but they were composed of analyses focusing on different periods of the cultural heritage of the country, such as the Hitites, Seljukids and the certain periods of the Ottomans.

As became widespread in every intellectual field, this atmosphere also determined the character and variety of works and writings about architecture. Consequently, as related with the already mentioned socio-political contexts, the architectural production was effected from these ideological developments and reformed accordingly. The variety of methods and reasons of searches for the unity of the "national" and the "modern" was also valid for architectural production. The economic constraints of the war affected the choice of traditional materials, on the other hand, the effects of the neo-classical architecture of fascist ideologies

[112]According to Bozdoğan, the reflections of this nationalist climate could also be observed in the historiography of Turkish art and architecture. She says that "..With a much broader historical scope and theoretical boldness than their predecessors in the late empire, republican architects and architectural historians sought a niche for Turkish art and architecture within the large schema of world architecture, tracing their historical evolution and comparing them with other artistic and architectural traditions." See her assertions for more detailed information, Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press Seattle and London, p.244.

widespread among academicians gave way to the use of a monumental architecture while nationalist approaches became dominant in the context of the Second World War. The period created buildings with different styles as the clearest examples of the contradictions in this field. Due to the lacks in definitions, coordination and social foundations, the dominancy of uncompleted and dispersed searches and applications were clearly observed in the contemporary architectural agenda.

During the 1940s, whatever approach they had, all Turkish architects preferred to use the term "national" in their works.[113] Thus, the search was towards formulating an appropriate "form of the nation" whereby particular forms of architecture were used to disseminate the desired identity for the "nation".[114] There was a common demand of architects for the patronage and support of the state in the organization of the national architecture. Nevertheless, the objective of creating a unique "modern-national" style that would systematically answer the expectations of the nation state politics based on the peculiarites of the Turkish identity and the demands of contemporary world, could never reach at a programmatic and succesful end.

In addition to the lack of coordinated and supporting politics of the state, the other reason for the paradigmatic failure of architecture was that social and economic contexts that would give way or permit the basic necessities to 'transform' and 'sustain' the discipline was still absent, as in earlier periods. Altough a revolutionist and republican political system had been established to apply a radical and top to bottom modernity project, Turkey was still partly a feodal agricultural society that had not fully realized its industrial revolution, enlightement process and class formations. For this reason, the internalization and proper application of modernity and necessary social transformations, to find a powerful place in the international capitalist system as a self-standing country, were not yet working properly despite

[113] "It is important to emphasize that whether they tried to justify modern forms through the "cubic traditions" of Anatolian vernacular or promoted the wooden Turkish house, Turkish architects of the early republic almost invariably preferred the term "national" to "regional"". Bozdoğan, Sibel. 2001. "Nationalizing the Modern", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press Seattle and London, p.270.

[114] Ergut, Elvan Tomris. 1999. *Making a National architecture: Architecture and the Nation-State in Early Republican Turkey,* unpublished PhD dissertation, Binghamton University, State University of New York, p.224.

the affirmative struggles done by the state and the intelligentsia. The required basis of the desired system could not be created and the existing system was still passive and fragile on the face of important changes in the world and in the country.

In this atmosphere, as one of the most dependent disciplines, architecture of the country witnessed developments in parallel to the mentioned situation of the country. More clearly, the architecture intended to be formed by the formal and theoretical reconcilation of the modern and the national was not arranged by the elements and dynamics of country, but it was always shaped by the reflections of the contradictions and the problems in the international system on which Turkey was immensely depended. The state politics and contexts effective on architectural developments had to be reorganized in consideration with these realities. The result of this situation observed in the field of architecture was a dilemma that could never take a determined shape in applied and discussed platforms. This 'uncertainity' and 'indefiniteness' in architecture was openly seen in the early Republican period, specifically in its last phase during the Second World War era.

The war period witnessed the enterprises of the intelligentsia both in theory and practice for convincing the state and setting it in motion about the collaboration with architects, the organization of the discipline and the consequent solution of disiciplinary problems. The basic reason for the publication of *Yapı* and its one of the most densely discussed subject cases was similarly the state-architecture relationship. Ironically, however, such attempts were observed in a period when nationalism and state interference was the most powerful and effective. The medium for the shift from state control and nationalist effects to more liberalist tendencies and capitalist activities appeared only at the end of the Second World War in Turkey and have become more dominant from the 1950s until today.

Historians of architecture generally divide the republican period under different subtitles as "national" and "international", and define the architecture of the Second World War period as "Second National Movement", which shows its effects from the end of the 1930s until 1950s. Indeed, as widely discussed above, despite the controversial examples and ideas seen in periodicals or built environment of the period, the general dominating effect on architecture was the idea of "nationalism". The reasons for such a tendency depend on various reasons but the basic determinant

could be taken as the Second World War and its effects on social and economical life of Turkey. The most immediate reflection of the conditions was seen in the field of building material industry. The situation was explained in a book that focused on Republican Architecture:

> The chaos in the world affected the material industry in Turkey that was highly dependent on foreign imports. The war conditions prevented the import of materials such as cement, glass and iron, which were used as the basis of contemporary architectural production. … The lack of local building industry showed the damages of such dependency to other countries and led architects to gather around the so called nationalist architecture thoughts of the period that proposes the dependency on soil and the usage of traditional materials.[115]

Indeed, the end of the exportation of materials necessary for constructing even the smallest scaled buildings caused the sector to experience major reductions in production. Relatedly, the prices of building materials also increased:

> The building process consequently experienced a very static stage from 1939 until 1945 according to the problems in the relations with other countries. … In 1939-43 period, the building material prices increased significantly. For example, the price of brick increased 400%, plaster 1000%, timber 500%, sand 470% and stone 515%. [116]

Both for its concrete properties and stylistic preferences, it is possible to observe the contextual development of the "Second National Architecture" with such contemporary conditions:

> The effect of war on nationalist architecture is not only economic, but also socio-physchological. The war between developed European countries due to economic reasons was threatening Turkey. To stand against this, the national solidarity feelings had to be strengthened, and the appeared trend of nationalism had taken the architectural movements under its control just like everything else. ... The "Second National Architecture" was taking the traditional Turkish civil architecture as the source of its nationalist ideals. The

[115] Alsaç, Üstün. 1976. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Yayınlanmamış Doktora Tezi, İ.T.Ü. p. 33-34.
[116] Ural, Somer. 1974. "1930-1950 Arasında Milli Mimari", Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60, *Mimarlık,* No*:1-2,* p. 34.

> usage of the Turkish House in several places was an example of this attitude.[117]

The dissemination of the movement was very fast as it was supported by both the state and the architectural elites of the country. In the existing architectural schools, the Academy of Fine Arts and the İstanbul Engineering School (converted to İstanbul Technical University in 1944), the nationalist movement, with its theoretical and material qualities, was supported and educated by the academicians, and the program was dominated by the concerned studies. Interestingly, the movement was also supported by foreign architects and academicians who were working Turkey at the time. The related developments were as follows:

> Assistants in both schools focused their dissertation work on the collection of Turkish vernacular architectural forms. All theses at İstanbul Technical University dwelt on some aspects of Anatolian architecture, such as houses, bath houses or marketplaces. Elements of traditional architecture were deemed necessary in government buildings as well as Peoples Houses, the cultural arm of the single-party regime. Competitions organized by the Ministry of Public works helped disseminate the new ideology among architects. Buildings thought to be in keeping with the principles of the Second National Architectural Movement won these competitions.[118]

In addition, the "Seminar on National Architecture" - initiated by Sedat Hakkı Eldem in 1934 for the analysis of regional-traditional characteristics of Turkish Houses and architecture - was insistently continuing in these years. As a result, the generation of architects graduated from the Academy in the second half of the 1930s, was educated with this increasing nationalist perspective and became dominant in the architectural atmosphere of the war years.

From the foundation of the Republic, among the basic building programs of different state offices were governmental buildings in different cities, primary schools, health care centers and hospitals, buildings for serving other public sectors,

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[117] Alsaç, Üstün. 1976. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Yayınlanmamış Doktora Tezi, İ.T.Ü. p.33-34.

[118] For quotation and more detailed information, see Tekeli, İlhan. 2005. "The Social Context Of the Development of Architecture in Turkey", *Modern Turkish Architecture,* Edited by: Renata Holod, Suha Özkan & Ahmet Evin, Chamber of Architects of Turkey, Ankara, p.25-26.

village and immigrant houses, and houses for employee and workers.[119] Although slowed down, this construction typology continued to exist in the Second World War period. On the other hand, the tendency of nationalist ideals started a kind of research to find a civilian architecture that included nostalgic values in accord with the physological atmosphere of the war and other difficulties in architecture. Although there was a complexity in definitions and materials, there were three different tendencies to create a "national" architecture in the 1940s:

Nostalgic and Rennovative: The design method was the continuation of an understanding that had started with the Seminar on National Architecture at the Academy, based on the analysis of İstanbul houses and clarified with the characteristics that were unique to the city. It was depended on the combination of nostalgic motives and an academic perspective. Sedad Hakkı Eldem was the pioneer of this movement. Here, instead of the direct use of the historical motives and elements, the analysis of the measurements, shapes and ratios of plan schemes were used to provide design ideals. *Taşlık Şark Kahvesi* by Eldem and *Çapa Yalısı* by H.Kemali Söylemezoğlu were important examples of the style with their concrete skeletons, window sequences, wide eaves and high retaining walls. (Fig: 48)

Monumental and Academic: This attitude was using modern architecture's rational-functional principles for giving shape to a classical-monumental architecture. Basically, the ideals of this style followed the lines of Clemens Holzmeister and Paul Bonatz's academic-national perspectives. This was the closest style to European effects and forms, and it was international in this respect. Its nationalism was seen in architectural elements such as windows, column capitals, etc. and it was an architecture that used modern materials and techniques but the facades were covered with stone. The limited numbers of important public buildings were all constructed in this style. These are *Devlet Demiryolları Genel Müdürlük Binası* (1941), *İstanbul Üniversitesi Fen Edebiyat Fakülteleri Binası* (1944), *Çanakkale Anıtı*(1944), etc. (Fig:49)

Populist and Traditional: This perspective searched for nationalism in the combination of regional motives with rationalist principles. It was based on the architectural heritage of Anatolian cities which was different from Eldem's ideological and historical perspective. It started with the workings and researches of the young members of *Yüksek Mühendis Mektebi* and its architectural department, İstanbul Technical University Faculty of Architecture. They worked on residential Anatolian architecture and proved us valuable documents about regional and traditional architectural production. These can be understood apart from ideological comments; indeed, materials and schemes could be tied to materialist datum. The examination of the

[119] See for more detailed information, Ural, Somer. 1974. "1930-1950 Yılları Arasında İmar Faaliyeti ve Mimarlık", Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60, *Mimarlık,* No:1-2, p. 37-40.

anonymous residential architecture of Anatolia can be conceived as the most important fact of the 1940s, both with its long and short lasted results. The best applications of Emin Onat can be seen as the examples of this attitude. These are *Cenap And House* in Ankara and *Bursa Vali Konağı*. (Fig: 50)[120]

In the examples of monumental architecture that were affected from the neo-classical architecture of Germany, the usage of stone, the order and the size of colonnades, and huge, and un-human scaled elements were seen. To use it for the propaganda of the regime, public buildings were constructed in this method where we can find modernist building techniques in structural systems together with cut stone facades of nationalist forms. So, in general, the basic properties of the movement and developments in architecture during the Second World War period in Turkey can be summarized as follows:

- Traditional architecture was studied and analyzed systematically with the idea of creating a national architecture. Numbers of statistical surveys were completed, documents were collected and applications were done accordingly in this period.
- The desire to create a national and local architecture that was dependent on traditional building materials and free from imported materials were put forward, and local and traditional solutions began to be applied .
- Researches and applications on the conditions of monumentality and monumental architecture were undertaken.
- City planning understanding and applications improved.
- The resistance against foreign architects continued.
- The tradition of organizing project competitions began to develop; and the works for establishing an architectural organization increased.
- New architecture departments were established in universities (i.e. ITU).[121]

[120] For more detailed information and quotations, see Batur, Afife. 1998. "1925-50 Döneminde Türkiye Mimarlığı", *75 Yılda Değişen Kent ve Mimarlık*, İstanbul:Tarih Vakfı Yayınları, p. 209-234.
[121] Summarized from Alsaç, Üstün. 1976. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Yayınlanmamış Doktora Tezi, İ.T.Ü. p.38-39.

The dependency of the movement on the socio-political context is so obvious that, after the end of the war and the consequent changes in the political and social system, the nationalist searches in architecture left its place to quite different approaches in the formulation of a new "international" architecture. The emerging ideas of liberalism, the increase in trade activities together with the transfer of sources to the building sector and the beginning of the import of building materials, caused the rational-functionalist thoughts to dominate again in architecture. The symbolic end of the nationalist movement was the winning competition project for the Palace of Justice in the form of a functional prism in 1949; the architects were the two leading figures of national architecture: Emin Onat and Sedat Hakkı Eldem; and Paul Bonatz, one of the most important defenders of nationalist architecture as a foreign academician, was a jury member.[122]

3.3. An Architectural Analysis of *Yapı*

Yapı was an interdisciplinary periodical, and the texts on all kinds of cultural issues were related with contemporary developments of the war period. Nevertheless, texts on architectural issues were comparatively more successful and consistent interpretations for transferring their ideological and nationalist perspectives. It should still be stated that the general comprehension of the periodical that evaluates architectural and other cultural issues together do not prevent to convey the message of the periodical. On the contrary, the critical analysis of all the issues that the periodical focuses on reveals a balance and wholeness in the texts themselves with regard to the distribution of subjects, the style and the method that they were presented in accordance with the arguments put forward and with the gradual penetration of the effects of the existing conditions to the cases examined.

Contemporary social and architectural circumstances of the country during the Second World War period forced *Yapı* to have relevant politics in its contents. The editors and authors of the periodical had social concerns in addition to their professional identities, and indispensably, they based their texts on the 'awareness'

[122] Alsaç, Üstün. 2005. "The Second Period of Turkish National Architecture", *Modern Turkish Architecture*, Edited by: Renata Holod, Ahmet Evin and Süha Özkan, Chamber of Turkish Architects, Ankara, p.106-107.

of the *zeitgeist* that was also in effect in architecture. The inevitable result was that formal and cultural values of architecture could only be discussed after the more immediate issues such as the conditions of architects and the compromise with the state and capital owners for the coordination of discipline accordingly.

One of the most important concerns of the periodical was the planning of the field of construction after the war period. In his essay, Sayar mentions about the preparations of other countries and calls the ministries and related officials to duty for organizing the construction and city planning of country. Actually, the critics and proposals were both pertaining to contemporary requirements and the programming of the future.[123] Whereas a great importance was given to the precautions that should be taken for the development of the discipline after the war, tangible plans and solutions were proposed that could simultaneously be implemented in the war period. The articles constantly dealt with the provision and promotion of big-scaled programs for the sake of the discipline and the society. These articles, where the state and related officials were again the intended audience, can be conceived as explaining the periodical's ideology and comprehension of architecture.

In one of the main articles of *Yapı* named "Turkish Architecture after the War", after mentioning the changes experienced in the economic conditions of the countries in war or not, the writer points at the insufficiency or absence of daily required materials (for eating, wearing, etc.) or their expensive prices. Accordingly, the building materials necessary for construction activities also disappeared from the market also because of the prevention of the export of these materials from countries in war. The ultimate result of this situation was that building activities almost totally stopped in the country, and architects and engineers were mostly unemployed. In the following part of the article, we can follow the ideas of the periodical for solving the predicament:

> In today's impossibilities - for example, in a time when we closely see how inconvenient results came out from the construction and ornamentation struggles of our municipality - big scaled construction and building activity can not be wanted. It is necessary to consider that only after the war, a very huge construction activity will continue in our country and it will not cost less than 50 millions in a year when we add the works that were started before the

[123] See, Sayar, Zeki. 1943. "Biz Ne Yapıyoruz?", *Arkitekt*, No:141-142, p.193-194.

> war and have not been finished yet that make the total amount more. By beginning preparations right now, the probability of the opening of working life must be taken into consideration. Fundamentally, it is certain that enough time will not be given to the limited numbers of professionals for preparing projects for these huge constructions that will start after the war. It is easy to understand from similar experiments done until today that the projects will be realized without making enough necessary study, and accordingly, our buildings will appear like randomly created because of this habit of hurry. In these years, the preparation of projects in connection with a plan and a program prepared for after war construction and building activities will be useful: We will both provide working areas for today's unemployed artists-scientists, and prevent the projects of future constructions to be done with quick and inadequate studies.[124]

More significant that the proposals for architectural developments after the war, was the approach of *Yapı* towards contemporary architectural issues. In the following parts, the characteristics and objectives of the periodical will be examined in relation to the context of the Second World War; and the main arguments that the periodical developed in this context on contemporary architectural practice and ideology will be analyzed.

3.3.1.Characteristics and Objectives

In the main article of the first issue, "*Yapı* Niçin Çıkıyor? (Program) [Why is *Yapı* being Published?]", the objectives of the periodical were openly explained. (Fig: 51) First of all, it was defined as the "Publication of All Fine Arts."[125] Indeed, it is seen that any kind of subject related to art, culture and architecture was of its concern. As mentioned in its subtitle, together with the subjects about architecture, urbanization and city planning, information about several other artistic and cultural fields such as poetry, photography, theatre, story, literature, critics, and engineering were widely included in the periodical. Those who published *Yapı* saw architecture in collaboration with other fine arts and cultural matters and considered them together.[126] According to *Yapı*, the problems of architecture and other fine arts were

[124] Anon. 1942r. "Harp Sonrası Türk Mimarlığı", *Yapı,* no: 17, p.3.
[125] Anon.1941d. "Yapı Niçin çıkıyor?-Program", *Yapı,* no: 1, p.1.
[126] In his essay, Alsaç talks about the period of the publication of *Yapı* and the reasons of including other artistic and cultural matters as such: "It is observed that *Yapı* had chosen 15 days for the publication of every issue which is difficult considering the architectural subjects. Generally, architectural periodicals select a publication period per month. The periodical we mentioned before,

common and had to be solved together. The name of the periodical, *Yapı,* was not only considered with its meaning related to construction and architecture, but also intended to be a symbol as the "building" of all fine arts comprising poetry, music, etc., as well as architecture. By making it as the title and the ideal of the periodical, they argued to help "survive and complete the established, started but, for several reasons, not advanced structure (*Yapı)* of the fine arts."[127]

Similarly, *Yapı* was aiming to reach a readership composed of people not only of the disciplines of construction, but also including ordinary people by using a language understandable for everybody. The slogan was as follows: "*Yapı* will make the people come close to the artist, and the artist to the people"[128] One of the reasons for including different subjects was creating the interest of the people and make them informed about the related fields. Let us follow the objectives of the founders of *Yapı* from the program written in the main article of the first issue:

> *YAPI IS THE DEFENDER OF TURKISH ART AND ARCHITECTURE*: … Since the constitutional monarchy, lots of artists including architects, painters, and sculptures had been educated in the country. But, the majority of them were, instead of making their own art, working in several government jobs for surviving. The Republic found different ways of giving the real mission and part to the artist himself. However, people in several official positions are away from understanding the actual value and the mission, and do not have an aesthetical view. This is because of the absence of a guide in this field which can be instructive … in this field. *YAPI*, with a neutral perspective, will try to be the lover of beauty and the protector of Turkish art and architecture, and will not hesitate to struggle for their development. It will try to be the periodical, and even the property, of the ones who will corporate with it for this ideal.
>
> *YAPI IS THE SCIENTIFIC AND AESTHETIC CONSULTANT IN THE CONSTRUCTION AND BUILDING OF THE COUNTRY:* … Today's Republican Turkey is a country of building and construction. We have lots of

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Arkitekt was published firstly every month. Later, this period became every two months and lastly it became three monthss. That is one of the reasons why they leave place to other arts in their pages [in *Yapı*]. ... The periodical is open to literature such as poetry and theatre as much as the branches of fine arts such as drawing, sculpture and photography. It is possible to find the reason for this in the understanding of the time that saw architecture as the mother of all arts. In just the same way, it is observed that the publishers of the periodical were the defenders of the rational-functional idea of architecture that was constituted under the effect of the Bauhaus principles. And, as known, Bauhaus calls all the artists to come together in the embrace of the fact of architecture." Alsaç, Üstün. 1979. "Cumhuriyet Döneminde Yayımlanan Mimarlık Dergileri", *Çevre,* Mimarlık ve Görsel Sanatlar Dergisi, İstanbul, p.87.

[127] Anon. 1941d. "Yapı Niçin çıkıyor?-Program", *Yapı,* no:1, p.1.

[128] Anon. 1941d. "Yapı Niçin çıkıyor?-Program", *Yapı,* no:1, p.1.

> modern cities established from scratch and modernized cities; this action has not stopped. In just the same way, even in İstanbul, a city of independent value with its historical and architectural works and natural beauties, it is worked to suit the city with the necessities of modern city planning. In these works, the share of the participation of Turkish city planners and architects can not be rejected and denied. One of the publication objectives of YAPI is to assemble this togetherness. YAPI will be the free consultant of the building and construction works of all municipalities, and simultaneously, it will be a kind of fine arts advisor.
>
> *YAPI ALWAYS SEARCHES FOR THE GOOD, THE TRUE AND THE BEAUTIFUL: YAPI* is not only a publication that defends and searches for the true, the good and the beautiful in the fields of all fine arts, but also a builder in this field simultaneously. We are beginning by putting the first stone in the building of the Turkish fine arts. The founders of *YAPI* are the Turkish architects. The ones who will follow and increase this are our people, readers, intelligentsia and artists who have the sense of pleasure.[129]

The analysis of the quoted part above and the issues of the periodical reveal a common style as the politics of the periodical that is defended by the founders as presented in the articles of *Yapı.* First of all, they saw themselves as instructors who advised to the concerned governing bodies, professionals and the people the solutions and proposals for the existing problems and the situation in the organization of art and architecture. The periodical aimed to help Turkish architects and artists for the protection of their rights, and being a part of the ongoing construction and enlightenment process in the country, and help progress the people and the most important determinant of social and cultural life, i.e. the state. What the periodical intended was to be the avant-gardes of the society with the roles they shouldered in cultural and artistic aspects; accordingly, they used a style that was shaped with a very didactic and critical approach. They promised to be a consultant in the comprehension and application of these fields. Shortly, they acted as the defenders against any kind of negative situation related to art and culture, and again, they intended to inform the society and the concerned governing bodies with the theoretical and concrete developments in these fields in Turkey and in the world.

For the forming of the general politics of *Yapı* in its establishment, it is impossible to overestimate the effects of nationalism of the era, - an important factor that dominated the social and cultural atmosphere of the country - on the emotional

[129] Anon. 1941d. "Yapı Niçin çıkıyor?-Program", *Yapı,* no:1, p.1.

and critical style of the periodical. This comprehension that anticipated to make different sections of the society, state and architects sensitive and informed within the framework of nationalist thoughts, also included presenting proposals and putting into action for their proposals. And, in every part of the periodical, this attitude composed the basis of its politics. Of course, this situation can be explained with the togetherness of the people under common points of views for the solution of problems, bringing up the existing situation and giving a new direction to the mentioned elements by presenting new ideas and alternatives. Here, "struggle" is a key word that reflects the way that the periodical took subjects into consideration.[130]

Indeed, they chose a way of transferring their ideas with a very tough and transformative terminology in their writing style, and tried to take sides in relation to the existing situation in the field. The reflection of this understanding, which was transferred in a very opponent and critical style, can easily be seen in the main articles of the periodical written by the editors. In Özdel's comments and quotation from the review of İsmet Barutçu about the book of Behçet Ünsal, *History of Architecture*, the struggle of *Yapı* is clearly revealed:

> During its two-year publication period, the magazine aimed to represent the alternative ideas and approaches in Turkish architecture. With its severe and opposing style of language, *Yapı* aimed to evoke the national solidarity in all fields of arts. In a part of the book review for "History of Architecture" by Behçet Ünsal, İsmet Barutçu mentioned the objectives and the issues of the struggle of the journal. With his enthusiastic language and style, he remarked that the publishers of *Yapı* had no concern for any benefit, and did not refrain from opposing the indifference of the state towards architecture and construction, demanding solutions from the state for common problems of construction activity, questioning the educational systems of schools of

[130] The term "struggle" that was mentioned in the main article of the first issue where the objectives of the establishment were explained, is a symbolic word that reflects the style and the position of the periodical about the subjects it considered. In different issues, the term "struggle" or different words in the same meaning were definitely used. It shows their missionary perspective and how they saw themselves in the society and approached the cases. From one of the main articles, let us try to understand the situation: "It is necessary to direct these young people to books, literature, fine arts and the world of ideas, who do not ... go out of bars, try to resemble cinema artists and kill time in the cafes, not by forcing them to do so, but by creating the life and atmosphere. ... *Yapı* is willingly to STRUGGLE together with the ones who work for this aim. ... Read the stories and articles of our periodical, they are the mirrors of social cases, principles of ethics, parts of life and struggle. This way is a way of STRUGGLE in publication life. ... Today, instead of making art, a language of art has to be established and the people who understand and make the real art have to talk about it and rescue art to be a gossip from the speeches of unrelated people. Here is another STRUGGLE. We want from all the artists, especially from our architects, to gather from the corners, stand up and show themselves by getting into such a STRUGGLE." Anon. 1942c. "Mücadele", *Yapı,* no: 6, p.3.

architecture and criticizing the approach of the Ministry of Education, which they believed were wrong. Barutçu defines the approach of *Yapı* as a "struggle for the profession."[131]

They tried to have good relations with the Republican government whose ideals they accepted, and tried to direct the government to take responsibility for the application of the republican thought in art and architecture by the way they proposed. They wanted to increase the consciousness of masses that had something to say about these subjects.

The effect of nationalism of the founders and the authors of *Yapı* and the general outlook of the periodical accordingly, is a very crucial point that needs careful analysis. The point is that nationalism of the authors was not irrational or racist, and it did not prevent their relations with actual scientific and artistic developments in the West. It was not more powerful than the average kind of nationalism of the society because of the war conditions; it just reflected the orientation of the social structure that was shaped with inner and outer dynamics of the contemporary system. So, what we see in the example of *Yapı* was the coincidence of the modernization project of the Republic and the contemporary nationalist discourse of the war period, and its reflection on the periodical with the search for creating a logical fusion of modernist and national components in the field of architecture.

When considered in relation with the general examination in the previous part that focuses on contemporary socio-political and architectural developments, an important characteristic of *Yapı* is the understanding it represented, the meaning it expressed and the functions it fulfilled in the fluctuating and fragile cultural and architectural atmosphere of the country during the war period. A critical outlook of the general strategy of *Yapı* with respect to the actual evolution of architecture in

[131] As one of the founders of *Yapı*, İsmet Barutçu tells important details about the story of the periodical and his friend, Behçet Ünsal, as the other founder of *Yapı*: "The periodical that needed very hard and continuous study, was started with a writing committee of 18 people and left to the efforts of at most 3 people; and its fundamental articles were coming out from his head and pencil. He did not only do these, but also shared the works of financial, directive, rectification and make-up works with me." Barutçu, İsmet. *1950.* "Yapı Dergisi'nden Mimari Tarihi'ne", *Mimarlık,* Türk Yüksek Mimarlar Birliği Bülteni, no:3, p.24. Quoted in Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period*, Unpublished Master Thesis, İzmir Institute of Technology, p.50.

Turkey, reveals that the standing point of the periodical, its aims and struggles, is typically exemplary of the processes that architectural theory, education and practice witnessed. That is to say, throughout its publication process, the periodical was reflecting the place that architects and architecture had reached after a series of developments in the Republican period. There is one to one correspondence between the "modern-national" discussions, and the searches for the traditional-regional and the related approaches of the periodical in terms of the formal and theoretical characteristics of architecture that it proposed.

3.3.2. Main Arguments on Contemporary Architectural Practice and Ideology

This part is mainly composed of the investigation of specific titles about architectural and constructional issues that were essentially and widely discussed in *Yapı*. Most of these issues constituted the discourses of the editorial main articles and are shaped by the periodical's fields of struggle. As the general method of expression in the periodical was to focus on single and fragmented cases of the architectural medium but as they existed in relation to certain problems that embraced all, the articles were generally dealing with the important cases together in a sequence in one article and concluded by suggesting solutions for them with reference to the regulations that must be realized by those in power. In other words, in *Yapı*, articles were organized as a combination of single architectural issues in one essay where each of them could be discussed with a common awareness, and coordinated by a specific power – i.e. the state and related authorities - that the periodical tried to set in motion. Consequently, the evaluation of these issues is related to "the protection of the state", an approach that defines the understanding of the periodical that conceives the state as the only source of power that could solve the problems of the field.

In this study, the cases that are emphasized in *Yapı* will be analyzed in relation with the evolution and characteristics of architecture in early Republican period. This part of the study will analyze the main arguments and suggestions of the periodical about contemporary architectural practice and ideology in the country. The "modern national architecture" that *Yapı* proposed will also be explained to conclude the main arguments presented.

3.3.2.1. Architectural Education

In the medium that was dominated with discussions about professionalization and the issues of architectural practice, great importance was given to the cases about the education of architects in the pages of *Yapı*. The healing of the situation of architectural education was seen as necessary in order to solve the more widely accepted and discussed problems of the discipline.

Architectural education was not only concerned with the quality and the system of practice, but also with the reciprocal relationship of education and practice. At the time, the Academy of Fine Arts was the only school where architects were graduated, and Sedat Hakkı Eldem was the director of the architectural office at the Academy, hence influential on contemporary architectural production. Consequently, the Academy and Eldem constituted the most widely mentioned subjects in the periodical. The way these cases were taken into consideration could help us follow the real aims of the periodical. The most active struggle of *Yapı* for revisions and reforms in architecture was focused on the cases of the Academy and Eldem because these presented multi-sided issues that were related with the educational, professional and practical developments of architecture in the country.[132]

***Sedat Hakkı Eldem and the Academy of Fine Arts*:**

Although various people, places or cases about art and architecture were mentioned or criticised in the periodical, articles about the chief of the Academy of Fine Arts, Sedat Hakkı Eldem, was mostly mentioned in *Yapı*. (Fig.52) He can be also the mostly discussed figure of the Republican architecture.[133] Tanyeli's foreword

[132] For the early Republican history, the Academy of Fine Arts was more than a school where the education of art and architecture was given. For a detailed investigation of the history, evolution and importance of the Academy, see Akozan, Feridun. 1974. "Cumhuriyetimizin 50 Yılı ve Devlet Güzel Sanatlar Akademisi", İ.D.G.S.A. Başkanı, *Akademi*, no: 7-8, p.1-7. and Cezar, Mustafa. 1968. "Devlet Güzel Sanatlar Akademisi 1883-1968", *Akademi 85. yıl Broşürü*, no:2, p. 3-16.

[133] For more information on Eldem, his life story, his theoretical and practical position in the history of architecture, and the interviews with architects who knew or studied with him, see Tanyeli, Uğur. 1990. "Profil: Sedad Hakkı Eldem (1908-1988)", *Arredamento Dekorasyon*, September, p.78-90.

for the article he wrote about Sedat Hakkı Eldem clearly expresses his position in the history of architecture:

> He is continuing to be "god" for somebody and "devil" for some others. However, in the Macmillan Architects Encyclopedia that includes the biographies of all the architects in the world, there exists only two Turkish Artists and one of them is Sedat Hakkı Eldem. If it is remembered that the second Turk in the same publication is Sinan, Eldem's importance will better be understood.[134]

The periodical's position towards Eldem was very critical. The style of narrative used in the periodical was more emotional and subjective while considering issues about him. The subjects of the articles about Eldem can be divided into two parts. The first type of articles is about determining important problems of architecture in the country and the related counter arguments of *Yapı* against the case of Eldem. The second type of articles is formed of personal or institutional relationships or situations that were less important and small-scaled when compared with the actual problems of architecture. Such articles presented one-sided polemics - whether right or wrong - rather than scientific arguments.

Eldem was criticised for neglecting his instructing and coordinating mission in the Academy on behalf of taking architectural projects that were arguably commissioned to him because of his status. Actually, the point of argument here was the working of academicians also as practicing architects.[135] The laws were permitting the academicians to work in the construction sector, and *Yapı* was demanding regulations from the state for the definite separation of the two fields of education and practice. It was argued that any academician who worked also as an architect could not properly fulfill his/her educating duties because the work of construction was a very detailed and hard work and would not leave time for other works.[136] This situation was criticized for preventing a generation of Turkish

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[134] Tanyeli, Uğur. 1990. "Profil: Sedad Hakkı Eldem (1908-1988)", *Arredamento Mimarlık*, September, p.78.

[135] The complexity and disorder in defining the authority of the fields of practice and education was an important concern of *Yapı*. A lawyer, doctor or a dentist could not open a private office or work in private sector while working in the university. What the periodical questioned was the invalidity of this rule for the studio instructors of architecture and their commissioning in private sector or for official buildings. See Anon. 1943k. "Mimarlık ve Mürebbilik", *Yapı,* no:39, p.3.

[136] For more information, see Anon. 1943k. "Mimarlık ve Mürebbilik", *Yapı,* no:39, p.3.

architects to take its place in the field. For the instructors in the school, they stated that:

> In the event they become constructers, they both could not do their instruction properly and invade the working area of Turkish … artists. In our construction case, the first people coming to our mind must not be the practicing instructor-architects; these people must be the artist-architects. The generation of artists that we call the staff of Turkish architecture can only be developed by this way.[137]

Due to their rights to work in the practical field, the academicians were both effective in the construction of important buildings and the coordination of the educational system in schools. In the periodical, this situation was claimed to be giving harm to both the practical and the educational fields of architecture, and neither a satisfactory education could be given to students, nor successful buildings were designed by the academicians as they could spend necessary time for neither of the tasks. In the evaluation of this process, the criticism was focused on Eldem who, as an academician, was claimed to get commissions for designing buildings for his economic benefits. His qualifications for design and education were hence argued to be insufficient when considered together with his educational and administrative positions in the Academy.[138]

The basic argument of the periodical was the definite separation of educational and practical fields as the instructors of the Academy had very important duties. They were educating a generation of architects that would orient the country's architectural development. In this respect, these instructors had very important missions and the education system of the Academy in all its departments was very crucial for the destiny of art and architecture, and for this reason, instructors had to be only concerned properly with their educational tasks rather than being engaged in other works.

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[137] Anon. 1942*w*. "Mimarlığımız ve Devlet Himayesi", *Yapı,* no:20, p.3.

[138] His behaviours, qualifications and capability as an academician and an architect were harshly criticised and asserted to be insufficient in this article by mentioning several cases about him. For more information, see Anon. 1943i. "Sanat ve Mürebbilik", *Yapı,* no:37, p.3.

Eldem had an important place in the formation of a traditional and national architecture during the early Republican period.[139] The investigation of the traditional "Turkish house" was an important concern of him, and he started the "National Architecture Seminar" in the Academy in 1934 so as to collect documents and information about them.[140] He also suggested proposals and methods for the theoretical and concrete necessities for the formation of a national architecture.[141] His article "Towards Local Architecture" was published in *Arkitekt* in 1940 as one of the first manifestations for national architecture.[142]

Accordingly, he became effective on the perception and application of the "national style" with his articles, designs and role in the Academy. He was both a studio instructor and the director of the Architectural Office at the Academy. Hence, his approaches were inevitably instructed to students and affected them. Consequently, he was effective on the establishment of the content of contemporary nationalist thoughts in the architectural medium and schools. In the brochure of the Academy of Fine Arts published in 1940, the following expression was observed:

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[139] Among the architects of the early Republican period, Sedat H. Eldem was one of the leading names in the struggles for national architecture. He was one of the first graduates of the Academy of Fine Arts and became an academician in this school. In 1934, he started the "Seminar on National Architecture", which can be conceived as the first enterprise after the establishment of the Republic to create or define a national architecture. "The most important buildings in the period of 1930-40 that showed the characteristics of national architecture were designed by Sedat Hakkı Eldem. The desires of the survival of traditional architecture were supported with the organisation of a national architectural seminar in the Academy of Fine Arts in 1934. In this advance, the studies were carried on by Eldem and his students, by making the statistical surveys of old Turkish houses existing in İstanbul in that period, that helped to collect useful documents for history of architecture." Aslanoğlu, İnci. 1980. *1923-38 Erken Cumhuriyet Dönemi Mimarlığı (Sosyal, Ekonmik, Kültürel ortan Değişimi ve Mimarlığa Yansıması)*, Ankara: ODTÜ Mimarlık Fak. Basım İşliği. p.46-48.

[140] For analysing some of his works and studies about traditional architecture, see Anon. 1964-1967. "Geleneksel Mimari Araştırmaları", *Akademi,* no:6 and Giray, Muhteşem. 1981. "Geleneksel Türk mimarisinin Bugüne Etkileri ve Prof. Sedat Hakkı Eldem", *Akademi,* no:10, p. 63-65.

[141]By the article he wrote in 1939, he was giving the clues for the dominancy of national architecture in the following years of the ends of 1930s, "..In today's architecture, the trend is toward nationalism rather than internationalism. Altough the same new constructional concepts and elements are adopted by many different nations, when it comes to ideals, they all look for ways of maintaining, developing, and expressing their own identities. Modern architecture in Germany is different from modern architecture in ıtaly, France, or the northern countries… During the initial construction of Ankara by foreign architects, the urgency of the task left no time to contemplate matters of style. It is now time to focus on the need for a "national architecture" in Turkey." Eldem, Sedat Hakkı. 1939. "Milli Mimari Meselesi", *Arkitekt ,* no:9-10, p.220-223.

[142] Eldem, S. Hakkı. 1940. "Yerli Mimariye Doğru", *Arkitekt,* p.69-74.

> In the studios of young and valuable instructors such as Arif Hikmet and Sedat Hakkı of the branch office of Architecture, the students are preparing to struggle against the impersonal modern style that invaded Istanbul, Ankara and other cities for years. As the aim of education and struggles in the Academy was to make Turkish children find their personalities and styles, the style of New Turkish Architecture will with no doubt be born from this struggle.[143]

Although the ideal of national architecture was commonly shared by the editors of *Yapı*, they still criticized Eldem because of the way he integrated practice and education. Eldem was also defending state organisation for the emergence of national architecture.[144] But, he was apparently blamed for presenting his individual 'national' style as the national style of country.[145] According to *Yapı*, the construction activities in the country was left in the hands of few people instead of a program that commissioned all Turkish architects, and Eldem was seen as one of the reasons for this situation.[146] His architectural searches were argued to be aristocratic and small-scaled rather than predicting a nationalist architecture that could cover all people in the country. The study of the "Turkish house" was seen as an individual study that could not be popular and did not aim the benefit of every section of the society.[147] (Fig.53-54) Naturally, the criticism focused on the Academy and the education program which was believed to be organised with the perspective of Eldem. They insistently emphasized the importance of the "National Architecture Seminar" carried out by Eldem for the creation of a unique national architecture, but blamed him for claiming to be the owner of the efforts of students and acting as if these studies were his own works:

> There is a "National Architecture Seminar" in the Academy, the accidental instructor of this seminar is conceited and furious as he is strong in his position. He did not become the instructor of this seminar with his own efforts. He was assigned there for already determined purposes. For eight years, all the documents and pictures collected by students, projects done by them and whatever they had, were taken from their hands, … these studies were accepted as if they were one person's studies. Namely, neither they were

[143] 'Academy of Fine Arts', Introduction Brochure, İstanbul, 1940.
[144] Eldem, S. Hakkı. 1940. "Yerli Mimariye Doğru", *Arkitekt,* p.69-74.
[145] "Even today, there are people who suggest their individual styles as the national style, moreover instruct this to his young architecture students in the Academy of Fine Arts." Anon. 1942aa. "Mimarlığımızda Türkçülük ve Millicilik" , *Yapı,* no:23, p.3.
[146] Anon. 1942t. "Cumhuriyet Türk Mimarlığının Belirmesi İçin", *Yapı,* no:19, p.3.
[147] Anon. 1942o. "Mimarlık Ticareti Yapanlar" *Yapı,* no:14, p.3.

> seen by anyone, nor they were given to the library of the Academy. Straightly, it was hold in the hands of the instructor possibly for serving his own personal desires. Both the Academy and Turkish architects protested this … and demanded from the Ministry of Education that these statistical surveys should be presented to the public benefits. The Minister also announced … that the problems of Turkish architects would soon end with good results.[148]

Besides, the method and content of the Seminar was also criticized to be unscientific and unsystematic. The examples of the works in this seminar were presented in an exhibition organized by the Academy, and in an article written after the analysis of this exhibition in *Yapı*, the Seminar was criticized because only statistical surveys of houses were made, Turkish architecture was accepted as composed of stone and wooden mansions, and improper methods used in the statistical surveys and documentations of these buildings. The necessity of a "more specialist instructor" for the Seminar was declared.[149]

The basic reason for the insistent focus of *Yapı* on the issue of Eldem was explained as making the Turkish architects, art circles and responsible authorities aware of his self-willed and spoiled behaviors and why he was not liked by other architects. As his position was conceived as very effective for the future and destiny of Turkish architects, the editors struggled to give every detail about him so as to inform and set the related offices in motion.[150] Actually, he was seen as the symbolic source of deeper problems of the discipline in Turkey.

When the rest of architectural media and books of the period are analysed, such an opponent and critical point of view against the Academy and Eldem is not observed. The approach and struggle against foreign architects and for state protection and organization were commonly shared by almost all architects, but for the cases of the Academy and Eldem, the media apart from *Yapı* was more moderate and reconciled. In *Arkitekt*, the articles of Eldem were published and the periodical

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[148] Anon.1942q. "İki Mühim Mimarlık Olayı", *Yapı,* no:16, p.3.
[149] Anon.1942s. "Altmış'ıncı Yılında Akademi ve Güzel Sanatlarımız", *Yapı,* no:18, p.3.
[150] As mentioned, the critics of *Yapı* against Eldem were also polemical. But, in some of the articles, it is stated that this opponent approach was not caused because of a prejudice or personal problems. It is said that when Eldem was first assigned to his position in the Academy, the community of architects became happy as he was a young Turkish architect, and it was hoped that he could make improvements in the Academy. But after a while, with his personal ambitions and professional insufficiencies, he caused a disappointment and was not liked by other architects. For more detailed information, see Anon. 1943e. "Türk mimarlarının Mukadderatı ile Oynanamaz", *Yapı*, no: 31, p.3-5.

was one of the agents where Eldem shares his opinions with the public.[151] Other architectural periodicals were also against the commissioning of academicians and the monopoly in architecture but their criticism was directed towards the state for the provision of regulation and planning.

The other case of the periodical while considering the education of architecture was relatedly the Academy of Fine Arts. The frequent inclusion and critics of the Academy in the periodical were partly because of the intense reaction of the periodical against Eldem who worked at the Academy. It is seen that a respect for and pride about the Academy and their staff, apart from Eldem, was even stated.[152] But, even so, in the periodical, lots of proposals and criticisms were included about the education system, the function and the instructor staff of the Academy.

They argued that the educational system of the Academy of Fine Arts, as the most important school of the country where architects were educated, had to change, and the instructors were not well equipped enough to educate the new generation of architects.[153] According to *Yapı*, the system was letting the people from the profession of architecture to be instructors without passing the required academic stages (assistantship, associate professorship and professorship). Namely, it is understood that being an academician in the academy did not have a systematic method; and as it was left to the decision of the administration of the department, it was argued that some valuable people could not approach the institution.[154] For this reason, some of the academicians did not have the required properties to be an instructor.[155] (Appendix F) Also, due to their professional practice apart from their actual teaching duties, the professors were criticized for not being productive in their jobs at the Academy. But *Yapı*'s actual approach and the expression of making

[151] See Eldem, S. Hakkı. 1940. "Yerli Mimariye Doğru", *Arkitekt,* p.69-74.
[152] Such an expression was observed as an example of the positive approach of the periodical against academy: "At the same time, neither in the administration, nor in the instructor committee of the Academy, whose spiritual personality we respect, there is any other person apart from the well-known chief for whom the family of our periodical and the Turkish architects do not show respect." See Anon. 1943l. "Yanlış Düşünce Karşısında Hakikat", *Yapı,* no: 41. p.3.
[153] There were two schools in Turkey in this period where architects were educated. Besides the Academy of Fine Arts, there was also the İstanbul Engineering School that had the department of architecture; but the diploma of architecture was only given by the Academy and being an architect was possible only after graduating from the Academy.
[154] Anon. 1942y. "Y. mimar Yetişmesini Tahdit Etmek Doğru mudur?", *Yapı,* no:22, p.3.
[155] For more information, see Anon. 1942. "Güzel Sanatlar Akademisi", *Yapı,* no:7, p.3.

reforms in the Academy were not only caused from these reasons, but considered the case from a much broader scope:

> THE PROBLEM OF THE ACADEMY IS A PROBLEM OF OUR ART AND ARTISTS: Today, rather than others, there is only one reason for us to consider a matter of the direction and education of the Academy of Fine Arts: The problem of the Academy is a problem of country's art and artists. Because, if an art discipline, an art language, an art public and a national art could not be established in our country, it is necessary to search the reasons of this situation in the situation of the Academy of Fine Arts. And again, if we have artists that could not be functional in the society, that stay hidden in the art world, that could not enliven our national ideals and revolutions; it is necessary to search the reasons of this situation in the Academy of Fine Arts's improper evaluation and education of art and artist.[156]

When this approach of the periodical about the Academy, which conceived it as the most important place for architectural developments in the country, is combined with the critique against all the acts and characteristics of Sedat Hakkı Eldem, directly or indirectly, the Academy became the most important issue of *Yapı*, and the periodical accepted that the most important problems of art and architecture could only be solved after regulations would be done in the Academy. The discourses were not only about the architecture department of the Academy, but it was considered as a whole with all its departments. The approach could also be explained with the perspective of the periodical that conceived it as necessary to develop all the arts together. The lack of a determined education program in the Academy as the basic necessity of a school of profession was an important concern of the periodical. They criticized the Academy for continuing the romantic education system that educated architects away from the characteristics and realities of the society. These artists and architects were becoming professionals that would remain in between the limits of their art, without being able to relate with the people and address their works to the people.[157] This paradoxical and unmethodological situation in the education at the Academy was connected to the absence of experienced instructors.[158]

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[156] Anon. 1942e. "Güzel Sanatlar Akademisi", *Yapı,* no:7, p.3.
[157] Anon. 1942a. "Sanat ve Sanatkarı Teşvik", *Yapı,* no: 4, p.3.
[158] The negative situation in the Academy was connected to the impossibility of having experienced, systematic and methodological instructors such as Egli, Taut and Hoelsner as the head of the architectural education. The existing chief –Eldem- was argued to be inexperienced, and unfamiliar to

Actually, the identity and mission of the Academy was a matter of debate in the periodical. They believed that the Academy had to be a school, a place where a method or a system was instructed, but it was argued not to be so. For them, the Academy, especially with its architectural department, had withdrawn into its shell, and broken its connection with other artists and architects. But the Academy had to be in the position of an art institution or an authority that would comment on beautiful arts rather than closing its doors to the existing situation of art and architecture in the society.[159]

As a result, most of the opponent voices were focused on the head of the department of Architecture, Sedat Hakkı Eldem, and his applications in the system of architectural education. The department of architecture was seen as an office where the personal 'national architecture' of the instructor (Eldem) was all accepted. This method was wrong and both the artists and students were complaining about this situation.[160] In an article, most of the critics of the periodical against the department at the Academy are summarized:

> What is the purpose of the head of this department …? For which subjects that the country wants or in need of about city planning and architecture, do they struggle; for which ... work they spend time? We do not know. While the problems of public construction exist, what is the purpose of struggling for the subjects of old pasha mansions and palaces? Does the mission of instruction be managed by employing all the students for his own projects, without even needing to show an architectural office of him, instead of developing their art and ability of invention? Does history of national architecture be instructed by obliging all students to go to every part of Anatolia to collect documents for his doctorate thesis?[161]

The periodical openly stated that these articles were written to attract the attention of the administration of the Academy and the Ministry of Education. Anyway, the periodical's overall criticism for the Academy and Eldem was also addressed to other responsible offices and institutions of the state that had the authority to correct these problems. In addition, it was claimed that these were not

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the pedagocial methods. Anon. 1942s. "Altmış'ıncı Yılında Akademi ve Güzel Sanatlarımız", *Yapı,* no:18, p.3-5.

[159] Anon. 1943a. "Mimarlarımızın Güzel Sanatlar Akademisi'nden Bekledikleri", *Yapı,* no:29, p.3.

[160] Anon. 1943a. "Mimarlarımızın Güzel Sanatlar Akademisi'nden Bekledikleri", *Yapı,* no:29, p.3.

[161] Anon. 1943a. "Mimarlarımızın Güzel Sanatlar Akademisi'nden Bekledikleri", *Yapı,* no:29, p.3.

only the thoughts of *Yapı*, but also of all Turkish architects.[162] The fact that the members of the Association of Turkish Architects did not vote for Eldem in their recent congress in 1943 but selected the editors of *Yapı* instead, was shown as the evident proof of the dislike of Turkish architects to the behaviors of Eldem, and as the indicator of the common reaction against him.[163] In the periodical, the architectural department of the Academy was said to take position against *Yapı* and the Association of Architects accordingly.[164]

The most important point here was that the problems between Sedat Hakkı Eldem and *Yapı* had inevitably problematized the relationships between the Association of Turkish Architects and the Academy of Fine Arts; and this affected the struggle of the periodical. After a while, it became a problem between academicians and free working architects, and the point of departure of the debate was the inequalities in the commissioning of architects and the disagreements between the academicians and other architects.[165]

In the news and articles of the periodical, the dimension of the dispute between Eldem and *Yapı*, in other words, between the Association and the Academy, can be followed. The process of the yearly congress of the İstanbul Office of the Association of Turkish Architects in 1943 was explained in the issues of the periodical published in that period. After losing the election for the directory committee against the existing staff dominated by the editors of *Yapı* and being not supported by the members of the Association, Eldem was accused for causing a conflict and trying to establish another association against the existing one.[166] The process of the congress can be followed from the periodical as such:

[162] Anon. 1943a. "Mimarlarımızın Güzel Sanatlar Akademisi'nden Bekledikleri", *Yapı,* no:29, p.3.
[163] Anon. 1943c. "Türk Mimarlarının Birliği", *Yapı,* no:30, p.3.
[164] Anon. 1943c. "Türk Mimarlarının Birliği", *Yapı,* no:30, p.3.
[165] For more information, see Ünalın, Çetin. 2002. "Tekelleşmeye Karşı Mücadele", *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927.
[166] Anon. 1943f. "Haberler", *Yapı*, no:32, p.19.

> The congress is held with great majority and the selected directory committee was the recipient of the votes of this great majority; therefore representative authority became that much common. The initiative to divide the association into two parts was not succeeded. Truly, the head of the Academy of Fine Arts put forward his personal ideas -with special efforts that had never been seen in earlier congresses - could not find any support in the congress. In the selection of new directory committee, the members of the congress did not vote for this chief of the office of architecture … [and this] was a very meaningful and exact answer to his efforts.[167]

> As we heard, the chief of the architectural office of the Academy of Fine Arts and his assistant, after being defeated in the 1943 congress of architects, are now trying to collect signatures with the idea of establishing a separate association. Only two or three people, with their various personal emotions and benefits, seem to be adherent to this initiative; the others are immediately refusing this proposal. Whether it will be successful or not, this initiative was met with aversion by all the architects. Even it is said that the directory committee of İstanbul Office of the Association of Turkish Architects was thinking to leave its place to these people by resigning with the own wills of the members in order to prevent this discord caused by personal ambitions.[168]

The whole struggles of architects together with the editors of *Yapı* were for being authorized and commissioned in their professions in the country, and the cases of the Academy and Eldem were only forming one side of the issue, but the discipline had other serious problems that needed solutions.

3.3.2.2. Architectural Commissioning

Actually, the basic argument of the editors of *Yapı* was focused on the confusion and injustices in the current system of building and architectural processes in the country, hence they mainly searched for a specific order and refinement in the commissioning of architects. Indeed, both in the regulations and procedures arranged by the state for the coordination of any kind of construction, and in the distribution, commissioning and organization of building activities, there were definite conflicts for the determination of the professional authority that would carry on the responsibility. A hierarchical scheme in the process of building and in the written laws and regulations was needed to bring an order and justice to the system of construction in every part of country. The editors of the periodical - according to

[167] Anon. 1943c. "Türk Mimarlarının Birliği", *Yapı,* no: 30, p.3.
[168] Anon. 1943f. "Haberler", *Yapı,* no:32, p.19.

their administrative positions in the Association - were representing a group among architects who both actively contacted and conflicted with the state and municipalities for the concrete developments in the bureaucratic and commissioning aspects of architectural production. Therefore, the periodical included concrete examples and cases of the mistakes of the state and municipalities, the irrelevant applications, official and hierarchical problems, and the effects of the lack of legal organization in the construction processes.[169]

In an interview with the chief of the İstanbul Office of the Association of Turkish Architects that informs us about the situation of the profession, the building authority of people from other professions and master builders was criticized, and the necessity of a legal arrangement and the lack of information of the society about architects and the profession of architecture were mentioned:

> Why do the majority of architects become civil servants?
> With his dreams and desires, the young man opens an office with the money he saved up since the university years. 2 months, 3 months, 5 months, 10 months, he waits until the end of his bearing capacity. There is no client because any one who wants to build a building does not look for an architect. Everything necessary for construction such as cement, stone, brick, water, wood comes to his mind. But an architect does not. …The only master of the construction sector is the master builder. However, a master builder is only

[169] In an article written against the one in *Tan* by Zekeriya Sertel who suggested to continue the construction struggles of the governor- Lütfi Kırdar - of İstanbul, and supported the immediate applications of Prost in the city, the relations among the directors of the Association, the Municipality and governors, and the real complaints of architects from officials can be observed. After expressing the so-called supports of the municipality and the governor, it is stated: "Today, although the construction directory of the Municipality is vacant for months, an architect is still not assigned as the head of this position, which is very important for making the city beautiful and giving it a touristic character. Isn't there any other architect for this position if the colleague that directs it by a proxy does not accept this mission? ... Fundamentally, it is definitely accepted as a reality that the construction works of cities are the subjects that could only be succeeded by architects. ... Unfortunately, architects could not almost find the protection and interest they requested. ... In the city of İstanbul where 200 of almost less than 300 Turkish architects live, the ones who are not architects and engineers are still making projects, taking construction responsibilities and constructing unsuccessful and ugly buildings. The İstanbul Office of the Association of Architects made written applications a couple of times to inform the Municipality about these issues; even it informed about the document numbers that were treated and about the names of the ones who continue the works in the Municipality although he is not even a master builder or a technician. Again, in a country where any member of a profession, a pharmacist, a lawyer, a dentist etc,, who does not have a diploma can not do [his/her] job, projects are still undertaken by the ones who do not have the right to do construction works [and this] damages the aesthetic beauty and artistic situation of the city, and we wish from the Municipality of İstanbul who gathers lots of architects in its structure, not to give permission to this situation." In an answer given by the Municipality, depending on the regulations and instructions, it is said that there is no other way apart from acting this way. See Anon. 1943p. "Bir Başyazıda İmar Mevzuu ve Türk Yüksek mimarları", *Yapı,* no: 48-49, p.7-9.

> the helper of an architect and he is a person who will work under the control of an architect. The one who will have someone to make a building is generally acting as such: For example, he is going to a master builder with a paper in his hand, cut from a Scandinavian publication. He intends to have the same building in this paper. But does it suit to the style of the country or not? Does it become ugly or not? These are not considered. We also have a strange curiosity. Everyone wants to be the architect of his own building. ... The master builder makes a detailed investigation and finds [your plan] suitable. Only then do people apply to an architect only to have the plan authorized, namely for realizing a routines. That's all… The role of the architect is now totally over.[170]

***The Problem of Monopoly and Foreign Architects*:**

In the articles of the periodical that form the agenda of its struggle, the most densely discussed subject was the 'monopoly' in the field of architecture - which was also stated by Tahir Tuğ as the basic reason for the establishment of the periodical.[171] It was an important discourse of the periodical that criticizes the commissioning of certain architects especially for important public projects. Here again, Eldem is standing in the center of critiques and the articles reflect the view of *Yapı* that connects the reasons of unemployment and other problems of architecture to this case.[172] What was meant actually by the term monopoly could be defined as follows:

> It was the burden of some big projects by foreign architects and Turkish academicians by using their statuses and advantages without getting into competition. … It was claimed that partnerships were created as a screen to prevent the possible reactions and these were organized by foreign architects, their assistants or with the architects close to themselves. In other words, the monopoly was the continuation of the problem of foreign architects.[173]

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[170] Anon. 1942ff. "Polemik-Kronik: Memleket mimarlığına Dair Anket", *Yapı,* no:15. p.18.
[171] "Söyleşi: Türkiye'de Mimari Yayıncılık". 1984. *Mimarlık,* No:2, p.37.
[172] The basic critique of *Yapı* was the leaving of the construction field to a few foreigners and popular Turkish academicians, and the excluding of the majority of Turkish architects from the construction process in the country. Again, Eldem was considered as one of the most important reasons of this situation: "Instead of the altogether developments of Turkish architects, we left the field of construction to a few architects who have aristocratic connections." Anon. 1942t. "Cumhuriyet Türk Mimarlığının Belirmesi İçin", *Yapı,* no:19, p.3.
[173] Ünalın, Çetin. 2002. "Tekelleşmeye Karşı Mücadele", *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.122.

The editors of *Yapı* were strictly against this situation that leaves the construction field to some privileged people, creating an unfair competition among colleagues.

> Accusing the academicians of architecture for being elitist, *Yapı* strictly opposed academicians who were involved in professional practice. For the design of the most important buildings of the republic, instructors of architecture in universities had been the first names to be commissioned. Yapı criticized this application as an act that provided no opportunities for young Turkish architects.[174]

For the creation of the Republican Turkish architecture, the editors of the periodical were defending the protection and sponsorship of the state on art and architecture; but the construction activity had to be equally open to all architects instead of specific people. The mission had to be given to Turkish architects instead of the protection and dominancy of certain individuals in this field.[175] Consequently, with different means, the case of monopoly in practice defined the actual struggle field of the periodical for a long time:

> The struggle against monopoly increased and became one of the most dense struggle fields of the Association of Turkish Architects in the 1940s. One side of the quarrel was the academicians. They were said to be the ones who tried to get commissions with special agreements by using their statues and positions, and establishing partnerships with foreign architects in this framework. The other side was the İstanbul Office of the Association and free lance architects. In this period, the founders of the periodical *Yapı* were in charge of the İstanbul Office and their most important weapon was this periodical. *Arkitekt* behaved more moderately but still took the side of the Association.[176]

The solution of this case was proposed as preventing the commissioning of academicians, preferring Turkish architects rather than foreigners and creating a construction system that will be organized by state.[177]

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[174] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period*, Unpublished Master Thesis, İzmir Institute of Technology, p.50.
[175] For more detailed information, see Anon. 1942x. "Türk Mimarları Ne İstiyorlar", *Yapı,* no:21, p.3.
[176] Ünalın, Çetin. 2002. "Tekelleşmeye Karşı Mücadele", *Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.122.
[177] Anon. 1942w. "Mimarlığımız ve Devlet Himayesi", *Yapı,* no:20, p.3.

The periodical's point of view about foreign architects was similar to that of the general opinion among Turkish architects.[178] It was also related to the case of monopoly in architectural practice. Seen as a problem of the discipline, the case of foreign architects was mentioned as an important title in several issues of *Yapı*. Foreign architects, together with famous Turkish academicians, were perceived as one of the most important reasons of monopoly and unemployment of Turkish architects. They were equipped with wide authorities and possibilities for the construction of contemporary Turkey in the early Republican period.

The invitation to foreign architects in the early years of the Republic was accepted as a necessity as there were not enough architects to successfully realize the modernization of the country.[179] At the same time, foreign architects helped the introduction of modern architectural culture, and educate a generation of Turkish architects both as academicians and practitioners. That is to say,

> The works of the foreign architects charged in the Republican period were useful for forming the idea of a contemporary Turkish architecture rather than forming the contemporary Turkish architecture itself. Both from the point of view of education and practice, their most important effects were bringing a scientific way of behavior to Turkish architecture and setting the profession of architecture as a discipline in Turkey.[180]

But, as most of the projects were commissioned to foreign architects, the work of Turkish architects were sometimes prevented, and as the works and activities were not well organized to achieve the aim of creating a national architecture, the cities and buildings they constructed and the architectural atmosphere they created did not completely become beneficial for the country. Besides, they did not educate Turkish architects in the construction sites of important grand projects they took on,

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[178] For more information about the case of 'foreign architects' in the Republican period, see Tümer, Gürhan. 1998. *Cumhuriyet Döneminde Yabancı mimar Sorunu, 1920'lerden 1950'lere,* İzmir: İzmir Mimarlar Odası, İzmir Şubesi Yayınları.

[179] The necessity of calling foreign architects in early Republican years was also accepted by *Yapı*. However, the educated Turkish generation of architects existed now, and they needed to be commissioned. Anon. 1943o. "XX. Yıl ve Cumhuriyet mimarlığı", no: 48-49, p.3.

[180] For a detailed analysis of the case of foreign architects in Turkey, see Nasır, Ayşe. Temmuz 1991. *Türk Mimarlığında Yabancı Mimarlar,* Doctorate Thesis, İstanbul Teknik Üniversitesi-Fen Bilimleri Enstitüsü.

and hence delayed the development and experiences of the Turks.[181] According to *Yapı*, they were accepted to do everything better just because they were foreigners, and thus the capability of Turkish architects was not accepted and they were not given chances.[182] This attitude prevents the creation and organization of Turkish architectural culture, style and the organization of the discipline. The approach that the Turkish architects could not design good enough and were not capable enough in artistic and architectural issues when compared with foreigners, was frequently tried to be refuted in *Yapı*.[183]

The belief was the necessity to get rid off this foreign admiration but to utilize their technical, material and aesthetic successes; in the mean time, the number of Turkish architects should be increased by developing the system in schools, organizing and protecting them with determining a specific program, and giving them responsibilities and job opportunities for their survival and creation of the

[181] The foreign architects case was the most widely discussed and contradictory issue of the early Republican period's architectural agenda. In her doctorate thesis, Ayşe Nasır states one of the reasons of the campaign against them as the absence of a definite system in the selection and commissioning of foreign architects. In this period, they were generally selected by the personal relationships of the bureaucrats without considering their professional properties. Nasır mentions about the positive and negative effects of foreign architects in her study. The education of a generation of Turkish architects, the forcing of Turkish architects to work harder and develop themselves, the introduction of western and modern approaches, technical developments, contemporary materials and construction managements in architecture were counted as their positive effects. The obligation of Turkish architects to construct only residences and small scaled projects due to the commissioning of all public and important buildings to foreigners, the construction of buildings that were taken as unsuitable and unrelated to the realities and culture of the country due to their unfamiliarity with the context, the usage of Turkish forms and styles in their projects that could only be formalist and their taking of jobs without competitions were counted as the negative effects of foreign architects. According to Nasır, Turkish architects who claimed that foreign architects could not create a revolutionary architecture, were again turned towards to Turkish civilian architecture and the "Turkish house" with the effects of foreign architects. What is essential for us in this study is the expression of the ironical effects of foreigners on the emergence of the "Second National Movement" in architecture. For this period, she explains: "While reflecting the atmosphere of war years, this period was, at the same time one of the results of the works of foreign architects in practice and education. When the appearance of the Second National Architecture is considered from this point of view, we see the struggles of foreign architects like Egli and Taut for the research of the essence of Turkish Architecture. ... Taut, who was famous for his sensitivity to the environment and the traditional architectural examples of the country he lives in, also led Turkish architects to search for the essence of their own architecture. ... Additionally, nationalism and regionalism in architecture was also supported by an internationally famous authority, a foreign architect, P. Bonatz.." Nasır, Ayşe. Temmuz 1991. *Türk Mimarlığında Yabancı Mimarlar,* Doctorate Thesis, İstanbul Teknik Üniversitesi-Fen Bilimleri Enstitüsü.

[182] Anon. 1942a. "Sanat ve Sanatkarı Teşvik", *Yapı,* no: 4, p.3.

[183] The process of the competition of Anıtkabir reflected all the details and complexitiess about the case of foreign architects. For more detailed information, see Anon. 1942g. "Anıtkabir", *Yapı,* no: 8, p.3.

desired unique "national architecture" as they could better understand and answer the requirements of Turkey than foreigners.

The perspective of *Yapı* against foreign architects was not sourced from nationalist feelings: The periodical even saw their existence acceptable if they could provide some positive effects with their technological and material qualities.[184] However, it just considered the case for the sake of Turkish architects and the development of architecture in the country. The approach of the periodical towards foreign architects was tightly related with their perspective that considered the overall development and social development of the country rather than aristocratic and discriminative behaviors in the system of architecture. *Yapı* proposed the protection and organization of Turkish architects and architecture by the state and related officials, and to abandon the method of giving every important project to foreign architects and privileged Turkish academicians.

The editors of *Yapı* focused on the necessity of creating job opportunities for Turkish artists and architects, the necessity of educating architects properly with the requirements of the progressive age, increasing their numbers and trusting them in every kind of work.[185] They called the most powerful employee of the period, the Republican state, to duty and assigned it the task to protect the art and the artist who could not find the opportunity to practice and to create the "national architectural style".[186] It was seen as an injustice to wait from Turkish architects and artists who

[184] For more detailed information, see Anon. 1942g. "Anıtkabir", *Yapı,* no: 8, p.3.

[185] The insufficient number of Turkish architects was argued as one of the most important reasons of the unsolved problems in architecture. In his essay, Çetintaş writes that there were 220 architects recorded in 63 provinces in the country: "In this huge country that passed to the Republic from the monarchy in ruins, the number of Turkish architects is 220. When we distribute this amount to our 63 provinces, there are 3 architects for every single province and 31of them are left behind after this division. However the architects who gather on the works of big cities like İstanbul, Ankara and İzmir can give nothing to the rest of the provinces. From the provinces and municipalities, frequent applications are done to the Association of Architects in İstanbul and Ankara; they demand architects with high salaries but we can not find architects to send there. … The damage that the country is exposed to due to few number of architects, was the continuation of construction activities without architects, the invasion of building works by people outside the profession, and this confusion about the professions and specializations among architects, engineers and other disciplines." The regulation in the system of accepting students to the Academy was offered here as one of the solutions to increase the number of architects. Çetintaş, Sedat. 1943. "Türk Mimarlarını Çoğaltmak Lazım", *Yapı,* no:32, p.4-7.

[186] Anon.1942w. "Mimarlığımız ve Devlet Himayesi", *Yapı,* no: 20, p.3.

could not find such opportunities to create an architecture that was national, belonging to the country and would answer the needs of contemporary age.[187]

In the letter (also published in *Yapı*) written by the head of the Association of Turkish Architects, Necmi Ateş, to the Prime Minister of the period, Şükrü Saracoğlu, the seriousness of both the monopoly and foreign architects problems, was clearly expressed with all the details of the commissioning process. The last part of the letter was about the commissioning process of the project for the construction of a Polytechnical School to be built in Ankara. Its expense would be eighteen million Turkish liras, and it was a grand project composed of twenty four parts. Ateş was demanding that Turkish architects should also take part in the process of this construction. The commissioned architects were Emin Onat, Sedat Hakkı Eldem, and Clemens Holzmeister, and the way they were commissioned for this project was explained and criticized by Ateş. The mistake of this situation was explained, and it was pointed out that the architects of such projects had to be selected according to their abilities rather than their positions or relationships. The advised method was the method of competition.[188]

***The Competition Method*:**

In order to solve the conflict between architects and the state, to bring albeit a partial order to the commissioning of architects, and to decrease or eliminate the monopoly and unfair competition between foreigners, academicians and other Turkish architects who could not find chances to show their talent, *Yapı* proposed that competitions should be organized for the choice of commissions for architectural projects so as to find the most qualified architect for the construction.[189] They believed that competitions could create an equality of opportunity for commissioning of architects, bring an order in the regulation of processes for construction in the

[187] Anon.1942n. "Mimarlık ve Millicilik Davamız", *Yapı,* no: 13, p.3.
[188] Ateş, Necmi. 1942. "Açık Mektup", *Yapı,* no: 19, p.4-5.
[189] In the interview made with the chief of the İstanbul Office of the Association of Turkish Architects, it is suggested that, for the development of architecture, the protection of the young architect and his commissioning suiting to his education, must be achieved. The best way for this protection was shown as using the method of competition for official constructions. It was not seen as a protection, but conceived as a necessity for finding the most competent. The one who wins the competition is the most successful and deserved person for the work. Anon. 1942p. "Polemik-Kronik: Memleket mimarlığına Dair Anket", *Yapı,* no:15. p.18.

country, and accordingly, they insisted on the necessity of competitions for every architectural project:

> Holding a competition for the design of a building means asking all the artists of the country to design this building. Whenever a competition is organized for a hospital, a hotel, a bathroom or a literature faculty, all the artists who trust their pencils and ability join and work; after the jury evaluation, the best of them is chosen and applied, and the rest of the participants become advanced in their arts; their struggles will not be wasted as they make a very careful investigation on the subject of the competition. The approved project provides a beautiful building to the country; moreover, the artist wins an award in the field of contest and the podium of justice by deserving it in front of the country. As these competitions are repeated, high talents in art family array in rows and the degree of their talents becomes clear. All the art family and the country will respect these art masters who are grown as such. It is seen that this method of competition that is insistently demanded by Turkish architecture family, is an obligatory necessity for the benefit of the country and Turkish construction.[190]

The method of competition was used in the planning and construction of cities since the competition in 1927 for the plan of Ankara, in which Herman Jansen's plan was chosen.[191] In a thesis study focusing on the evolution of project competitions in the Republican period, the initiation of the competition method is related to the insufficiency of the construction staff and technique in the country, the law on the encouragement of industry (*Teşvik-i Sanayi Kanunu*) and the invitation to foreign architects. (Appendix G) This method was also imported from the West and made important contributions to the development of the profession by giving chances to Turkish architects to prove their talents and providing a legal ground to struggle with foreign autocracy in the sector:

> With the successes they gained in project competitions that became widespread after the 1930s, Turkish architects started to show their existence in the construction sector governed by foreign architects. For this reason, from the beginning, project competitions had received great interest and support by Turkish architects. Throughout the years that Turkey followed a statist economy politics, all the public sector in construction activities apart

[190] Anon. 1943g. "Müsabaka Usulünün Kabulunu İstiyoruz", *Yapı,* no: 33, p.3.

[191] For the competition for the plan of Ankara, only foreign specialists were invited because it was accepted that foreign help was necessary in the field of construction in Turkey. Çilingir, Banu. Haziran 2000. *Cumhuriyet Dönemi Proje yarışmalarında Değerlendirme Kriterleri ve Gelişimi Çalışma Alanı: Kamu Yönetimi Binaları,* Yüksek Lisans Tezi, İstanbul Teknik Üniversitesi-Fen Bilimleri Enstitüsü, p.1and p.28-29.

from residences, had chosen the way of competition, and by this way, a public demand had given shape to architecture in Turkey until the 1950s.[192]

However, despite the application of the method of competition and the promising regulations of the state for the discipline, there was an increasing demand for the accurate establishment of the system of competition with strict laws and the protection of the winners. The basic reason here was the effect of personal relationships on the selection of architects for projects, the dominance of foreign architects and academicians in the selection, the lack of confidence in Turkish architects, and the continuing arbitrariness in the commissioning of architects because the system of competitions had not yet been defined in strict laws and rules. Actually, this situation was not true only for the case of competitions; due to the ignorance and disinterest of the state and the absence of laws and orders for establishing a system in architecture, haphazard decisions and personal connections were effective in the commissioning process in architectural practice in general. The criticism against this situation was supported and realized by almost all the published media and the public of architects, and they criticized the situation in order to force and inform the state to take the necessary precautions on behalf of the quality and position of the discipline and architects.

In this process, with the politics of establishing a moderate and encouraging relationship with the state, the periodical provided proposals and gave news of the visits, requests and concrete contacts of the Association of Turkish Architects with the government, and thus actively propagated the method of competition, the law on the chamber of architects and state protection for the sake of architects. *Yapı* defensed very effectively against the current harmful systems in commissioning such

[192] In this thesis, the most important contribution of competitions was stated as the phase of evaluation and the main criteria considered in these evaluation reports of the juries. In these evaluations, firstly, the main criteria are stated, and then the objective weights of these criteria are determined, and lastly, evaluation according to these criteria and the announcement of results to the public followed. These reports generally inform us about the identity of the period, in which the accepted criteria reflected and affected the direction and determination of architectural styles. For example, for the period when *Yapı* was published, it is stated: "The period of 1938-1950 was a period when the Second National Architecture was applied. The general characteristic of the period's public government buildings was the use of neo-classic forms. When the jury reports are investigated, together with functional solutions, the criterion of symbolism is seen as the most important." Çilingir, Banu. Haziran 2000. *Cumhuriyet Dönemi Proje yarışmalarında Değerlendirme Kriterleri ve Gelişimi Çalışma Alanı: Kamu Yönetimi Binaları,* Yüksek Lisans Tezi, İstanbul Teknik Üniversitesi-Fen Bilimleri Enstitüsü, p.28-30 and p.118.

as the method of ordering projects to specific people with contracts and the method of dispute.

The method of dispute, which was also widespread in this period, is also criticized as it caused the distribution of the work of building to specific people and to people who were not architects. It was a system that gave the preparation of the project to the person who had the financial power to provide the payment of the dispute, and who could make the most reduction in prices among other participants in the dispute. Here, the artistic capability and professional properties for the design of the project were not taken into consideration in order to have the project with minimum expenses.[193]

The method of ordering a project with contraction was also widespread in the period and was connected with the problem of the monopoly of academicians and foreigners. The system of contraction and dispute for the commissioning of works were supported by the periodical as these were arranged according to laws, but their application process was not working properly:

> The projects are determined, scale models are prepared, everything happens and finishes, everything is ordered. Now it is time to find a way to make it look legal and suit it to the laws. In newspapers, the dispute is announced but as written in small characters not to attract attention. … If you accidentally see this kind of a small announcement and apply for the contraction, you get the answer that it is an announcement done on a day-to-day basis and the projects are already prepared and you turn back. [This is] just like the commissioning of the projects for the Faculty of Literature.[194]

The increasing demand for the competition method in this period was because of the negative results both in the quality of constructed buildings and the commissioning of architects. The ordering of projects to a few people with contraction was not accepted appropriate, and it was argued that the only way to have the best, the most useful and valuable projects can be gained through competitions – of course by acting in the correct way and finding qualified juries.

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[193] For more information, see Anon. 1943m. "Haberler", *Yapı,* no: 43-44, p.19.

[194] The periodical is proposing two precautions against this situation. The first one is the organization of the field of Fine Arts, and the other is the reactions and protests of artists. For more information, see Anon. 1943n. "Münakaşa ile Satın Alınmış ve Satılmış Sanat", *Yapı,* no: 45, p.3.

> The ordering of a project can not provide a successful work even if its architect is very qualified. These projects are generally taken by the ones who get the job in various ways and works are assigned to those who do not consider the benefit of the society. Architects are restricted here with the constructed projects; they take the construction with high reductions in prices; they can not reject any of the given works because of their passions to take on more jobs without considering their functions and beauty; and finally, as a result of these, the projects are realized with limitations in time and restricted possibilities and architects could not give enough attention and efforts to their works.[195]

The general aim was to protect the rights of architects and of the discipline, without favoring any institution or person, and making them have the positions that they deserved. In order to prevent spending the country's money in vain, and the production of ridiculously constructed works, *Yapı* was focusing on the necessity of establishing, organizing, even legally forcing the application of the method of competition. Let us follow an example of the struggles of the Association and the periodical about the method of competition:

> The Association of Turkish Architects made a written application to the Ministry of Education for establishing a competition method for the projects of state buildings whose approximate price is more than 100 thousand liras. Turkish architects are sure that all the ministries will accept this suggestion … because of its useful and efficacious results. Competitions are the proofs of the power and success of Turkish architects; they are strongly hoping and waiting for the construction of state buildings after competitions, and for the legal organization of this type of construction.[196]

The successful results in the competitions, particularly in those organized by the Ministry of Education, were praised and their benefits were stated. The first concrete benefit of competitions was having the best project to be realized; it also impelled lots of other architects than the winners to work, and hence to advance in

[195] Anon. 1942cc. "Haberler", *Yapı,* no:27, p.19. and Anon. 1943m. "Haberler", *Yapı,* no: 43-44, p.19.

[196] In the same page, it is mentioned about the visit of the delegate of the Association of Turkish Architects to the Minister of Education, and simultaneously, the honorary president of the Association, Hasan Ali Yücel, and where he talked about the important subjects of architecture, listened to the wishes and made promises. By the way, the minister promised that the project for the Polytechnical School in Ankara, which would cost 18 millions, would be selected after a competition. In the other new at the same page, it was criticized that the project of the Faculty of Literature was chosen after the method of contraction, and its announcement that was made only one time in the newspaper of *Ulus*. For more information, see Anon. 1942cc. "Haberler", *Yapı,* no: 27, p.19.

their jobs.[197] It was seen as the most rational way to find creativity and talent and this could only be achieved by the application of all artists. It is also the best way of constituting the art of the country under the provision of a program, order and legal framework.[198]

***The "Anıtkabir" Competition*:**

In the history of architecture, there are some buildings with symbolic and political meanings that more evidently reveal the characteristics of the discipline with its multi-sided dynamics effective on construction processes, and express how the context of a building can define and shape its stylistic and architectural qualifications. Anıtkabir, the mausoleum of Atatürk, is such a building with reference to its two-year competition and design, and nine-year construction process. In each phase of these processes, the interferences of the state, international effects on architecture of the country, nationalist searches, etc. concretely directed the selection of its forms and its production. The socio-political atmosphere of the period determined its construction rather than the inner dynamics of the discipline of architecture, as usually seen in the early Republican period's architectural transformations.

The importance of the competition of Anıtkabir for this study is because its period of realization process coincided with the publication of *Yapı* with its reactions, and suggestions during this process against the competition. It was also the most important architectural and social phenomenon of Turkey, on which not only architects but also the general public and the state focused so that we can observe the differences and common points about the topic among these. The competition was also an accumulation and unification of the complexities and problems discussed in previous chapters, although it was organized by the highest ranks of the state and architectural elites.

[197] For more information about contraction and competition processes and for their concrete results and benefits with specific cases, see Anon. 1943m. "Haberler", *Yapı,* no: 43-44, p.19.
[198] Anon. 1942x. "Türk Mimarları Ne İstiyorlar", *Yapı,* no: 21, p.3.

Anıtkabir was decided to be constructed in Rasattepe – Ankara, and in the beginning, an international money-awarded competition was announced for its project. Besides, European architects were invited by the commission of Anıtkabir to be jury members. However, Turkish architects were not accepted either as jury memberships or competitors.[199] The lack of confidence in Turkish architects' ability to design such a grand and symbolically important national monument caused a very strong opposition against the Anıtkabir commission and the state. According to the opinion of Turkish architects, which also constitutes the basis of the approaches and arguments of *Yapı*, it was a national monument that would represent the revolution and the independence of the country, and the necessary national feeling and its reflection in the monument could only be understood and achieved by a Turkish artist. This understanding was apparently also shared by the majority of the public in the country and was supported in the general media.

The other demands of the architectural public were the necessity to build this monument in the Turkish architectural style, and the existence of a Turkish architect in the jury who could be consulted about the requirements of a religious, traditional and national monument. At the same time, there were typical deficiencies and mistakes in the competition caused by the improper establishment of the competition system. The number, names and nationalities of the jury members were not determined in the provisional paper, and the mentions and awards were not enough to motivate the architects as the numbers of mentions were not determined by the jury and seemed to be lesser than the required.[200] Turkish architects actively declared

[199] The lack of confidence to the Turkish architects and foreign admiration was also continuing throughout the processes of the competition of important buildings in the early Republican period. In the competition for the Grand National Assembly building, it is seen that the competition method did not itself solve the actual problems in the understanding. "While the opposition of young Turkish architects against foreigners was becoming stronger, arranging an internationally invited competition for a very important building in Turkey in 1938 caused a very dense reaction. After the applications had been completed, the Turkish architects gained the right to join into the competition with two months delay. Three projects were chosen in this competition and the Committee of Ministries under the directory of Atatürk decided that Holzmeister's proposal would be applied." Çilingir, Banu. Haziran 2000. *Cumhuriyet Dönemi Proje yarışmalarında Değerlendirme Kriterleri ve Gelişimi Çalışma Alanı: Kamu Yönetimi Binaları,* Yüksek Lisans Tezi, İstanbul Teknik Üniversitesi-Fen Bilimleri Enstitüsü, p. 33. Again, in news in *Arkitekt*, we learn that "It was planned to be construct a grand building for an engineering school in Ankara by the Ministry of Education. We learned that for the preparation of this project, the counselor of technical education was intending to have the Professor architect Holzmeister prepare a preliminary project. However, it will certainly be a more suitable decision to obtain this project after a project competition arranged among all architects." Anon. 1941b. "Haberler", *Arkitekt,* p. 144.

[200] Anon. 1941a. "Haberler: Anıtkabir Müsabakaya Kondu.", *Arkitekt,* p. 43-44.

these problems, and together with their reactions and the nationalist sensitivity of the public on this specific case, the commission made changes in the provision of the competition and let Turkish architects join the competition. The obligation of having succeeded a big-scaled project before, for joining the competition was also cancelled, and Turkish architects could now enter the competition.[201]

At the time, the war was continuing severely with very sensitive balances among fighting countries, and due to the harsh effects of these conditions on Turkish architecture and politics, some internationally popular foreign architects could not enter the competition. There had been a German dominancy on both the architecture and politics of the country since the beginnings of the 1930s when German architecture was also very popular also in the world. In this context, Paul Bonatz, a German architect, was selected as a jury member. All these developments effected the distribution of foreign competitors, stylistic and formal considerations in projects, and approaches of competitors and the jury.[202]

Indeed, there were inevitable resemblances between the formal qualities of the projects, and the neo-classical and monumental architecture widespread in Germany was mostly used by the architects who were aware of the sympathy of the state, and jury members to this style.[203] Actually it was an extension of the politics that was also coordinated by the Republican state and appropriated by the architects.

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[201] Anon. 1941a. "Haberler: Anıtkabir Müsabakaya Kondu.", *Arkitekt,* p. 43-44.

[202] For the effects of foreign countries and war conditions on the process of competition, Tanyeli's explanations are crucial: "The architectural adventure of Anıtkabir started in a very unlucky period. The beginning date of the competition and the beginning of the Second World War was almost coincidental. This negative effect both limited the number of foreign architects who entered the competition, and reduced the still insufficient architectural capacity of the country because of the drafting of young architects to the army. Moreover, the Turkish administration seems to be effective in the limited number of competitors. For example, even having the German architect Paul Bonatz as a jury member meant to eliminate one of the two groups of countries that was involved in the history's most merciless fight. The jury membership of Bonatz was natural for the Turks as he was realizing buildings in Turkey. In this period, both for the allies and their sympathizers, joining such a competition became impossible. In just the same way, when the competition was resulted in 1942, it is seen that among 27 foreign projects, 11 of them were belonging to Germans and 8 were belonging to Italians." Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.85-86.

[203] The effect of Germany and its architectural style on the process of the competition of Anıtkabir was determined by Tanyeli as such: "So, even from the first moment when it was announced, the competition of Anıtkabir could already be accepted as a competition which determined its main preferences. In Turkey that was under the intensive architectural effects of Germany, it can easily be understood that a kind of neo-classical behavior developed by such totalitarian regimes was expected from the competitors." Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.86.

Throughout the process, the state played an important role on both the competition and the construction process. Although it had to be a competition which was free and autonomous, the state always took the competition under its control.[204] In this respect, when we consider the competition with reference to the architectural developments of the country during the 1920s and 1930s, Anıtkabir clearly seems as the symbol of the change that would occur in the architectural context of the country:

> In just the same way, the competitors should be aware of this reality that as far as we know, the majority of the section of projects sent to the competition was showing properties in contrast to modernism. When looked from this point of view, Anıtkabir Competition was closing an era in the Republican period architecture. The symbolic sign of the discussed change was the joining of Holzmeister to the competition and that he could not even succeed to get into the classification. The monumental modernism of Holzmeister that designed all the important state buildings in Ankara in the 1930s and determined the identity of the new capital, was now rejected. But the competition coincided with such a turning point that, although Turkey rejected modernism, it was still away from the Second National Architecture, which will develop in its place. Accordingly, in this non-directed period, considering the strong German effect on the country, the only applicable way of design for Turkish architects was conceived as the architecture developed by the Nazi architects like P. Troost and A. Speer.[205]

The invited jury members were Prof. Paul Bonatz (Germany), Ivan Tenghbom (Sweeden), and Prof. Karoly Wichinger (Hungary). Later, Engineer Muammer Çavuşoğlu, the Chief of Building and Construction Works, Muhlis Erk , the old Construction Director of Ankara, and Architect Arif Hikmet Holtay, an academician from the Academy of Fine Arts joined the jury and worked together with these guest architects. Almost 20 projects from Turkey and 30 from foreign countries, a total of 47 architects joined the competition. Three projects were selected by the jury; the project by Johannes Kruger from Germany, the one by Arnoldo

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[204] For the effect of the state on the course of the events of the Anıtkabir competiton, Tanyeli says that: "Turkish president, by giving a very smart decision at the beginning of the competition, announced that the application project would be selected by himself between 3 best projects determined by the jury. ... The managers showed that they understood that the work of building a mausoleum for Atatürk was more a political than merely a design problem. As exemplified in the requirement list that did not give the possibility to the president to select an architect who was not Turkish, they could foresee the kinds of problems that would arouse after the competition. By this way, at the beginning, they could make people feel the reins were tightly in their hands about Anıtkabir and it could not be realized like a hospital or a school project. Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.86.

[205] Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.86.

Foschini from Italy, and the one by Emin Onat and Orhan Arda from Turkey. The competition ended in 3 March 1942.[206] Among these projects, the one by Arda and Onat was chosen and decided to be applied by the commission in April 5, 1943. (Fig. 55-57) After the proposals by the jury and the commission of Anıtkabir, and other related corrections were completed, it was started to be applied in September 9, 1944, and officially opened in November 10, 1953 when the body of Atatürk was carried to Anıtkabir.[207] The project saw great changes throughout the correction period and the construction process. It was struggled to make the monument more national and give it a Turkish character with some changes made in its materials, ornamentations, styles, etc. The developments are explained by Tanyeli as follows:

> The project by Arda and Onat was a typical totalitarian neo-classical architectural product which could be signed by Speer. Furthermore, its inner place and courtyard were presenting a very unsuccessful vision. Such unsuccessful details were removed with the second project that considered the proposals of the jury and later with the third project, prepared according to the proposals of the commission of Anıtkabir. Today's building emerged in the result of these two phases that included radical changes. The only thing that existed in the first project and survived was probably the rectangular plan of the main grave and the surrounding colonnades. It could be said that the building changed its face in between 1942 and 1953. … The architects slowly nationalized the design which was in the line with Speer's understanding at the beginning. All the details of the neo-classical lines of the Western totalitarian architecture removed and evolved into a Turkish or Ottoman neo-classicism. And for Turkey, it must be counted as a modest revolution. The Turkish society was used to religious monumental structures; Anıtkabir taught it the possibility of a secular monumental building that also housed a grave.[208]

The publication period of *Yapı* was coincided only with the competition process of Anıtkabir. The approach of the periodical to the case, which could be followed from the main articles, was so emotional and limiting the discussion of the issue within the narrow framework of nationalism that, rather than focusing on architectural and socio-political necessities and the progress of the competition, the

[206] For more information see Sayar, Zeki. 1942. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no: 133-134, p.1.
[207] Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.85.
[208] Tanyeli, Uğur. Kasım 1989. "Anıtkabir Üzerine", *Arredamento Dekorasyon,* no: 10, p.87.

periodical seemed to choose a way of using the subject for justifying or getting their ideas accepted by the architectural public and the state.

In the beginning of the competition, Anıtkabir was introduced as a "work which can only be done by a Turk," and the periodical criticized the competition because it was international and Turkish architects were found as incapable for designing the monument. *Yapı* definitely proposed that the monument should be designed by a Turkish architect, the style of the monument should be Turkish, and a Turkish architect should take place in the jury.[209] If these proposals could be met, the competition was seen as a turning point, a benefit for the architecture of the country, and a chance for Turkish architects to prove themselves as it would be realized in front of the Turkish public.

When the competition was over and a project by Turkish architects was selected as one of the best three projects, it was accepted as a glory and introduced by the editors as a proof of the courage and talent of Turkish architects, whom the people did not initially trust and commission.[210] There were no comments or articles about whether the competition succeeded the mission it had taken or not, or whether the architectural qualifications of the projects were sufficient and applicable for such an important monument. The news about the praise of İsmet İnönü and the foreign jury members and the celebration articles from the media were published in *Yapı* with a very enthusiastic manner. The only case was the success and talent of Turkish architects and Turks, and their equal talent with foreigners. In this case, their capability was examined and they honorably managed to accomplish their mission:

> Some of us thought that architects had not been yet experienced enough to design grand monuments and buildings. Against the will to have the project of Anıtkabir be designed by a Turkish artist, the fear of not having a valuable work was felt. For this reason, the opening of an international competition for

[209] Anon. 1942g. "Anıt-Kabir", *Yapı,* no: 8, p.3.

[210] The enthusiasm and feeling of proud was also valid for the general public and media. In an article in *Yapı* that mentions the articles of architects and authors about Anıtkabir from several newspapers – Behçet Ünsal from *Son Posta*, Hüseyin Cahit Yalçın from *Haber*, Yunus Nadi from *Cumhuriyet* and Nizamettin Nazif from *İstiklal* - without being carried away by nationalist feelings, the reflections of their gladness can be seen. It was also suggested by these authors, apart from architects, that the widely believed opinion of the insufficiency of Turkish architects was no more true. In other words, by this competition, a public opinion that began to consider and support Turkish architects started to occur. For more information, see Anon. 1942k. "Anıtkabir Projesi müsabakası Hakkında mimar ve muharrirler Neler söylediler?", *Yapı,* no: 11, p.10-11. and 15.

> Anıtkabir was right. At the beginning, it was a matter of debate whether Turkish architects could enter the competition or not. Later, all the Turkish architects were invited. The modest Turkish architects saw this international competition as an opportunity and worked accordingly to make their artistic ability accepted. ... The result was important to be proud of Turkish art. It is certain that all the precious and selected architects coming from all over the world – with more suitable and wealthy conditions than Turkish architects - worked for this honorary job of building an Anıtkabir with all their efforts.
> AS A RESULT, LIKE TURKISH POWER, TURKISH ART WON![211]

Actually, the aim of the politics of *Yapı* for the case of Anıtkabir was again directly related with its basic struggle, namely, the protection of the discipline by the state, the competition system and the commissioning of Turkish architects. This success in the competition presented a very suitable chance to make their voices heard about the problems of Turkish architects. For the first time, the public and the state clearly saw the potential of Turkish architects, and now it was time to trust and commission, and protect them. The periodical tried to use this case for their actual desires as much as possible. That is why they insistently focused on the success of Turkish architects rather than the architectural quality and mission of competition:

> TURKISH ARCHITECTS REACHED THEIR MATURITY: With this competition, Turkish architects reached their maturity in the international medium and made people accept their genius in art. They expressed themselves as experienced and creative with their work. From now on, we have to trust them and do not hesitate to submit other grand and important state projects to their hands. As it was always mentioned in *Yapı*, we must not also hesitate to make a competition among Turkish architects.[212]

Arkitekt considered the case of Anıtkabir more objective than *Yapı* by keeping the discussion in between the borders of architecture. Although the basic criterion for the project was that it should have a national character and spirit, it was because of the specification and quality of the project that necessitated it to be as such. The program of the competition, and the winning and the unsuccessful projects that joined the competition were all published in *Arkitekt* and criticized according to their properties, applicability and harmony with the national in architecture. (Fig. 58) There were arguments about some wrong actions of the jury and other responsible

[211] Anon. 1942i. "Türk mimarlarının beynelmilel ve Eşsiz zaferi", *Yapı,* no: 10, p.3.
[212] Anon. 1942i. "Türk mimarlarının beynelmilel ve Eşsiz zaferi", *Yapı,* no: 10, p.3-4.

people, proposals for the progress of the project and methods that would be used by the jury. The criteria for the success of the projects were related to the degree that they could achieve or suit to the nationalist atmosphere. They were analyzed one by one in detail with their stylistic, material and aesthetical aspects, and most of them were criticized and disapproved by Sayar, the editor of *Arkitekt*. Even the winning project by Arda and Onat was not found national in its general atmosphere.[213] The project that Sayar liked the most was a project by three Turkish architects, R. Akçay, K. Söylemezoğlu and K. Aru, as the composition of the design was accepted as totally devoid of any foreign effects and hence as achieving a Turkish style and character. (Fig. 59-60) For Zeki Sayar, the war prevented the popular foreign architects to enter the competition, so the competition did not give an appropriate result and satisfy most of the architects:

> The jury committee that also includes architectural authorities stated in their reports that all three projects that they selected needed corrections if they would be applied, and without doing these necessary alterations, their construction would not be possible.[214]

These differentiations in the opinions of *Yapı* and *Arkitekt* for the case of Anıtkabir were not caused from their different points of view about architectural issues. In reality, they were struggling for similar purposes and defending the same ideals; but for such cases, the contrasting approaches were caused from the method they chose to present themselves and the degree of opposition and emotion they found appropriate while expressing themselves.

3.3.2.3. Municipal Works and Urbanization

The general approach of *Yapı* towards architectural and urbanization issues was representing both the identity of the periodical itself and the İstanbul Office of the Association due to the fact that the editors of the periodical were also in the directory committee of the Association. Inevitably, although the scopes of subjects

[213] For more information see Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no: 133-134, p. 1-2.
[214] Sayar, Zeki. 1942. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no: 133-134, p. 1-2.

and fields in the periodical were intended to consider the problems of all the country, the periodical was an İstanbul-centered publication, and it became a medium where issues of İstanbul were mostly discussed. The relations and works of the Association in the city and the direct observations of the editors, were frequently involved in the periodical, also due to the lack of possibilities in receiving news from a wider part of the country. The existing condition of architecture and urbanization in İstanbul could be expressed with more details as the editors and authors were closely related with the fields of architectural theory and practice in İstanbul.

İstanbul:

The developments in early Republican İstanbul, especially during the 1940s, were published in the periodical, accepting these as country-wide problems and evaluating them with reference to the general architectural conditions of Turkey. The proposals of the periodical about issues of İstanbul were similar to those proposed by them for solving the general problems of architecture and city planning in the country. This attitude was preventing *Yapı* from being a regional and small-scaled publication, and helped it analyze the cases in İstanbul with a broader and multi-sided perspective.

What is essential here is that *Yapı* gives us a chance to "read" and "see" from a different point of view the early Republican history, which has generally been determined with taking Ankara as the center of architectural and urban developments. How the new republic, with its struggles and achievements for modernization, affected İstanbul, and how they were evaluated from the perspective of İstanbul, is still to be studied in more detail.[215] The place and role of İstanbul in the architectural transformations of the early Republican period has not yet been fully determined in the history of architecture books.[216] *Yapı* gives us a chance to

[215] The recent study by Tanyeli is significant for understanding the Republican İstanbul. See Tanyeli, Uğur. 2005. *İstanbul 1900-2000 Konutu ve Modernleşmeyi Metropolden Okumak, İstanbul,* Ofset Yapımevi; İstanbul Kitapları.

[216] Evaluating the early Republican architecture usually with reference to the developments in Ankara and overestimating İstanbul is accepted as a mistake by Tanyeli. He suggests that, "For example, we read architecture by examining it from Ankara. However, if we look the early Republic from İstanbul, we see something different. There is another modern architecture that sometimes contradicts with the modernist architecture developed in Ankara. In Nişantaşı, Cihangir and Fatih. Morphologically, they do not have any kinship with the ones in Ankara. But, today again, all of us still turn and look at

have albeit a partial view of the developments in İstanbul in this period, and see the similarities and differences that it presented when considered in relation to the general condition of the discipline in the early Republican period.

The search for a "Turkish architecture and city planning" was widespread in the architectural medium and *Yapı* was one of its most passionate defenders. For *Yapı*, the way to achieve this aim was shown as the commissioning of Turkish artists by letting them be active in practice, educating Turkish city planners and architects accordingly, trusting in their ability, reducing foreign admiration in constructional issues and preventing the commissioning of them for almost all the works. The characteristic national architecture and city planning was asserted to occur spontaneously after the application of this prescription with a professional methodology organized by the state.

İstanbul, with its structure and position, was considered as a prototype or a suitable place where this prescription could be applied owing to its continuing construction and city planning activities that were being applied with wrong and insufficient methods.[217] The reason was explained as the lack of order and a program in this process, where random construction and imitation of cubic and western buildings by master builders, and the insufficient and harmful results of the city planning activities, were observed. The reason why *Yapı* focused on the public construction of İstanbul was explained in an article written to attract the attention of the president of the municipality and the governor of the province who they frequently criticized:

Ankara for that period. And still label the ones we see as the First National, the Second National. Whereas, when looked from İstanbul, these do not exist very much. In the 1940s, there is not a Second National Architecture work in the market of İstanbul. The construction of modernist buildings is continuing. I think it necessitates a different reading." Tanyeli, Uğur and Tanju, Bülent. 2002. "Söyleşi: Sibel Bozdoğan ile Yeni Kitabı ve Türkiye'de Modernleşme Üzerine", *Arredemento Mimarlık,* no: 9, p. 49.

[217] The only means to create a Turkish city planning and a modern Turkish architecture was shown as the involvement of Turkish architects in public constructions. İstanbul was evaluated as a suitable place where Turkish architects might take place in the process of its construction. The architects could also be experienced as city planners, learn the discipline in practice and be educated as city planners. The editors were calling the help of the president of the municipality and the governor of the province to organize the field of construction and asking them to prevent unlimited number of foreign applications in city planning and architectural issues by giving examples of applied projects such as the buildings of the Ministries, the Ottoman Bank, the Faculty of Letters, etc. where, they argued, Turkish architectural culture was unsuccesfully reflected. For more information, see Anon. 1941g. "İmarcılığımıza Türk Mimarını ve Zevkini Karıştıralım", *Yapı,* no: 2, p.1-2.

> There are two important reasons for us to talk about and focus especially on this case, İstanbul. The first one is: The thing that makes İstanbul, our İstanbul, is its being a city of Turkish architecture. It must be as such both at the moment and in the future. The second one is the opportunity given to architectural and constructional activities due to the public construction of İstanbul.
>
> TURKISH ARCHITECTS HAVE TO GIVE WORKS FOR THE BIRTH OF A TURKISH ARCHITECTURE: One of the activity fields where Turkish architecture will arouse and the Turkish architect will be educated in, is exactly the construction and building activity in İstanbul. Let us not take this chance from them. Otherwise, how will the existence that we call Turkish pleasure and architecture be realized?[218]

This article and other similar ones were warning the officials to commission Turkish architects for the planning and construction activities, and create a medium where Turkish city planners and architects could be experienced in the practice together with foreign and Turkish specialists.

There was a complexity of professions for the authorization and definition of the activity fields related to the planning and construction of İstanbul, and the officials seemed to be ignorant about this process. It was seen as a case that immediately had to be prevented. In addition, together with the evaluation of cases in İstanbul, the definitions and necessities of specific subjects such as "public construction", "city planning", "municipality", etc. were frequently given in *Yapı* as an information and they were explained with reference to how they could meaningfully be realized in the example of İstanbul.

These subjects and the ways to realize them were not known or given importance by the society and the state. But, their instruction to professionals and the placing of them in planning and construction processes of any city were a necessity so as to meet the requirements of an orderly and beautiful city. As they were not truly provided by the officials and authorities for the construction of İstanbul, the city planning and construction activities in İstanbul were not progressing as desired. The reason behind this result was the absence of logical and scientific applications in İstanbul.

[218] Anon. 1941g. "İmarcılığımıza Türk Mimarını ve Zevkini Karıştıralım", *Yapı,* no: 2, p.1.

The aim proposed by *Yapı* was to consider these terms in connection with İstanbul and inform the authorities about the importance of these subjects so as to make them applied systematically in the necessary institutions of the city and in the scientific platforms that were organized by professionals.[219] In other words, *Yapı* considered İstanbul as one of those preliminary topics by which the periodical's actual points of view about the organization and the betterment of discipline in the country, were expressed. İstanbul was nothing more than an example that they used to inform and persuade the state and the public in the context of their approaches.

The city plan of İstanbul was commissioned to a French city planner, Henri Prost. He had drawn the regulative plan of the city and he was working on the İstanbul plan. (Fig.61)[220] He was taking care of the construction of public works in the city and was equipped with wide authorities to apply his projects. Both the quality of his works, and his unlimited authority that would design every part of İstanbul, were criticized by the periodical. He was also a professor in the city planning department of the Academy of Fine Arts and his performance in the Academy was also criticized.[221] He was interfering the architectural developments and constructing buildings in the city, and blamed for "infecting" İstanbul with French architectural styles and understanding:

> A city planning specialist was invited to İstanbul. Under the protection and authority of a French marshal, he gained popularity by making the plans of a few cities. He made the regulative plan of İstanbul. It's okey. He also said:

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[219] There were continuous construction activities in İstanbul and Turkey, but the necessary sub-structure and information level had not been yet provided and settled in a programmed way as there was the ignorance of the state and the city authorities. For example, the city planning was not accepted as a discipline in both the universities and the field of practice. In this respect, it was not known and successfully applied in the country. Generally, foreign specialists were managing such processes. The didactic method used in *Yapı* by simply explaining the meanings and requirements of terms and subjects necessary for planning and construction was because of the need to inform the state and the society about their properties, and make people aware of their importance on the creation of a planned city. In an article, the missions of architects and engineers in the construction process of the country were explained and this informative methodology was used: "Why do we use the term city planning instead of the term construction? There are reasons: The construction is generally a work of random repair. ... Namely, this work is a work of the municipality. (..) As for city planning, it is an information, a profession, a beautiful art case and work of a society and nation. … Construction: It is a work of the contract and repair, City Planning: It is Populism, citizenship, civilisation, project, plan, program and a building of (beautiful art) architecture." For more information, see Anon. 1942b. "İmar ve İnşa Etmekteki Maksad ve Gayeler", *Yapı,* no: 5, p.3.

[220] For the content, details and the critics of the İstanbul regulative plan by Henri Prost, see Arutay, Tevfik. 1943. "İstanbul ve Urbanizm: İstanbul'un Nazım Planı", *Yapı,* no: 29, p.10-11.

[221] Anon. 1942s. "Altmış'ıncı Yılında Akademi ve Güzel Sanatlarımız" , *Yapı,* no:18, p.5.

> "The city plan of İstanbul produced from this regulative plan, will be realized by Turkish architects." It's okey too. But the flowering, pools... esplanade, balustrades, the tribune in the picture of passage ways, the pole on which the Turkish flag is waving, etc. and lots of other details are made by this specialist. These are totally away from Turkish taste. These are the parasite examples of French cities, gardens and architecture in our country. ... But Turkish architects can most certainly do all these things. Because of doing these works, the specialist still could not start the city plan, and he can not either. Is this person invited here to solve the huge problems of city planning? Or, did he come here to vaccine us with Paris architecture?[222]

Prost was criticized because he was too much focused on architectural and ornamental works of İstanbul and hence, as a city planner, he still could not finish the plan of the city and he was not questioned why he worked both in architectural, landscaping and city planning fields. It was stated that Prost was paying attention to architectural ornamentations and unnecessary details instead of finishing the plan of İstanbul and solving the actual requirements and problems of the city.

Besides, he was not being assisted by Turkish architects or specialists although he mentioned the necessity of the preparation of the İstanbul plan by Turkish architects.[223] He was doing all the projects with his two French assistants, and only a limited number of Turkish architects were working with him and he was not informing anyone about the process of the planning. The ones working with him were just assigned some small tasks and were not really involved in the planning process of İstanbul.[224] This was seen as one of the reasons of the absence of city planners and the existence of inexperienced architects in this field.

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[222] Anon. 1941g. "İmarcılığımıza Türk Mimarını ve Zevkini Karıştıralım", *Yapı,* no: 2, p.1-2.

[223] For more information, see Anon. 1941g. "İmarcılığımıza Türk Mimarını ve Zevkini Karıştıralım", *Yapı,* no: 2 p.1-2. and Anon. 1942b. "İmar ve İnşa Etmekteki Maksad ve Gayeler", *Yapı,* no:5. p.3-4.

[224] Behçet Ünsal worked for a while with Prost while he was publishing *Yapı* with his friends. In his interview with Uğur Tanyeli, he talks about these days: "An architect from Paris came to İstanbul: Prost. I began to work with him in 1940. I worked with him for a long time. He was the specialist of the municipality. He had a city planning and construction office and he was working there. Prost had drawn the 'plan directeur' of İstanbul, we said so in these days, but it was translated to Turkish as regulative plan later. He had other plans and details drawn by two French architects working with him. He also employed me. The Turkish architects who came from Paris [eased the work] of the French. For example, there was Rüknettin (Güney) in these days and Prost was loving him. I had not seen Paris, but I was able to draw and he was respecting me. In that time, he gave me the construction plan of Kasımpaşa. If he accepted something, he was writing "d'accord" on it, I still have his sign with "d'accord" and I am keeping it. Later, the Second World War started, we were recruited again. When I came back, I began to work alone." Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredamento Dekorasyon,* No:12, p.131.

Although the architectural applications in Ankara and the modernist style spreading from there were criticized, the city was seen as a successful example of city planning and shown as a model for the ongoing city planning of İstanbul by *Yapı*. They were compared in the periodical with each other: Ankara was admired because of the proper arrangement and application of Jansen plan - prepared according to the needs of the city - and the circulation and organization of its scheme.

On the contrary, the city planning activities in İstanbul were criticized because of the activities of repair, ornamentation and construction in the city rather than answering its prior needs and planning what was required such as circulation, traffic and order.[225] Their approaches towards Ankara and İstanbul were stated as follows: "City planning in Ankara, public construction in İstanbul: According to the meanings we explained above, Ankara represents an example as a model to the country with the application of modern city planning. In contrast to this beautiful example, İstanbul put aside the movements of city planning and started the work of repair, beautification and make-up."[226]

As can be understood from the quotation, the activities realized in İstanbul that were mostly designed by Prost, was not conceived as city planning, and some fundamental principles of city planning and changes that had to be done in the structure of the municipality were proposed in *Yapı* so as to resemble the planning and construction facilities of İstanbul to the ones in Ankara. In İstanbul, small-scaled construction activities were undertaken rather than the necessities suggested by a

[225]According to *Yapı*, İstanbul was witnessing ordinary construction and building actvities rather than modern city planning applications. The comparison of the circulation planning of these two cities in an article of *Yapı* will more clearly explain the critics of the periodical against the planning of İstanbul. It was seen as one of the most important requirements of city planning and the difference in the comprehension of these two cities was expressed: "In the Jansen plan, firstly, the direction of the development of the city is determined; it was left as such for later repairing and the first thing done was realizing the main road system of the plan. The essential streets and ways, that constitute the blood vessels of the city, were immediately opened. Because of the functioning of circulation, it was a necessity. These ways are asphalted later. The asphalt work is a work of construction, whereas establishing a circulation is a work of city planning. By this way, the city was ordered and the construction started. ... The circulation in İstanbul is out of order. It does not have any main arteries with a style and shape that can answer the needs. Whenever a funeral or a crowd passes, the travel in the city stops. Prost drew the main roads of the city. But before their application, the old ways are started to be asphalted and made wide enough, and old streets are flowered." For more information about activities in city planning and construction of Ankara and İstanbul, see Anon. 1942b. "İmar ve İnşa Etmekteki Maksad ve Gayeler", *Yapı,* no: 5, p.3-4.

[226] Anon. 1942b. "İmar ve İnşa Etmekteki Maksad ve Gayeler", *Yapı,* no: 5, p.3.

new office in the municipality that was composed of city planners, architects and specialists, authorized for the coordination of city planning activities:

> THE OFFICE OF CITY PLANNING - THE OFFICE OF TECHNICAL COMMITTEE: The offices of public works and the technical committee of municipalities perform the works of public construction. City planning works can not be asked from these committees. The good result in Ankara was achieved by putting these committees aside and establishing a new independent management for public construction. The civil turmoil in İstanbul also appeared because of waiting the works of city planning from these offices. The management of public construction is not a part of the technical committee. The old staff members working in the technical committee can not sustain these works. Here, a new office that comprises new members knowing what modern city planning is, i.e. artists, architects and engineers under their command, is needed. Otherwise, the works that will be done in the way of city planning can not go one step further than the works of the municipality and the Ministry of Public Works. And the populism and citizenship in city planning loses its national and civilized meaning.[227]

Actually, the condition and problems of İstanbul were more complicated than the dimensions discussed above. In a series of articles written by Martin Wagner – an engineer and a professor of city planning economy who worked in Turkey - detailed investigations he made in İstanbul and his related proposals and comments in the form of a report, were published in the periodical, which the editors found crucial for the public construction in İstanbul. Wagner was determining the necessities of an ideal city and its planning, and mentioned about the situation of population, transportation, recreational areas, etc. of İstanbul by also adding how negative situations could be bettered or revised.[228] Also, like the article of Akozan titled "the Case of Economic Residences in İstanbul" published in the periodical, lots of articles for the determination and solution of city planning and architectural issues of İstanbul were included in the periodical.[229] The difference of these articles from others is that they included more reliable and investigated information and proposals

[227] Anon. 1942b. "İmar ve İnşa Etmekteki Maksad ve Gayeler", *Yapı,* no: 5, p.4.
[228] See the 4th, 7th, 8th, 11th, 13th, 16th, 17th, 23th, 26th, 27th, 28th and 29th issues of the periodical so as to have more detailed information about the general situation of İstanbul in the 1930s and 1940s, and the related observations and proposals of Martin Wagner for the economic and scientific planning and organization of necessary city scaled renewals, changes and developments in İstanbul.
[229] Here the benefits and the necessity of economic residences and the system of block apartments were explained and they were proposed to be applied for İstanbul. For more information, see Akozan, Feridun. 1941. "İstanbul'da Ucuz İkametgah Meselesi", *Yapı,* no: 3, p.7-8.

than others as they were written by architects or specialists working or living in İstanbul who had the chance to analyze the city better and give concrete and objective portrait and solutions for the city.

The out of order construction typology and inconsistencies in the silhouette and the planning of İstanbul were also because of the deficiencies in building laws and directions which were written so as to bring a system and order to the construction of any structure in the country. (Fig. 62) This condition was giving authority to the people from other professions to construct building. The so-called random and disordered imitations and applications of European cubic architecture and other foreign examples of architecture in İstanbul, were also believed to have been made by these people and by the owners of buildings who wanted to be the architects of their buildings, demanding the copying of an existing building and holding the cost of construction as less as possible. So, the system excluded architects and they had little responsibility of the situation on the contrary to the general acceptance that blames Turkish architects. The process was as such:

> The buildings in the country, and especially in İstanbul, were not totally built by architects on the contrary to the general imaginations. In our country, buildings higher than 5 floors are not permitted anyway and taking the construction responsibility of master builders for the buildings lower than 5 floors is accepted. The men called master builders are not educated in a school, course or they are not experienced people. 90 % percent of buildings in İstanbul were realized by these people. Laws and orders are giving authority to these men for the scientific supervision of the project being signed for the municipality. … As cubism is seen as the contemporary [style] and everybody wants to be seen as contemporary, the so-called cubic architecture affected the works of these men. The reason why the cubic art of Europe took this ugly view in our country is because of this. ... Without discussing the price of the project, the master builder takes the project and considers his own profit. The owner of the building suffers very much in the end of this easy creation realized without art and exploration. From what he suffers can be asked and learned from the people who lived in the buildings constructed in the last year from Edirnekapı to Cihangir.[230]

[230] Anon. 1942hh. "Polemik-Kronik: Şehirlerde Kötü Yapı Mahkumları", *Yapı,* no:23, p.16-17.

This settled system was damaging the city plan and the silhouette of the city. It was one of the most frequently discussed cases in the periodical and immediate regulations in the building law of İstanbul was proposed to prevent the complexity of styles and forms used in the buildings of İstanbul.

The critics and initiatives of the periodical against the municipality of İstanbul and its activities were also about similar cases that determined the Association's concrete demands and struggles about İstanbul. The activities done in the structure of the Association for İstanbul, were also expressed in the periodical but both *Yapı* and the Association did not seem to receive a positive result from their warnings. For example, "the instruction of construction and roads" prepared by the municipality was found insufficient to be put into practice by the Association, and the one whose not well ordered parts were corrected, and it was given to the municipality. (Fig. 63) It was mentioned in the periodical:

> For the application of the law of construction and roads, the instruction of the municipality does not carry a value of application. The alteration and reform proposals of our architects, who directly observed the not well ordered parts of the instruction that can not be counted as a work of experienced and authorized committee, were presented to the municipality by the Association. It will be discussed and accepted in the Assembly of the city.[231]

But from the news given in the later issues of the periodical, it is understood that any concrete result could not have been received from this initiative.[232] Actually, this example and other failures of the Association in its initiatives and critics for related offices were because of the insufficient professional authority of the Association in the eyes of the society and the state. Consequently, the existing situation in the city planning process and architectural development of İstanbul was

[231] Anon. 1943d. "Yapı ve Yollar Talimatnamesinin Islah ve Tadili İçin Teklif", *Yapı,* no:30, p.9.

[232] The insensitivity of the municipality against the corrected new proposal of the Association for "the instruction of the construction and roads" is given in *Yapı* as follows: "The proposal of the Association about the instruction of the construction and roads law of the municipality was published in *Yapı*. Before that, the proposal was presented to the municipality. Until today, any positive or negative answer could not be taken. It shows that there is still not given value to authority and license. In a point or work where required, their ideas are not considered." See Anon. 1943p. "Bir Başyazıda İmar Mevzuu ve Türk Yüksek mimarları", *Yapı,* no: 48-49, p. 7-9.

because of this insufficient information and insensitivity of officials against architecture and its scientific and aesthetical requirements as a discipline.

3.3.2.4. Architectural History and the Conservation of Heritage

In the early Republican Period, with the requirements and effects of the new nation-state, the Republican ideology and socio-political structure, studies for rewriting the history of Turkey were shaped within the framework of a nationalist perspective. The aim was to provide the consciousness and feeling of Turkishness in coordination with modernization and contemporariness of both the society and the state by using the most effective elements, i.e. history and culture, and relatedly architecture. These studies became widespread in the 1930s with the establishment of related institutions such as the societies on Turkish language and history, where the past of the "nation" was taken as rooted in the Central Asia, providing the continuity and evolution of a unique Turkish culture. Here even the Ottoman past was seen as a part of the whole and presented with its positive sides on behalf of the interpretation of the nationalist discourse that defined the "Turkish character" as including modern and rational values and hence as relevant for today.[233]

This new historiography was shaped with reference to a special Turkish character in artistic and architectural works of the ancestors, and what should now be done is their detailed investigation for benefiting from the stylistic and cultural origins and understandings of these works so as to create the unique "modern

[233] The struggles for the reconsideration of Turkish history and culture in the 1930s were explained in the study of Bozdoğan as follows: "The most significant outcome of this nationalist climate was the emergence of new perspectives, interpretations and scholarship in the historiography of Turkish art and architecture. Extending the roots of Turkish art and architecture to prehistoric Central Asia and to other regions of Turkish presence, art historians adopted a much larger temporal and geographical continuum within which the Ottoman Period was only one episode rather than the paradigm." The point of view of this new historiography against the Ottoman Empire was pragmatically determined as a part of the historical process of Turkey and combined with this nationalist perspective as such: "Rather than completely abandoning Ottoman architecture, this nationalist reclamation of Ottoman Heritage became an important theme in the writings of republican architects and architectural historians from the late 1930s onwards. The point they made on every occasion was that Ottoman architecture was only one historical manifestation of Turkish character in architecture - a character the Turks had possessed long before the Ottoman Empire was established and would continue to possess long after it was replaced by the Republic." Bozdoğan, Sibel. 2001. "Nationalizing the Modern: Writing Nationalist History and Culture", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press Seattle and London, p. 244-248.

national" architecture based on the nation state ideology and Turkish identity. In *Yapı*, several articles about history of art and architecture; and when they are examined in relation to the degree of nationalism that they present, it is seen that the pages of the periodical were the setting for the expression of such nationalist approaches to the history of art and architecture.

The nationalist discourse presented in a didactic style was consistently observed in all the articles about Turkish art and culture. The idea of the necessity of traditional and historical elements of Turkish culture so as to create the original modern Turkish world of ideas and culture, forced the authors of *Yapı* to introduce several detailed parts and branches of Turkish culture that were seen as essential to reconstruct a new order and to enlighten people about their culture. So, in *Yapı*, a series of articles about folk poets and poetry, folklore, and various traditional dances and plays such as *Meddah, Kukla, Karagöz*, *Köçek*, *Çengi*, *Ortaoyunu*, etc. were all explained as the elements of the traditional culture of Turkey. (Fig: 64-66) In the artistic and literary critics and analyses of art works, including poems and book reviews, a similar artistic trend that defended realism and simplicity was propagated by the periodical by both amateur writers and professionals.

In some cases, the rational search for the combination of the national with the modern ideas was replaced with an emotional and adherent perspective. Here, the sources of the claims and comments in the articles seem insufficient to explain the overall background of the case as such articles did not include the necessary data for visualizing the process objectively. The history of Turkey and its place in artistic and architectural history were exaggerated with a national sensitivity. (Fig: 67)

Creating a unique national architecture by analyzing the history and evolution of Turkish architecture and using its valuable and functional parts that could be combined with modern architecture was the aim of the era. With its point of view for a national architecture, *Yapı* both defended the necessity of this approach and proposed ways and theories for the rational application of its method. The analysis of the history of architecture of Turkey was conceived as a tool to explain and base their thesis of a modern-national architecture. The reason why architectural history and traditional works should guide contemporary production and how they should be analyzed were determined as such:

> They are vastly large art treasures for us; all of them are guides and mentors that show us the best way. It is necessary for us to learn and classify all traditional creations by making strict and hard observations on them. For example, how our ancestors used the eave moldings in which century and which way; we have to know that. Likewise, in the 17th century, Mehmet Ağa enlarged the doors and windows done by Turkish architects until the architect Sinan. The results that will appear from their comparisons must be settled in the consciences of all the architects. To summarize, only after strict investigations we will create the works of Turkish architects; the architecture we will create will appear both as a Turkish architecture and a modern architecture, which can be the language of contemporary revolution.[234]

The periodical also had a common approach to the cases of history of art and architecture: The analogical expressions and relations between past and today were presented as a definite methodology. The history was not only seen as a discipline that informed us about the past, but also a source that could enlighten and develop contemporary life in different aspects.

The articles about history of architecture generally dealt with the problems of contemporary architecture in every aspect and they partly blamed the applications of the Ottoman state for these problems. They were also critical to the history of architecture of Turkey and related some of the existing problems to the effects on and imitation of Western forms in Turkish architecture. The authors connected such applications to the contemporary situation and stated foreign architects and their works as the biggest danger for Turkish architecture. The history of Turkey, beginning from the Seljukid period, was explained with examples and criticized with reference to its relations with the West. In all these expressions, we can observe a tight connection that was consciously tried to be established by the authors between contemporary problems and recent historical developments.

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[234] This article also focuses on the necessity and ways of creating a collaboration with contemporary modern-national searches in architecture and the investigations and applications of past forms and styles in our history. By giving unsuccessful examples of similar experiments for having a valid and meaningful combination of past and today, the author insists on the internalization of these applications by the architects and producing a systematic and organized study: "In order to find modern Turkish architecture, getting stucked on the terms of impression and expression without knowing and meeting the classical material impels us to a great inappropriateness and make us come to the same bad end as Jasmond, Valori and even our deceased Vedat Bey. After he turned back from Paris, without investigating classical Turkish works, he tried to do Turkish architecture by the impression he took from our old works and could only give us the Post Office. The Post Office is absolutely a work, but it is a work away from the nobility of Turkish art." For more information, see Çetintaş, Sedat. 1943. "Kendimizi Nasıl Bulalım", *Yapı,* no:39, p.16.

History of architecture was always an important concern of the periodical in its two-year publication period, but it became more dominant in time, especially after Sedat Çetintaş became the director in the İstanbul Office of the Association of Turkish High Architects in the congress of 1943. From that moment onwards, Çetintaş also became more effective in the periodical and due to his position, subjects and cases about old monuments, restoration and protection, problems about related offices, palaces and museums dominated the contents of periodical. (Fig: 68-69)

Çetintaş also determined the basic approach of the periodical towards history of architecture with the essays he frequently wrote in the periodical. His essays focused on the necessity of investigating the works of Turkish architectural history, learning and documenting their details, turning back to historical values and culture of the nation, and coordinating architectural education and creating the modern-national architecture with the awareness and consideration of the national character. In the introduction of his article titled "İnkılap Mimarisi İsteriz [We Want the Architecture of the Revolution]", he explains the reasons and necessity of analyzing the traditional works, what he means by using the term, and why he needed to mention the overall history of architecture as such:

> The revolutionary architecture we want and are in need of today, is still a modernist architecture that, without losing the nobility of its race and pedigree, is a modern art whose origin is purely Turkish and the product of the high evaluations of today's Turkish society. Here, to find the jewel of this important case and present it to my esteemed readers, it is necessary to simply analyze the history of art together with them.[235]

The reading of Turkish architectural history was divided into parts that constituted a meaningful whole in itself and, apart from the last two centuries of the Ottoman Empire which were taken as a failure, the changes and developments in architecture were expressed as a success that presented the evolving Turkish creative spirit and character throughout history. Indeed, the architecture realized until the 18th century was seen as a product of a national spirit. It was stated as so powerful that, in any period of the Ottomans, they did not use the styles and builders of foreigners,

[235] Çetintaş, Sedat. 1941. "İnkılap Mimarisi İsteriz", *Yapı,* no:2, p.13.

and although Sinan had traveled all over the world, as he had not seen anything better than this national art, he preferred to collect and use the materials of his own culture in his works.[236]

In the last part of his series of articles, Çetintaş wrote about the civilized and developed character of Turkish architecture, nation and social life, showed old Turkish works (hamams, hans, hospitals, etc.) as the documents of the Turkish creative spirit, and clarified why the history of architecture, and its appreciation by the society, is so important for the development of contemporary architecture:

> We are obliged to accept this high civilization that became an innocent victim of ignorance in the 18th century, and lived an unproductive period until the middle of the 20th century. Because, this period is really a period of ignorance and an excessive fondness of culture, but the Republican period followed this period and left these bad days in the past. So, we began to feel the obligation of turning back to our own nobility of civilization with the deepest requirement and sharpest essentiality and began to be crushed under its pressures. In architecture and all the artistic ways about architecture, now we want to see the noble face of our national identity and reunite with it.[237]

***The Architect Sinan*:**

The presentation and analysis of the architect Sinan was an important concern of *Yapı* for their consideration of Turkish history of architecture. Sinan had lived in the rising period of the Ottoman Empire, designed and built many significant constructions and hence has been accepted as the important architect of Turkish architectural history by the historians. He was an important icon for the justification and explanation of the search for a modern national architecture that would originate from the analysis and applications of the character and forms of traditional architecture. His works were complementary elements of finding meaningful and

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[236] In his series of articles named "İnkılap Mimarisi İsteriz", Çetintaş presented a short summary of Turkish architectural history, showed the stages it passed and expressed its nobility and uniqueness in its architectural character: "On the contrary, until the tragedy in the 18th century, .. Turkish architects rejected to go under the effect of any foreign art. ... From any point of view, in all the components of the Ottoman art as a whole, foreign elements did not exist and the reflections of these great realities to our judging also confirm that both in the period of Ottomans and Seljukids, Turkish architecture was a civilization with a complete identity and an autonomous existence." Çetintaş, Sedat. 1942. "İnkılap Mimarisi İsteriz", *Yapı,* no: 4, p.5.

[237] See for more detailed information Çetintaş, Sedat. 1942. "İnkılap Mimarisi İsteriz", *Yapı,* no: 6, p.19.

persuasive connections for the search of uniting the past with contemporary requirements as Sinan used many functional and rational elements which were still valid for these days. How he was accepted by the periodical was clearly expressed in one of the main articles:

> THE ARCHITECTURE OF SİNAN AND MODERN TURKISH ARCHITECTURE: By mentioning the architecture of Sinan, we are symbolising the Turkish architecture. The essential character of this architecture is: Purity, appropriateness to mind, material, and function, strength in techniques and appropriateness to place, atmosphere and life. As to they are the basic attributes of today's architecture, Turkish architecture can be accepted as modern. However, this art was killed without pity and demolished two centuries before. After that, we are invaded by many works of art of architecture that do not belong to us. And in the meantime, especially in the 19th and 20th centuries, as seen in every field, many revolutions and developments were realized in the art of architecture so that it became impossible to return and survive the Turkish architecture that had broken from them two centuries before. We are required to suit to the time and its necessities. In just the same way, today's young architects are working as such.[238]

Sinan was presented as a symbol with his place and works in history and shown as a model for the actual requirements of the modern-national architecture with his rational, functional and strong aspects. He was conceived as the successful face of the Turkish architectural character that had evolved in years, and his life and works and the method he had been educated in and progressed were expressed as a model to be followed in the way of educating a generation of architects and finding a national architecture. By creating analogies between Sinan's architectural life and today's architectural conditions, the way to reach the desired architectural medium and have proper and educated architects was shown as using Sinan as a prototype. His life was told as a story and his chance of doing innumerable constructions, traveling, seeing and analyzing foreign cultures and the processes he had experienced, were presented to be followed by contemporary architects for reaching the aim of the modern-national architecture.[239]

[238] Anon. 1942l. "Mimar Koca Sinan ve Dört Yüz Sene Sonrası", no:11, p.3.
[239] Anon. 1942l. "Mimar Koca Sinan ve Dört Yüz Sene Sonrası", no:11, p.3.

What Sinan did, with its methodology and comprehension, was accepted as modern with its unique Turkish character, and with all its details, it had to be educated, catalogued and adapted to contemporary requirements and conditions. This was possible because his buildings were accepted as modern that had a pure and national style. For the education, commissioning and hence progress of contemporary architects, analyzing and applying the same methods that Sinan applied, must be realised in order to create a new generation of architects like Sinan.

Sinan was a frequently discussed case in the nationalist architectural medium sourcing from the searches that were looking back to history for creating the Turkish Architecture. He had survived with his architecture and original character to be inspired from for the creation of contemporary architecture. The critical point is that, in *Yapı*, he was seen as one stage of history and his success was argued to be coming from his loyal application and analysis of Turkish architecture rather than from his own genius or inspirations from foreign cultures:

> In my articles about the life and works of Sinan, I repeated this reality for several times: Sinan did not create anything by himself but used the art materials of previous masters in loyalty and proficiency. Here, what we are going to do is just this. Sinan operated this material successfully due to the social necessities of the day; today, if we use the same art material and operate it considering the social necessities of today, the existing thing will be modern Turkish architecture too. And this will be the most powerful expression of the Turkish Revolution.[240]

In the period when *Yapı* was published, Sinan was an important concern under the discussion of analyzing and using the classical forms of Turkish history from a nationalist perspective. He was remembered with several activities such as commemorative ceremonies and his statue was under construction in Ankara in these days.[241] (Fig: 70-71) The Republic was trying to internalize and connect with its Ottoman past so as to extend the content of Turkish history and make it more effective and self-standing against the dominant western canon in historiography.

[240] Çetintaş, Sedat. 1943. "Kendimizi Nasıl Bulalım", *Yapı,* no:39, p.15-16.

[241] In the 1940s, remembering the Ottoman and Seljukid periods and their important people were frequently observed in the period. It is interesting for us to see how the national convention was reflected in cultural and architectural issues. For example, even for the glory of Preveze by Barbaros, a commemorative memory was done and conferences were given in his name. For more information, see Anon. 1942v. "Haberler", *Yapı,* no:19, p.19.

Nonetheless, the periodical was still critical to the point that there was not respect to the ideals of Sinan; the architects were not well educated about Sinan for taking him as an example and his works were not well protected and demolished. This criticism was also valid for properly learning, applying, restorating and protecting the artistic and historical works.[242]

As a result, the actual reason of the importance given to the analysis and documentation of Turkish architectural history and the architect Sinan was related to the meaning that was given to the establishment of a modern-national architecture. Both with its theoretical interpretations and practical aspects, together with the proper commissioning of Turkish architects, these were also considered as very important for the creation of the national in architecture. In the architectural medium where nationalist searches were accelerated, many connections and examples were established between those historical developments that were accepted as positive and contemporary problems that needed solutions.[243] The past was seen as helpful for

[242] In the speech made in front of the Mosque of Süleymaniye by Çetintaş for the 355th anniversary of Sinan, which was organised by the People's House of Eminönü, detailed information was given about the quality and properties of his architecture. The origin and the evolution were summarized in the beginning, and with historical and architectural examples, the argument that the Ottoman architecture was born under the effects of the Byzantine architecture was denounced. The belief that Süleymaniye and similar examples were the imitations of Hagia Sophia, was declared to be false, and the researches were blamed for not properly investigating the history of Turkish architecture and being stranger to the spirit of Turks and the physchology of Islam. For Sinan, Çetintaş says that, although he found a chance to make detailed investigations on the architecture of Iran, Egypt, Greece, Rome, etc. while he was in military expedition with the army of the Ottomans, he did not prefer to use any of them apart from the architecture of his nation. At the same time, he also educated architects such as Davut and Mehmet Ağa while he was in charge of the construction organization. His three popular works, Selimiye, Şehzade and Süleymaniye Mosques were expressed as masterpieces, explained in details, and praised with their different aspects. He was proud of these as they were the products of a national artist and architecture. The necessity of following nationalist ideals and approaches for having such successful works today, was mentioned. Lastly, Çetintaş also mentioned about remembering and learning other great Turkish artists and the necessity of seeing national history of architecture and works in this respect. Çetintaş, Sedat. 1943. "Koca Sinan'ın 355'inci Ölüm Yıldönümü", *Yapı,* no: 35-37, p.8-9.

[243] Çetintaş mentioned in his essay titled "A Respect is Required for the Works and Ideals of Sinan", about the mistake of accepting Sinan as the unique successful example of our architectural history. The framework of the text was determined by making analogies between contemporary developments and the past, Sinan's life and architecture, its current comprehension and the daily condition of the discipline. Apart from Sinan, there were many other masters and architects, and all created artistic works and improvements for the formation of the national spirit of architecture. Remembering him with memories, preaching sermons about him and writing books for him, were not seen enough. But, there was a clear ignorance and lack of professional approach towards history, protection and restoration. By giving examples, it was stated that his works were not protected enough and the authorities were not giving attention to this case. Also, in the schools of architecture, there was not capable staff that knew Sinan and, instead of an education that was studying and instructing his ideals and life as much as it necessitated, the cubic architecture that was unrelated to our culture, was instructed. The invasion of foreign cubic architecture to Turkey, the education system and the

achieving the modern-national architecture and solving contemporary problems. The approach of *Yapı* towards the past could also be summarized similarly, as in one of the main articles:

> The revolution in the world architecture has not finished since the last century. Today, if we do not immediately find an established modern Turkish architecture, we must not criticize ourselves and our architects. In addition, while the Turkish modern was being realized, we still have not put the works of Sinan in order yet and presented it to the benefits of Turkish architects. Turkish architects are in the struggle of getting commissions. … We are demanding many things and quickness from the contemporary Turkish architect without giving anything to him.[244]

***The conservation of heritage*:**

The conservation of heritage in this period was both related to and conceived with contemporary architectural problems, and the approach of the periodical to the struggles about history and architecture. Namely, the conservation of heritage was not considered independent from the current discourses of the discipline. In the stages of protection and restoration, the process was sustained by people from unrelated professions, the existing old monuments were not totally classified due to their artistic values, and the requirements and importance of the case was not known as a discipline. Similar to other architectural issues of the day, bureaucratic and hierarchical corrections were demanded by the authorities and the state for the establishment and betterment of the organization of protecting and restorating old monuments. It was a complex issue of the day caused by several paradigms about architectural and historical problems. The national searches of the day were also increasing the importance given to the issues of protection and restoration of heritage, and the professionalization of the field as a discipline. The works about rewriting a unique Turkish history and the searches for the combination of the

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unestablishment of the national architectural culture, were criticised. His greatness was connected to his rejection of foreign forms, and his devotion and insistent application of national architecture in his constructions with the awareness of its rationalism. Çetintaş, Sedat. 1943. "Sinan'ın Eserlerine ve Ülküsüne Saygı Lazımdır", *Yapı,* no:37, p.5-6.

[244] Anon.1942n. "Mimarlık ve Millicilik Davamız", *Yapı,* no: 13, p.3.

modern and the classical Turkish art, made these subjects an important agenda of the period. (Fig: 72)[245]

Although the necessity of the conservation of heritage is comprehended by the public of artists and architects, it was not accepted as a discipline in the country and there were not enough professionals educated in this field. For this reason, historical works were not determined and classified according to their artistic values. In addition, there was a complexity in the authority for this field. In municipalities and related institutions, the decisions and investigations about these fields were made by people who were neither artists and architects, nor specialists. In this respect, it was necessary to educate the staff that would be professional and authorized in these cases. In one of the main articles titled "Construction and the Problem of Historical Works", the approaches of the periodical towards the conservation of heritage and restoration of historical works are summarized as follows:

> AN ORGANIZATION FOR THE PROTECTION OF HISTORICAL WORKS: There are very few architects and specialists who can be accepted as an authority in the field of old works in the country. For this reason, the committees for the protection of old works are usually in the hands of officials. These committees are usually composed of people from museums, pious foundations and civil service posts instead of architects, artists and scientists; and the few examples we gave about the coming to an impasse of the old works in public construction of İstanbul occurred because of this reason. ... Without forgetting that the protection and repair of old works is a work of specialization … let's give these works to authorized and qualified staff, and by educating such a staff, connect them to an organization.

[245] As one of the founders of periodical, Behçet Ünsal wrote a book named "History of Architecture". It was the part of the studies that aimed to rewrite the new history of Turkey with the new architecture of Republic. In the introduction of his book, he tells the reason for writing the book as. "Altough there are some books about history of art, there's not any complete work about the history of architecture. We initiated this study both for filling this blank and provide a book in the hands of students." Ünsal, Behçet. 1949. *Mimari Tarihi,* Teknik okulu Yayınları, no:53, İstanbul, foreword. Indeed, the book was one of the first professional struggles for writing the history of Turkish architecture. He was one of the first historians of architecture who tried to write history of Architecture of Turkey with different nationalistic cannon according to the needs and demands of new nation-state and modern Turkey with its architecture and history. It was written in 1949 with two volumes. In the conversation he made with Ünsal, Tanyeli remarks him as one of the innovators of history of architecture to turn it from amateurship to profession. Tanyeli points the struggles of Ünsal and other members of the generation as: "The problem of writing the history of architecture was going to be solved by this generation. For this reason, they tried to formulate the history of Turkish Architecture that will be presented as the proof of an identity against west and independent from the roughly defined framework of Islamic architecture." Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredamento Dekorasyon,* No:12, p.130.

> ARTISTIC AND UNARTISTIC OLD WORKS: There are good and bad old works, precious and valueless ones, artistic and inartistic ones. It is necessary to classify them. Instead of the directory committees, we have to establish committees of specialists and artists.[246]

The aim was to settle the protection and restoration as a discipline in the country. In the articles of the periodical written by both the editors and authors from other disciplines, how the old monuments should be protected and restored, was explained both with its theoretical and practical aspects in detail so as to inform people and the authorities.[247] In an essay written by Tahsin Öz, the director of the Museum of the Topkapı Palace, the procedure for protection and restoration of an old work was sequenced as "their determination and approval, the preparation of publications that would introduce their identities, making their statistical surveys and lastly restoring them." Here, the importance and difficulty of restoration was expressed and shown as a work of expertise; the necessity of increasing specialist architects was expressed and the students of academy were proposed to undergo training in the restoration of high valued works.[248]

The 'foreign specialist' case and their effectiveness on history of architecture, restoration and protection issues were also widely discussed in the periodical. The history of Turkey were generally written and shaped by them. The mistakes of their studies about the history and architecture of the country were discussed, and the necessity of educating and commissioning Turkish specialists for having good results in these fields, were stated. Namely, the protection and dominancy of foreigners was

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[246] Anon. 1941i. "İmar ve Eski Eserler Meselesi", *Yapı,* no:3, p.1.

[247] The increasing interest in the public of artists and architects was also a result of the nationalist approaches. The Turkish history and its architecture were praised with many aspects by this new historiography and the old works were conceived as the proofs and witnesses of this glorified history. Contextually, they had to be protected and respected. So, the aim of protection was to intensify and strengthen this nationalist comprehension rather than the result of any contemporary and scientific approach that was aware of the actual necessities of protection. In an essay titled "Respect to Our Art Works", this nationalist approach can be observed. It is stated that there was an ignorance and insensitivity to old art works, and for this reason, they were ruined and destructed one by one. In the article, the necessity of preventing this situation was expressed as they were conceived as the most precious witnesses of Turkish civilization: "Let us love our fine arts. And believe that, if we sincerely bound to these national works and monuments that show the grand existence of our civilisation and culture and protect them, we could only preserve our own existence and the level of culture and civilization, because these works are the witnesses that show the whole world who the Turk is, the Turkish civilisation and what the Turk is capable of." K. H. 1943. "Sanat Eserlerimize Saygı", *Yapı,* no:30, p.10-12.

[248] In this essay, the requirements of old monuments, protection and restoration in the country were analyzed. See Öz, Tahsin. 1941. "Abidelerimizi Nasıl korumalı?", *Yapı,* no:3, p.2.

not only criticized for its existence in practical issues and commissioning cases, but also for their historical and theoretical works about our culture and architecture that misdirected the public opinion. Again, in an essay by Tahsin Öz that quoted from the speech of Çetintaş, his critics against the drawings and surveys of Albert Gabriel were mentioned and his counter arguments were included. Here, Öz mentions:

> Truly, Sedat Çetintaş expressed that he is qualified on this work and proved his case without hesitation. On the other side, as the foreign specialists are detached from our environment, our culture and art works, their complete penetration into [national] spirits becomes difficult, and especially staying in cities like Sivas and Konya for 5-10 days, and expressing the characteristics of the monuments here, it is understood that it is impossible to create flawless works on them and necessary to expect this work from our own educated or will be educated art and science men.[249]

Although not all of them were criticized and some of them were perceived well-behaved due to their contributions and writings about national history, the nationalist climate was strengthening the reactions against western centered history reading that defined the method and content of our perceiving of Turkish history. The periodical was full of examples of counter arguments against the researches and comments of popular foreign specialists and historians. While producing Turkish history and its architecture, Turkish specialists were trying to stand against western canonic approach that settled the Turkish architecture as a part of orientalist Islamic architecture, and argued that there was not a specific Turkish architectural history as they were nomads and the existing examples were the imitations of other cultures such as Byzantine, Islam, etc. The ideas and studies they put forward were also mostly accepted by the public without questioning and caused to have missing information about Turkish culture. Their studies and researches about Turkish history and the origin of architecture were found arbitrary as they could not completely understand Turkish culture and the mistakes in their works were analyzed and criticized by Turkish specialists in the periodical. Sedat Çetintaş was in the center of these discussions due to the several statistical surveys and restorations he made and the articles and researches he published. He was focusing on the necessity of writing

[249] Öz, Tahsin. 1942. "Bir Münakaşa ve İki Konferans", *Yapı,* no: 6, p.13-14.

national history, making enough studies and publications, educate specialists and trust them for the writing of history and the protection of old monuments. This point of view was also shared by the general nationalist public of specialists. In his essay titled "While Searching the Origin of Ottoman Architecture", he mentioned the studies and comments of popular foreign historians such as Albert Gabriel, Henri Wilde, etc. on Turkish history of architecture and rejected them by expressing his own studies on these cases. The last words of his essay summarized the point of view of *Yapı* against foreign historians:

> Now, let us abandon the understanding that searches for prophets from foreigners in the history of our architecture and civilization. What yesterday's Charles Texier, Leon Parvillee, Hans Wilde are, today's Albert Gabriel is the same considering the peculiarity of time. Until yesterday, they talked in this field and we believed them like a fool, but from now on, we will read our own history of civilization and culture and they will smartly listen and believe. Consequently, by placing this reality in our heads, we have to educate Texiers, Wildes, even Gabriels from the heart of our nation, and if there are already educated ones, we have to believe them before everybody, and instead of silencing them, we have to encourage them, because there is no other way for this work.[250]

The critical nationalist politics of the periodical, as openly stated by Çetintaş, was also directed towards the Turkish specialist professionals in this case and the institutions and state authorities in these fields.[251] Actually, among architects, specialists and officials dealing with the issues of protection and restoration, there was a complexity in the definition and methods of the discipline and the authority in undertaking the works. As it was not related to specific laws and rules, and organized under the direction of a specific committee or an institution, people having different qualifications and educations could make the restoration of an old monument, and discussions in these contexts existed among the institutions such as the "Council of Protecting old Works", their members, the restorator architects such as Çetintaş

[250] Çetintaş, Sedat. 1943. "Osmanlı Mimarisinin Menşeini Ararken", *Yapı,* no:31, p.13-14.

[251] For example, an article written by Prof. K. Süssheim in *Encyclopedia of Islam* which was investigated and corrected by Arif Müfit Mansel, a Turkish Associate Professor, the mistakes made in the part of Hagia Sophia were criticized and corrected one by one by Ali Sami Boyar, the director of the Museum of Hagia Sophia. He claimed that most of the works published about Hagia Sophia were a lie or false. Boyar criticized the mistakes that were done in such an important and national work, an encyclopedia, and says that "Let us excuse a foreign professor in some points, but what can we say for the negligence of Arif Müfid?" Boyar, Ali Sami. 1943. "İslam Ansiklopedisinde Çıkan Bir Makale", *Yapı,* no:33, p.7-9 and 18.

working in the structure of the Ministry of Education, and other specialists. The process and the authority for these issues were not organized with strict arrangements and hence specialists of archeology, restoration and protection had very harsh discussions among themselves on the issue.[252] Shortly, the general problems of the architecture of period were partly valid for the topics of conservation and restoration.

3.3.2.5. The "Modern National" as "Republican Turkish Architecture"

The editors of *Yapı* – with their ideals that were shaped with nationalism - argued for the necessity of state protection and the commissioning of Turkish architects, and relatedly had two important goals for the improvement and reformation of architecture: The first one was the definite acceptance and application of republican ideals and revolutions for the progress of the architecture in the country. The second one was the establishment of a populist and collectivist approach in theoretical and practical issues of architecture that would consider the whole society with its socio-political and economic realities rather than being engaged in 'aristocratic, experimental and luxurious' researches which were seen impossible to be applied for the society due to the economic difficulties and war conditions. In the combination of these two items, a kind of "national" and "country" architecture was proposed:

> We are looking on top of experiences such as [french/foreign] *frenk* architecture, Ottoman architecture, constitutional national architecture, cubic architecture and the new-old Turkish house which was born by fantasies and individual caprices, passed its historical progress and did not leave any trace in the country apart from answering the desires of very few rich people. We miss a "national" and "country" architecture that will cover the entire population and reunite it firstly with health, civilization and humanity and

[252] Çetintaş wrote against the article of Aziz Ogan -the director of the İstanbul Museum of Archeology- that the qualifications searched for in the specialists of protection and restoration also revealed the actual position of these disciplines in the country and informed us about the approaches of different specialists for these cases. Çetintaş, Sedat. 1943. "Bir Tecavüze Cevap", *Yapı,* no:34, p. 9 and p.17. In addition, the opposition of *Yapı* against Eldem was also continuing in the field of restoration. The restoration he made and the historical quality of the building he restored was criticized as he was also the member of the "Council of Protection of Old Works" and a clear tension and problem between Çetintaş and the Council could be observed here. For more information, see Çetintaş, Sedat. 1943. "Tarih Anıtları Şunun Bunun Oyuncağı Olmamalıdır", *Yapı,* no:37. p.10-12. From one of the articles, it is understood that Eldem was also doing the work of inspection and consultancy of the construction works of the city of İstanbul. Anon. 1943e. "Türk Mimarlarının Mukadderatı ile Oynanamaz", *Yapı,* no:31, p.3.

> comprehend and commission all Turkish architects. The existence we can call the New Turkish Architecture can only be this.[253]

The starting point of these studies was originated from the idea of creating the peculiar architecture of the Republic with its new principles. The new Republic had presented different life conditions and points of views to the society. All the principles of the new Republic were accepted by *Yapı* and the editors saw these as the basis of the architectural thought they wanted to produce. The intended architecture was going to be a combination of the changing face of Republican Turkey and successful applications of national architectural culture. Accordingly, a new character in architecture that would suit to this new perception of life and special to its own characteristics, had to be created. According to *Yapı*, what should be created in order to reach this aim was defined as "Republican Turkish Architecture", and it meant one to one application of the principles of the new Republic and the People's Party in architectural developments in the country:

> The Republican Turkish Architecture is not a metamorphosis or an exception. This architecture can not be characterized with a scholastic and dogmatic national architecture demagogy. For the appearance of the Republican Turkish Architecture, the application of the principles of the Republic to architecture is required.[254]

Although the medium necessary for realizing this architecture was thus expressed, the accurate definition of the term and its theoretical, stylistic and practical properties could not be explained in detail. When the conditions of the period are considered, it was natural and the complexity in definition and expression was also valid for other types of searches for a national architecture in this period:

> THE CHARACTER OF REPUBLICAN TURKISH ARCHITECTURE: Today, a national architecture is not a repetition of history, not a turning back, not the personal point of view of an individual. It is the realization of a social and advanced Turkish building character and style that is away from any kind of demagogy. We call this Republican Turkish Architecture.[255]

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[253] Anon. 1942o. "Mimarlık Ticareti Yapanlar", *Yapı,* no:14, p.3.
[254] Anon. 1942t. "Cumhuriyet Türk Mimarlığının Belirmesi İçin", *Yapı,* no:19, p.3.
[255] Anon. 1942*w*. "Mimarlığımız ve Devlet Himayesi", *Yapı,* no:20, p.3.

Actually, the method they used while introducing this theory was in the sense of legitimating their approaches for architecture by creating logical correlations between these principles and the periodical's arguments for the betterment of the discipline and the condition of architects. The editors were aware of the power of persuasion and sanction of these principles on the society and the state, and they used them as a tool to convince the people about their case. For example, seeing foreign architects as superior, despising Turkish architects and commissioning foreigners in important projects instead of Turkish architects were accepted to have created a situation against the principle of nationalism and a difficulty for the creation of the Republican Turkish architecture. In addition, the protection and organization of the state on architecture, its intervention, planning and programming of all technicians and artists for one specific ideal, were seen as a necessity for the Republican Turkish architecture and the principle of statism.[256]

The basic characteristic of the ideology they defended in the field of architecture was its populist and social side. They were demanding an architectural and city planning program that would anticipate the wealth and benefit of all classes and parts of the society instead of an approach that considers small-scaled regulations, aristocratic and elitist perspectives that served the tastes of privileged classes of the society and architects. The existing situation of architecture in the country was criticized for similar reasons and the necessity of evaluating the country as a whole and a construction program that would consider every part of the country including villages and all part of cities besides its public squares, were proposed.

[256] In the article, the necessity and ways of applying the principles of the Republic to the changing process of architecture, were expressed. They were evaluated in relation to the existing situation of the discipline and the country. Consequently, the reasons of the problems of architecture were connected to the improper application of these principles to the field of construction: "REVOLUTIONISM IN OUR CONSTRUCTIONARY AND ARCHITECTURE: Without doing revolutionism in our constructions, we are continuing with old customs. We are not cherishing Turkism in our architecture. Instead of a common construction program for the country that suits to statism, we are relying on the efforts of individuals. ... Instead of the construction of the country and the city, we are embedded in the construction of public squares." Anon. 1942t. "Cumhuriyet Türk Mimarlığının Belirmesi İçin", *Yapı,* no:19, p.3.

The village, its construction and development in all aspects were an important concern of the periodical and had a symbolic meaning for the realization and representation of its populist and collectivist ideology in architecture and city planning. Developing the village was seen as a point of departure for the periodical's assertions about city planning and architecture.[257] This collectivist approach was also coinciding with the republican principle of populism and constituting an important core of the struggles of the periodical as mentioned above. It was explained in one of the main articles titled "For the Emergence of Republican Turkish Architecture" as follows:

> THE POPULIST SIDE OF OUR ARCHITECTURE: Today, even with its common meaning in the work of city planning, unfortunately we are staying distant from populism. While many groups of the society and our villagers were struggling to live in tinplate houses and in other worlds away from our modern society, that is inside soil and mud, we are busy making facilities for the ones who live fashionably, pleasure-loving and touristically. We will not oppose the asphalts, green areas or outdoor cafes in the sense of a rank of a ruler; we are the ones who also appreciate the necessity of them, but, naturally, without leaving the masses of people … in miserable neighborhoods with inconvenient health conditions. Republican public squares and boulevards of some of our cities are misleading us, but the scene of a city that is [actually] two cities but stays hidden, is making us feel ashamed.[258]

The basic reason for their insistence on the cases of state protection and organization of the field of architecture and the proper application of Republican

[257] The construction and developments of villages were conceived as an indispensable part of ideology of the periodical that gave priority to the progress of all the society and the country. In this respect, architecture and city planning had to be in the service of the society and organized with reference to the needs of villages, the society and the country in general instead of satisfying the privileged people and high classes in the society. The case of villages was considered in this sense and im different articles by different authors, the problems and conditions of villages with various sides were discussed and proposals were expressed in the periodical. The sensitivity of the periodical for this case was expressed in the "Polemic-Chronic" part as follows: "I believe that architecture and city planning are the works of the society and they are the tools for rising to the complete humanity and all at one existence in the scale of the country and the nation. The support of this belief is the human. The human whose hand we want to hold and help stand up is the villager. Therefore, the point of departure of our assertions about city planning and architecture will be the village. Instead of the architects that made art for pharoahs, church, god, king and emperors, riches and capitalists in past decades, today's architects are making art for the village, villagers and the community of humanity. ... Without constructing the village, any attempt of construction in the way of city planning and all struggles to ornament cities are unsuitable. Anon. 1942z. "Polemik-Kronik: Cemiyet İçin Topyekün Mimarlık ve Şehircilik", *Yapı,* no:22, p.17.

[258] Anon. 1942t. "Cumhuriyet Türk Mimarlığının Belirmesi İçin", *Yapı,* no:19, p.3.

principles were because of the aim of establishing the "style of the period" in architecture that would be attained by the working of all the architects for one common ideal.[259] The style to be reached in the end of this process would be the unique Republican Turkish Architecture, and it would be achieved from the common sides of the works of Turkish architects. By the way, the overall mass of Turkish architects, artists, architects and technical members were intended to be commissioned and protected in this process by the state as it was also seen as one of the basic conditions for the emergence of a Republican Turkish Architecture.

The actual opposition of *Yapı* against the buildings and stylistic searches of the past and the present were starting in this point: The period from the "regression" period of the Ottomans until contemporary times were here evaluated; the multi-characterized searches of the Second National Architecture and other past experiments in Turkey – whether modern or national - for the creation of the architecture of its era, were all criticized and rejected because they were argued to be the results of individual works and seen as the style of individuals that could not be national, the product of the common ideal of architects that would answer the requirements of republican principles.[260] They were taken as the reflections of the aristocratic and small-scaled researches of a few popular architects and artists or the imitations of foreign models whose applicability to the larger section of society was a dilemma due to their luxurious, uneconomical, elitist sides and the characteristics inappropriate to national architectural culture. While dealing with such buildings and studies, *Yapı* was giving the qualifications and names of the buildings and their

[259] It is stated that "The style of the period can be created by the common and social style of artists who have reached a common and determined ideal. When we said Republican Turkish Architecture, we do not understand the style of an individual; we understand a social order, a style. A national architecture is not a style of an individual, it is the style of a period." Anon. 1942aa. "Mimarlığımızda Türkçülük ve Millicilik", *Yapı,* no:23, p.3.

[260] The failures and uselessness of the styles and buildings of individuals for the creation of a national architecture were examined in one of the main articles considering the historical buildings and their architects: "Here, the Çırağan Palace built by the master builder of Abdülaziz, Serkis, … was asserted as being in the Modern Turkish Style. But inside, you find the traces of every Eastern nation starting from Endülüs. The one who invented this style was only the master builder Serkis, it could not be national and soon died. The work of the Italian architecture of the period of Hamit II: Today's High School of Haydarpaşa … was also wished to be built in the Turkish style, but it was born in the head of an Italian architect and again buried there. And finally the buildings of Vallauri, the buildings of the Ottoman bank and Düyun-u Umumiye could only be a joke. ... In the republican period, lots of foreign architects like their predecessors, developed a passionate desire to make the Turkish architecture, but none of them could find a reflection in the society apart from the realization of their individual points of view." Anon. 1942aa. "Mimarlığımızda Türkçülük ve Millicilik", *Yapı,* no:23, p.3.

architects – such as Sedad Hakkı Eldem - and severely criticizing them as some of the individual approaches of these architects were generally presented as the national style of the country.[261] The situation was clearly expressed in one of the main articles:

> The character of the Republican-Turkish architecture will only be the expression of the common sides of buildings that will be constructed by all Turkish architects who will use their rights of construction. As it was not realized so, the experiences that did not have social qualities and stayed in the form of individual points of views, could not be national. The new Post Office, the Vakıf hans, the Faculty of Language, History and Geography, the Yalova Hotel … these are not Turkish. The building of the Faculty of Literature that will lastly be built is not Turkish either; It is degenerated and a lie. For this reason, they can never be beautiful, but repellent, because they are imitations, inventions and copies. We find the reason of not giving any result of these vasted energies in the consideration of the individual point of view in art. The desired thing was the revealing of all points of views of Turkish architects. in order to achive this, we want the protection and direction of the state. We wish nationalism, statism, revolutionism, populism, republicanism and secularism that are in the constitution, to form a lighted-up target for the Turkish art.[262]

The building, as an architectural object, was not analyzed in detail according to its aesthetical, functional and material qualities; instead it was evaluated on how much it could be national, reflect the character of common ideals of architects and the Republic and be the proper example of the Turkish architectural culture. In this respect, the case was turning from an architectural analysis to a subjective and severe discussion of architectural issues.

The periodical's 'reading' and 'examination' of architectural styles and buildings of near past and today, has very interesting features. For example, some of the important and effective architectural styles of the Republican period and the last phases of the Ottoman period were claimed to be the creations or innovations of a few architects or opportunists who had economic advantages from the application of these styles. They were conceived as the merchants who saw architecture as commerce and hence stated as "The Ones Who Made Commercial Architecture". These people could both be architects that invented an individual style and presented

[261] Anon.1942aa. "Mimarlığımızda Türkçülük ve Millicilik", *Yap*ı, no:23, p.3.
[262] Anon. 1942x. "Türk Mimarları Ne İstiyorlar?", *Yapı*, no:21, p.3.

it to the public as if it was the style of the nation, or people from other professions who had advantages from the bringing of these foreign or Turkish styles to the country. Both the introduction and the spread of the modern-international architecture, the usage of the so-called cubic style in Ankara, and the continuing studies of national architecture and traditional Turkish house, were perceived from this perspective.[263] So, the styles and buildings that were named as modern or national in their periods and created the general constructed face of the country, were also criticized for being the products of a few architects or people who saw the case for their own advantages rather than supporting the formation of a national and populist architecture.

The periodical *Yapı* and its editors had optimistic and courageous struggles in the field of architecture. But, both for this case and for their general struggles, although they had very positive and collectivist sides and looked after the development of all the architects and the society, their struggles could not be that much effective in the practical and theoretical medium of architecture; and they tried to transfer their sincere and social politics of architecture by using several ideals and definitions as an extension of one actual thought, sometimes by making them a kind of slogan so as to make it more effective and emotional in minds of the people.

***"Houses for the People"*:**

While it was searching for the unique national architecture of the Republic, *Yapı* was also aware of the conditions of the society in the war period and the immediate necessity of cheap and functional architectural settlements in the country. The solution of this paradigm was not existing in their architectural proposals at least when the reality of the country was examined, and due to their collectivist approach, it was seen as a problem that had to be solved. Because of their sympathy with the functional-rational aspects of Western architecture and new technologies in architecture, the editors of *Yapı* tried to benefit from the economic and practical aspects of modernist architecture. The way to surpass this paradox was seen as the

[263] Anon. 1942o. "Mimarlık Ticareti Yapanlar", *Yapı,* no: 14, p.3.

search for a meaningful unification of national characteristics and modernist applications in architecture.

The "modern-national architecture" was evaluated as the "Republican-Turkish Architecture" in the periodical, and when the ideals of the Republic and the state were considered, this equation was not creating a contradiction in itself but a harmony between these two perspectives was able to be established. At the same time, it also revealed one of the dilemmas that the architects of the period witnessed in their struggles for the achievement of a new national architecture as they were always obliged to bear in mind the existing difficulties while presenting their architectural theories.

The concrete reflection of this search can be observed in the series of articles titled "Houses for the People", which also included the only published projects of the periodical throughout its publication period, and the only concrete examples of their architectural approaches. The series were published in the majority of the issues of *Yapı* between the 1th and the 27th. The aim of this part was stated in the 1th issue as follows:

> The periodical *Yapı* prepared a series of projects and articles named 'House for the People'. In every issue of *Yapı*, you will find house plans and writings in this series. In these columns, as small and cheap house plans as possible will be given for the people and their harmony for today's necessities and economical conditions and collecting the ideal, most beautiful and economical necessities for a family will be provided. Today's life conditions brought up three important elements: obeying the techniques of residence and rules of health in the houses, a complete devotion to the new social and aesthetical rules, and the struggle to provide this program in the most logical and economical way. Shortly, we can say that it is necessary to cheapen this work while improving it. The solution of the small residence in the best way is an obligation. *Yapı* will try to be helpful for you in this way and give examples.[264]

15 projects were presented in this series of articles with their perspectives, plans and images. 4 of them were the designs of foreign architects but the articles and the introduction of them were written by Turkish architects. (Appendix C) Although it has less opposition to foreign styles and architects than *Yapı*, we

[264] Anon. 1941e. "Halk İçin Evler", *Yapı,* no:1, p.8.

generally do not see the introduction of foreign projects in *Arkitekt*. But in this series of *Yapı*, small and cheap houses designed by both foreign architects and Turkish architects that included the rational and functional sides of Modern Architecture, were presented as a service for the readers.[265]

In the first two issues of the periodical, the projects of the competition in Vienna, named "Growing House", were published. The published designs were the models and constructions of the winning projects. With the organization of its plan schemes, flat roofs, wide windows and prismatic structures, the projects were the typical examples of modernism. (Fig: 73-79) They were arranged to be small, functional, and economical, and the construction of the building was separated into phases so as to give time to the people for collecting money to complete the rest of the construction. All the details of construction and plans were examined together with the expenses that would be done for these processes. Namely, it provided a chance for the limited-income people to own a house.

In his evaluation of these projects, Behçet Ünsal showed the reason for publishing these projects as their harmony with the Turkish architectural taste and the economical facility they provided to the people to own their houses.[266] It can be inferred from this situation that *Yapı* accepted the necessary and rational parts of modernist applications and used them as models. First of all, it was intended for the people who had economical problems in war conditions to own a house in the most economical way; at the same time, these buildings were arranged to answer the functional and average living requirements together with the most developed technological and aesthetical applications of the period.

The projects that were designed by Turkish architects were only in the form of drawings, but not applied. Among these 11 projects, 7 of them were designed by the editors of *Yapı* to show their architectural ideals and to introduce themselves. The published projects were one or two-storied single family houses. (Fig: 80-84) In one

[265] Alsaç, Üstün. 1976. *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Yayınlanmamış Doktora Tezi, K.T.Ü. İnşaat ve Mimarlık Fakültesi, p.91.
[266] See for more detailed information Anon 1941h. "Halk İçin Evler", *Yapı,* no:2, p.9.

issue, the row house project of Ünsal was published that helps us to analyze the points of view of the editors of *Yapı* about collective residences. (Fig. 85)[267]

The main concern of these projects was providing economical houses for the people together with reaching the character of the modern-Turkish architecture. The architectural style of these buildings can be explained as presenting the search of combining traditional Turkish architectural character with functional and rational faces of modernist architecture.[268] Indeed, the use of modern techniques in construction was tried to be unified with the use of local and traditional materials. When analyzed, the materials used such as stone, brick, etc., and the outlook of buildings with broken roofs, and Turkish tiles, give the feeling of a Turkish character, but the scheme of the plans and construction techniques are modernist. Due to their economical prices and the search for the national, the use of local materials was proposed. The writers were explaining the plans and details of the projects they presented and also stating the total cost of their construction. The searched style was modern-Turkish and these projects were introduced as the experiments for attaining this goal. In the presentation of his project, Ünsal says that:

> This project is an experiment that searches for the modern Turkish character. What are the things that are modern here? The appropriateness to the life and evaluation of the era, new comfort, new techniques and material, the new spirit, the new shape. What are the things that are Turkish here? The house is self-governing, away from luxury and ornament, in the middle of nature and trees, the elements of our old architecture were not exactly used, but the memories, connections and signs of our architecture tradition exist here.[269]

This attitude also reflects the basic politics of *Yapı* while presenting these projects.[270] So, the most important point that needs to be seen here is the character of

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[267] In his article titled "A Diagram of Cheap Row Houses", Ünsal defines the suitability of the models and plans of his designs to Turkish traditions. As the economical side of this type of row houses was proper and provided good results from the point of architecture and city planning due to their contiguous and sequenced structures, the system of collected residence was supported by him. He also says that "The building system is totally suitable to modern techniques. The construction components are arranged with standardization and in the form of series." Anon. 1942u. "Halk İçin Evler: Ucuz Sıra Evler Krokisi", *Yapı,* no:19, p.7.

[268] Ünsal, Behçet. 1942. "Bahçe İçinde Küçük Bir Ev Projesi", *Yapı,* no: 6, p.10-11.

[269] Ünsal, Behçet. 1942. "Bahçe İçinde Küçük Bir Ev Projesi", *Yapı,* no: 6, p.10.

[270] In the end of the presentation of the project by Ünsal, the editors of *Yapı* told the aims of "Houses for the People" part: "Our periodical is working on small houses for people. We are welcoming the works of our colleagues who try to create an international architecture together with an architecture

the national architecture that *Yapı* tried to propose, which considered the prosperity of both individuals and the society by combining the positive sides of modern architecture of the West with the successful elements of national and traditional architectural culture. But their ideals could not be able to find a suitable medium to be applied due to the lack of a theoretical background and the insufficiency of conditions. By publishing their works, the periodical was also introducing its editors and all Turkish architects for helping them find suitable job opportunities.

Actually, the fact that Turkish architects mostly designed single-family houses and apartment blocks in this period was a necessity caused by the dominancy and commissioning of foreign architects in the construction of state and official buildings. Another reason was the immediate growing of cities and the obligation to solve the residence problem of cities.[271] The people had economic difficulties both because of the war and the general conditions of the country and their residence problem had to be solved as economical as possible. In any case, the only field left to Turkish architects who worked in private sector was the construction of residences:

> Single-family housing and, to a much lesser extent, apartment blocks remained the favored form of the private sector. … Young Turkish architects excluded from large government projects which had been entrusted to foreign practitioners found a fruitful arena for professional activity in the residential construction of this period.[272]

Truly, besides the "Houses for the People" series of articles in *Yapı,* in *Arkitekt,* we see the introduction of apartment blocks, single houses, row and

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loyal to our traditions. We believe in turning towards tradition, but not in the form of turning to old shapes, life and eastern ideals, not using the motives of fountains, sovereigns, wells, and not living the sad outcome of constitutional national architecture. The project of our friend, Behçet Ünsal, although it is not big and assertive, reflects the modern and progressive architectural comprehension without using an outdated style and succeeded to tie the spirit and atmosphere of the Turkish style with our building culture." Anon. 1942d. *Yapı,* no: 6, p.11.

[271] The problem of residence was an important concern of the period. In Ankara, due to the fast increase in population and the economic difficulties, there was the problem of finding residences for the new citizens. For understanding the situation in general and seeing the proposals by Mortaş together with the example of Ankara, see, Mortaş, Abidin. 1943. "Ankara'da Mesken Meselesi", *Arkitekt,* no: 143-144, p.239-240.

[272] Batur, Afife. 2005. "To Be Modern: Search For a Republican Turkish Architecture" In Renata Holod, Suha Özkan and Ahmet Evin (eds.). *Modern Turkish Architecture,* Chamber of Architects of Turkey, Ankara ,p.78.

cooperative houses with their plans and images, designed by Turkish architects.[273] In these buildings, we see nationalist reflections in the designs with the use of wide eaves, broken roofs, Turkish tiles, traditional materials, etc., but the plan and other characteristics were modernist. (Fig: 86-87) These new searches in *Yapı* and *Arkitekt* can be considered as resulted from the necessity of residence production that started in this period within the constrains of nationalism and economical conditions of the war. The realization of this process in a period when nationalist approaches dominated every field of life, was making this unification of separate architectural approaches possible in the buildings.

Despite different terms such as "Modern National Architecture" and "Republican Turkish Architecture", were used in *Yapı* to name their artistic and architectural approaches, the editors focused on the thesis of a "National Architecture and National Art" consistently in all the issues that can be defined with the titles above. It was the common concern of the architectural agenda, and different searches to create the architecture of the nation, and the aim of being rescued from the invasion of foreign architecture, was ever-present. Although there seems to be a common approach especially in the professional public, *Yapı* was criticizing the process of the activities of Turkish architecture and the followed ways as being disorganized and going in different ways. Connecting these activities to an organization and manage them for the sake of a specific aim, was seen as a mission that must be realized by the state. [274]

In this respect, the so-called "Second National Architecture", with its different approaches, constituted the dominant understanding of the period. It was also the product of the separate searches in this field and *Yapı* also stood against this style due to its disorganized and fragmented character. However, *Yapı* itself also could not explain the rational basis and the use of architectural elements such as

[273] In *Arkitekt*, the introduction of row houses with economical and functional properties, were published. The article of Abidin Mortaş titled "Ankara Tasarruf Evleri Kooperatifi" included the introduction of similar row houses designed by himself and it was representing one of the significant examples of the collected residences and row houses of that period in the country. See Mortaş, Abidin. 1943. "Ankara Tasarruf Evleri Kooperatifi", *Arkitekt,* no:135-136, p.76-79,

[274] Anon. 1943o. "XX. Yıl ve Cumhuriyet Mimarlığı", no: 48-49, p.3.

form, style and materials that constituted the national architecture that it theoretically and practically suggested.

By accepting the use of modern techniques and materials, *Yapı* rejected the imitation of the modernist Western architecture, and by combining the good sides of national history of architecture with contemporary innovations, it predicted the creation of a unique national architecture that belonged to Turkey. With the comprehension, unification and formation in a process that would occur after the solution of the general problems of architecture, and the creation of the necessary medium, the editors of the periodical believed that a valid national architecture with strong theoretical and practical foundations could be created. Namely, they thought that, with a good functional system of architecture and working conditions, and a proper generation of architects, the national and modern style could be produced in a process of time. It was explained as follows:

> WHAT IS THE MEANING OF MODERN NATIONAL ARCHITECTURE?: When we say national architecture, it is neither the repetition of the 17th century architecture, the architecture of Nizam-ı Cedit, the architecture of the constitution years, nor the cubic architecture of foreigners. It is not a prescription for order and a subjective evaluation that the artist loved and formulated. It is an expression that all of Turkish architects worked for and the character they reached like a common aim that is belonging to the nation and the society. From the common art intuitions of our architects that resemble to us and each other unintentionally, the national architecture can be noticed. Let them do their arts without giving advices which will change their hearings. The ideas and solutions coming to our minds will also come to theirs and hear the things that we heard. Because all of us are one, let us make them do art and do it very much. The national art does not give birth with debate, writing advice and on the paper; it gives birth personally on construction. Therefore, instead of telling "Turn towards the Turk" like calling out to the foreigner, it is more proper to say "Turn towards the Turkish artist".[275]

As can easily be understood from the part above, the modern national architecture they proposed was focused on the methods and ways to achieve it rather than expressing stylistic and constructional aspects of architecture. In other words, the ways to reach this architecture and to create the medium for the creation of it

[275] Anon. 1942n. "Mimarlık ve Millicilik Davamız", *Yapı,* no: 13, p.3.

were given more importance than what it was in formal and aesthetical criteria and as a manifesto that gave its conditions and properties.

The periodical argued that the modernist and cubist style of the West came to an end and the imitation and copying of buildings in these styles gave harm to the aim of creating a modern and national architecture and resulted in an environment which did not suit to the necessities and culture of the country. Even the countries that had used modern architecture were also said to abandon this style, turn to their own styles and take steps to find the own capacity of their grounds. So, it was stated as necessary to develop a national character by being protected from international effects.[276]

The 1943 exhibition of the New German Architecture organized in Ankara and İstanbul by Germany and the conferences given at the same time, had important impacts on the architectural public in Turkey. There was a change in the style of buildings with the effect of the national socialists and this exhibition was introducing the new architecture of Germany. (Fig: 88) The organization and protection of the German state for this new architecture and its characteristics that included the use of "traditional", "classical" and "local materials" in architecture, were praised by the Turkish architects. [277] Even the most important buildings of the state had started to be built in the neo-classical style which also proves the sympathy of the Turkish state with this new understanding in Germany.

In his evaluation of the German exhibition and the speech of Bonatz made in the Academy, Behçet Ünsal determined the necessity of turning towards tradition and using the peculiarities and requirements of local ground, culture, climate, and materials so as to reach the national architecture.[278] However, in his article in *Arkitekt*, Abidin Mortaş was critical about this new architecture that was introduced in the exhibition. Although he admired the quality of the exhibition, he found this classical architecture not matured and could not find a style proper to the classical

[276] Anon. 1943o. "XX. Yıl ve Cumhuriyet Mimarlığı", no: 48-49, p.3.
[277] See the speech given by Paul Bonatz in the opening of the Exhibiton of New German Architecture in Ankara for further information about the New German Architecture and its ideology, Bonatz, Paul. 1943. "Yeni Alman Mimarisi", *Arkitekt,* no:135-136, p.71-76.
[278] Ünsal, Behçet. 1943. "Yeni Bir Mimariye Doğru", *Yapı,* no: 48-49, p.14-15.

arts. In this respect, it could not be more valuable than the true nature of the stylistic experiments of modern architecture.[279]

To sum up, all the arguments and struggles of *Yapı* analyzed in this study could not be effective and transformative enough for providing radical changes in the early Republican architecture in the country because the socio-political, economic and cultural conditions were very definitive and against these optimistic approaches. The complexities and difficulties of the period against professionalization, organization and development of architecture, with which the editors of *Yapı* struggled to overcome, were clearly explained in one of the articles of Abidin Mortaş in *Arkitekt*, which was also published in one of the issues of *Yapı*. It will also be helpful for us to see in which conditions they struggled for the betterment of the discipline and the condition of architects:

> It is useless to want the emergence of a new and national architecture immediately in the country. The realization of this work can not only exist with the artistic capability of Turkish architects. As far as the period does not settle down, the art can not become stabilized. The building owners will give importance to the architect; the greed of maximum gain will be able to separate the shares of art and commerce; a local construction industry will be realized; tasteful and intelligent construction workers will be educated; a common good intention will accept the necessity and right of the Turkish architect; and only after then will the Turkish Architect create the new national architecture.[280]

Despite such complaints, the struggles of *Yapı* and the general medium of architects caused the formation of a consciousness in the public and the authorities, and the periodical thus helped prepare a ground for the later developments in the discipline.

The questionnaire –that ascertained the existence, attribution and the method of national architecture- made by the periodical *Mimarlık* in 1944 between the architects and intellectuals, and the answers given by these people proclaim the common perspectives of the community of architects with the ideals and methods of

[279] Mortaş, Abidin. 1943. "Yeni Alman Mimari Sergisi", *Arkitekt,* no:135-136, p.67-70.
[280] See for more detailed information, Mortaş, Abidin. 1942. "Modern Türk Mimarisi", *Arkitekt,* p.115-116.

the ‘national architecture’ defended by *Yapı.*[281] The analysis of the introductory article of the first issue of *Mimarlık* also includes similar solutions, contents and perspectives for the theoretical and practical cases of discipline.[282]

[281] Anon. 1944b. “Milli Mimari Anketimiz”, *Mimarlık,* no: 1-5.
[282] Anon. 1944a. “Mimarlık Çıkarken”, *Mimarlık,* no:1, p.1.

CHAPTER 4

CONCLUSION

The outbreak and the progression of the Second World War obliged those in power and the pioneers of the current 'system' to re-examine the 'values' and 'order' of the socio-political conditions effective in the world. The basis of the 'dialect' of contemporary processes of enlightenment and industrialization, namely, the concept of 'modern' and 'modernity', was put under severe discussions.[283] It was the result of a dilemma of western countries occurred between the 'pluralist', 'positivist' and 'universalist' ideals of the 'modern' thought, and the 'imperialist' and 'opportunist' approaches in the sharing of the sources of world as well as the extreme nationalist politics dominating the international system as realized by the complexities of capitalism.

On the other hand, Turkey had not experienced the historical stages and requirements of 'modernism'; but within the 'official ideology' of creating a 'new nation' with a contemporary face, 'modernization' in all fields of life was tried to be adapted by using different means.[284] Architecture was then frequently used as a tool to establish such a comprehension with the import of the international style and the commissioning of foreign architects. In the early Republican period, different struggles were also given to convert this ideal into reality, but the existing situation was only "consisting of the coerce representation of yet non-existing 'modernity' as it was not the natural result of the transformation of Turkey to a modern society with his own inner dynamics."[285]

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[283] For further information on the topic of 'modernity,' see Bauman, Zygmut. 1990. *The Ambivalence of Modernity,* Londra: Polity Press.

[284] For further information about the relation of 'nationalism' and 'modernism, see Smith, Anthony. 1998. *Nationalism and Modernism,* A critical Survey of Recent Theories of Nations and Nationalism, New York and London: Routledge.

[285] Bozdoğan, Sibel. 2001. "Conclusion", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press Seattle and London, p.318.

Until the Second World War, despite the socio-economic difficulties in the country and dependencies on the Western countries both in foreign trade and other types of international relations, the state was still effective on the development of 'modernization' and more strongly of 'nationalization'. The provisions of the war entailed a nationalist orientation and solidarity in the social and cultural life of the society together with the continuing 'nation-state' politics of the Republican state and the increasing cultural and economic pressures and interactions of the powerful nationalist countries such as Germany and Italy.[286] This atmosphere was out of the necessity carried on together with the maximum initiative of the state on economic and social life in the country due to the increasing effects of economic parameters.

Nonetheless, in the context of Turkey, the Second World War period was the messenger of fundamental and adverse transformations considering the mentioned situation of the country; and it initiated the medium of passing to different contemplations and complexities in the redefinition of the equilibrium of forces and the control of the capital. The exacerbation of the 'nationalist' and 'statist' politics in this period was the hush before the storm of future changes in the dynamics of the country.

In the early Republican period, including the hard times of the Second World War, the practice of architecture as a profession and its implementation in legitimate fields were not adjusted in order. Within its socio-economic structure and the level of development, Turkey had not yet reached the required social, economic and information level for the proper ordering of the basis of construction works and its systemization. The buildings of the period and their styles have been examined as emanated either from the outputs of the ideology of the state with reference to the official or governmental buildings or from the capitals and the elitist production of upper classes that covered a very limited segment of construction in the country.[287]

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[286] For further information on the topic of the 'Second World War', and its effects on Turkey, see, Weisband, Edward. 2002. *2. Dünya Savaşı ve Türkiye,* Örgün Yayınevi.

[287] When the buildings, that were codified as the examples of Second National Architecture are analysed; it's quite obvious that each of them are the choices of elitist and affluent perspectives or the sanctions of state and institutions. Batur, Afife. 1998. "1925-50 Döneminde Türkiye Mimarlığı", *75 Yılda Değişen Kent ve Mimarlık*, Tarih Vakfı Yayınları, İstanbul, p. 231-233.

The widespread use of the neo-classical architecture for the official and governmental buildings was the result of such ideological orientations of the state that was the most important capital-owner for the construction of the country in this period.

In a period that was labeled as the 'Second National Architecture' with the assistance of elitist and state-led 'ideology' in the formation of architecture that searched for reaching the 'national' architecture, the verity of architecture and the constructed face of the country was in fact far away from such understandings and approaches. Similarly, the majority of architects were also dealing with the related actuality of the discipline and the country rather than the agenda of the 'small community' of constructers commissioned by the official authority and capital owners.

The publication of the architectural periodical *Yapı* in this period, which is the focus of analysis in this study, could also be taken as similarly formulated on the 'authenticity' of architects and architecture in the country. The editors of *Yapı* were practitioner architects in the building market together with their tasks in the Association of Turkish Architects and in the periodical. They were aware of the circumstances of the discipline in the country and personally wrote about the complications of the system. Consequently, *Yapı* aimed to represent the actual agenda and reality of Turkish architecture by struggling with the authorization and commissioning problems valid for the majority of architects. They were mostly unemployed and experiencing the actual problems of architecture rather than being in the elitist and grand-scaled agenda sustained by a limited number of Turkish architects together with the foreigners. Therefore, concrete suggestions of architectural theories and stylistic manifestations usually stood in the second plan and the periodical took on the responsibility to organize the field of construction and the working of the people within this field.

On the other hand, the reason of the ambiguity of their architectural suggestions was also because of the compulsions of the ruling socio-economic milieu. This era was one of stagnated production, and concurrently that of restraint and monopoly in the politics and direction of the state.[288] They were a group of architects and artists faced with and struggled against the severe problems of the early Republican architecture and designated reflexes and counter-arguments against the impositions of economic and socio-political limitations and difficulties.

The awareness and sensitivity of the editors of *Yapı* towards the existing condition of architects and the discipline led them to focus on the methods and ways of providing the basic requirements of the discipline rather than endeavoring on stylistic discussions of the hypothetic impulses of 'modern' and 'national' searches in architecture.[289] The nationalist canon was dominating the compositions and contents of each text of the periodical, used as an agent to impress and guide the governing and the governed. However, the editors primarily anticipated an 'idealized' modern-national architecture that would both reflect the characteristics of national heritage and incorporate the functional and technological aspects of the 'modern,' which was intended to facilitate and standardize easy and economical 'production' of architecture.

The modernist tendencies observed in the periodical, as exemplified by the publication of "Houses for the People", were caused both from the respect to the technical and rational characteristics of modern architecture, and to the necessity of an economical and functional architecture in the country. The periodical tried to be close to the society because of its collectivist perspective. In that, it dealt with the small-scaled and residential architecture rather than the big-scaled projects governed by a few architects; but it also actively criticized the injustices and complexities of the general system of architecture in Turkey including its educational aspects. For example, the reason behind the reaction towards foreign architects and academicians was basically for their prevention of the commissioning Turkish architects rather

[288] For further information about the architecture during the Second World War period in Turkey, see Ural, Somer. 1974. "Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-60", *Mimarlık, no:*1-2, p.5-51.
[289] For further information about the relation of style and power, see Nalbantoğlu, Gülsüm Baydar. 1990. "Architects, Style and Power: The Turkish Case in the 1930s", *20th Century Art and Culture,* Vol.1(2), p.39-53.

than sourced from a kind of a nationalist perspective. The periodical intended to confirm their ideals by combining its arguments with republican ideals, and mainly with nationalism dominant during the war period, so that it could lead the public opinion on behalf of Turkish architects and architecture. Namely, it aimed to be the voice of the stranded architects in the society.

The 'national' was tried to be codified in unification with the mechanisms of the politics, and the society so as to make it approvable by both the ideology of the state and answer the demands of social context. The model used for justifying and making the theory of 'modern-national' explicable was the application of the republican principles in the evaluation of architectural cases, and each of these principles was accepted as necessary to be followed for the development of the discipline. In this context, the chosen title was the 'Republican-Turkish Architecture,' provided that the state would organize the field of architecture. As the modernist architecture involves the economical and standardized aspects of architecture, it underlined the understanding of a 'Republican Turkish architecture' that would apply the republican principles together with the modern values in order to create unique national architecture.

Such depictions for the theorization of the architecture of the country were appraised as the outcome of the medium that would change after the better arrangement of the conditions and the authority of architects, and when the discipline would be acknowledged in the country as a professional field. The envisaged 'modern-national' architecture was believed not to be created by the adaptation of a specific style formulated by individuals, but foreseen as a culmination that could be formed with the commissioning of Turkish architects according to a designated system established by the state, also providing the protection and legal organization of the field. The consequently formed style was going to be the 'style of the age'.[290] The point of origin here was that the Turkish architecture can only be produced with the works of Turkish architects, and it could be legitimized by the society and the state by the application of the republican ideals and by emphasizing on the need to regard nationalist guidance in commissioning.

[290] Anon. 1942aa. "Mimarlığımızda Türkçülük ve Millicilik", *Yapı,* no:23, p.3.

The fact that most Turkish architects were experiencing difficulties because their authority in the field was not recognized and hence they were not employed, was an important concern of the periodical especially as construction activity almost halted during the war period. The periodical was criticizing the state for not protecting the rights of architects, defining their authorities and working fields, and improving their conditions by regulations and laws. Thus, the protection of the state and authorities by the organization of construction works, was seen as the basic solution for architectural problems and it constituted the most widely discussed topic of the periodical. The proposed 'modern-national architecture' as 'Republican-Turkish Architecture' was connected to the condition of the organization, the protection of the state and the application of republican principles in this process. The periodical was critical, but it also expressed its devotion to and respect for the republican state as the editors were conscious that the only institution that had the authority to regulate the field on behalf of architects and the society, was the state itself.

The 'statist' approach to the architectural and social cases of the period and the 'statism' as an ideology for the progression of the society was accepted and defended by *Yapı* as the state and its leaders still represented the 'independence', 'nationalization' and 'modernization' of the country and statism constituted an indispensable part of the republican principles. Together with its frequently criticised parts such as the governorships, municipalities, ministries and offices related to the discipline, the state was conceived as the most effective social agent in the contemporary structure of society. It was approached as a single whole with its institutions while it was evaluated and considered as a place where the actual problems of the discipline of architecture and the country itself could be solved. Consequently, the state was presented as an eminent authority and respected although there were also critics directed against it; and the editors of the periodical accepted themselves as the 'consultants' and 'advisors' of the state with the avant-gardist role they attributed to themselves.

Substantially, the constant subject headings of the periodical such as the opposition to Sedat Hakkı Eldem, the emphasis on the method of competition, the municipal and urbanization works of İstanbul, etc. were usually derived from the aim of giving a message to the state and calling it to the duty for the commissioning of architects and specialists; and the organization of the state for the improvement and recovery of the cases about construction. The analysis of all the issues reveals that positive reactions, encouragements and supports coming from the readers, the architects and related institutions of the state were observed in the periodical for its struggles and arguments. However, if the degree and quality of the effectiveness of the struggles of *Yapı* on the related agents of the state, the society and the position of architecture in the country could be examined, it will probably be seen that the editors could not reach the point that they intended.[291]

The emotional and oppositional perspective was partially because of the reactions to injustices and the monopoly in the system of construction that excluded and underestimated the majority of architects and the concerned specialists. But the actual incentive of such enthusiasm was the power they found in themselves with the avant-gardist 'role' or 'mission' they assumed in the intellectual and socio-cultural media for pioneering the reforms required in the fields of art and architecture. The other branches of art and their subjects were also widely included in the periodical, and it adopted a 'unitary' point of view towards all the subjects and evaluated them as parts of a single whole which had common problems and agendas.

[291] From the statements of Ünsal and Barutçu, it is understood that they were not totally satisfied from the publication of *Yapı* as they could not take positive results. Ünsal said "Who knows, if we put in the work and the desire we did for the periodical *Yapı* in another professional work, both the country and we could perhaps be more profitable!" In any case, Barutçu mentioned that, after many years had passed after the publication of *Yapı*, its characteristics were now looked for by some architects, even by those who were opponent to *Yapı* when it was published. These were expressed to be the ones that saw the necessity of struggle in this field after the negative results were taken due to the lack of struggle in the professional cases. In this respect, Barutçu expressed that they succeeded their missions by publishing *Yapı* and added that they felt themselves consciencely in peace and quiet. For more information, see Barutçu, İsmet. *1950.* "Yapı Dergisi'nden Mimari Tarihi'ne", *Mimarlık,* Türk Yüksek Mimarlar Birliği Bülteni, no:3, p.24-25.

Actually, the periodical can be interpreted as a document about the extensive agenda of the art and architecture during the Second World War in Turkey as it gave place to the most recent researches and articles about the related issues. Indeed, almost all the concerns of the artistic and architectural agenda of the period and the early Republican era, including the recomposition and rewriting of the Turkish architectural history, conservation and protection of heritage, the education system in architecture schools, the issue of foreign architects and monopoly in commissioning, etc. were analyzed in the periodical by following the agenda.

A more detailed search on *Yapı* was also undertaken with the analysis of its staff and independent authors, the types of writings it included, the characteristics of the subjects covered, etc., and this could reveal the specific position of the periodical when compared with other contemporary periodicals. By this way, different perspectives stated by the authorities of related disciplines, their positions to the conditions of the period and the realities that determined the position of architecture, were evaluated more clearly. Then it could be possible to determine "the interrelations of periodicals with the social and cultural characteristics of their periods of publication" and then "to create the conceptual framework to study the Turkish architectural media with respect to Turkish architecture in general.'[292]

The significance of *Yapı* seems to be its presentation of the points of views different from the commonly accepted and instructed reality of architecture in Turkey. In this respect, as a document of history, a wide-ranging and detailed artistic and architectural progression of the period can be followed from the periodical as they paid attention to various parts and disciplines of art and architecture, and tried to be in connection with and transfer the existing information and realities to the society and authorities in order to activate them.

[292] Özdel, İlker. 1999. *Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period*, Unpublished Master Thesis, İzmir Institute of Technology, p.2.

The analysis of *Yapı* with its arguments and cases, as undertaken in this study, could help present new perspectives and information on contemporary 'history' in general, and especially on culture, art and architecture. For my part, the periodical reflected the more real and dominant reality of the architecture of both its period and the early Republican period in general, which was composed of different titles, by connecting them into a more overall and indisciplinary context with reference to the iconographic bases such as the 'state' and the 'republican principles'. In relation to such an overall perspective, this thesis attempted to analyze the basic concerns of *Yapı* under the subtitles of different branches of architecture; i.e. the education, commissioning, urbanization, architectural history and architectural styles. This study could hopefully direct other researchers to focus on each of these subjects about the practice and ideology of architecture in detail, and help better present the architectural framework of architecture during the Second World War. It is composed of the analysis of various topics that the periodical concentrated on, and each of these can be research subject studying itself. The periodical is also a general archival source for those who focus on the art and architecture in Turkey during the Second World War and the early Republican period.

The analysis of the architecture of the Second World war period by using the main arguments of *Yapı* on contemporary architectural practice and ideology reveals that the historical and socio-political evolution of Turkey presented the characteristics of countries outside the West; its modernization was directed with the establishment and organization of a specific authority, i.e. the state, and the effect of the 'ideology' on the evolution of architecture was not only consisted of and managed with the application of political commands, but determined with the powerful dynamics of the international system based on capitalism and the unification of the dynamics effective on the overall structure of the country. Relatedly, the ideology of the nation-state that regarded architecture as a symbol of the representation of its political arguments could only be reflected in big cities, city centers and boulevards, but could not be spread to the whole country because of the economic and social deficiencies.

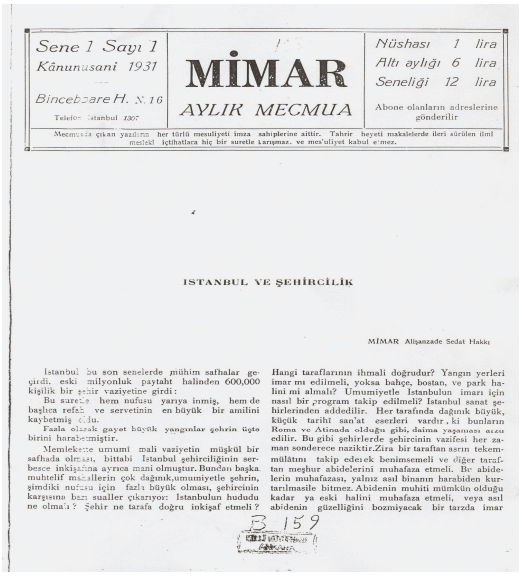
The architectural arguments of *Yapı*, when considered together with the conditions of the country, also exemplify the paradigmatic relation of architecture with the limited agenda and politics of the state. The modernization attempts that were processed together with nationalization in the early Republican period gained a different character in the arguments of *Yapı,* caused by the combination of the economic face of the modern with the increasing nationalist atmosphere of the war period. This combination of the modern with the national had been the preferred ideology of the state since the foundation of the Republic, but in the Second World War period, such a duality also became the necessity because of the socio-economic conditions of the war. The modern then meant economical, the national the solidarity, both necessary in the war context. This conception found its reflection in the modern national architectural theory of *Yapı*.

In the architectural medium, the stylistic discussions and the contextual evolution of the 'modern' and the 'national' were only composed of architectural products that actually built only a small portion of the country including city centers, government buildings, luxurious houses, boulevards, etc. But the dominating reality of the field of construction presented totally different characteristics than the agenda of architectural discussions. In this context, *Yapı* gave emphasis to this topic and focused on the issues of housing the people and the construction of villages together with the architectural agenda of cities and the ongoing discussions and mediums of popular architects and academicians.

The editors of *Yapı* were against the approaches and applications of the period that perceived architecture as an elitist and aristocratic profession which required high amounts of capital and intellectual depth for its proper realization. According to *Yapı*, architecture had to be in the service of the society in general rather than the limited circle of wealthy people of upper classes. This populist attitude was also valid for the way they approached to the social and cultural cases, for the arguments they presented about the theoretical and practical aspects of the discipline, and lastly, for the occurrence of the 'modern' and the 'national' architecture that they proposed. Consequently, populism was the most essential concern of the periodical and it constituted the basis of the editors' politics about and

approach towards the architectural and socio-cultural topics of Turkey in the Second World War period.

FIGURES



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Faala olarak gayet büyük yangınlar şehrin üçte birini harabetmiştir.

Memlekette umumî mali vaziyetin müşkül bir safhada olması, bittabi İstanbul şehirciliğinin serbesce inkişafına ayrıca mani olmuştur. Bundan başka muhtelif mıntıkaların çok dağınık,umumiyetle şehrin, şimdiki nufusu için fazla büyük olması, şehircinin karşısına bazı sualler çıkarıyor: İstanbulun hududu ne olmalı? Şehir ne tarafa doğru inkişaf etmeli? Hangi taraflarının ihmali doğrudur? Yangın yerleri imar mı edilmeli, yoksa bahçe, bostan, ve park halini mi almalı? Umumiyetle İstanbulun imarı için nasıl bir program takip edilmeli? İstanbul sanat şehirlerinden addedilir. Her tarafında dağınık büyük, küçük tarihî san'at eserleri vardır, ki bunların Roma ve Atinada olduğu gibi, daima yaşaması arzu edilir. Bu gibi şehirlerde şehircinin vazifesi her zaman sonderece naziktir.Zira bir taraftan asrın tekemmülâtını takip edecek benimsemeli ve diğer taraftan meşhur abidelerini muhafaza etmeli. Bu abidelerin muhafazası, yalnız asıl binanın harabiden kurtarılmasile bitmez. Abidenin muhiti mümkün olduğu kadar ya eski halini muhafaza etmeli, veya asıl abidenin güzelliğini bozmiyacak bir tarzda imar

B 159

Figure 1. Cover Page of the First Issue of *Mimar* (1931) (The First Architectural Periodical in Republican History)



ARKİTEKT

AYLIK YAPI SANATI, ŞEHİRCİLİK VE DEKORATİF SAN'ATLAR DERGİSİ
NEŞREDENLER: MİMAR ABİDİN MORTAŞ VE MİMAR ZEKİ SAYAR

BEŞİNCİ YIL
1935
İSTANBUL

Yazı ve resimler

Figure 2. Cover Page of *Arkitekt* (1935) (The name of *Mimar* has been changed as *Arkitekt* in 1935)



Source: Tümer, Gürhan. 1998. *Cumhuriyet Döneminde Yabancı mimar Sorunu, 1920'lerden 1950'lere,* İzmir: İzmir Mimarlar Odası, İzmir Şubesi Yayınları, p. 20.
Figure 3. Abidin Mortaş: The Founder and Chief director of *Arkitekt* (1931-1942)



Source: Tümer, Gürhan. 1998. *Cumhuriyet Döneminde Yabancı mimar Sorunu, 1920'lerden 1950'lere,* İzmir: İzmir Mimarlar Odası, İzmir Şubesi Yayınları, p.19.
Figure 4. Zeki Sayar: The Founder and Chief director of *Arkitekt* (1931-1980)

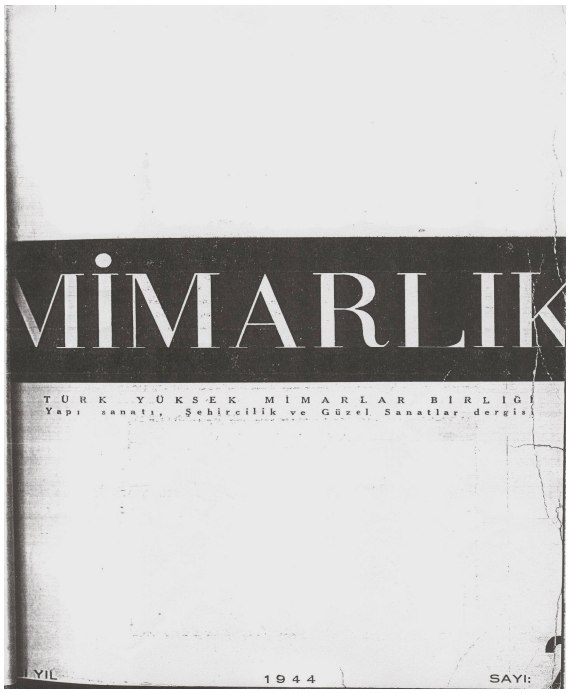
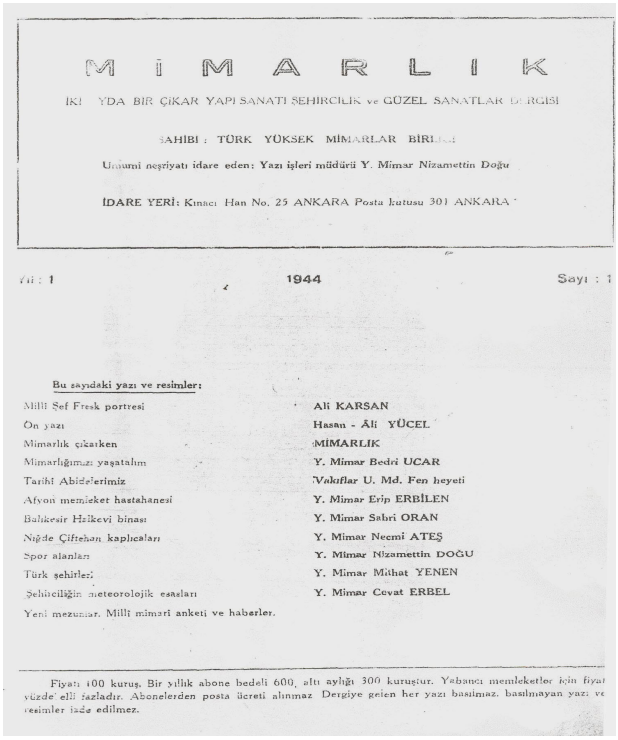


Figure 5. Cover Page of the Second Issue of *Mimarlık* (1944)



Source: Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.181.

Figure 6. Cover Page of *Mimarlık* (1950)



M İ M A R L I K

İKİ YDA BİR ÇIKAR YAPI SANATI ŞEHİRCİLİK ve GÜZEL SANATLAR DERGİSİ

SAHİBİ : TÜRK YÜKSEK MİMARLAR BİRLİĞİ

Umumi neşriyatı idare eden: Yazı işleri müdürü Y. Mimar Nizamettin Doğu

İDARE YERİ: Kınacı Han No. 25 ANKARA Posta kutusu 301 ANKARA

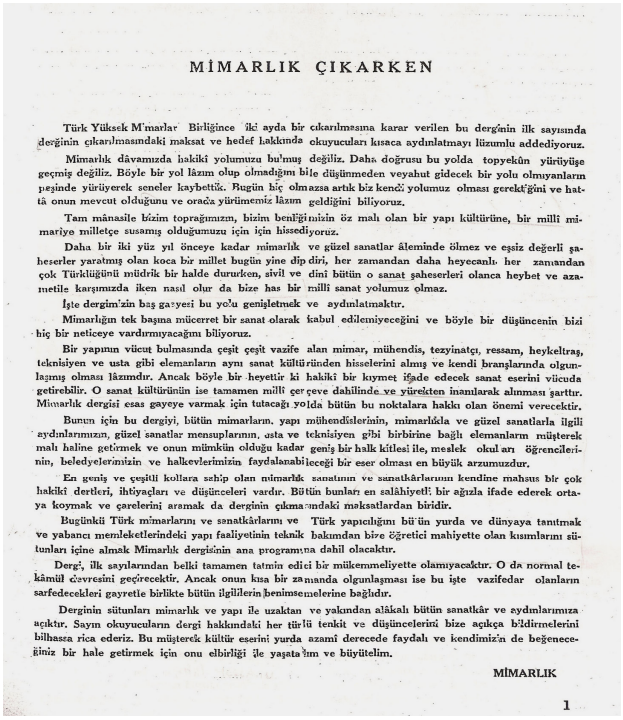
Yıl : 1 1944 Sayı : 1

Bu sayıdaki yazı ve resimler:

Milli Şef Fresk portresi	Ali KARSAN
On yazı	Hasan - Âli YÜCEL
Mimarlık çıkarken	MİMARLIK
Mimarlığımızı yaşatalım	Y. Mimar Bedri UCAR
Tarihî Abidelerimiz	Vakıflar U. Md. Fen heyeti
Afyon memleket hastahanesi	Y. Mimar Erip ERBİLEN
Balıkesir Halkevi binası	Y. Mimar Sabri ORAN
Niğde Çiftehan kaplıcaları	Y. Mimar Necmi AteŞ
Spor alanları	Y. Mimar Nizamettin DOĞU
Türk şehirleri	Y. Mimar Mithat YENEN
Şehirciliğin meteorolojik esasları	Y. Mimar Cevat ERBEL
Yeni mezunlar. Milli mimari anketi ve haberler.	

Fiyatı 100 kuruş. Bir yıllık abone bedeli 600, altı aylığı 300 kuruştur. Yabancı memleketler için fiyat yüzde elli fazladır. Abonelerden posta ücreti alınmaz. Dergiye gelen her yazı basılmaz, basılmayan yazı ve resimler iade edilmez.

Figure 7. The 'Contents' Page of the First Issue of *Mimarlık.* (1944)



MİMARLIK ÇIKARKEN

Türk Yüksek Mimarlar Birliğince iki ayda bir çıkarılmasına karar verilen bu dergi'nin ilk sayısında dergi'nin çıkarılmasındaki maksat ve hedef hakkında okuyucuları kısaca aydınlatmayı lüzumlu addediyoruz.

Mimarlık davamızda hakiki yolumuzu bulmuş değiliz. Daha doğrusu bu yolda topyekûn yürüyüşe geçmiş değiliz. Böyle bir yol lâzım olup olmadığını bile düşünmeden veyahut gidecek bir yolu olmıyanların peşinde yürüyerek seneler kaybettik. Bugün hiç olmazsa artık biz kendi yolumuz olması gerekt'ğini ve hattâ onun mevcut olduğunu ve oraca yürümemiz lâzım geldiğini biliyoruz.

Tam mânasile bizim toprağımızın, bizim benliğimizin öz malı olan bir yapı kültürüne, bir milli mimariye milletçe susamış olduğumuzu için için hissediyoruz.

Daha bir iki yüz yıl önceye kadar mimarlık ve güzel sanatlar âleminde ölmez ve eşsiz değerli şaheserler yaratmış olan koca bir millet bugün yine dip diri, her zamandan daha heyecanlı her zamandan çok Türklüğünü müdrik bir halde dururken, sivil ve dini bütün o sanat şaheserleri olanca heybet ve azametile karşımızda iken nasıl olur da bize has bir milli sanat yolumuz olmaz.

İşte dergim'zin baş gayesi bu yo'u genişletmek ve aydınlatmaktır.

Mimarlığın tek başına mücerret bir sanat olarak kabul edilemiyeceğini ve böyle bir düşüncenin bizi hiç bir neticeye vardırmıyacağını biliyoruz.

Bir yapının vücut bulmasında çeşit çeşit vazife alan mimar, mühendis, tezyinatçı, ressam, heykeltraş, teknisiyen ve usta gibi elemanların aynı sanat kültüründen hisselerini almış ve kendi branşlarında olgunlaşmış olması lâzımdır. Ancak böyle bir heyettir ki hakiki bir kıymet ifade edecek sanat eserini vücuda getirebilir. O sanat kültürünün ise tamamen milli çerçeve dahilinde ve yürekten inanılarak alınması şarttır. Mimarlık dergisi esas gayeye varmak için tutacağı yolda bütün bu noktalara hakkı olan önemi verecektir.

Bunun için bu dergiyi, bütün mimarların, yapı mühendislerinin, mimarlıkla ve güzel sanatlarla ilgili aydınlarımızın, güzel sanatlar mensuplarının, usta ve teknisiyen gibi birbirine bağlı elemanların müşterek malı haline getirmek ve onun mümkün olduğu kadar geniş bir halk kitlesi ile, mesleki okulları öğrencilerinin, belediyelerimizin ve halkevlerimizin faydalanabileceği bir eser olması en büyük arzumuzdur.

En geniş ve çeşitli kollara sahip olan mimarlık sanatının ve sanatkârlarının kendine mahsus bir çok hakiki dertleri, ihtiyaçları ve düşünceleri vardır. Bütün bunları en salâhiyetli bir ağızla ifade ederek ortaya koymak ve çarelerini aramak da derginin çıkmasındaki maksatlardan biridir.

Bugünkü Türk mimarlarını ve sanatkârlarını ve Türk yapıcılığını bütün yurda ve dünyaya tanıtmak ve yabancı memleketlerindeki yapı faaliyetinin teknik bakımdan bize öğretici mahiyette olan kısımlarını sütunları içine almak Mimarlık dergisi'nin ana programına dahil olacaktır.

Dergi, ilk sayılarından belki tamamen tatmin edici bir mükemmeliyette olamıyacaktır. O da normal tekâmül devresini geçirecektir. Ancak onun kısa bir zamanda olgunlaşması ise bu işte vazifedar olanların sarfedecekleri gayretle birlikte bütün ilgililerin benimsemelerine bağlıdır.

Derginin sütunları mimarlık ve yapı ile uzaktan ve yakından alâkalı bütün sanatkâr ve aydınlarımıza açıktır. Sayın okuyucuların dergi hakkındaki her türlü tenkit ve düşüncelerini bize açıkça bildirmelerini bilhassa rica ederiz. Bu müşterek kültür eserini yurda azamî derecede faydalı ve kendimiz'n de beğeneceğiniz bir hale getirmek için onu elbirliği ile yaşatalım ve büyütelim.

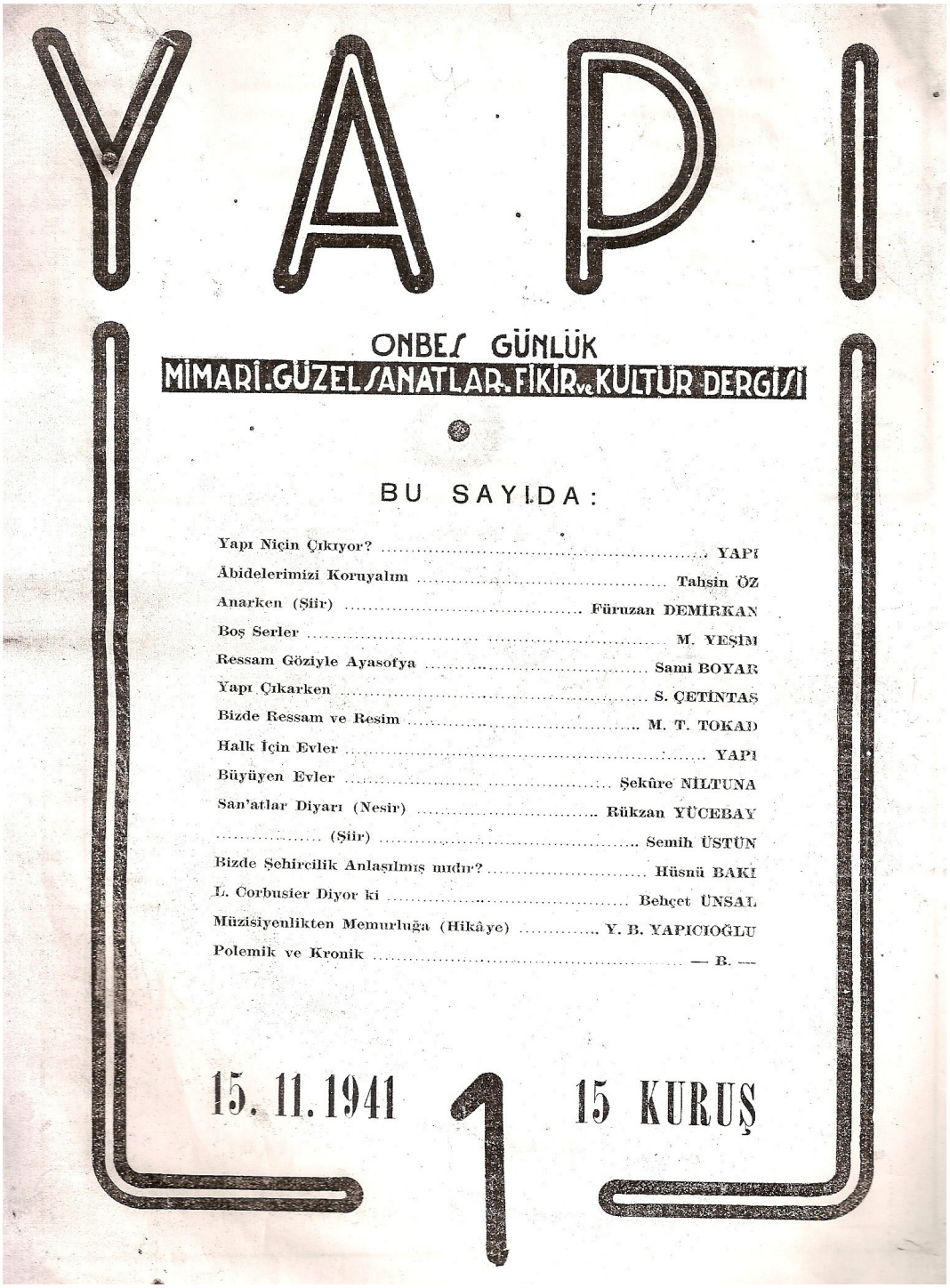
MİMARLIK

1

Fig 8. The Editorial Article –"Mimarlık Çıkarken"- of the First Issue of *Mimarlık* (1944)



Source: Ünalın, Çetin. 2002. *Mimarların Bağımsız Örgütlenmeleri, Cumhuriyet Mimarlığının Kuruluşu ve Kurumlaşması Sürecinde Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye,* Mimarlar Derneği 1927, p.192.
Figure 9. Cover page of the Second Issue of *Eser* (1947)



YAPI

ONBEŞ GÜNLÜK
MİMARİ.GÜZEL SANATLAR.FİKİR ve KÜLTÜR DERGİSİ

BU SAYIDA:

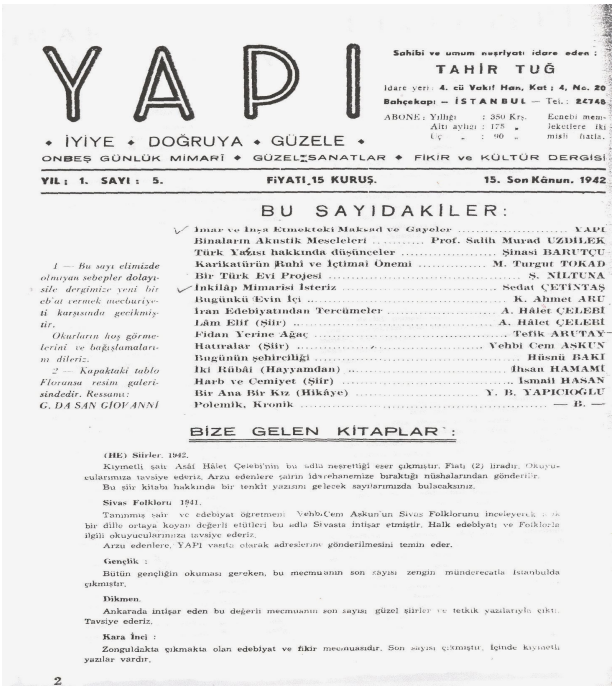
Yapı Niçin Çıkıyor? ..... YAPI
Âbidelerimizi Koruyalım ..... Tahsin ÖZ
Anarken (Şiir) ..... Füruzan DEMİRKAN
Boş Serler ..... M. YEŞİM
Ressam Gözüyle Ayasofya ..... Sami BOYAR
Yapı Çıkarken ..... S. ÇETİNTAŞ
Bizde Ressam ve Resim ..... M. T. TOKAD
Halk İçin Evler ..... YAPI
Büyüyen Evler ..... Şekûre NİLTUNA
San'atlar Diyarı (Nesir) ..... Rükzan YÜCEBAY
..... (Şiir) ..... Semih ÜSTÜN
Bizde Şehircilik Anlaşılmış mıdır? ..... Hüsnü BAKI
L. Corbusier Diyor ki ..... Behçet ÜNSAL
Müzisiyenlikten Memurluğa (Hikâye) ..... Y. B. YAPICIOĞLU
Polemik ve Kronik ..... — B. —

15. 11. 1941 1 15 KURUŞ

Figure 10. Cover page of the First Issue of *Yapı* (1941). (In First Four Issues, the 'Contents' Part was published in the Cover page of *Yapı*).



Figure 11. Cover page of the Fifth Issue of *Yapı* (1942) (Beginning from 5th Issue, Special Cover Pages are Observed)



YAPI

Sahibi ve umum neşriyatı idare eden :
TAHİR TUĞ
İdare yeri: 4. cü Vakıf Han, Kat : 4, No. 20
Bahçekapı — İSTANBUL — Tel.: 24748
ABONE: Yıllığı : 350 Krş. Ecnebi memleketlere iki mislı fiatıs.
Altı aylığı : 175 „
Üç „ : 90 „

◆ İYİYE ◆ DOĞRUYA ◆ GÜZELE ◆
ONBEŞ GÜNLÜK MİMARİ ◆ GÜZEL SANATLAR ◆ FİKİR ve KÜLTÜR DERGİSİ

YIL : 1. SAYI : 5. FİYATI 15 KURUŞ. 15. Son Kânun. 1942

BU SAYIDAKİLER:

İmar ve İnşa Etmektoki Maksad ve Gayeler ..... YAPI
Binaların Akustik Mesleleri ..... Prof. Salih Murad UZDİLEK
Türk Yazısı hakkında düşünceler ..... Sinasi BARUTÇU
Karikatürün Ruhi ve İçtimai Önemi ..... M. Turgut TOKAD
Bir Türk Evi Projesi ..... S. NİLTUNA
İnkilâp Mimarisi İsteriz ..... Sedat ÇETİNTAŞ
Bugünkü Evin İçi ..... K. Ahmet ARÜ
İran Edebiyatından Tercümeler ..... A. Hâlet ÇELEBİ
Lâm Elif (Şiir) ..... A. Hâlet ÇELEBİ
Fidan Yerine Ağaç ..... Tefik ARUTAY
Hatıralar (Şiir) ..... Vehbi Cem ASKUN
Bugünün şehirciliği ..... Hüsnü BAKİ
İki Rübâi (Hayyamdan) ..... İhsan HAMAMİ
Harb ve Cemiyet (Şiir) ..... İsmail HASAN
Bir Ana Bir Kız (Hikâye) ..... Y. B. YAPICIOĞLU
Polemik, Kronik ..... — B. —

1 — Bu sayı elimizde olmıyan sebepler dolayısile dergimize yeni bir eb'at vermek mecburiyeti karşısında gecikmiştir.
Okurların hoş görmelerini ve bağışlamalarını dileriz.
2 — Kapaktaki tablo Floransa resim galerisindedir. Ressamı: G. DA SAN GIOVANNİ

BİZE GELEN KİTAPLAR :

(HE) Şiirler. 1942.
Kıymetli şair Asâf Hâlet Çelebi'nin bu adla neşrettiği eser çıkmıştır. Fiatı (2) liradır. Okuyucularımıza tavsiye ederiz. Arzu edenlere şairin idarehanemize bıraktığı nüshalarından gönderilir.
Bu şiir kitabı hakkında bir tenkit yazısını gelecek sayılarımızda bulacaksınız.

Sivas Folkloru 1941.
Tanınmış şair ve edebiyat öğretmeni Vehbi Cem Askun'un Sivas Folklorunu inceleyerek [illegible] bir dilde ortaya koyan değerli etüdleri bu adla Sivasta intişar etmiştir. Halk edebiyatı ve Folklorle ilgili okuyucularımıza tavsiye ederiz.
Arzu edenlere, YAPI vasıtasile adreslerine gönderilmesini temin eder.

Gençlik :
Bütün gençliğin okuması gereken, bu mecmuanın son sayısı zengin münderecatla İstanbulda çıkmıştır.

Dikmen.
Ankarada intişar eden bu değerli mecmuanın son sayısı güzel şiirler ve tetkik yazılarıyle çıktı. Tavsiye ederiz.

Kara İnci :
Zonguldakta çıkmakta olan edebiyat ve fikir mecmuasıdır. Son sayısı çıkmıştır. İçinde kıymetli yazılar vardır.

2

Figure 12. The 'Contents' Page of the Fifth Issue of *Yapı* (1942)



Figure 13. Cover page of the Sixth Issue of *Yapı* (1942)

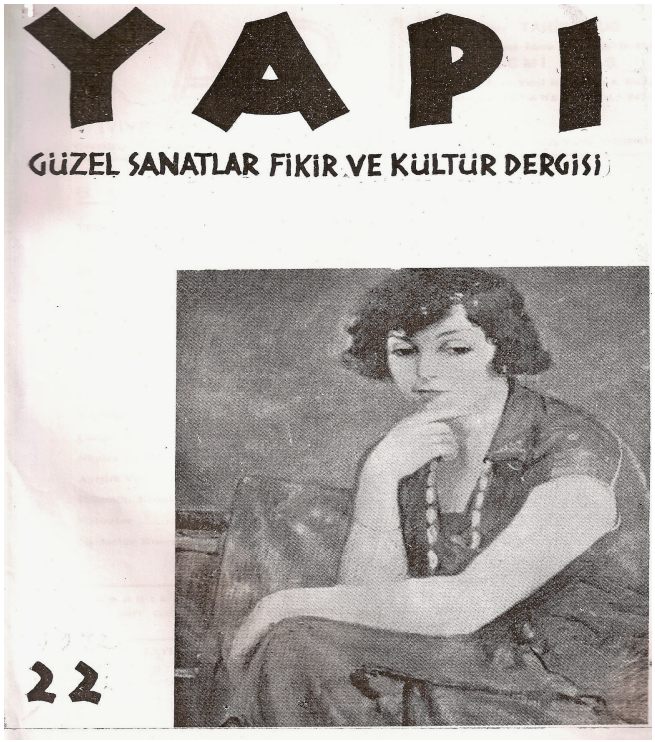


Figure 14. Cover page of the 22th Issue of *Yapı* (1942



T. Y. Mimarlar Birliği İstanbul Şubesi 1942 İdare H. Raporu

Türk mimarlığının cemiyet hayatını, derlerini ve ihtiyaçlarını, sanatla ilgili olan ve olmıyan belediye ve müesseselerle karşılıklı durumlarını belirten raporun ehemmiyetli ve enteresan noktalarını sahifelerimize geçirmeği faideli bulduk.

«Değerli arkadaşlar,

Raporumuza, her birimizin şu anda aklından geçmesi, kendi kendine sorması lâzım gelen bir suali umumi heyete tevcih etmekle başlıyacağız:

Bugün burada hazır bulunan yani en çok alâka gösterenlerden, bizlerden kaçımız Birliğe, binnetice mesleğe ve meslektaşlara karşı vazifelerimizi tam olarak yapmışızdır diyebiliriz?.. Müsaadenizle bu sualin cevabını, bir yıl idare heyetinde bulunmak, etraflı malûmat ve delillere sahip olmak hasebile, yine biz verelim: Hiç birimiz... Binaenaleyh bir yılın hesabını vermek için huzurunuza çıkarken, mesleğe karşı bu ihmalimize, bu alâkasızlığımıza rağmen; zamanın kısırlığına, her türlü buhrana, her türlü imkânsızlığa rağmen biz idare heyeti, uhdemize düşen vazifelerden bir kısmını olsun başarmış bulunmanın sevincini, gönül rahatlığını, hattâ iftiharını taşıyoruz...

Arkadaşlar;

Geçen ikincikânunda idare heyetine seçildiğimiz zaman önümüzde -tarihin yakınlığı dolayısile- yapılacak ilk iş olarak şunu gördük: Yıllardanberi -bilmiyoruz nasıl bir hissin, nasıl bir düşüncenin tesirile- Akademi idaresi sanat ocağımız, irfan kaynağımız olan mektebimizin kuruluş yıldönümünü terketmiş bulunuyor, âdeta unutturmak istiyordu. Bu çok iyi anaveyi, bu sanatkârları, talebe ve mezunları tanıştıran, birleştiren, kaynaştıran merasimi, bu alâka ve rabıtaları tazeliyen, kenetliyen 3 mart gecesini canlandırmak, yeniden yaşatmak lâzımdı. Bilhassa önümüzde bulunan 3 mart, altmışıncı yıl gibi uzun bir mazinin ve zamanın elinde binlerce müşkülâta göğüs gererek artıa kalan Akademilerin, Güzel Sanatlıların başbaşa, yürek yüreğe, kolkola eğlenecekleri, buluşacakları bir dönüm yılı idi... Bu iş için bir faal heyet seçildi, direktif verildi ve işe başlandı. İlk iş bu heyetin Akademi ile teması oldu. Akademiden maddi ve mânevi müsaheret, gecenin Akademi salonlarında tesidine müsaadе istendi. Akademi tarafından evvelâ bizi bu işten vazgeçirmeğe çalışıldı, kararımızın kati olduğu anlaşılınca 3 martın tesis tarihi olmadığı, Namık İsmail tarafından uydurulmuş olduğu söylendiği nakdi yardıma imkânı maddi bulunmadığı, mektebin salonuna müsaade edilemiyeceği bildirildiği gibi mânevi yardım da esirgendi. Biz -bir çok noksanlarına rağmen- bütün sanatkârların ve sanatseverlerin yürekbütünlüğü, gönül bağlılığı ile, samimi bir sanat havası içinde geçen altmışıncı 3 mart gecesini tesit ettik.

Bütün bunlara rağmen biz her vesilede Akademi ile temas etmek, rabıtayı koparmamak emelini güdüyorduk. Muhtelif fırsatlardan istifade ederek Akademile konuşmalar yaptık. O aralık -bilinmiyen sebepler dolayısile veya belki de o andaki vaptıkımız tekliflerin kendi gidişlerine uyması hasebile- bizlere karşı tavır ve hareket değişmiş bulunuyordu.

. . . . . .

Akademi ile olan temaslardan Birlik teşkilâtının en önemlisi şudur :

Mimari şubesi son sınıf müsabaka ve imtihan jürisine -eskiden olduğu gibi- Birliğimizden bir mümessilin de seçilmesi için Akademiye yazı ile müracaat ettik. Aldığımız cevapta: «Jürilerin teşekkül tarzı halen meriyette bulunan talimatname ile tâyin ve tespit edilmiş olduğundan arzumuzun is'af edilemiyeceği» bildirilliyordu...

Şimdi arkadaşlar, vicdanınıza hitap ediyoruz: Şu üç samimi ve hüsnüniyet taşıyan teşebbüs ile bunlara karşı alınan hareket tarzlarını mülâhaza ve mukayese ediniz... Belki Akademi idaresi bu suretle hareketinde mazur olabilir. Çünkü idare meslekten değildir. Birinci olarak arzettiğimiz birliğin yaptığı yıldönümü meselesi doğrudan doğruya mektep idaresini ilgilendirir diyebiliriz. Fakat ikinci, üçüncü maruzatımız yani Akademinin temmuz ayındaki merasimi ile son sınıf jürisi hakkındaki vaziyet hiç su götürmez. Çünkü merasime yüzlerce kişi Akademi ile hiç alâkası olmadığı halde davet edilmiştir. Jüriye evvelki sene belediye imar müdürü mühendis Hüsnü Keseroğlu ile mühendis Ziya ve geçen sene de Emin Onat ile Holçmayister iştirak ettirilmiştir. Ondan evvelki senelerde de Birlik mümessili olarak muhtelif arkadaşlar bulunmuştur. Nedense Akademi beş altı senedir eski, fakat iyi usulleri terketmekte ve mezunlarile bağlarını koparmak yoluna sapmaktadır. Sorarız: Acaba jürilerin teşekkül tarzını inceliyen talimatname o zaman mevcut değil miydi? Sonradan yapılmışsa mimari şubesini idare eden meslekdaşlar bu ciheti neden unutmuşlardır? Son senelerde jüriye çağrılan mühendislerle, Holçmayster ile birlikte Birlik mümessili davet edilmez miydi? Önce bunu yapanlar yani doğru hareket edenler, mensup olduğu teşekkülün kadir ve kıymetini tanıtanlar neye, hangi talimatnameye istinat ediyorlardı?.. İşte bir sürü sual ki meslekten olmıyan Akademi idaresinden evvel kendi meslektaşlarımıza tevcih edilmesi lâzım gelir... Çünkü Birliğe müzahir olması, mesleğe ve meslekdaşlara kıymet verdirmesi teker teker hepsi için vazife olan, Birliğin âzası bulunan Akademi Mimari Şubesi şefi, profesör ve muallimleri bu işler üzerinde hiç durmamışlar ,mesleki vazife ve mesuliyetlerini müdrik olarak hareket etmemişlerdir... Birliğin şeref ve otoritesini -kendi mevkilerinden istifade ile- yükseltip takviye edebilecek arkadaşlar bile ona müzahir olmadıktan sonra Birlik idare heyetlerinin iyi kalplilikle düşünüp yapmak istedikleri işlerin hepsinde muvaffak olmalarına imkân var mıdır? Bu hususta karar vermek, hatalıları, kabahatlıları ayırmak muhterem heyetinize aittir...

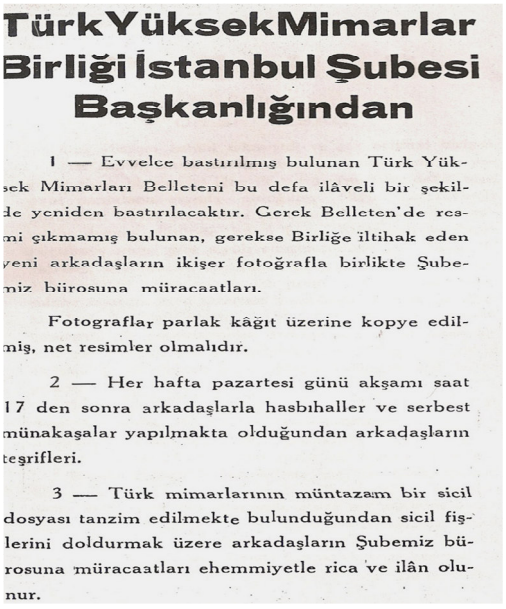
Arkadaşlar; şimdi diğer meselelere geçiyorum..»

. . . . . .

Raporun bu kısmında Türk Mimarlar Birliği Belleteni, sicil fişleri, ölüm yardım sandığı, neşriyat ve Birliğe âzâ kaydi meseleleri ve bunlara dair yapılan işlerden bahsedilmekte ve şöyle devam edilmektedir:

15

Source: Anon. 1943. *Yapı,* No:29, p.15-17.
Figure 15. The 1942 Directory Comitee Report of the İstanbul Office of Association of Turkish Architects published in *Yapı*.



TürkYüksekMimarlar Birliği İstanbul Şubesi Başkanlığından

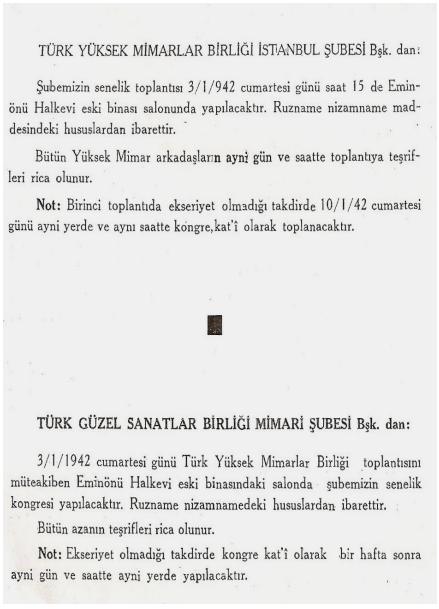
1 — Evvelce bastırılmış bulunan Türk Yüksek Mimarları Belleteni bu defa ilâveli bir şekilde yeniden bastırılacaktır. Gerek Belleten'de resmi çıkmamış bulunan, gerekse Birliğe iltihak eden yeni arkadaşların ikişer fotoğrafla birlikte Şubemiz bürosuna müracaatları.

Fotograflar parlak kâğıt üzerine kopye edilmiş, net resimler olmalıdır.

2 — Her hafta pazartesi günü akşamı saat 17 den sonra arkadaşlarla hasbıhaller ve serbest münakaşalar yapılmakta olduğundan arkadaşların teşrifleri.

3 — Türk mimarlarının müntazam bir sicil dosyası tanzim edilmekte bulunduğundan sicil fişlerini doldurmak üzere arkadaşların Şubemiz bürosuna müracaatları ehemmiyetle rica ve ilân olunur.

Figure 16. An Announcement of Association for Architects published in *Yapı.* (Anon. 1942. *Yapı,* No:11, p.19.)



TÜRK YÜKSEK MİMARLAR BİRLİĞİ İSTANBUL ŞUBESİ Bşk. dan:

Şubemizin senelik toplantısı 3/1/942 cumartesi günü saat 15 de Eminönü Halkevi eski binası salonunda yapılacaktır. Ruzname nizamname maddesindeki hususlardan ibarettir.

Bütün Yüksek Mimar arkadaşların ayni gün ve saatte toplantıya teşrifleri rica olunur.

Not: Birinci toplantıda ekseriyet olmadığı takdirde 10/1/42 cumartesi günü ayni yerde ve aynı saatte kongre,kat'i olarak toplanacaktır.

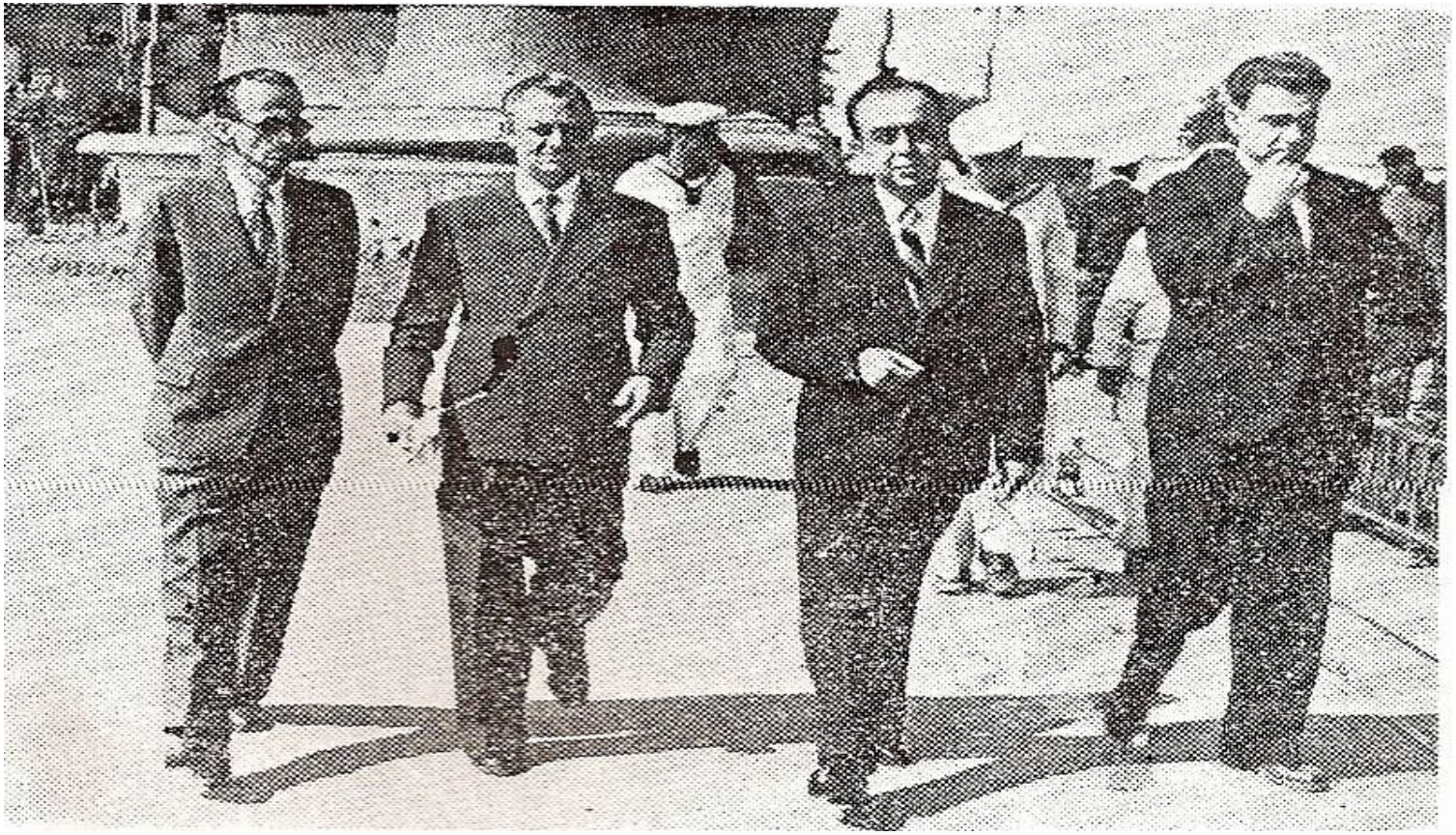
TÜRK GÜZEL SANATLAR BİRLİĞİ MİMARİ ŞUBESİ Bşk. dan:

3/1/1942 cumartesi günü Türk Yüksek Mimarlar Birliği toplantısını müteakiben Eminönü Halkevi eski binasındaki salonda şubemizin senelik kongresi yapılacaktır. Ruzname nizamnamedeki hususlardan ibarettir.

Bütün azanın teşrifleri rica olunur.

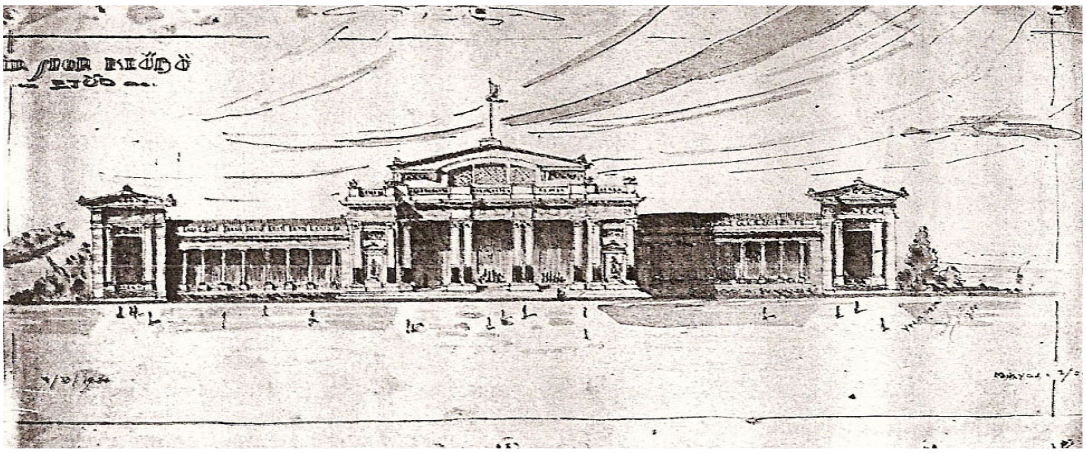
Not: Ekseriyet olmadığı takdirde kongre kat'i olarak bir hafta sonra ayni gün ve saatte ayni yerde yapılacaktır.

Figure 17. An Announcement of the Yearly congress of Association. (Anon. 1942. *Yapı,* No:4, p.16.)

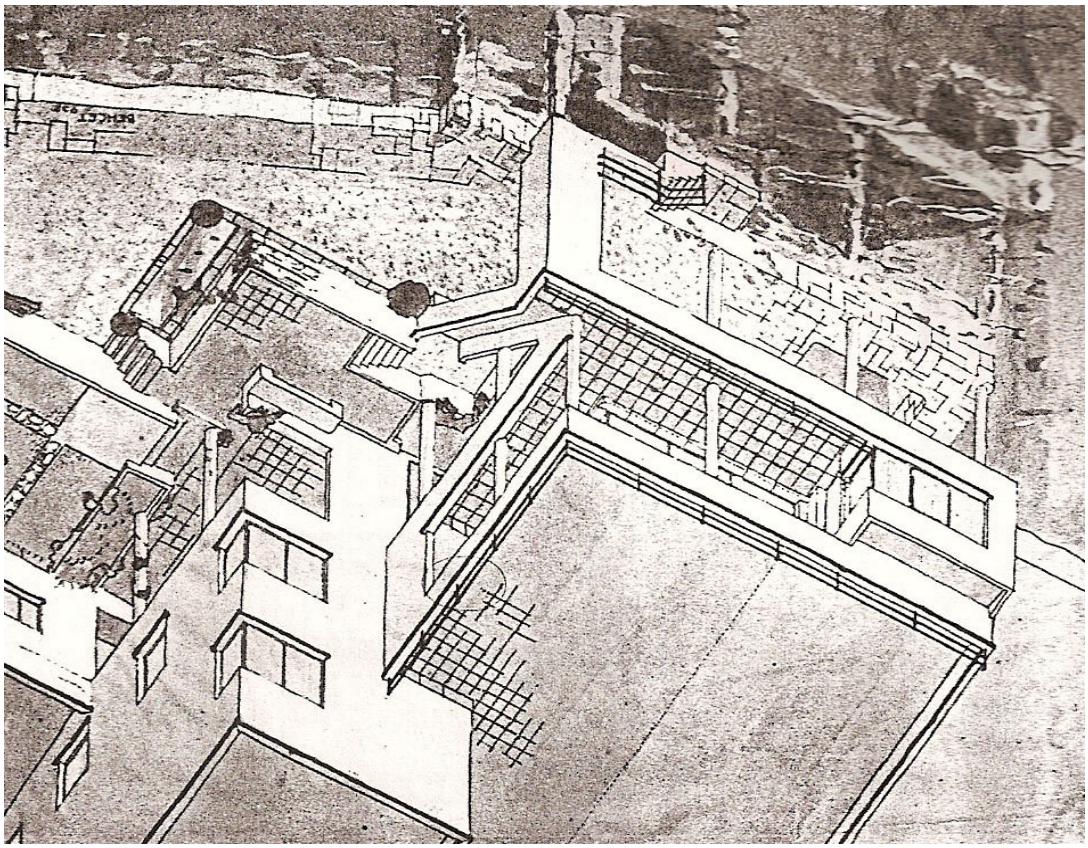


Source: Anon. 1942. *Yapı,* No:25, p.5.

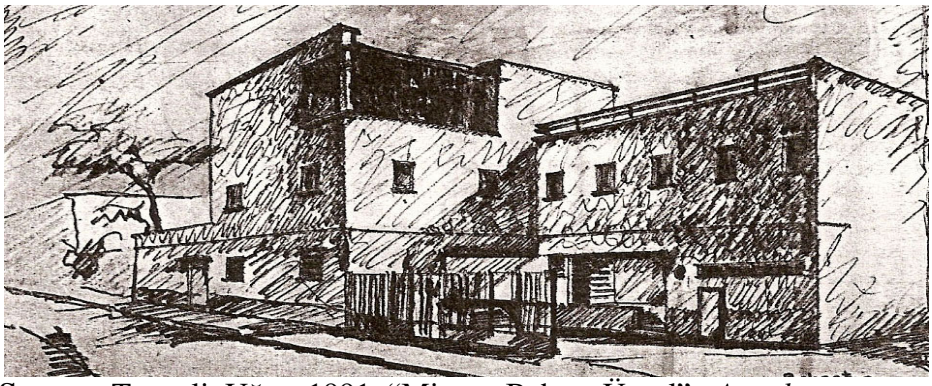
Figure 18. The Photo of Founders- From left to right: Turgut Tokad, Necmi Ateş, Behçet Ünsal, İsmet Barutçu.



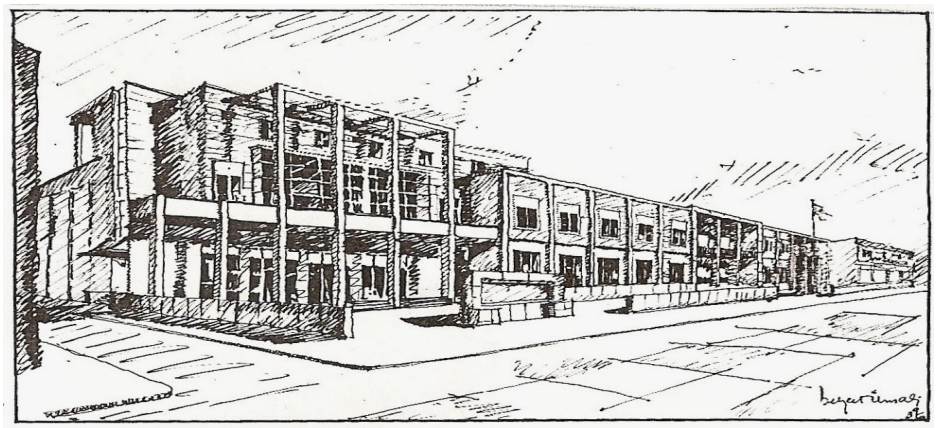
Source: Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredemanto Dekorasyon,* No:12, p.127.
Figure 19. The Sketch of the Sports Club Project drawn by Behçet Ünsal in the atelier of Vedat Bey. (1930)



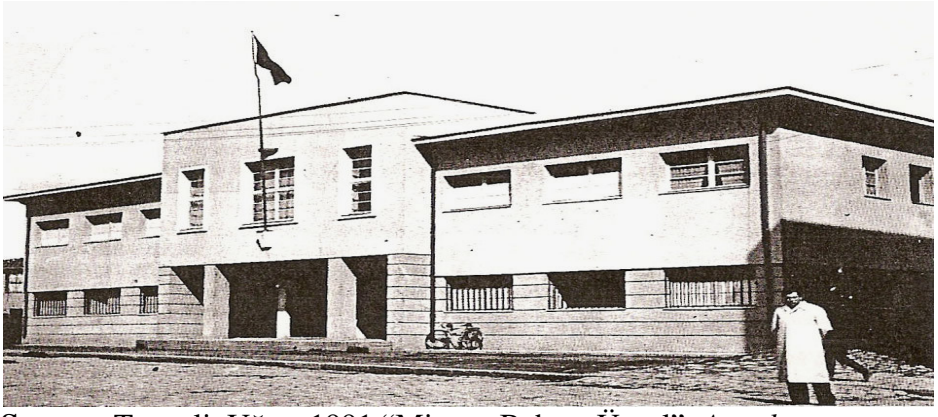
Source: Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredemanto Dekorasyon*, No:12, p.127.
Figure 20. A drawing of Shore House designed by Ünsal in the Modern Architecture Atelier of Ernst Egli. (1932)



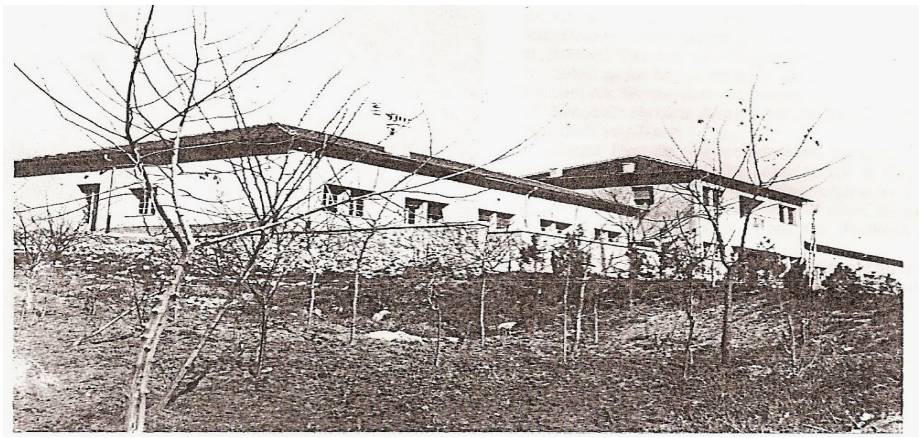
Source: Tanyeli, Uğur. 1991. "Mimar: Behçet Ünsal", *Arredemanto Dekorasyon,* No:12, p.127.
Figure 21. A perspective of the same Shore House designed by Ünsal in the Modern Architecture Atelier of Ernst Egli. (1932)



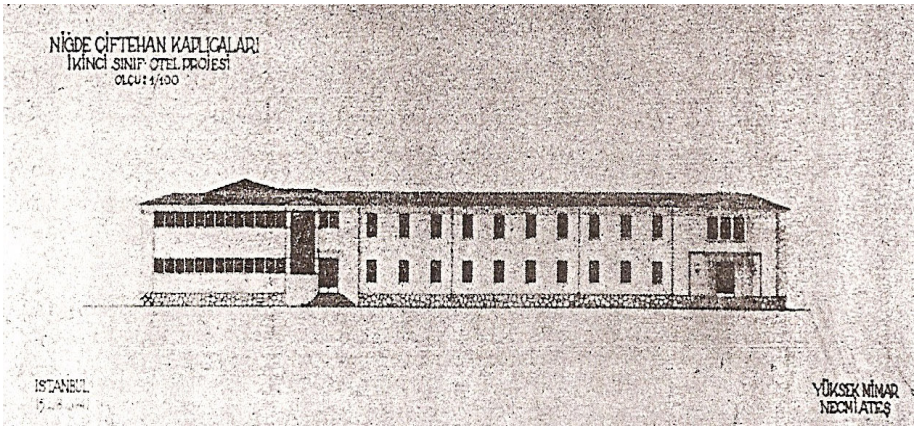
Source: Tanyeli, Uğur. 1991."Mimar: Behçet Ünsal", *Arredemanto Dekorasyon,* No:12, p.129.
Figure 22. The Winner Project of the Competition for People's House in Samsun-Behçet Ünsal-1939.



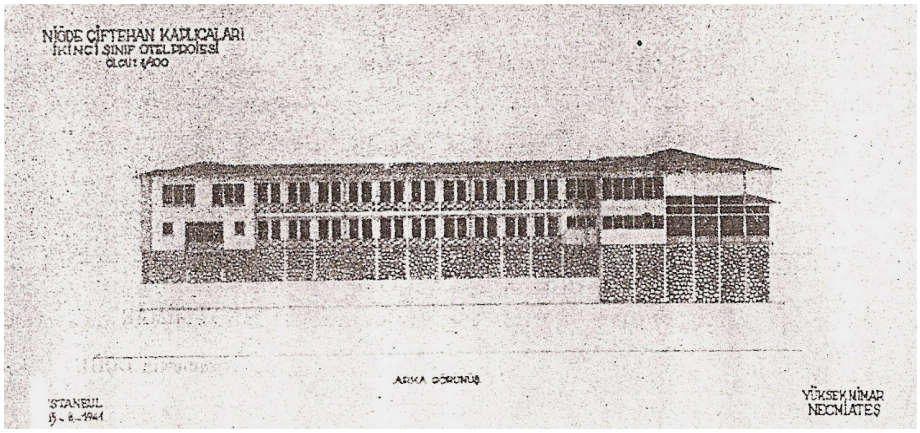
Source: Tanyeli, Uğur. 1991."Mimar: Behçet Ünsal", *Arredemanto Dekorasyon,* No:12, p.129.
Figure 23. The Gendarme Commandership Building in Ankara-Behçet Ünsal.



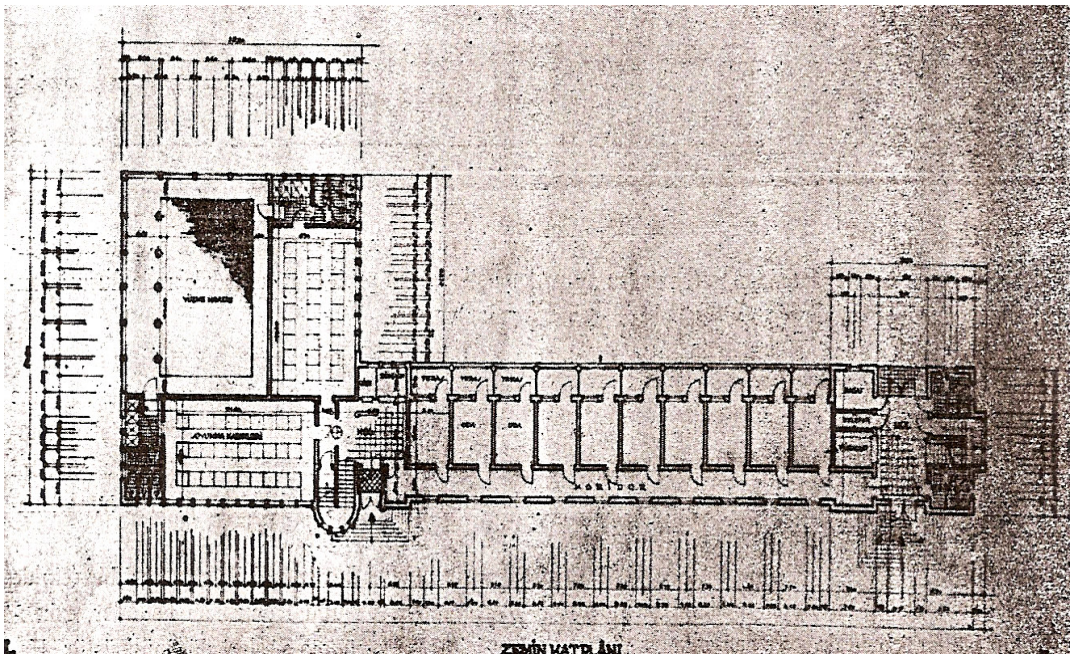
Source: Tanyeli, Uğur. 1991.“Mimar: Behçet Ünsal”, *Arredemanto Dekorasyon,* No:12, p.131.
Figure 24. The Parasitology Instıtute Building in Etlik-Ankara. (Behçet Ünsal-1938)



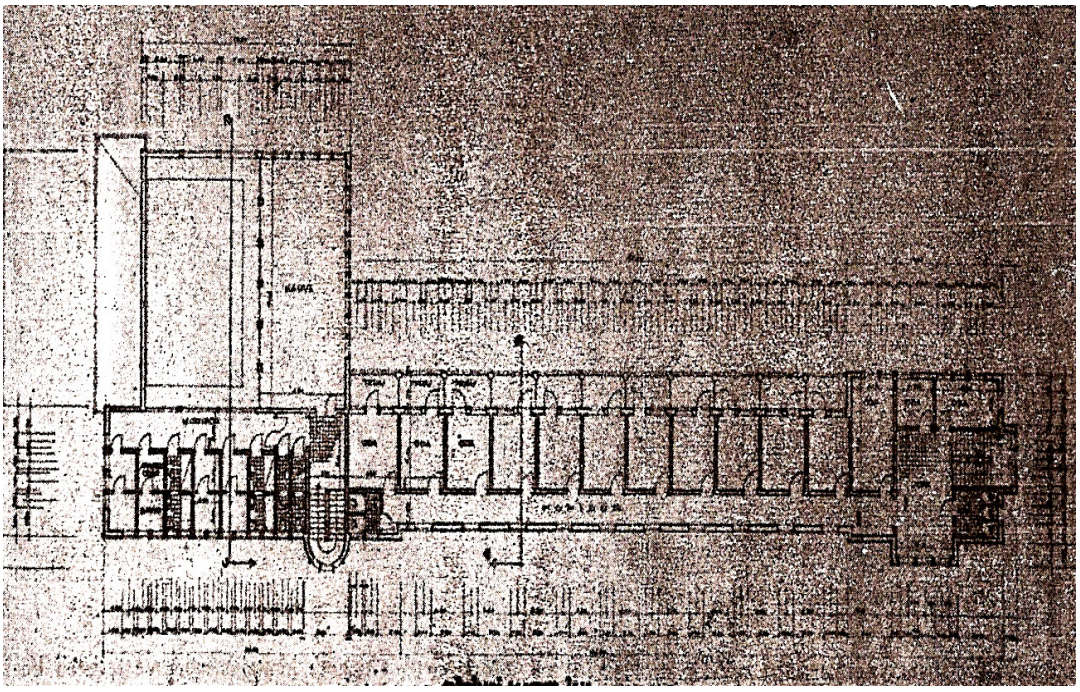
Source: “Niğde Çiftehan Kaplıcaları”, *Mimarlık,* No:1, p.20-21.
Figure 25. The Front Facade of Otel Project in Niğde Çiftehan. (NecmiAteş-1944)



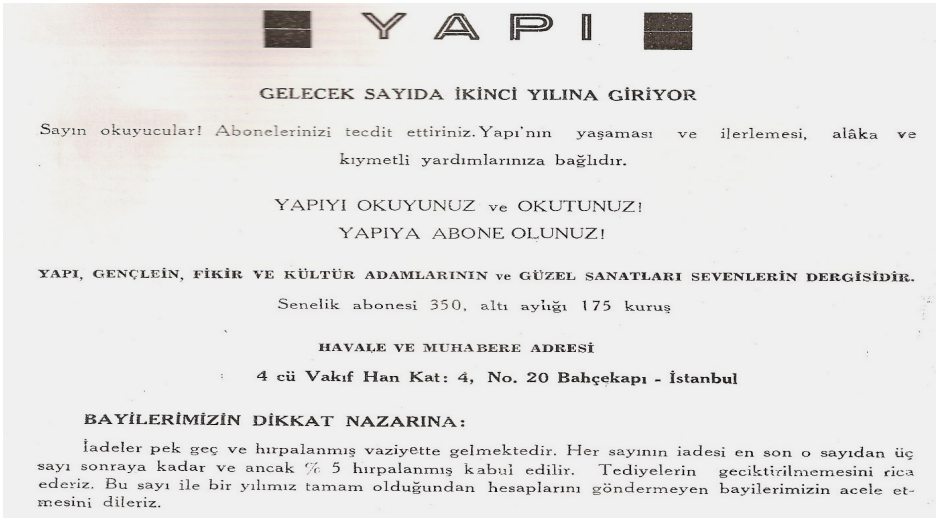
Source: “Niğde Çiftehan Kaplıcaları”, *Mimarlık,* No:1, p.20-21.
Figure 26. The Back Facade of Otel Project in Niğde Çiftehan. (NecmiAteş-1944)



Source: "Niğde Çiftehan Kaplıcaları", *Mimarlık,* No:1, p.20-21.
Figure 27. The Ground Floor Plan of Otel Project in Niğde Çiftehan. (Necmi Ateş-1944)



Source: "Niğde Çiftehan Kaplıcaları", *Mimarlık,* No:1, p.20-21.
Figure 28. The First Floor Plan of Otel Project in Niğde Çiftehan. (Necmi Ateş-1944)



YAPI

GELECEK SAYIDA İKİNCİ YILINA GİRİYOR

Sayın okuyucular! Abonelerinizi tecdit ettiriniz. Yapı'nın yaşaması ve ilerlemesi, alâka ve kıymetli yardımlarınıza bağlıdır.

YAPIYI OKUYUNUZ ve OKUTUNUZ!
YAPIYA ABONE OLUNUZ!

YAPI, GENÇLEİN, FİKİR VE KÜLTÜR ADAMLARININ ve GÜZEL SANATLARI SEVENLERİN DERGİSİDİR.

Senelik abonesi 350, altı aylığı 175 kuruş

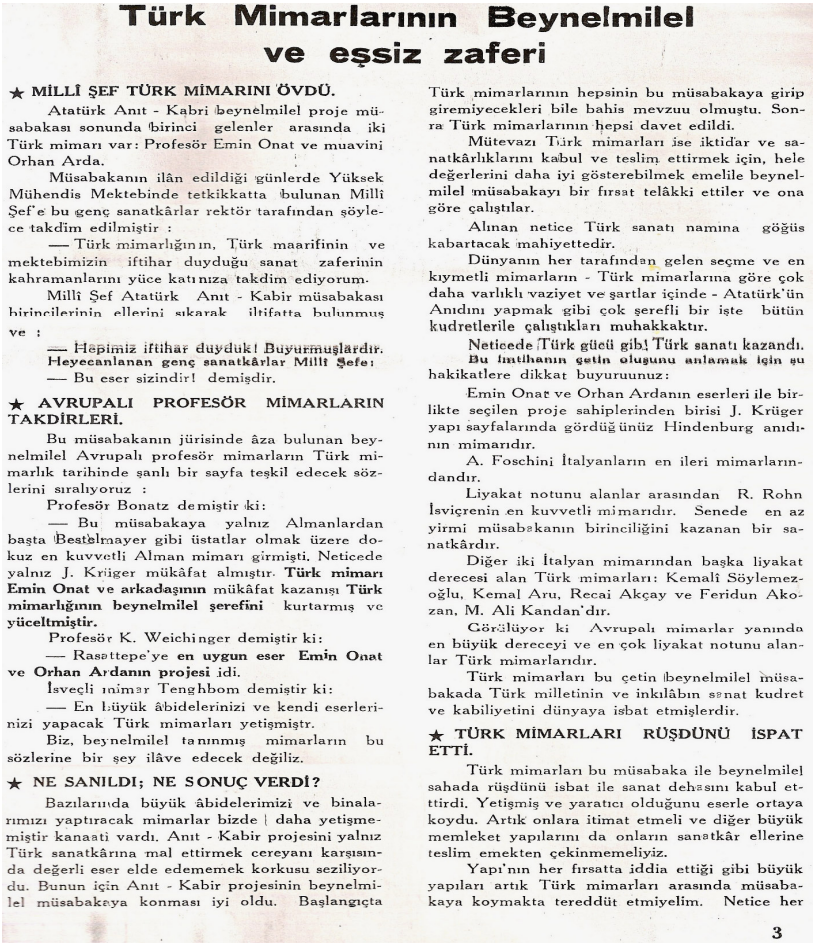
HAVALE VE MUHABERE ADRESİ

4 cü Vakıf Han Kat: 4, No. 20 Bahçekapı - İstanbul

BAYİLERİMİZİN DİKKAT NAZARINA:

İadeler pek geç ve hırpalanmış vaziyette gelmektedir. Her sayının iadesi en son o sayıdan üç sayı sonraya kadar ve ancak % 5 hırpalanmış kabul edilir. Tediyelerin geciktirilmemesini rica ederiz. Bu sayı ile bir yılımız tamam olduğundan hesaplarını göndermeyen bayilerimizin acele etmesini dileriz.

Source: Anon. 1942. *Yapı,* No:24, p.20.
Figure 29. A warning to the Distributors of *Yapı.*



Türk Mimarlarının Beynelmilel ve eşsiz zaferi

★ MİLLÎ ŞEF TÜRK MİMARINI ÖVDÜ.

Atatürk Anıt - Kabri beynelmilel proje müsabakası sonunda birinci gelenler arasında iki Türk mimarı var: Profesör Emin Onat ve muavini Orhan Arda.

Müsabakanın ilân edildiği günlerde Yüksek Mühendis Mektebinde tetkikkatta bulunan Millî Şef'e bu genç sanatkârlar rektör tarafından şöylece takdim edilmiştir :

— Türk mimarlığının, Türk maarifinin ve mektebimizin iftihar duyduğu sanat zaferinin kahramanlarını yüce katınıza takdim ediyorum.

Millî Şef Atatürk Anıt - Kabir müsabakası birincilerinin ellerini sıkarak iltifatta bulunmuş ve :

— Hepimiz iftihar duyduk! Buyurmuşlardır. Heyecanlanan genç sanatkârlar Millî Şefe:

— Bu eser sizindir! demişdir.

★ AVRUPALI PROFESÖR MİMARLARIN TAKDİRLERİ.

Bu müsabakanın jürisinde âza bulunan beynelmilel Avrupalı profesör mimarların Türk mimarlık tarihinde şanlı bir sayfa teşkil edecek sözlerini sıralıyoruz :

Profesör Bonatz demiştir ki:

— Bu müsabakaya yalnız Almanlardan başta Bestelmayer gibi üstatlar olmak üzere dokuz en kuvvetli Alman mimarı girmişti. Neticede yalnız J. Krüger mükâfat almıştır. **Türk mimarı Emin Onat ve arkadaşının** mükâfat kazanışı **Türk mimarlığının beynelmilel şerefini** kurtarmış ve **yüceltmiştir.**

Profesör K. Weichinger demiştir ki:

— Rasattepe'ye **en uygun eser Emin Onat ve Orhan Ardanın projesi** idi.

İsveçli mimar Tenghbom demiştir ki:

— En büyük âbidelerinizi ve kendi eserlerinizi yapacak Türk mimarları yetişmiştr.

Biz, beynelmilel tanınmış mimarların bu sözlerine bir şey ilâve edecek değiliz.

★ NE SANILDI; NE SONUÇ VERDİ?

Bazılarında büyük âbidelerimizi ve binalarımızı yaptıracak mimarlar bizde daha yetişmemiştir kanaati vardı. Anıt - Kabir projesini yalnız Türk sanatkârına mal ettirmek cereyanı karşısında değerli eser elde edememek korkusu seziliyordu. Bunun için Anıt - Kabir projesinin beynelmilel müsabakaya konması iyi oldu. Başlangıçta Türk mimarlarının hepsinin bu müsabakaya girip giremiyecekleri bile bahis mevzuu olmuştu. Sonra Türk mimarlarının hepsi davet edildi.

Mütevazı Türk mimarları ise iktidar ve sanatkârlıklarını kabul ve teslim ettirmek için, hele değerlerini daha iyi gösterebilmek emelile beynelmilel müsabakayı bir fırsat telâkki ettiler ve ona göre çalıştılar.

Alınan netice Türk sanatı namına göğüs kabartacak mahiyettedir.

Dünyanın her tarafından gelen seçme ve en kıymetli mimarların - Türk mimarlarına göre çok daha varlıklı vaziyet ve şartlar içinde - Atatürk'ün Anıdını yapmak gibi çok şerefli bir işte bütün kudretlerile çalıştıkları muhakkaktır.

Neticede Türk gücü gibi Türk sanatı kazandı.

Bu imtihanın çetin oluşunu anlamak için şu hakikatlere dikkat buyuruunuz:

Emin Onat ve Orhan Ardanın eserleri ile birlikte seçilen proje sahiplerinden birisi J. Krüger yapı sayfalarında gördüğünüz Hindenburg anıdının mimarıdır.

A. Foschini İtalyanların en ileri mimarlarındandır.

Liyakat notunu alanlar arasından R. Rohn İsviçrenin en kuvvetli mimarıdır. Senede en az yirmi müsabakanın birinciliğini kazanan bir sanatkârdır.

Diğer iki İtalyan mimarından başka liyakat derecesi alan Türk mimarları: Kemali Söylemezoğlu, Kemal Aru, Recai Akçay ve Feridun Akozan, M. Ali Kandan'dır.

Görülüyor ki Avrupalı mimarlar yanında en büyük dereceyi ve en çok liyakat notunu alanlar Türk mimarlarıdır.

Türk mimarları bu çetin beynelmilel müsabakada Türk milletinin ve inkılâbın sanat kudret ve kabiliyetini dünyaya isbat etmişlerdir.

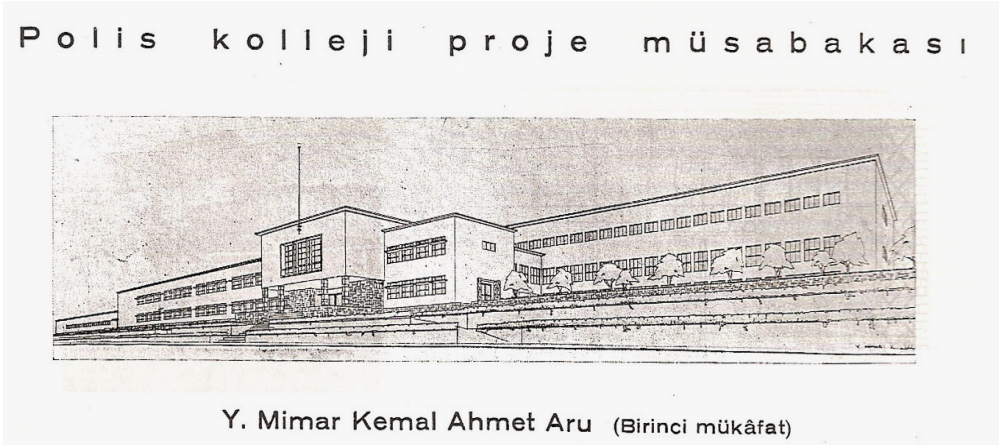
★ TÜRK MİMARLARI RÜŞDÜNÜ İSPAT ETTİ.

Türk mimarları bu müsabaka ile beynelmilel sahada rüşdünü isbat ile sanat dehasını kabul ettirdi. Yetişmiş ve yaratıcı olduğunu eserle ortaya koydu. Artık onlara itimat etmeli ve diğer büyük memleket yapılarını da onların sanatkâr ellerine teslim emekten çekinmemeliyiz.

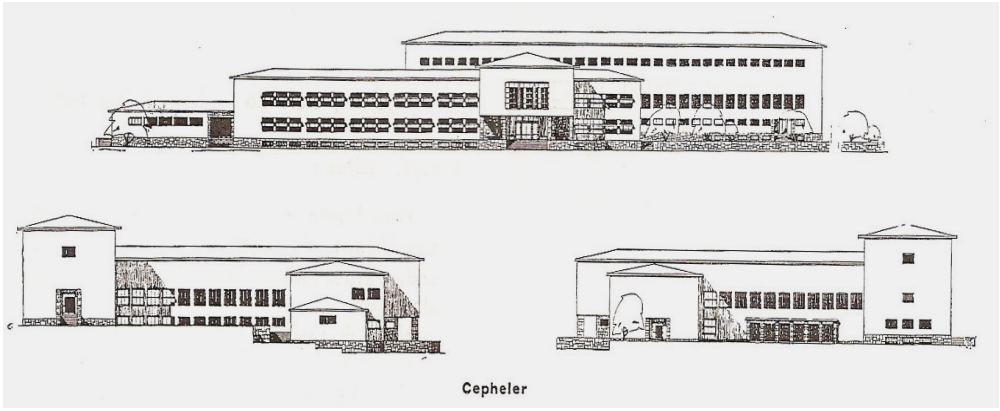
Yapı'nın her fırsatta iddia ettiği gibi büyük yapıları artık Türk mimarları arasında müsabakaya koymakta tereddüt etmiyelim. Netice her

3

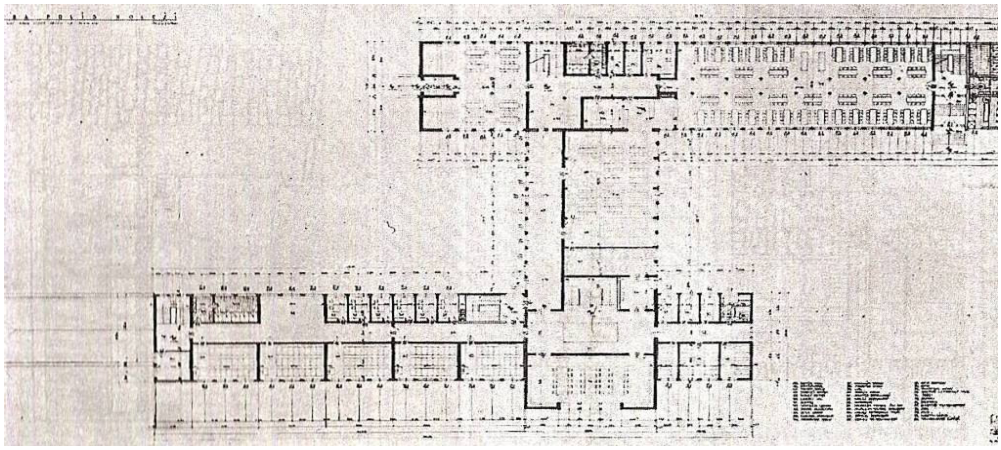
Source: Anon. 1942. *Yapı,* No:10, p.3.
Figure 30. An Example of a Main Article in *Yapı.*



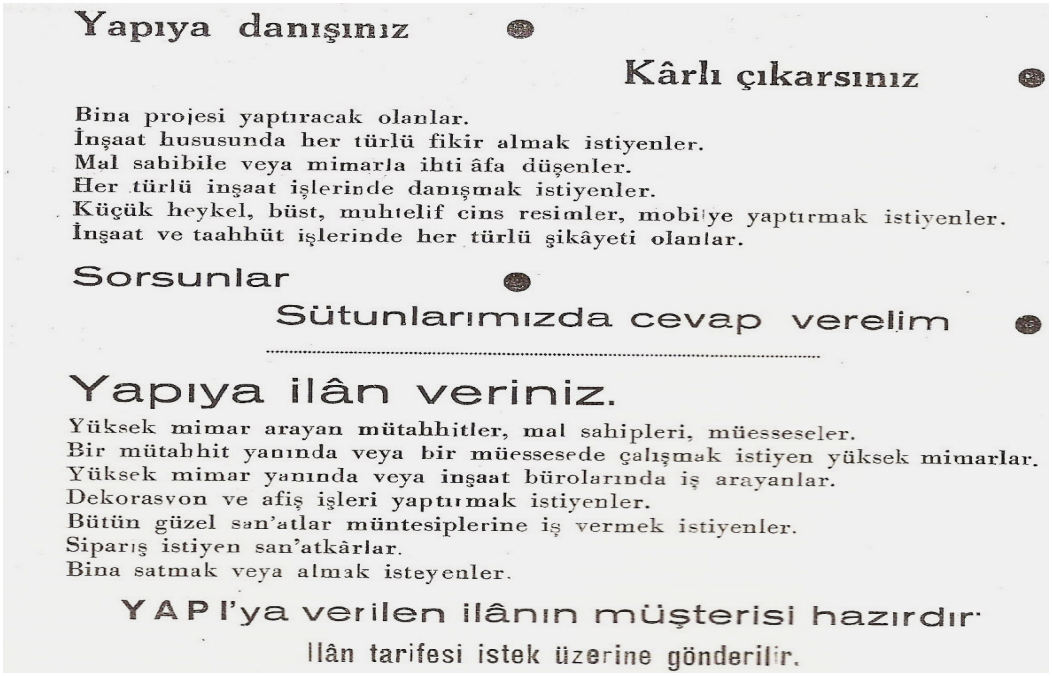
Source: Anon. 1941. *Arkitekt,* p.150-151.
Figure 31. The Winner Project of the Competition of Police College Building published in *Arkitekt*.



Source: Anon. 1941. *Arkitekt,* p.150-151.
Figure 32. The Facades of the Winner Project of the Competition of Police College Building published in *Arkitekt*.



Source: Anon. 1941. *Arkitekt,* p.150-151.
Figure 33. The Floor Plan of the Winner Project of the Competition of Police College Building published in *Arkitekt.*



Yapıya danışınız

Kârlı çıkarsınız

Bina projesi yaptıracak olanlar.
İnşaat hususunda her türlü fikir almak istiyenler.
Mal sahibile veya mimarla ihti âfa düşenler.
Her türlü inşaat işlerinde danışmak istiyenler.
Küçük heykel, büst, muhtelif cins resimler, mobilye yaptırmak istiyenler.
İnşaat ve taahhüt işlerinde her türlü şikâyeti olanlar.

Sorsunlar

Sütunlarımızda cevap verelim

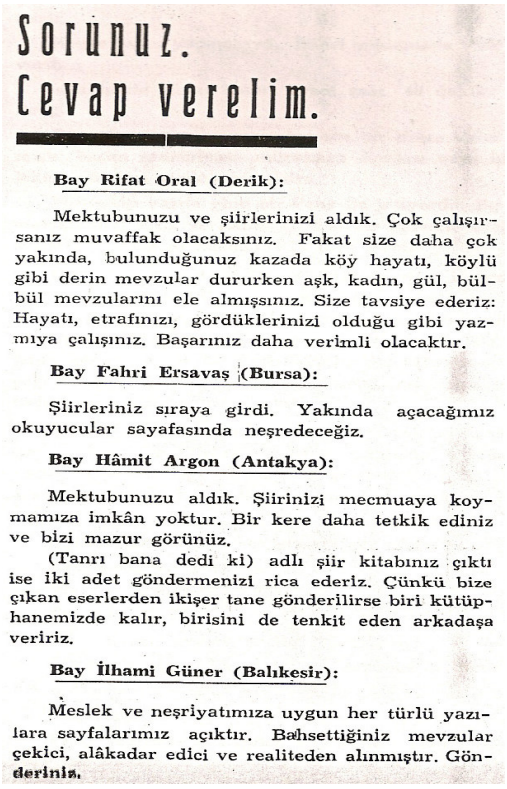
Yapıya ilân veriniz.

Yüksek mimar arayan mütahhitler, mal sahipleri, müesseseler.
Bir mütahhit yanında veya bir müessesede çalışmak istiyen yüksek mimarlar.
Yüksek mimar yanında veya inşaat bürolarında iş arayanlar.
Dekorasyon ve afiş işleri yaptırmak istiyenler.
Bütün güzel san'atlar müntesiplerine iş vermek istiyenler.
Siparış istiyen san'atkârlar.
Bina satmak veya almak isteyenler.

YAPI'ya verilen ilânın müşterisi hazırdır.

İlân tarifesi istek üzerine gönderilir.

Source: Anon. 1941. *Yapı,* No:1, p.17.
Figure 34. An Announcement of Consultancy and Service for Artistic and Architectural Works in *Yapı.*



Sorunuz.
Cevap verelim.

Bay Rifat Oral (Derik):

Mektubunuzu ve şiirlerinizi aldık. Çok çalışırsanız muvaffak olacaksınız. Fakat size daha çok yakında, bulunduğunuz kazada köy hayatı, köylü gibi derin mevzular dururken aşk, kadın, gül, bülbül mevzularını ele almışsınız. Size tavsiye ederiz: Hayatı, etrafınızı, gördüklerinizi olduğu gibi yazmıya çalışınız. Başarınız daha verimli olacaktır.

Bay Fahri Ersavaş (Bursa):

Şiirleriniz sıraya girdi. Yakında açacağımız okuyucular sayafasında neşredeceğiz.

Bay Hâmit Argon (Antakya):

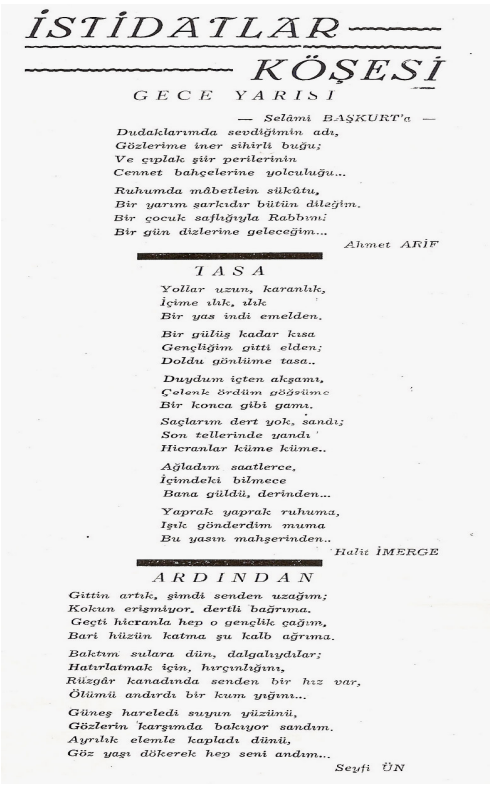
Mektubunuzu aldık. Şiirinizi mecmuaya koymamıza imkân yoktur. Bir kere daha tetkik ediniz ve bizi mazur görünüz.

(Tanrı bana dedi ki) adlı şiir kitabınız çıktı ise iki adet göndermenizi rica ederiz. Çünkü bize çıkan eserlerden ikişer tane gönderilirse biri kütüphanemizde kalır, birisini de tenkit eden arkadaşa veririz.

Bay İlhami Güner (Balıkesir):

Meslek ve neşriyatımıza uygun her türlü yazılara sayfalarımız açıktır. Bahsettiğiniz mevzular çekici, alâkadar edici ve realiteden alınmıştır. Gönderiniz.

Figure 35. 'You Ask. We Answer.' in *Yapı*. (Anon. 1942. *Yapı,* No:11, p.19.)



İSTİDATLAR KÖŞESİ

GECE YARISI

— Selâmi BAŞKURT'a —

Dudaklarımda sevdiğimin adı,
Gözlerime iner sihirli buğu;
Ve çıplak şiir perilerinin
Cennet bahçelerine yolculuğu...

Ruhumda mâbetlerin sükûtu,
Bir yarım şarkıdır bütün dileğim.
Bir çocuk saflığıyla Rabbimi;
Bir gün dizlerine geleceğim...

Ahmet ARİF

TASA

Yollar uzun, karanlık,
İçime ılık, ılık
Bir yas indi emelden.

Bir gülüş kadar kısa
Gençliğim gitti elden;
Doldu gönlüme tasa..

Duydum içten akşamı,
Çelenk ördüm gözüme
Bir konca gibi gamı.

Saçlarım dert yok, sandı;
Son tellerinde yandı
Hicranlar küme küme..

Ağladım saatlerce,
İçimdeki bilmece
Bana güldü, derinden...

Yaprak yaprak ruhuma,
Işık gönderdim muma
Bu yasın mahşerinden..

Halit İMERGE

ARDINDAN

Gittin artık, şimdi senden uzağım;
Kokun erişmiyor, dertli bağrıma.
Geçti hicranla hep o gençlik çağım,
Bari hüzün katma şu kalb ağrıma.

Baktım sulara dün, dalgalıydılar;
Hatırlatmak için, hırçınlığını,
Rüzgâr kanadında senden bir haz var,
Ölümü andırdı bir kum yığını...

Güneş hareledi suyun yüzünü,
Gözlerin karşımda bakıyor sandım.
Ayrılık elemle kapladı dünü,
Göz yaşı dökerek hep seni andım...

Seyfi ÜN

Figure 36. The 'Corner of Talents' in *Yapı.* (Anon. 1942. *Yapı,* No:19, p.19.)



Kadın ▪ Moda

İ Z A H A T :

İzahat: 42 sm. boy (belden omuza) 92 sm. göğüs üzerinedir.

Malzemesi: 350 gr. orta kalınlıkta siyah veya deniz mavisi tüylü yün (125 gr. büluz için, 225 gr. etek için) iki uzun şiş No. 3, bir tığ No. 2 bir tahta düğme 1 1/2 sm. kutrunda 80 sm. lâstik 1 1/2 sm. genişliğinde (kemer için).

Yapılacak örgüler: Lâstik örgü. (Bülüzün aşağı kısmı, kolların kenarı, yaka), Fantezi örgü: (Bülüzün dantel, eteğin gode kısımları hariç), Dantel örgü: (Önün yukarı kısmı, etekliğin ön tarafındaki gode ler).

Zarif bir öğleden sonra robu

Source: Anon. 1942. *Yapı,* No:4, p.13.
Figure 37. 'Fashion and Woman' part in *Yapı* – Different fields and subjects were included so as to increase the variety of readers.



Güzel Sanatlarla Beraber Çalışmağa Başlayan

ESTETİK CERRAHLIĞI

— Geçen sayıdan devam —

Operatör Dr. Cafer Tayyar KANKAT
Şişli Cerrahi Klinigi Sahibi

Bu ameliyatları sayın okurlarıma gayet basit ve kolay bir şekilde tarif edebileceğim:

Eğer buruşukluklar yüzde umumî ve müstevli bir halde ise estetik ameliyat Dantrelle usulü ile tatbik edilir. Bu ameliyat: Umumî yüz ameliyatıdır. Topyekûn çehreyi düzeltir ve gençleştirir. Bu usul erkekte de, kadında da iyi neticeler verir.

Fakat çok defa da yüz buruşuklukları böylece umumî olmayıp parça parça mevzii olur. Meselâ yalnız alında veya şakaklarda ve saire.., bunlara da halk dili ile yarım yuz ameliyatı diyoruz. Şimdi bu yarım yüz estetik ameliyatları üzerine bir sathî bakış yapalım:

Kaz ayağı çizgilerinin izalesinde: Şekil (3) de görüldüğü veçhile bir A cilt parçası kesilip alındıktan sonra bu parçanın alınmasından mütevellit açıklık kenarlardan gerilerek yekdiğerine kavuşturulur ve hususî bir şekilde dikilir. Görülüyor ki tarif gayet basittir. Fakat tatbikatında en nazik taraf çok hassas bir şekilde ölçü almaktır. Milimetresinde dahi hatâ caiz olmıyan bu ölçü bahsi ile tatbikat inceliği mütehassısın maharetine bağlıdır ki tarifi biraz güçtür.

Alın kırışıklıklarında ise: Bollaşmış alın derileri dikkatli muayenelerden sonra yine hassas ölçüler almak suretile (şekil 4) teki a deri parçası kesilerek alınır, ondan sonra da deri yukarıya doğru kuvvetle gerilerek saç aralarından gizlice yekdiğerine kavuşturularak dikilir. Bu suretle alın derileri buruşuksuz ve dümdüz bir hale gelir. Bu ameliyatın izi saç içinde kalacağı için operatörün ameliyatı tatil ettiği dakikadan itibaren izsiz ve göze görünmez bir ameliyat olmuş olur.

Şimdi bir de umumî yüz ameliyatını mütalâa edelim:

Umumî yüz ameliyatı diye alında, gözlerin iki tarafında, ağzın iki yanında, çene ve boyunda hulâsa yüzün her tarafında müstevi ve umumî bir halde görülen buruşukluklara karşı toptan yapılan ameliyata diyorduk.

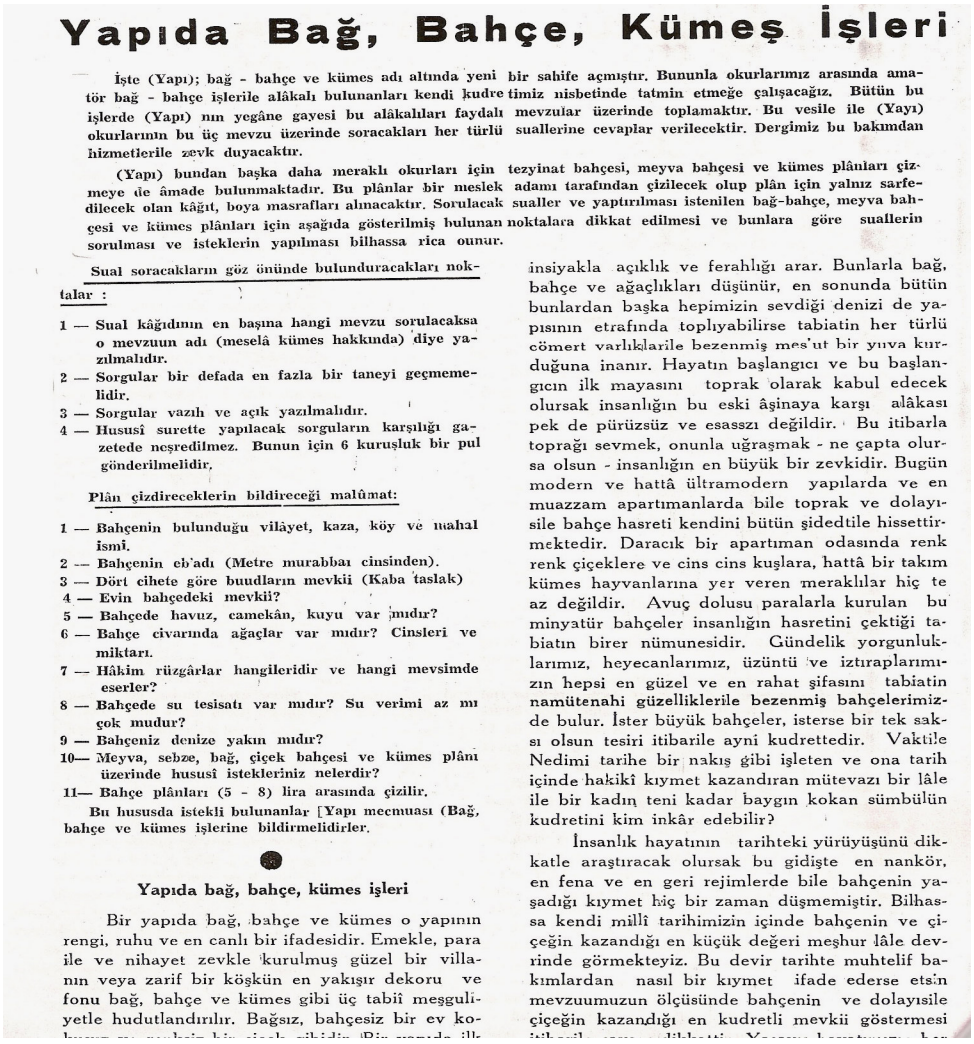
Bunun için de evvelâ (şekil 5) de görüldüğü veçhile hassas ölçüler ve muayeneler neticesinde A büyük cilt parçası kesilip alınır. Aynı şekilde bir de B parçası kesilip çıkarılır. Ondan sonra yapılacak iş: Bu kesilip çıkarılan parçaların bıraktığı boşlukları kenarlardan çekip yüzdeki buruşuklukları izale etmek üzere keserek kavuşturmak ve dikmekten ibarettir.

Yüzün her tarafındaki buruşuklukları izale edecek olan bu ameliyatta en nazik iş muvakkat te olsa ameliyat nedbelerinin nazarlardan gizlenebilmesidir ki bu da operatörün maharetine bağlı bir keyfiyettir. Muvaffakıyetli bir ameliyat sonunda elde edilecek netice göze çarpacak hiç bir iz bırakmadan elli yaşında bir kadın çehresine genç bir kızda görülen taraveti kazandırır. Bu ise her bakımdan çekilecek emeğin, gösterilecek fedakârlığın derecesi ile ölçülemiyecek kadar büyük ve ideal bir kazançtır.

Dr. Operatör Cafer Tayyar KANKAT

(Şekil3: Çizgi ile erkek profili resim) (Şekil 4: Cepheden resim) (Şekil 5: Çizgi ile kadın profili resim)

Source: Kankat, Cafer Tayyar. 1943. (Op. Dr.). "Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" *Yapı,* No:39, p.12.
Figure 38. A series of articles about 'plastic surgery' in *Yapı.*



Yapıda Bağ, Bahçe, Kümeş İşleri

İşte (Yapı); bağ - bahçe ve kümes adı altında yeni bir sahife açmıştır. Bununla okurlarımız arasında amatör bağ - bahçe işlerile alâkalı bulunanları kendi kudretimiz nisbetinde tatmin etmeğe çalışacağız. Bütün bu işlerde (Yapı) nın yegâne gayesi bu alâkalıları faydalı mevzular üzerinde toplamaktır. Bu vesile ile (Yayı) okurlarının bu üç mevzu üzerinde soracakları her türlü suallerine cevaplar verilecektir. Dergimiz bu bakımdan hizmetlerile zevk duyacaktır.

(Yapı) bundan başka daha meraklı okurları için tezyinat bahçesi, meyva bahçesi ve kümes plânları çizmeye de âmade bulunmaktadır. Bu plânlar bir meslek adamı tarafından çizilecek olup plân için yalnız sarfedilecek olan kâğıt, boya masrafları alınacaktır. Sorulacak sualler ve yaptırılması istenilen bağ-bahçe, meyva bahçesi ve kümes plânları için aşağıda gösterilmiş bulunan noktalara dikkat edilmesi ve bunlara göre suallerin sorulması ve isteklerin yapılması bilhassa rica olunur.

Sual soracaklarım göz önünde bulunduracakları noktalar :

1 — Sual kâğıdının en başına hangi mevzu sorulacaksa o mevzuun adı (meselâ kümes hakkında) diye yazılmalıdır.
2 — Sorgular bir defada en fazla bir taneyi geçmemelidir.
3 — Sorgular vazılı ve açık yazılmalıdır.
4 — Hususî surette yapılacak sorguların karşılığı gazetede neşredilmez. Bunun için 6 kuruşluk bir pul gönderilmelidir.

Plân çizdireceklerin bildireceği malûmat:

1 — Bahçenin bulunduğu vilâyet, kaza, köy ve mahal ismi.
2 — Bahçenin eb'adı (Metre murabbaı cinsinden).
3 — Dört cihete göre buudların mevkii (Kaba taslak)
4 — Evin bahçedeki mevkii?
5 — Bahçede havuz, camekân, kuyu var mıdır?
6 — Bahçe civarında ağaçlar var mıdır? Cinsleri ve miktarı.
7 — Hâkim rüzgârlar hangileridir ve hangi mevsimde eserler?
8 — Bahçede su tesisatı var mıdır? Su verimi az mı çok mudur?
9 — Bahçeniz denize yakın mıdır?
10— Meyva, sebze, bağ, çiçek bahçesi ve kümes plânı üzerinde hususî istekleriniz nelerdir?
11— Bahçe plânları (5 - 8) lira arasında çizilir.

Bu hususda istekli bulunanlar [Yapı mecmuası (Bağ, bahçe ve kümes işlerine bildirmelidirler.

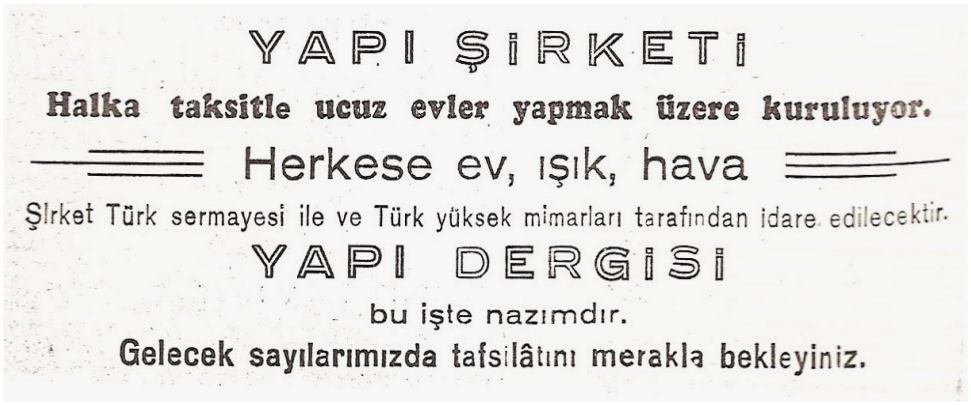
Yapıda bağ, bahçe, kümes işleri

Bir yapıda bağ, bahçe ve kümes o yapının rengi, ruhu ve en canlı bir ifadesidir. Emekle, para ile ve nihayet zevkle kurulmuş güzel bir villanın veya zarif bir köşkün en yakışır dekoru ve fonu bağ, bahçe ve kümes gibi üç tabiî meşguliyetle hudutlandırılır. Bağsız, bahçesiz bir ev ko-

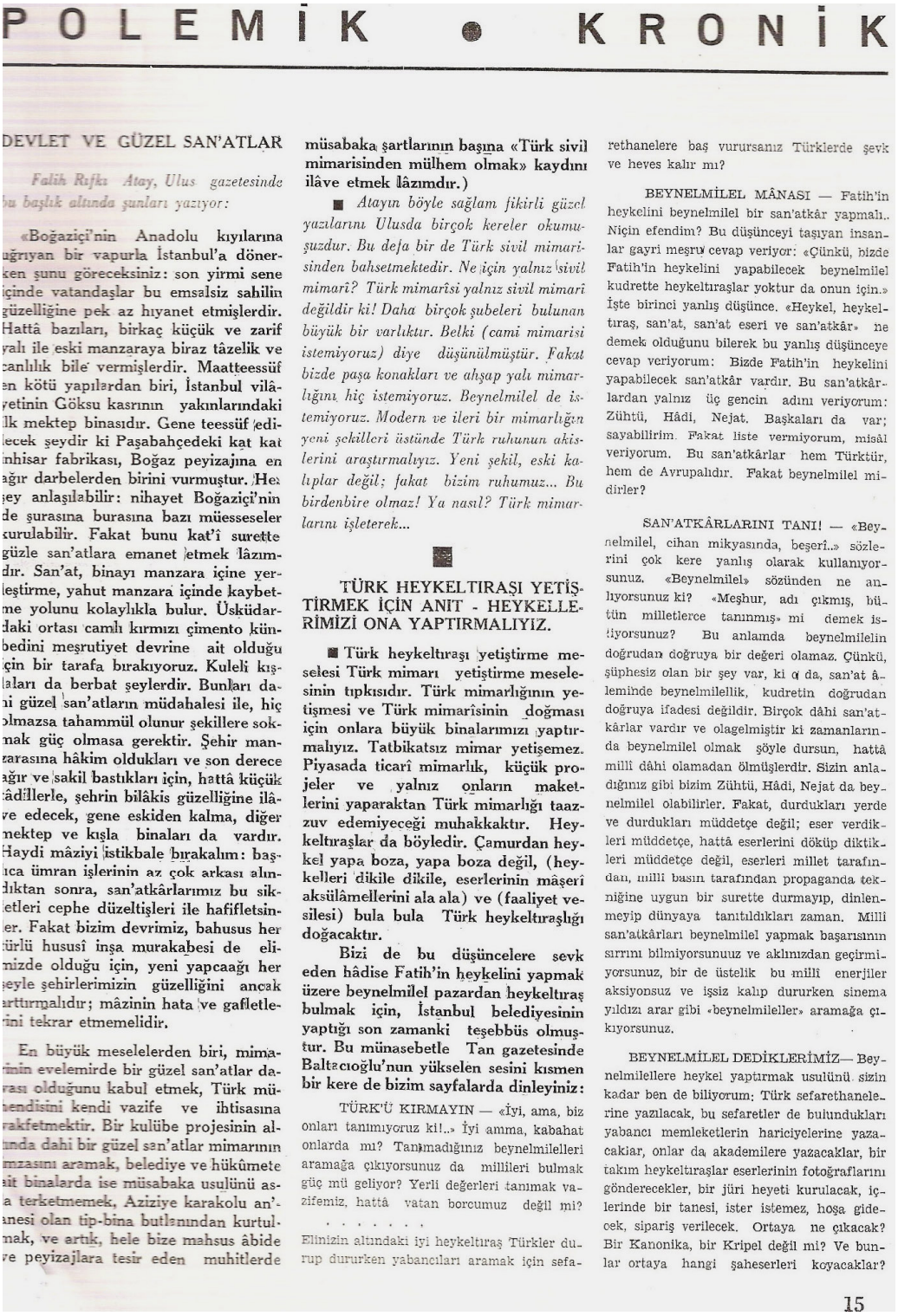
insiyakla açıklık ve ferahlığı arar. Bunlarla bağ, bahçe ve ağaçlıkları düşünür, en sonunda bütün bunlardan başka hepimizin sevdiği denizi de yapısının etrafında toplıyabilirse tabiatin her türlü cömert varlıklarile bezenmiş mes'ut bir yuva kurduğuna inanır. Hayatın başlangıcı ve bu başlangıcın ilk mayasını toprak olarak kabul edecek olursak insanlığın bu eski âşinaya karşı alâkası pek de pürüzsüz ve esasszı değildir. Bu itibarla toprağı sevmek, onunla uğraşmak - ne çapta olursa olsun - insanlığın en büyük bir zevkidir. Bugün modern ve hattâ ültramodern yapılarda ve en muazzam apartımanlarda bile toprak ve dolayısile bahçe hasreti kendini bütün şiddetile hissettirmektedir. Daracık bir apartıman odasında renk renk çiçeklere ve cins cins kuşlara, hattâ bir takım kümes hayvanlarına yer veren meraklılar hiç te az değildir. Avuç dolusu paralarla kurulan bu minyatür bahçeler insanlığın hasretini çektiği tabiatın birer nümunesidir. Gündelik yorgunluklarımız, heyecanlarımız, üzüntü ve iztıraplarımızın hepsi en güzel ve en rahat şifasını tabiatin namütenahi güzelliklerile bezenmiş bahçelerimizde bulur. İster büyük bahçeler, isterse bir tek saksı olsun tesiri itibarile ayni kudrettedir. Vaktile Nedimi tarihe bir nakış gibi işleten ve ona tarih içinde hakikî kıymet kazandıran mütevazı bir lâle ile bir kadın teni kadar baygın kokan sümbülün kudretini kim inkâr edebilir?

İnsanlık hayatının tarihteki yürüyüşünü dikkatle araştıracak olursak bu gidişte en nankör, en fena ve en geri rejimlerde bile bahçenin yaşadığı kıymet hiç bir zaman düşmemiştir. Bilhassa kendi millî tarihimizin içinde bahçenin ve çiçeğin kazandığı en küçük değeri meşhur lâle devrinde görmekteyiz. Bu devir tarihte muhtelif bakımlardan nasıl bir kıymet ifade ederse etsin mevzuumuzun ölçüsünde bahçenin ve dolayısile çiçeğin kazandığı en kudretli mevkii göstermesi

Source: Yapı Bahçe Servisi.“Yapı’da Bağ, Bahçe, Kümes İşleri”,*Yapı,* No:11, p.16.-17.
Figure 39. The page of the ‘garden, vineyard and coop works’ in *Yapı.*



Source: Anon. 1942. *Yapı,* No:6, p.2.
Figure 40. A ‘Building Company’ Announcement made in the first page of one of the issues of *Yapı.*



POLEMİK • KRONİK

DEVLET VE GÜZEL SAN'ATLAR

Falih Rıfkı Atay, Ulus gazetesinde bu başlık altında şunları yazıyor:

«Boğaziçi'nin Anadolu kıyılarına uğrıyan bir vapurla İstanbul'a dönerken şunu göreceksiniz: son yirmi sene içinde vatandaşlar bu emsalsiz sahilin güzelliğine pek az hıyanet etmişlerdir. Hattâ bazıları, birkaç küçük ve zarif yalı ile eski manzaraya biraz tâzelik ve canlılık bile vermişlerdir. Maatteessüf en kötü yapılardan biri, İstanbul vilâyetinin Göksu kasrının yakınlarındaki ilk mektep binasıdır. Gene teessüf edilecek şeydir ki Paşabahçedeki kat kat inhisar fabrikası, Boğaz peyizajına en ağır darbelerden birini vurmuştur. Hiç şey anlaşılabilir: nihayet Boğaziçi'nin de şurasına burasına bazı müesseseler kurulabilir. Fakat bunu kat'î surette güzle san'atlara emanet etmek lâzımdır. San'at, binayı manzara içine yerleştirme, yahut manzara içinde kaybetme yolunu kolaylıkla bulur. Üsküdardaki ortası camlı kırmızı çimento künbedini meşrutiyet devrine ait olduğu için bir tarafa bırakıyoruz. Kuleli kışlaları da berbat şeylerdir. Bunları daha güzel san'atların müdahalesi ile, hiç olmazsa tahammül olunur şekillere sokmak güç olmasa gerektir. Şehir manzarasına hâkim oldukları ve son derece ağır ve sakil bastıkları için, hattâ küçük tâdillerle, şehrin bilâkis güzelliğine ilâve edecek, gene eskiden kalma, diğer mektep ve kışla binaları da vardır. Haydi mâziyi istikbale bırakalım: başka ümran işlerinin az çok arkası alındıktan sonra, san'atkârlarımız bu siketleri cephe düzeltişleri ile hafifletsinler. Fakat bizim devrimiz, bahusus her türlü hususî inşa murakabesi de elimizde olduğu için, yeni yapcaağı her şeyle şehirlerimizin güzelliğini ancak artırmalıdır; mâzinin hata ve gafletlerini tekrar etmemelidir.

En büyük meselelerden biri, mimarinin evelemirde bir güzel san'atlar davası olduğunu kabul etmek, Türk mühendisini kendi vazife ve ihtisasına irakfetmektir. Bir kulübe projesinin altında dahi bir güzel san'atlar mimarının imzasını aramak, belediye ve hükûmete ait binalarda ise müsabaka usulünü asla terketmemek, Aziziye karakolu ve anesi olan tip-bina butlanından kurtulmak, ve artık, hele bize mahsus âbide ve peyizajlara tesir eden muhitlerde müsabaka şartlarının başına «Türk sivil mimarisinden mülhem olmak» kaydını ilâve etmek lâzımdır.)

■ *Atayın böyle sağlam fikirli güzel yazılarını Ulusda birçok kereler okumuşuzdur. Bu defa bir de Türk sivil mimarisinden bahsetmektedir. Ne için yalnız sivil mimarî? Türk mimarîsi yalnız sivil mimari değildir ki! Daha birçok şubeleri bulunan büyük bir varlıktır. Belki (cami mimarisi istemiyoruz) diye düşünülmüştür. Fakat bizde paşa konakları ve ahşap yalı mimarlığını hiç istemiyoruz. Beynelmilel de istemiyoruz. Modern ve ileri bir mimarlığın yeni şekilleri üstünde Türk ruhunun akislerini araştırmalıyız. Yeni şekil, eski kalıplar değil; fakat bizim ruhumuz... Bu birdenbire olmaz! Ya nasıl? Türk mimarlarını işleterek...*

■

TÜRK HEYKELTIRAŞI YETİŞTİRMEK İÇİN ANIT - HEYKELLERİMİZİ ONA YAPTIRMALIYIZ.

■ Türk heykeltıraşı yetiştirme meselesi Türk mimarı yetiştirme meselesinin tıpkısıdır. Türk mimarlığının yetişmesi ve Türk mimarîsinin doğması için onlara büyük binalarımızı yaptırmalıyız. Tatbikatsız mimar yetişemez. Piyasada ticarî mimarlık, küçük projeler ve yalnız onların maketlerini yaparaktan Türk mimarlığı taazzuv edemiyeceği muhakkaktır. Heykeltıraşlar da böyledir. Çamurdan heykel yapa boza, yapa boza değil, (heykelleri dikile dikile, eserlerinin mâşeri aksülâmellerini ala ala) ve (faaliyet vesilesi) bula bula Türk heykeltıraşlığı doğacaktır.

Bizi de bu düşüncelere sevk eden hâdise Fatih'in heykelini yapmak üzere beynelmilel pazardan heykeltıraş bulmak için, İstanbul belediyesinin yaptığı son zamanki teşebbüs olmuştur. Bu münasebetle Tan gazetesinde Baltacıoğlu'nun yükselen sesini kısmen bir kere de bizim sayfalarda dinleyiniz:

TÜRK'Ü KIRMAYIN — «İyi, ama, biz onları tanımıyoruz ki!..» İyi amma, kabahat onlarda mı? Tanımadığınız beynelmilelleri aramağa çıkıyorsunuz da millileri bulmak güç mü geliyor? Yerli değerleri tanımak vazifemiz, hattâ vatan borcumuz değil mi?

. . . . . .

Elinizin altındaki iyi heykeltıraş Türkler durup dururken yabancıları aramak için sefarethanelere baş vurursanız Türklerde şevk ve heves kalır mı?

BEYNELMİLEL MÂNASI — Fatih'in heykelini beynelmilel bir san'atkâr yapmalı.. Niçin efendim? Bu düşünceyi taşıyan insanlar gayri meşru cevap veriyor: «Çünkü, bizde Fatih'in heykelini yapabilecek beynelmilel kudrette heykeltıraşlar yoktur da onun için.» İşte birinci yanlış düşünce. «Heykel, heykeltıraş, san'at, san'at eseri ve san'atkâr» ne demek olduğunu bilerek bu yanlış düşünceye cevap veriyorum: Bizde Fatih'in heykelini yapabilecek san'atkâr vardır. Bu san'atkârlardan yalnız üç gencin adını veriyorum: Zühtü, Hâdi, Nejat. Başkaları da var; sayabilirim. Fakat liste vermiyorum, misâl veriyorum. Bu san'atkârlar hem Türktür, hem de Avrupalıdır. Fakat beynelmilel midirler?

SAN'ATKÂRLARINI TANI! — «Beynelmilel, cihan mikyasında, beşerî..» sözlerini çok kere yanlış olarak kullanıyorsunuz. «Beynelmilel» sözünden ne anlıyorsunuz ki? «Meşhur, adı çıkmış, bütün milletlerce tanınmış» mı demek istiyorsunuz? Bu anlamda beynelmilelin doğrudan doğruya bir değeri olamaz. Çünkü, şüphesiz olan bir şey var, ki o da, san'at âleminde beynelmilellik, kudretin doğrudan doğruya ifadesi değildir. Birçok dâhi san'atkârlar vardır ve olagelmiştir ki zamanlarında beynelmilel olmak şöyle dursun, hattâ millî dâhi olamadan ölmüşlerdir. Sizin anladığınız gibi bizim Zühtü, Hâdi, Nejat da beynelmilel olabilirler. Fakat, durdukları yerde ve durdukları müddetçe değil; eser verdikleri müddetçe, hattâ eserlerini döküp diktikleri müddetçe değil, eserleri millet tarafından, millî basın tarafından propaganda tekniğine uygun bir surette durmayıp, dinlenmeyip dünyaya tanıtıldıkları zaman. Millî san'atkârları beynelmilel yapmak başarısının sırrını bilmiyorsunuuz ve aklımızdan geçirmiyorsunuz, bir de üstelik bu millî enerjiler aksiyonsuz ve işsiz kalıp dururken sinema yıldızı arar gibi «beynelmilelleri» aramağa çıkıyorsunuz.

BEYNELMİLEL DEDİKLERİMİZ— Beynelmilellere heykel yaptırmak usulünü sizin kadar ben de biliyorum: Türk sefarethanelerine yazılacak, bu sefaretler de bulundukları yabancı memleketlerin hariciyelerine yazacaklar, onlar da akademilere yazacaklar, bir takım heykeltıraşlar eserlerinin fotoğraflarını göndereceklerler, bir jüri heyeti kurulacak, içlerinde bir tanesi, ister istemez, hoşa gidecek, sipariş verilecek. Ortaya ne çıkacak? Bir Kanonika, bir Kripel değil mi? Ve bunlar ortaya hangi şaheserleri koyacaklar?

15

Source: Anon. 1941. "Polemik-Kronik", *Yapı,* no:1, p.15.
Figure 41. 'Polemic-Chronic' part in *Yapı* - A medium of discussion for artistic and architectural issues, where we can follow the ideas of the rest of media and intellectual atmosphere of the period, was created.



Tezyinî Sanatın Temayülleri

Yazan : **Prof. Louis SUE**

Bütün sanatların içinde, halka en seri ve samimî bir şekilde nüfuz eden tezyinî sanatıtır.

Bu sanat, devrin umumî temayüllerine göre, her gün inkişaf ederek, yalnız plâstik sanatların harekâtını değil, aynı zamanda teknik ve sanayiin kaydettiği terakkiyatı da kendisine mal eder. Bu sebepten modern hayatta büyük bir mevki işgal etmektedir. Bu sanatın esas kollarından birine, çok doğru olarak tatbikî sanatlar denilmekte ve bu da sanayi erbabı ve sanatkârlara modellerini temin etmektedir. Bu sanata her an, her yerde tesadüf edildiğinden, ona (Hayatın Dekoru) da denilebilir.

Bir cemiyette dekoratif eserlerin kalitesinin çok ehemmiyeti vardır. Bunlar halkın zevkini tekâmül ettirir. Tezyinî sanatların bu terbiyevî rolü tabiî çok mühimdir.

Bir ressamın, bir heykeltraşın eseri tektir, buna mukabil tezyinatçıların eserleri çoğaltılabilir, her muhite dağıtılıp herkesin eline geçebilir. Bu sanat, yalnız sanayi erbabına para kazandıran bir model değil, aynı zamanda her girdiği yerde hayranlıklar kazanan, bir memleketin sanat seviye ve istihsâlinin bir şahididir.

Meselâ (Normandi) (*) transatlantiklerinden Normandi'yi nasıl tezyin ettiğini gelecek sayıda resimleriyle birlikte Prof. Sue anlatacaktır.

Taksim Pavyonu Duvar Çinileri

(*) Dünyanın en büyük Transatlantiklerinden Normandi'yi nasıl tezyin ettiğini gelecek sayıda resimleriyle birlikte Prof. Sue anlatacaktır.

lantiği, her çeşidteki tezyinat eserlerini bir araya topladığından, Fransız sanatını sair propagandalardan daha iyi bir surette tanıtmağa hizmet etmiştir.

Bir şehrin mimarî eserleri seyyahlarda nasıl az veya çok devamlı bir hatıra bırakırsa – meselâ (Süleymaniye camii) onların hafızasında bir hatıra olarak kaldığı gibi – bir vapur eşyası da bir seyahatin maddî şahidi olarak hafızamızda kalır ve gözlerimizin önünde onun düşünülüp imâl edildiği memleketin medeniyetini canlandırır.

Bu sebeplerden, cihanşumûl bir şöhrete malik bulunan ve Türk tezyinî sanatının kıymetini bütün dünyaya tanıtmış olan Türk çiniciliği, cam imalâtı, kumaş ve halı dokumacılığı gibi sanatların inkişafına hizmeti luzumlu görüyorum.

Bu, esasen bütün memleketlerde tezahür eden bir endişeye tekabül etmektedir. 1920 den beri bütün dünyadaki sanat temayüllerinin aynı olduğu hakikaten nazarı dikkati celiptir. Beynelmilel bir sanatın aynı formülleri farksız olarak her tarafta tatbik edilmiş; aynı ev, aynı enteryörler, aynı stil Amerikada görüldüğü gibi Fransada, Boğaziçinde de görülmektedir. Bu standart formüle, yeni tekniği tatbik edebilmek ve sanatı bugünkü modern hayata uydurmak için ihtiyaç vardı. Bugün bütün memleketlerde bir aksi tesir hissedilmektedir. Aynı metotlar – doğru bir mantıkla – prensipleri sıhhat bakımı ve mihanik kaideleriyle tayin edilmiş hastahane, garaj, fabrika, ilh.. gibi eserlerde kullanılabilirse de, insanın kullanılmasına tahsis edilmiş şeyler hususî bir iz taşımalı ve her memleketin kendine has olan taraflarını, ırkın kabiliyet ve istidadını göstermesi de düşünülmelidir.

Bilhassa Türkiyede, tezyinî sanatların mâzisi o kadar zengindir ki arzu edilen ilham kaynaklarını bulmak için onu tetkik etmek kâfi gelir.

Geliver

Mutadım sabırsız değildir; fakat
Ne olur sevdiğim artık geliver;
Galiba bende de kalmadı takat
Ne olur sevdiğim artık geliver.

Günler ağır geçer böyle bin nazla,
Her anda meşgulüm hakka niyazla,
Görürsem taşarım seni ben hazla,
Ne olur sevdiğim artık geliver.

Bazan mükedderim, bazan neş'eli,
Bazan akıllıyım, bazan zır deli,
Esiyor kafamda bir kavak yeli,
Ne olur sevdiğim artık geliver.

Revâ mı maşuka çekdirmek cefa,
Tükenmek bilmiyor bendeki vefa,
Yanarım sürmeden ölürsem sefa,
Ne olur sevdiğim artık geliver.

Füruzan DEMİRKAN

5

Source: Sue, Louis. 1941. "Tezyini sanat Teyamülleri", *Yapı*, no:3, p.5-6.

Figure 42. An Article of a Foreign Academician-Prof. Louis Sue- in *Yapı.*(She was the Head of the 'Decoration' department in the Academy of Fine Arts.)



Büyük Sanatkârlar :

BEŞ BÜYÜK SANATKÂR

A. Gide — E. Zola — F. Dosteyevski — M. Borki — P. İstrati

I

Upton Sinclaire «Altın Zincir» kitabında sanatı şöyle tarif eder: «Sanat, hayatın sanatkâr şahsiyet başka şahsiyetlere, onlarda, his, kanaat şahsiyet başka şahsiyetlere, onlar da, his, kanaat ve tarzı hareket değişikliği yapmak suretiyle tesir eder. Büyük sanat eseri, cidden büyük ve hayatî önemde bir propagandanın, muayyen bir zamandaki sanat şekline göre mümkün olan bütün teknik mükemmeliyetle ifade etmesi sayesinde vücuda gelir.»

Bu tarife göre, sanatın bir propaganda olduğu neticesine varılmaktadır. Filhakika, sanatın, bazan bilmeden, fakat bir çok defalar bilerekten, umumiyetle bir propaganda olduğunu kabul etmek lâzımdır. Fakat acaba, nefse hakimiyeti vaaz eden ve zevkleri için yazan sanatkârlar da propagandacı mıdırlar? Sanatın sırf güzellik olduğunu iddia eden ve hakiki güzellik eserleri vücuda getiren öyle sanatkârlar vardır ki, bunlarda asla bir propaganda gayesi görülmez. Hal böyle iken, mutlaka bir propagandadan bahsetmek doğru mudur?

Kanaatımızca, sanatkâr, propaganda yapmadan da, sıkı bir tefekkür disiplini ile, hakiki terakki yolunu bulduğu, insanları sarsan hisleri ifşa ettiği, tadabilecekleri yeni sevinçleri gösterdiği, iztıraplarını terennüm ettiği, kanaatlerini açık ve canlı olarak verdiği zaman, ölmez bir eser vücuda getirebilir.

Isaiz bir adaya düşmüş bir sanatkâr tasavvurkisine en büyük kötülüğü yapmış oluyorlar. Bu güftelerin hepsinde müşterek bir ruh vardır: Hepsinde vefasız bir sevgiliden, kıtranlı bir ömürden, inliyen bir kalbden bahsedilir.

Bestekârlarımız, ellerine geçen her hangi güzel bir güfte, yukarıda saydığım cihetten terkiplere ve melankolik anlayışa tesadüf etmezlerse, onda şarkı olabilecek meziyet göremezler..

Bazı kimseler şimal havasının bulutlu ve sisli olmasından o milletlerin şarkılarında neşeyi terennüm eylediklerini, güneş ve aydınlık memleketlerde yaşıyan bizim gibi milletlerin de şarkılarında elem ve esrarı terennüm etmek ruhî ihtiyacında olduğunu söylerler. Bu, belki de doğrudur. Fakat, yukarıda bahsettiğimiz ve Süha'nın yazısındaki olaylar bizim bir kültür ve güzel sanatlar terbiyesine muhtaç olduğumuzun apaçık bir ifadesidir. Bu memleket meselesi bir Maarif dâvasıdır. Bu dâva halledilirse o zaman güzel sanatlar dünyamızın güneşi de parlak ışıklı olacaktır.

— B. —

edelim. Bu sanatkâr, yalnızdır, cemiyetle hiç bir münasebeti yoktur ve asla yazacağı eserden bir mükâfat bekliyemez. Yani bu vaziyetteki bir sanatkârda bir propaganda gayesi mevcut olamaz, bir takım kurnazca bahaneler bulup okuyucularını ve hatta kendisini kandırmaya lüzum görmez. O bilir ki ıssız ve etrafı sularla çevrilmiş bir adadadır. Eldiği bir kulübede oturmuyordur, kanatlı bir at üzerinde havalarda dolaşmıyordur. Böyle bir vaziyetteki sanatkâr, eser yazmaya kalkıştığı zaman, nasıl hareket etmelidir? Bir gün geminin sahile yanaştığını hesap ederek, eserlerini bir yığın meşkî yalanlarla mı doldurmalı yoksa, kıdî muhayyelesindeki veya istikbaldeki halk için mi yazmalıdır? Muhakkak ki, ikincisi tercih edilmelidir. Fakat bu defa da başka bir mesele karşımıza çıkıyor. Acaba gelecek için yazdığı eser, istikbalde sevilebilecek mi? Bu cihet hakikaten düşünülmeğe değer. Volter bir eserinde şu acı tâbiri kullanır: «Gelecek nesillere gönderilen mektuplar, nadiren adreslerine varırlar.»

Birçok sanatkârların zihnini hep şu sual meşgul eder. Acaba yazdığım eser cemiyetin hoşuna gidecek mi? Ne dereceye kadar gidecek? Ne kadar devam edecek?

Evet! Her gün yüzlerce eser doğuyor. Aynen bir çocuk gibi. Cemiyet o çocuğu ya besleyip büyütür veya aç bırakır. Bu takdirde çocuk ölmeye mahkûmdur.

İşte, bütün bunları düşünerek beş büyük sabeş sanatkârı seçmek hayli müşkildi. Bugüne kadar gurpte o kadar büyük ve o kadar çok sanatkâr yetişti ki, bunlardan beş tanesini seçmek güphesiz ki zor bir iştir. Bununla beraber biz bu beş sanatkârı seçmekte zorluk çekmedik. Zira bunları seçişte hususî bir gayemiz yoktur. Yalnız mümkün olduğu kadar roman üzerinde çalışmış olanları tercih ettik. Ve bu maksatla da – alfabetik sıra ile- Andre Gide, Emile Zola, Feodor Dosteyevski, Maksim Gorki ve Panairt İstrati'yi seçtik.

Muhakkak ki bu beş sanatkârın, sanat anlayışı tamamen aynı değildir ve bugüne kadar onların hakkında da hayli yazı yazılmıştır. Fakat biz, onları, yeni bir görüş noktasından tetkik etmiye gayret edeceğiz.

Bu beş sanatkâr ne yapmıştır? Ne yapmak istemiştir? Kime mensuptur ve niçin?

Bunları anlatabilirsek, onların yürüdükleri yolu, inanışlarını ve güttüğü prensipleri izah etmiş olacağız.

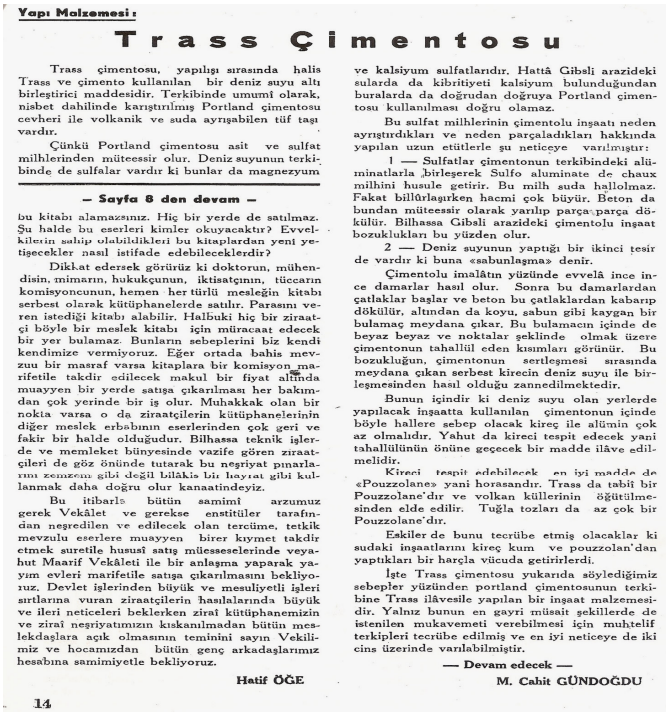
— Devam edecek —

Oğuz ÖZDEŞ

17

Source: Özdeş, Oğuz. 1943. "Beş Büyük sanatkar", *Yapı,* no: 30, p.17.

Figure 43. The introduction of foreign novelists by a Turkish author in an article of *Yapı.*



Yapı Malzemesi :

Trass Çimentosu

Trass çimentosu, yapılışı sırasında halis Trass ve çimento kullanılan bir deniz suyu altı birleştirici maddesidir. Terkibinde umumi olarak, nisbet dahilinde karıştırılmış Portland çimentosu cevheri ile volkanik ve suda ayrışabilen tüf taşı vardır.

Çünkü Portland çimentosu asit ve sulfat milhlerinden müteessir olur. Deniz suyunun terkibinde de sulfalar vardır ki bunlar da magnezyum ve kalsiyum sulfatlarıdır. Hattâ Gibsli arazideki sularda da kibritiyeti kalsiyum bulunduğundan buralarda da doğrudan doğruya Portland çimentosu kullanılması doğru olamaz.

Bu sulfat milhlerinin çimentolu inşaatı neden ayrıştırdıkları ve neden parçaladıkları hakkında yapılan uzun etütlerle şu neticeye varılmıştır:

1 — Sulfatlar çimentonun terkibindeki alüminatlarla birleşerek Sulfo aluminate de chaux milhini husule getirir. Bu milh suda hallolmaz. Fakat billûrlaşırken hacmi çok büyür. Beton da bundan müteessir olarak yarılıp parça parça dökülür. Bilhassa Gibsli arazideki çimentolu inşaat bozuklukları bu yüzden olur.

2 — Deniz suyunun yaptığı bir ikinci tesir de vardır ki buna «sabunlaşma» denir.

Çimentolu imalâtın yüzünde evvelâ ince ince damarlar hasıl olur. Sonra bu damarlardan çatlaklar başlar ve beton bu çatlaklardan kabarıp dökülür, altından da koyu, sabun gibi kaygan bir bulamaç meydana çıkar. Bu bulamacın içinde de beyaz beyaz ve noktalar şeklinde olmak üzere çimentonun tahallül eden kısımları görünür. Bu bozukluğun, çimentonun sertleşmesi sırasında meydana çıkan serbest kirecin deniz suyu ile birleşmesinden hasıl olduğu zannedilmektedir.

Bunun içindir ki deniz suyu olan yerlerde yapılacak inşaatta kullanılan çimentonun içinde böyle hallere sebep olacak kireç ile alümin çok az olmalıdır. Yahut da kireci tespit edecek yani tahallülünün önüne geçecek bir madde ilâve edilmelidir.

Kireci tespit edebilecek en iyi madde de «Pouzzolane» yani horasandır. Trass da tabii bir Pouzzolane'dır ve volkan küllerinin öğütülmesinden elde edilir. Tuğla tozları da az çok bir Pouzzolane'dır.

Eskiler de bunu tecrübe etmiş olacaklar ki sudaki inşaatlarını kireç kum ve pouzzolan'dan yaptıkları bir harçla vücuda getirirlerdi.

İşte Trass çimentosu yukarıda söylediğimiz sebepler yüzünden portland çimentosunun terkibine Trass ilâvesile yapılan bir inşaat malzemesidir. Yalnız bunun en gayri müsait şekillerde de istenilen mukavemeti verebilmesi için muhtelif terkipleri tecrübe edilmiş ve en iyi neticeye de iki cins üzerinde varılabilmiştir.

— Devam edecek —

M. Cahit GÜNDOĞDU

— Sayfa 8 den devam —

bu kitabı alamazsınız. Hiç bir yerde de satılmaz. Şu halde bu eserleri kimler okuyacaktır? Evvelkilerin sahip olabildikleri bu kitaplardan yeni yetişecekler nasıl istifade edebileceklerdir?

Dikkat edersek görürüz ki doktorun, mühendisin, mimarın, hukukçunun, iktisatçının, tüccarın komisyoncunun, hemen her türlü mesleğin kitabı serbest olarak kütüphanelerde satılır. Parasını veren istediği kitabı alabilir. Halbuki hiç bir ziraatçi böyle bir meslek kitabı için müracaat edecek bir yer bulamaz. Bunların sebeplerini biz kendi kendimize vermiyoruz. Eğer ortada bahis mevzuu bir masraf varsa kitaplara bir komisyon marifetile takdir edilecek makul bir fiyat altında muayyen bir yerde satışa çıkarılması her bakımdan çok yerinde bir iş olur. Muhakkak olan bir nokta varsa o da ziraatçilerin kütüphanelerinin diğer meslek erbabının eserlerinden çok geri ve fakir bir halde olduğudur. Bilhassa teknik işlerde ve memleket bünyesinde vazife gören ziraatçileri de göz önünde tutarak bu neşriyat pınarlarını zemzem gibi değil bilâkis bir hayrat gibi kullanmak daha doğru olur kanaatindeyiz.

Bu itibarla bütün samimi arzumuz gerek Vekâlet ve gerekse enstitüler tarafından neşredilen ve edilecek olan tercüme, tetkik mevzulu eserlere muayyen birer kıymet takdir etmek suretile hususî satış müesseselerinde veyahut Maarif Vekâleti ile bir anlaşma yaparak yayım evleri marifetile satışa çıkarılmasını bekliyoruz. Devlet işlerinden büyük ve mesuliyetli işleri sırtlarına vuran ziraatçilerin hasılalarında büyük ve ileri neticeleri beklerken zirai kütüphanemizin ve zirai neşriyatımızın kısıtanılmadan bütün meslekdaşlara açık olmasının teminini sayın Vekilimiz ve hocamızdan bütün genç arkadaşlarımız hesabına samimiyetle bekliyoruz.

Hatif ÖĞE

14

Source: Gündoğdu, M. Cahit. 1942. "Trass Çimentosu", *Yapı,* no:27, p.14.

Figure 44. An Introduction of a Construction Material in *Yapı.*



Binaların Akustik meseleleri :

BIR ODADA SES DALGALARI

Salih Murat UZDİLEK
Y. M. M. Profesörü

Bir hatibin ağzından çıkan ses havada küresel dalgalar halinde intişar edip odanın duvarlarına çarpar. Bu dalgalar duvar ve tavanda in'ikâsa uğrar, geçer veya absorbe edilir. Bunların yüzdelik miktarları, evvelki yazımızda bildirdiğimiz gibi, malzemeye bağlıdır. Eb'adı 18×12 metre olan bir odada S hatibinin ağzından çıkan ses dalgalarının 1/60 saniye sonraki vaziyetleri (şekil - I) de gösterilmiştir. Ses dalgalarının âdi sühunetlerde saniyede 340 metre hızla seyretmelerinden dolayı çabucak odayı doldurur. Bu dalgalar, duvarlardaki her in'ikâsında absorbsiyon yüzünden enerjilerinin bir kısmını kaybetmelerinden dolayı yavaş yavaş sönerler. (Şekil - I) deki ses

dalgalarının 2/60 saniye sonra alacakları vaziyetler (şekil - II) de gösterilmiştir. Şu şekilde dalgalar in'ikâslarile tedahüllerinin ne kadar çoğaldığı bariz bir surette görülüyor. Sesin hatibin ağzından çıkmasından itibaren geçen 1/10 saniye zarfında ses dalgasının oda içinde ne kadar çok in'ikâslar yapacağını siz tasavvur edebilirsiniz. Bu in'ikâslar yüzünden sesin odadaki vasati şiddeti

aynidir; yani hatibe yakın olanlarla uzakta olanlar sesi aynı şiddetle duyarlar.

Odalarda ses dağılmasının in'ikâsları ses şiddetine ait şartlar bakımından faideli görünürse de fena akustik şartlarını imkân dahiline sokması bakımından mahzurludur. Meselâ, odanın duvar, tavan ve döşemeleri sert ve mücellâ ise her in'ikâsta pek az miktarda enerji zıyaından dolayı ses kolay sönmez ve birçok in'ikâslar vukua gelir. **Reverberasyon** dediğimiz bu uzama keyfiyeti konferans veya konser salonlarının fena akustik şartıdır.

Böyle bir salonda bir hatip konuşursa dinliyenler sözleri anlamakta çok zorluk çekerler. Her ses çabukça söneceği yerde uzun sürer; bir hece diğer heceye ve hattâ bir keliime diğer kelimeye karışabilir. Bu derdin izalesi için salonun kıl keçesi hasırı vesaire gibi absorbsiyon kabiliyetleri yüksek olan maddelerle kaplanması icap eder.

Reverberasyon müddeti uzun olan bir salonda musiki konseri verilirse sesler biribirine karışır ve hasıl olan tesir kuvvetli pedala basılan piyanonun çıkardığı ses tesirine benzer. Fakat ne de olsa fena akustik şartı musikiden ziyade sözlerde daha çok tesir eder; çünkü musiki seslerinin uzaması ve biribirine karışması bazan istenildiği halde bir sözdeki kelimelerin biribirine karışmasına katiyen cevaz verilemez. İki maksat için kullanılacak olan bir salonda bu müddet sözler için en uzun ve musiki için en kısası olmak ve her iki maksada muvafık gelmek üzere seçilmelidir.

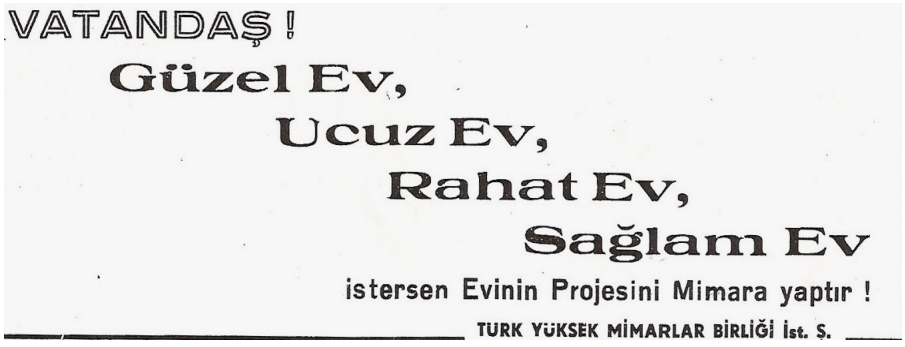
Bir oditvarda tam akustik şartları temin etmek için (1) vasati ses oditvarın her tarafında muayyen bir şiddette bulunabilmeli, (2) mütekip in'ikâslarla sesin karakteri değişmemeli; (3) bir sesin diğer sesle tedahülüne meydan vermemek üzere sesler çabuk sönmeli. Bu ideal şartlara uygun olan oditvar adedi pek azdır. Sesin duvarlardan in'ikâsları odanın muhtelif kısımlarında şiddet müsavatsızlığı ve karakteristiğinde bozukluklar hasıl eder. Binaenaleyh hem müsavi şiddet ve hem de muayyen bir reverberasyon müddetinin birlikte temini pek güçtür. Şükredelim ki bir çok dinleyiciler için ideal şartlardan bir miktar ayrılmak imkân dahilindedir. Bu ayrılık miktarı bilhassa musiki sesler için daha büyük olabilir. Binaenaleyh mutat cesamet ve şekildeki oditvar-

Source: Uzdilek, M. Salih. 1942. "Bir Odada Ses Dalgaları, *Yapı,* no:9, p.4-5.

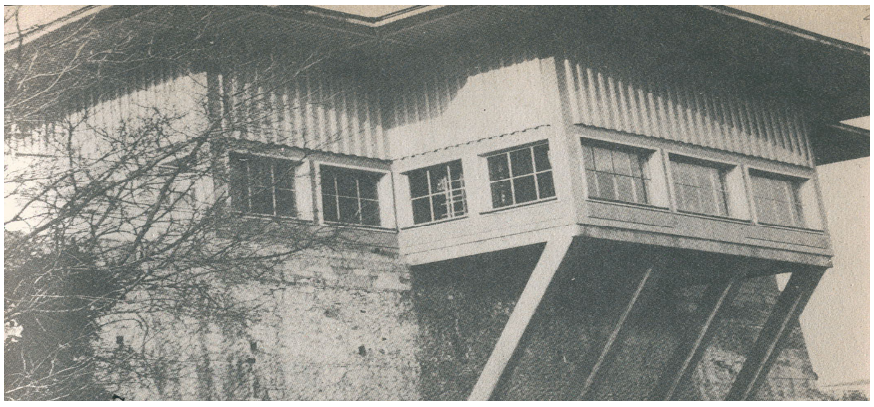
Figure 45. An Article in *Yapı* about Acoustics in Architecture.



Source: Anon. 1942. *Yapı,* No:5, p.20.
Figure 46. Different Introductions and Advertisements published in *Yapı.*



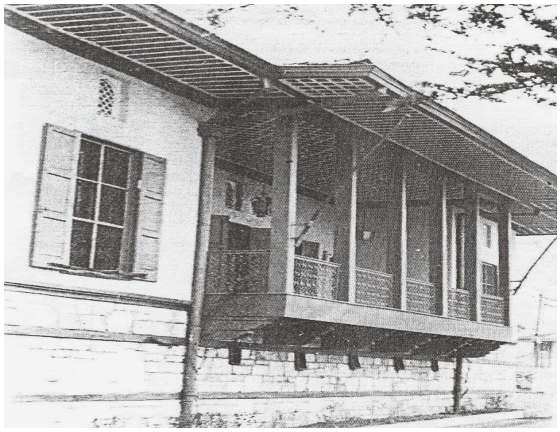
Source: Anon. 1942. *Yapı,* No:19, p.20.
Figure 47. A Call from the İstanbul Office of the Association of Turkish Architects published in *Yapı.*



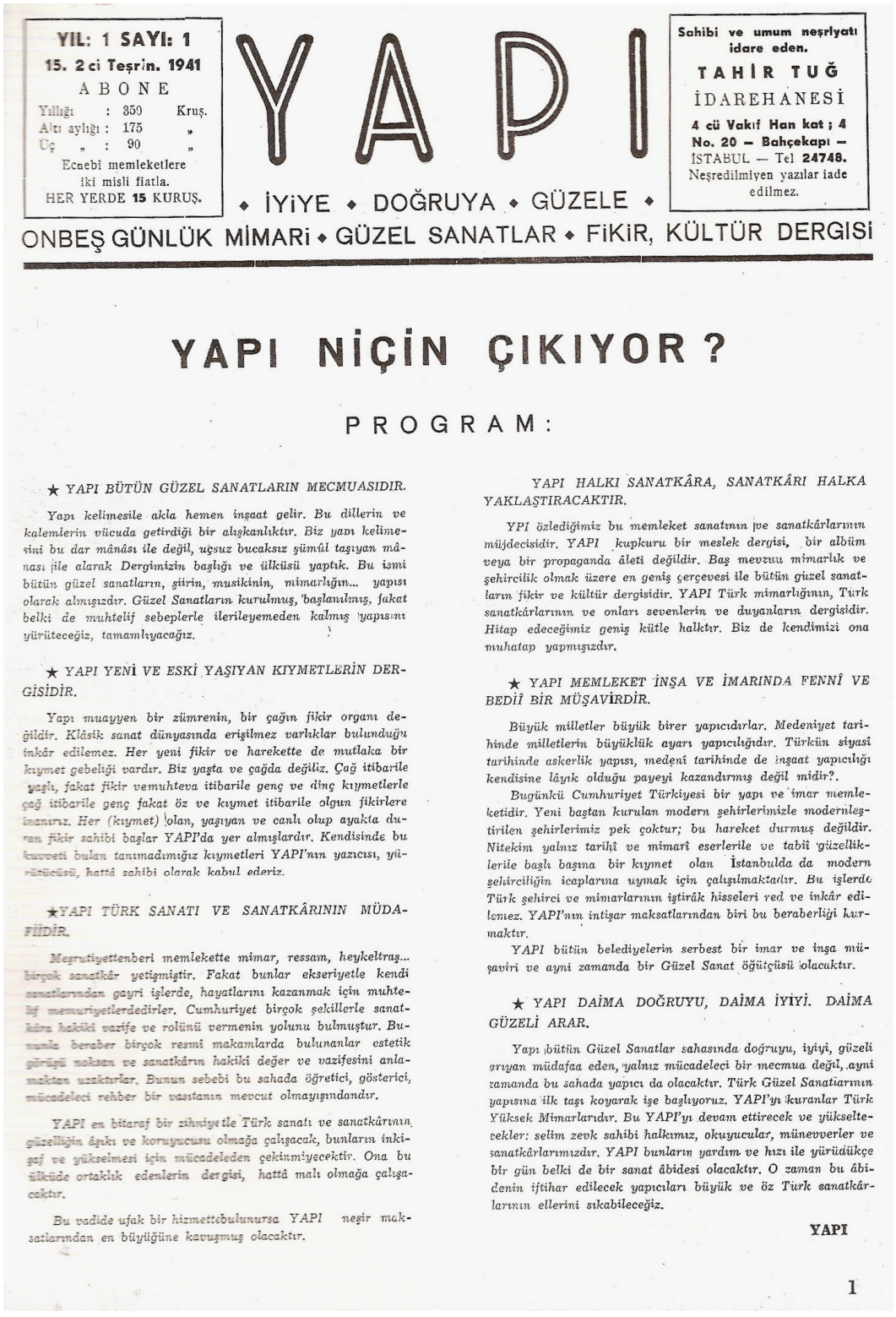
Source: Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı (1923-1983),* Türkiye İş Bankası Kültür Yayınları, p.257.
Figure 48. Taşlık Kır Kahvesi (1948-50) - designed by Sedat Hakkı Eldem. (Nostalgic-Renovative).



Source: Sözen, Metin and Tapan, Mete. 1973. *50 Yılın Türk Mimarisi,* İş Bankası Kültür Yayınları, p.256.
Figure 49. İstanbul Üniversitesi Fen Edebiyat Fakültesi (1943) designed by Sedat Hakkı Eldem. (Monumental-Academic).



Source: Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı (1923-1983),*Türkiye İş Bankası Kültür Yayınları, p. 254.
Figure 50. Bursa Vali Konağı (1945-1946) designed Emin Onat (Populist-Traditional).



YIL: 1 SAYI: 1
15. 2 ci Teşrin. 1941
ABONE
Yıllığı : 350 Kruş.
Altı aylığı : 175 »
Üç » : 90 »
Ecnebi memleketlere iki misli fiatla.
HER YERDE 15 KURUŞ.

YAPI

Sahibi ve umum neşriyatı idare eden.
TAHİR TUĞ
İDAREHANESİ
4 cü Vakıf Han kat ; 4 No. 20 — Bahçekapı — İSTABUL — Tel 24748.
Neşredilmiyen yazılar iade edilmez.

◆ İYİYE ◆ DOĞRUYA ◆ GÜZELE ◆

ONBEŞ GÜNLÜK MİMARİ ◆ GÜZEL SANATLAR ◆ FİKİR, KÜLTÜR DERGİSİ

YAPI NİÇİN ÇIKIYOR ?

PROGRAM:

★ *YAPI BÜTÜN GÜZEL SANATLARIN MECMUASIDIR.*

Yapı kelimesile akla hemen inşaat gelir. Bu dillerin ve kalemlerin vücuda getirdiği bir alışkanlıktır. Biz yapı kelimesini bu dar mânâsı ile değil, uçsuz bucaksız şümûl taşıyan mânası ile alarak Dergimizin başlığı ve ülküsü yaptık. Bu ismi bütün güzel sanatların, şiirin, musikinin, mimarlığın... yapısı olarak almışızdır. Güzel Sanatların kurulmuş, başlanılmış, fakat belki de muhtelif sebeplerle ilerileyemeden kalmış yapısını yürüteceğiz, tamamlıyacağız.

★ *YAPI YENİ VE ESKİ YAŞIYAN KIYMETLERİN DERGİSİDİR.*

Yapı muayyen bir zümrenin, bir çağın fikir organı değildir. Klâsik sanat dünyasında erişilmez varlıklar bulunduğu inkâr edilemez. Her yeni fikir ve harekette de mutlaka bir kıymet gebeliği vardır. Biz yaşta ve çağda değiliz. Çağ itibarile yaşlı, fakat fikir vemuhteva itibarile genç ve dinç kıymetlerle çağ itibarile genç fakat öz ve kıymet itibarile olgun fikirlere inanırız. Her (kıymet) olan, yaşıyan ve canlı olup ayakta duran fikir sahibi başlar YAPI'da yer almışlardır. Kendisinde bu kuvveti bulan tanımadımığız kıymetleri YAPI'nın yazıcısı, yürütücüsü, hattâ sahibi olarak kabul ederiz.

★ *YAPI TÜRK SANATI VE SANATKÂRININ MÜDAFİİDİR.*

Meşrutiyettenberi memlekette mimar, ressam, heykeltraş... birçok sanatkâr yetişmiştir. Fakat bunlar ekseriyetle kendi sanatlarından gayri işlerde, hayatlarını kazanmak için muhtelif memuriyetlerdedirler. Cumhuriyet birçok şekillerle sanatkârı hakiki vazife ve rolünü vermenin yolunu bulmuştur. Bununla beraber birçok resmi makamlarda bulunanlar estetik görüşü noksan ve sanatkârın hakiki değer ve vazifesini anlamaktan uzaktırlar. Bunun sebebi bu sahada öğretici, gösterici, mücadeleci rehber bir vasıtanın mevcut olmayışındandır.

YAPI en bitaraf bir zihniyetle Türk sanatı ve sanatkârının güzelliğin âşıkı ve koruyucusu olmağa çalışacak, bunların inkişaf ve yükselmesi için mücadeleden çekinmiyecektir. Ona bu ülkûde ortaklık edenlerin dergisi, hattâ malı olmağa çalışacaktır.

Bu vadide ufak bir hizmettebulunursa YAPI neşir maksatlarından en büyüğüne kavuşmuş olacaktır.

YAPI HALKI SANATKÂRA, SANATKÂRI HALKA YAKLAŞTIRACAKTIR.

YPI özlediğimiz bu memleket sanatının ve sanatkârlarının müjdecisidir. YAPI kupkuru bir meslek dergisi, bir albüm veya bir propaganda âleti değildir. Baş mevzuu mimarlık ve şehircilik olmak üzere en geniş çerçevesi ile bütün güzel sanatların fikir ve kültür dergisidir. YAPI Türk mimarlığının, Türk sanatkârlarının ve onları sevenlerin ve duyanların dergisidir. Hitap edeceğimiz geniş kütle halktır. Biz de kendimizi ona muhatap yapmışızdır.

★ *YAPI MEMLEKET İNŞA VE İMARINDA FENNİ VE BEDİÎ BİR MÜŞAVİRDİR.*

Büyük milletler büyük birer yapıcıdırlar. Medeniyet tarihinde milletlerin büyüklük ayarı yapıcılığıdır. Türkün siyasî tarihinde askerlik yapısı, medenî tarihinde de inşaat yapıcılığı kendisine lâyık olduğu payeyi kazandırmış değil midir?.

Bugünkü Cumhuriyet Türkiyesi bir yapı ve imar memleketidir. Yeni baştan kurulan modern şehirlerimizle modernleştirilen şehirlerimiz pek çoktur; bu hareket durmuş değildir. Nitekim yalnız tarihî ve mimarî eserlerile ve tabiî güzelliklerile başlı başına bir kıymet olan İstanbulda da modern şehirciliğin icaplarına uymak için çalışılmaktadır. Bu işlerde Türk şehirci ve mimarlarının iştirâk hisseleri red ve inkâr edilemez. YAPI'nın intişar maksatlarından biri bu beraberliği kurmaktır.

YAPI bütün belediyelerin serbest bir imar ve inşa müşaviri ve ayni zamanda bir Güzel Sanat öğütçüsü olacaktır.

★ *YAPI DAİMA DOĞRUYU, DAİMA İYİYİ. DAİMA GÜZELİ ARAR.*

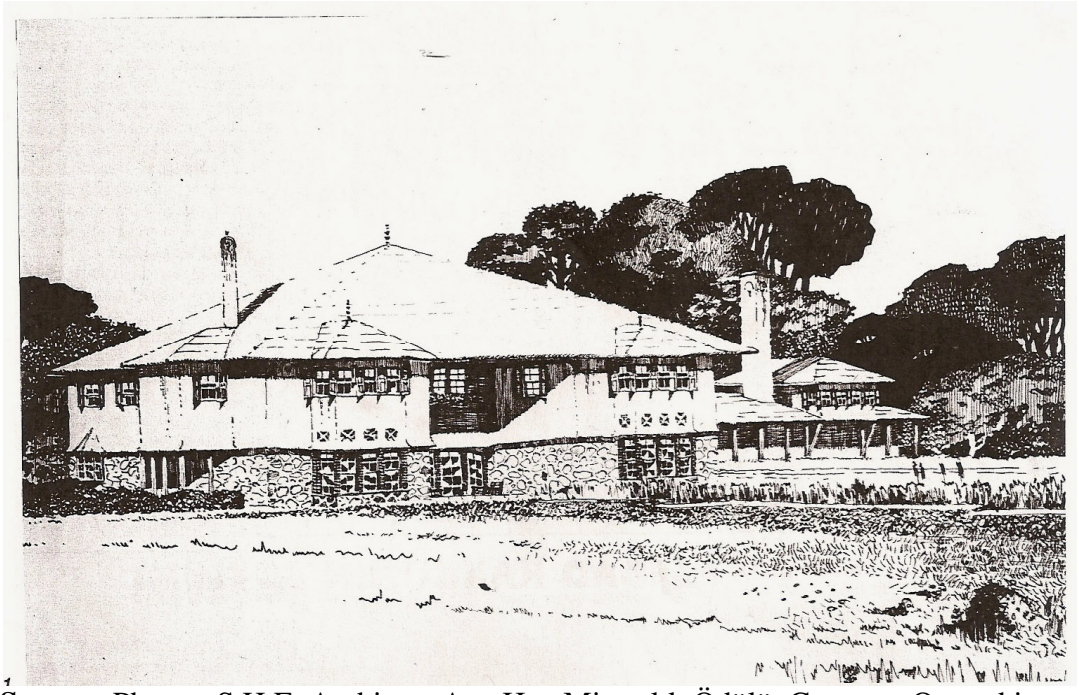
Yapı bütün Güzel Sanatlar sahasında doğruyu, iyiyi, güzeli arıyan müdafaa eden, yalnız mücadeleci bir mecmua değil, ayni zamanda bu sahada yapıcı da olacaktır. Türk Güzel Sanatlarının yapısına ilk taşı koyarak işe başlıyoruz. YAPI'yı kuranlar Türk Yüksek Mimarlarıdır. Bu YAPI'yı devam ettirecek ve yükseltecekler: selim zevk sahibi halkımız, okuyucular, münevverler ve sanatkârlarımızdır. YAPI bunların yardım ve hızı ile yürüdükçe bir gün belki de bir sanat âbidesi olacaktır. O zaman bu âbidenin iftihar edilecek yapıcıları büyük ve öz Türk sanatkârlarının ellerini sıkabileceğiz.

YAPI

Source: Anon. 1941. *Yapı,* No:1, p.1.
Figure 51. "Yapı Niçin Çıkıyor?-Program:".

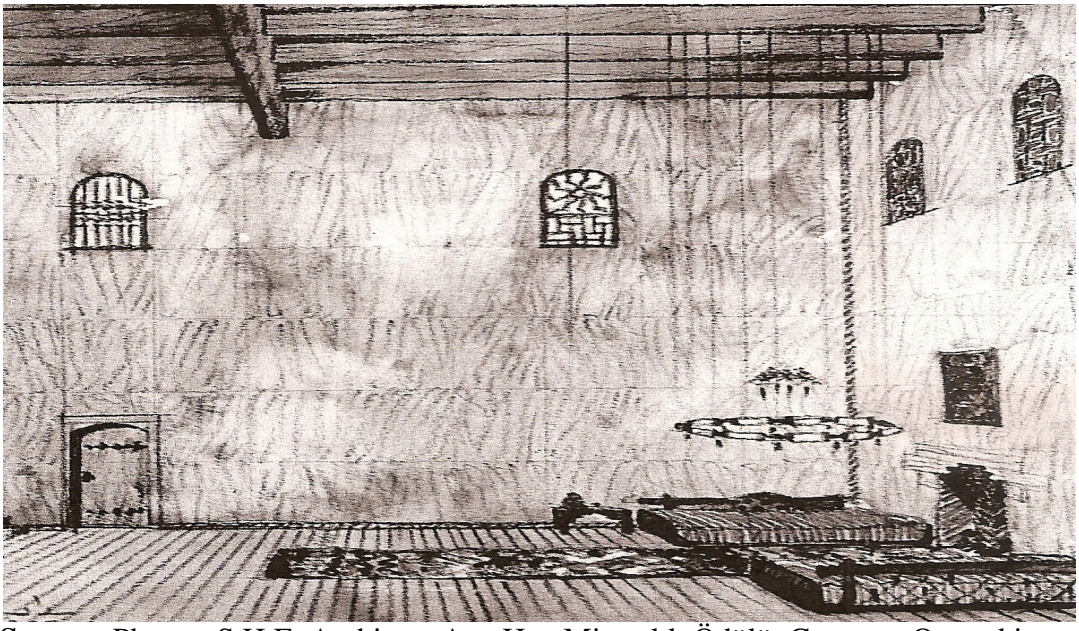


Source: Tanyeli, Uğur. 1990. "Profil: Sedad Hakkı Eldem (1908-1988)", *Arredamento Dekorasyon*, September, p.78.
Figure 52. Sedat Hakkı Eldem-The Chief of the Academy of Fine Arts.



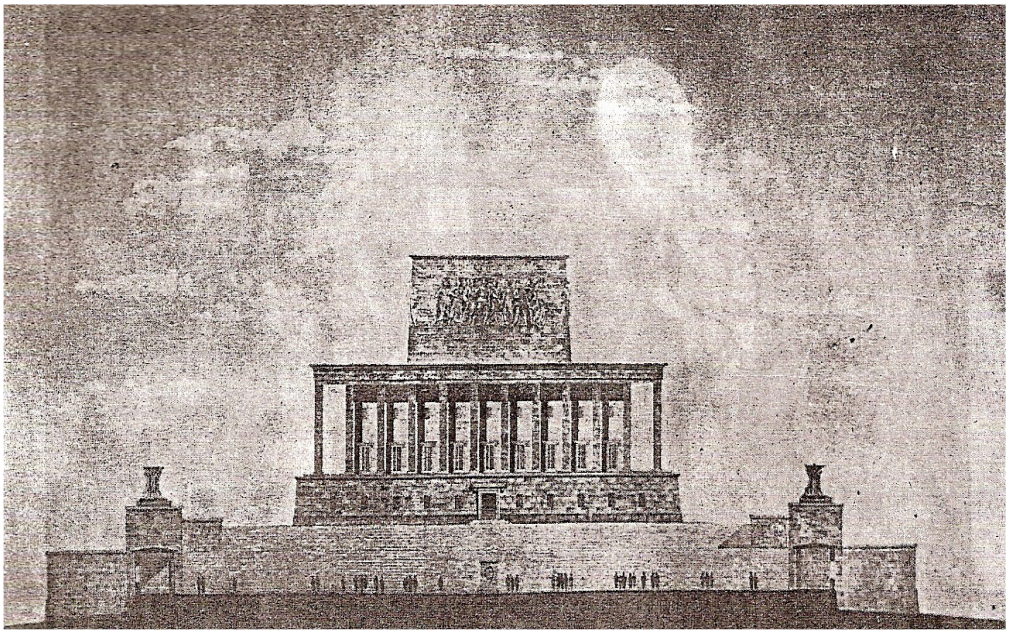
Source: Photos: S.H.E. Archives, Aga Han Mimarlık Ödülü, Cenevre. Quoted in Tanyeli, Uğur. 1990. "Profil: Sedad Hakkı Eldem (1908-1988)", *Arredamento Dekorasyon*, September, p.81.

Figure 53. An example of the Architectural Drawings S. H. Eldem made in Paris, İstanbul and Berlin in years 1928-30.

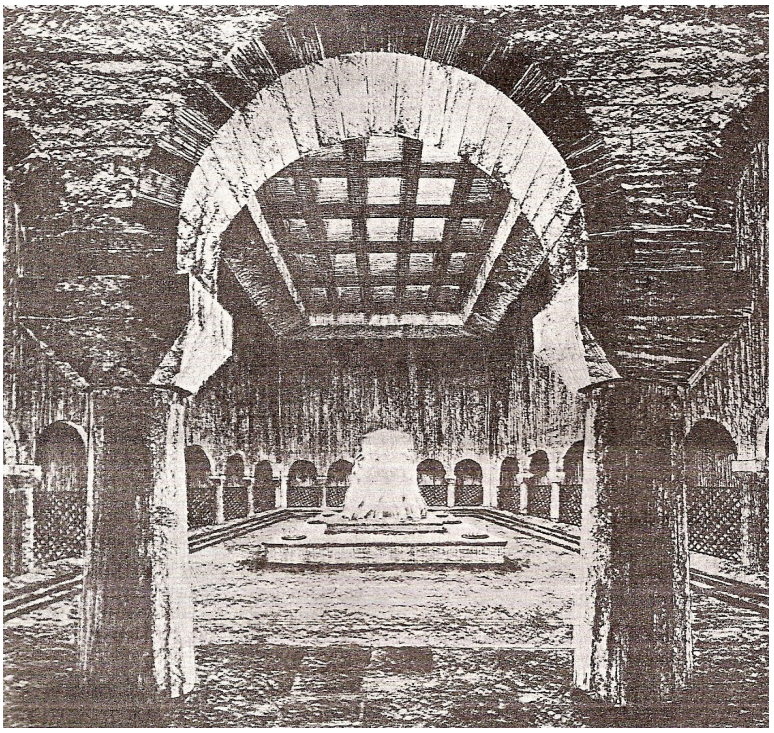


Source: Photos: S.H.E. Archives, Aga Han Mimarlık Ödülü, Cenevre. Quoted in Tanyeli, Uğur. 1990. "Profil: Sedad Hakkı Eldem (1908-1988)", *Arredamento Dekorasyon*, September, p.81.

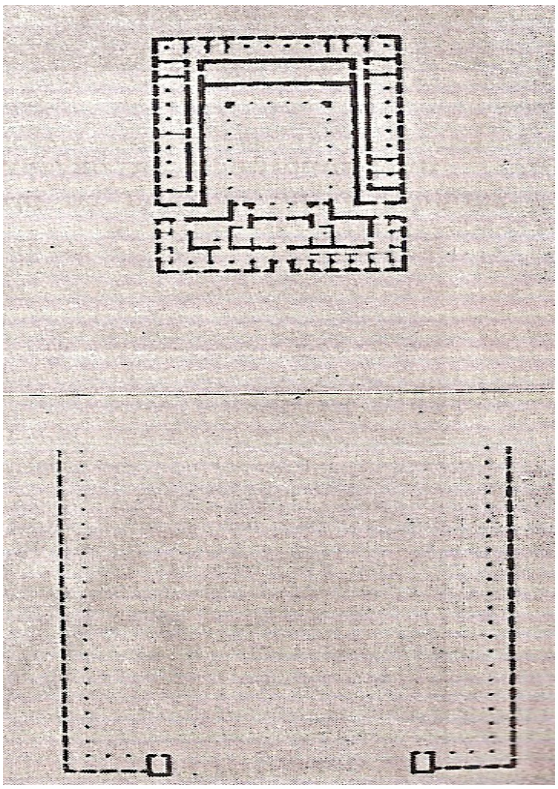
Figure 54. An example of the Architectural Drawings S. H. Eldem made in Paris, İstanbul and Berlin in years 1928-30.



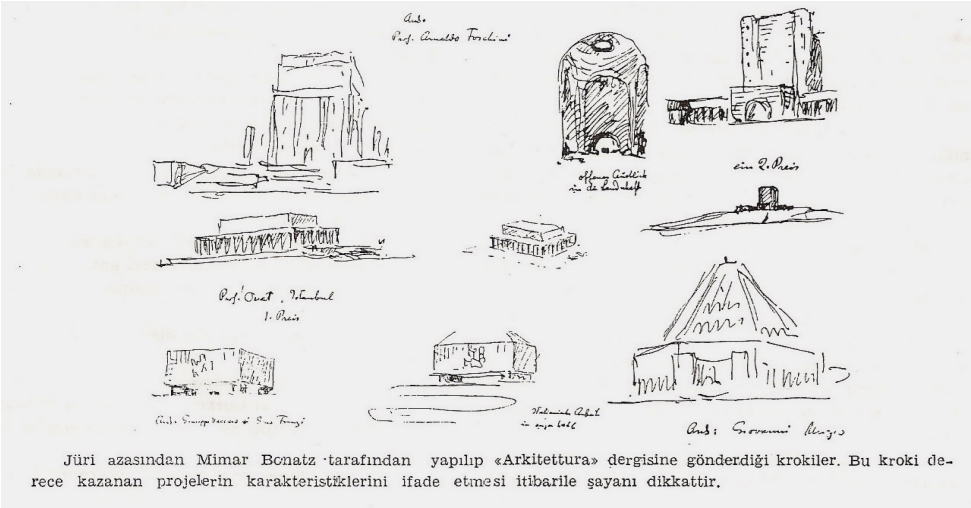
Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no:133-134, p.5-6.
Figure 55. The Front Facade of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition.



Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,*no:133-134, p.5-6.
Figure 56. An Interior View of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition.

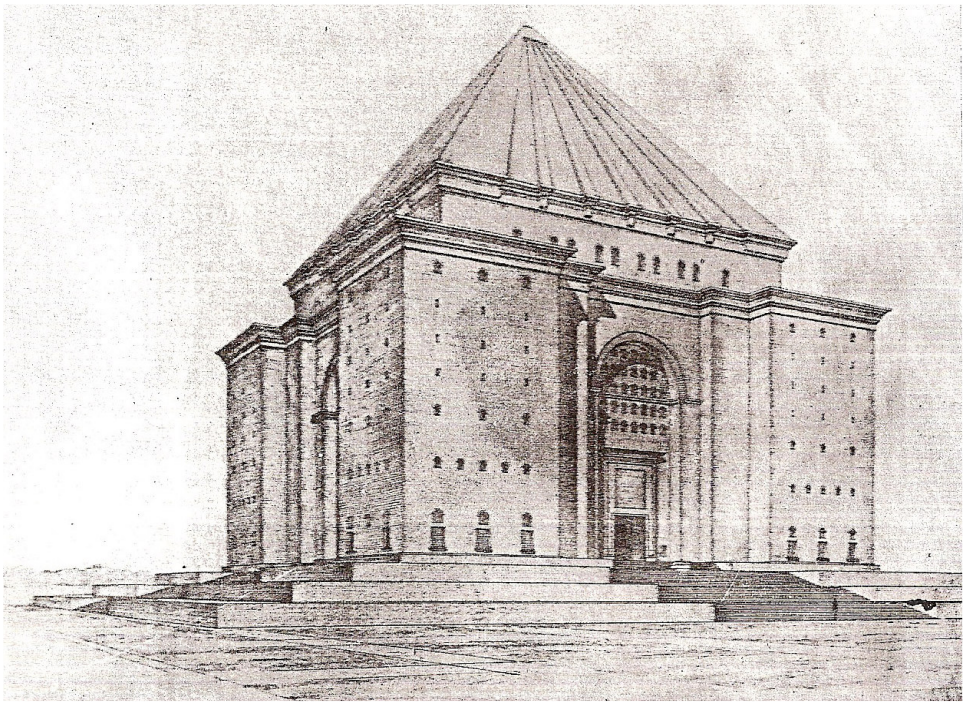


Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no:133-134, p.5-6.
Figure 57. The Plan Drawing of the Winner Project of Emin Onat and Orhan Arda in the Anıtkabir Competition. (Neo-classical Plan Scheme)

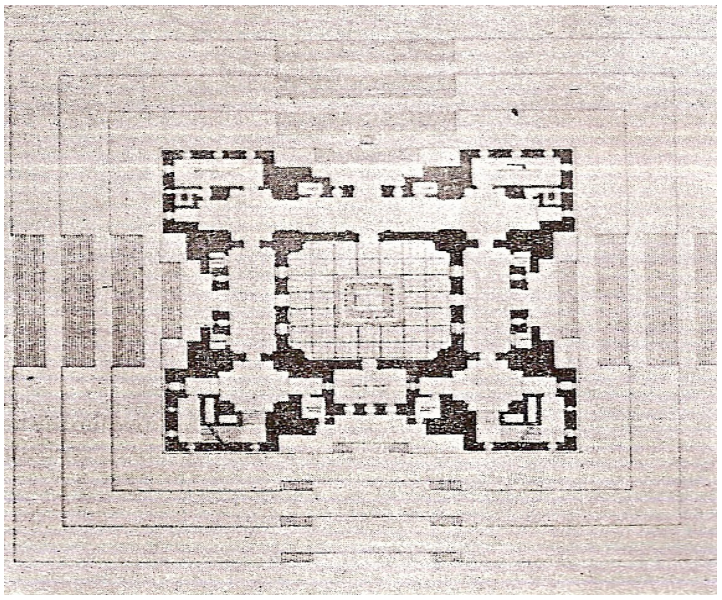


Jüri azasından Mimar Bonatz tarafından yapılıp «Arkitettura» dergisine gönderdiği krokiler. Bu kroki derece kazanan projelerin karakteristiklerini ifade etmesi itibarile şayanı dikkattir.

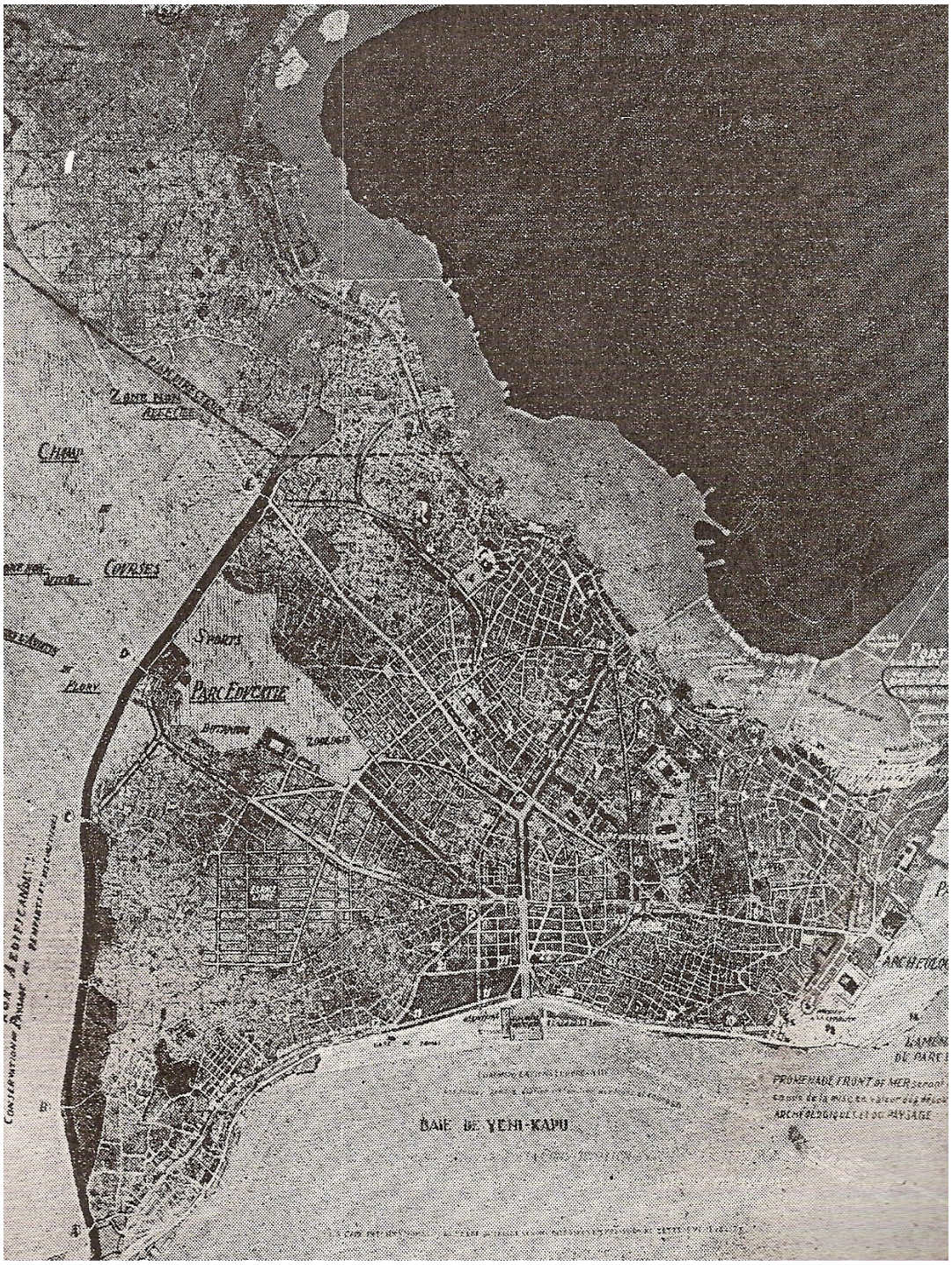
Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no:133-134, p.4.
Figure 58. The Sketches of the Graded Projects in the Competition of Anıtkabir drawn by the jury member, Paul Bonatz. (The architectural characteristics of most of these projects were monumental and neo-classic)



Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no:133-134, p.13.
Figure 59. The Project of H. Kemali Söylemezoğlu, Kemal Ahmet Aru and Recai Akçay in the Competition of Anıtkabir. (According to *Arkitekt,* the project was the closest work to the characteristics of Turkish Architecture)



Source: Sayar, Zeki. 1943. "Anıtkabir Müsabakası Münasebetiyle", *Arkitekt,* no:133-134, p.13.
Figure 60. The Plan of the Project of H.Kemali Söylemezoğlu, Kemal Ahmet Aru and Recai Akçay in the Competition of Anıtkabir.



Source: Prost, Henri. 1943. "İstanbul İmarının Nazım (Directeur) Planı", *Yapı,* no:29, p.1.

Figure 61. The Regulative Plan (Plan Directeur) of the Construction of Public of İstanbul drawn by Henri Prost.



Source: Arutay, Tefik. 1943. "İstanbul ve Urbanizm- İstanbul'un Nazım Planı", *Yapı,* no:29, p.10-11.
Figure 62. The Photo of the Old Eminönü Square from the Sky.

Yapı Talimatı:

İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin Islah ve Tadili

– T. Y. Mimarlar Birliği İst. Ş. teklifi –

Yapı yollar kanununun tatbikatı için belediyenin talimatnamesi hiç de tatbik kıymeti taşımamaktadır. Tecrübeli ve salâhiyetli bir heyetin eseri sayılamıyacak bu talimatnamenin aksak noktalarını tatbikatta bizzat müşahede eylemiş mimarlarımızın tadil ve islâh tekliflerini Birlik belediyeye sunmuştur. Şehir Meclisinde müzakere ve kabul edilecektir. Bu hayatî kıymeti haiz etüdü sayfalarımızda yapı işlerile uğraşanların da dikkat nazarlarına sunuyoruz.

— Başı geçen sayılarda —

3.) Saçaklar :

Talimatname madde 5 — Bitişik binalarda saçak yapılmaz ve cephe tarafındaki dereler gizli olur.

Buna göre vaziyet:

a. — Gizli dere mecburiyeti doğmaktadır ki İstanbulun kış mevsimi için mahzurlu neticeleri her zaman müşahede edilmektedir.

b. — Memleketimizin mimarî, ananevî ve karakteristik elemanı olan saçağın yapılmaması bize hâs olan orijinal mimarî manzaraları kaldırmış oluyor.

Teklif :

Bu cihet iyice etüd edilerek bazı yerlerde Türk saçağına müsaade edilmelidir.

(Bu husus dikkatle incelenip şehircilik tafsilât plânında tesbite değer bir meseledir.)

4.) Aydınlıklar :

Talimatname madde 6 — Binanın yol cephesinden başka diğer cephelerinde başka taraftan ziya almıyan bir oda mevcut ise bodrum katının haricinde kalan bina irtifaının nısfı kadar binaya amut istikamette bir boşluk bırakılmak mecburîdir. Ve bu da asgarî üç metredir. Bu boşluğun arzı pencere mihverinden itibaren iki tarafında asgarî birer buçuk metre olur.

Pencereye amut istikamette ve binanın her hangi katında olursa olsun diğer bir bina ile kapanması mümkün olmıyan yerlerde kapanmıyan kısımların önünde zemin katından itibaren bu kısmın üstüne kadar olan irtifa kadar boşluk mevcut olduğu takdirde bu kısımlar bu ahkâma tâbi değildir.

Mutfaklar için boşluklar cephelerinde pencere mihverinden itibaren iki tarafından birer buçuk metreden arzen üç metre olmak üzere iki katlı binalar da cepheye amut istikamette 3 metre, üç katlı binalarda 3.50, dört katlı binalarda 4 ve beş katlı binalarda 4.50 metre olur.

Buna göre vaziyet:

Bu madde ahkâmı bir çok kimseleri hileye sevketmekte ve binnetice tatbik edilmemektedir. Meselâ: dar ve mahdut arsalarda yapılacak binalarda bu maddeye göre aydınlık bırakmak imkânsızlığı karşısında projede mutfak arka cephede gösterilerek muvakkaten yapılır; inşaattan sonra işgal müsaadesi alınır ve sonra mal sahibi tarafından evvelce başka ve talimatnameye uygun bir mahal olarak gösterilen dar aydınlık yanına nakledir.

Teklif :

Bu ve buna benzer hile ve yolsuzlukları önlemek için aşağıdaki cetvel ile mülâhazaların nazarı itibara alınması: — Devam edecek —

Katlar adedi	Tek daireli yahut çift daireli olup mutfakları ayrı ayrı aydınlıklarda olan apartıman veya evlerde aydınlık			Çitt yahut üç daireli olup mutfak aydınlıkları aynı olan apartımanlarda aydınlık		
	Enaz genişliği	Boyu	Enaz sathı	Enaz genişliği	Boyu	Enaz sathı
Bir kat bina	1.10 m.	3.00 m.	3.30 m^2	2.00 m.	3.00 m.	6.00 m^2
İki kat bina	1.40 m.	3.00 m.	4.20 m^2	2.60 m.	3.00 m.	7.80 m^2
Üç kat bina	1.70 m.	3.50 m.	5.95 m^2	2.80 m.	3.50 m.	9.80 m^2
Dört kat bina	2.00 m.	4.00 m.	8.00 m^2	3.00 m.	4.00 m.	12.00 m^2
Beş kat bina	2.00 m.	4.50 m.	9.00 m^2	3.30 m.	4.50 m.	14.85 m^2

9

Source: T.Y.M.B. 1943. "İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin Islah ve Tadili", *Yapı,* no:32, p.9.

Figure 63. The Proposal of the İstanbul Office of Association of Architects for the Alteration and Correction of the 'Instruction of Construction and Roads' prepared by the İstanbul Municipality.

Türk Temaşası :

TÜRKLERDE MEDDAH

Ali Zühdü ALTAYLI

Bu yazı (Eyüp Halkevi Temsil Şubesi) tarafından tertip edilen (Türk Temaşa Geceleri) nin birincisi olan 2 Sonkânun 1943 cumartesi günü saat 20.30 da Beyoğlu Halkevi Temsil Komitesi Reisi Ali Zühtü Altaylı tarafından konferans olarak verilmiştir.

(Türk Temaşa Geceleri) nde verilen konferansları faydalı bulduğumuzdan okurlarımızın nazarlarına arzetmek için sırasiyle sayfalarımıza geçireceğiz.

Meddahlığın tarihçesi hakkındaki bilgimiz ancak elde edilmiş olan vesikalara göre olduğundan biraz kıttır. Bu itibarla meddahlığın başlangıcını kat'î şekilde söylemek bugün için imkânsızdır. Hattâ (Selim Nüzhet Gerçek) (Türk Temaşası) adlı eserinin (Meddah) bahsinde :

Türk meddahlığının tarihçesi, ancak ele geçecek vesikalarla onun mazisini tamamile tesbit etmek kabil olduğu zaman, yazılabilir.» diyor.

İslâm medeniyetinin Türk tarihine tesirinden evvel göçebe halinde yaşıyan Türkler arasında, ellerinde (kopuz) larla memleket memleket dolaşan ve bunlara (Ozan) denen (saz şairleri) veya (âşıklar) vardı. Biz bu ozanlara tamamen (meddah) diyemiyeceğiz. Keza on dördüncü asırdan sonra Osmanlı saraylarında ve çok evvel-

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Hakikati böylece tesbit ettikten sonra şunu da ilâve etmek isterim ki: bu çeşme eğer yurdumuzun bir köşesinde bir köy kenarından geçen yol üstünde böyle susuz ve yalaksız değil de buz gibi suyu akar bir çeşme olsa, ben de oradan geçen yorgun bir yolcu olsaydım, onun bu çirkin manzarasını görmemek için bu köy çeşmesine başımı kaldırıp bakmadan yalnız suyundan istifade ederek hemen savuşurdum.

Bir köyümüzde dahi görmek istemediğim bu çirkin ve âdi yapıya, Fatih gibi, Türk tarihinin iftihar ettiği büyük bir adamın adını izafe etmek Türk tarihine hakaret olduğu gibi eski eserleri koruma mefhumu ile de alay etmekten başka birşey değildir.

Ben kültür ve medeniyet tarihimiz adına bu (yeniden tesis ve ihya) adı verilen çiçrkinliğin yıktırılıp tarihe mal edilmemesini teklif ediyorum.

Kızkulesine gelince: Şüphe edilmemelidir ki Eski Eserleri Koruma Encümeninin bu çeşmede gösterdiği marifet ne ise orada da yapacağı o olabilir, hem de Yedikulede değil, bütün cihanın gözü önündeki deniz ortasında!!...

Sedat ÇETİNTAŞ

leri de Selçukî saraylarında kendilerine yer verilmiş olan (mukallid) ve (maskara) lar da (meddah) değildir.

Cumhuriyet gazetesinin 17/haziran/1942 tarihli nüshasında bir muharrir Selçukilerde tiyatro mevcut olduğunu iddia etmiş ve Bizans İmparatoru Alexi'nin hastalığı bahane edilerek Selçukî sultanının huzurunda onun korkaklığını tasvir eden sahneler yapıldığını söylemişti. Ben de aynı nokta üzerinde durarak Türkiyat mecmuasının birinci cildinde Fuat Köprülü'nün (Meddahlar) adlı makalesinde yapılan bu mukallidlik hakkındaki yazısını aynen alıyorum. Sayın Profesör bu kıymetli yazısında:

(Anna Comnen) den naklen (Meuzel) in (Türk Edebiyatında) ve (Labo) nun (Bizans Tarihinde) vekâyiini yazarken Selçukî sultanının sarayında Bizans imparatoru «Alexi» nin hastalığı bahane edilerek korkaklığını gösteren sahneler temsil olduğunu yazmaktadır. Bu izahat daha o zaman belki de bir nevi orta oyununun mevcudiyeti suretinde de tefsir olunabilir» diyor.

Demek oluyor ki Cumhuriyet'teki muharririn iddia ettiği (Selçukîlerde tiyatro) değil bir nevi (mukallidlik) dir. Hattâ daha ileriye giderek konuşmak olmadığına göre (meddahlık) bile değildir.

(Meddahlığın) başlangıcını İstanbul'a tütün ve kahvenin ilk geldiği on altıncı asır olarak kabul edebiliriz. Kahve ve tütün içmek için İstanbulun her semtinde açılan kahvehaneler halkın belli başlı toplantı yeri olmuştu. Şüphesiz ki burada halk yalnız kayve ve tütün içmekle kalmamış içlerinden bazıları hikâyeler anlatmışlar, masallar söylemişlerdir. Bu suretle de (meddahlık) meydana gelmiştir.

On sekizinci asırda (meddahlar) anlattıkları hikâyeleri taklidlerle süsliyerek onun hakiki karakterini tebarüz ettirmiş oldular.

— Devam edecek —

Ali Zühdü ALTAYLI

12

Source: Zühdü, Altaylı Ali. 1943. "Türk Temaşası: Türklerde Meddah", *Yapı,* no:37, p.12.

Figure 64. An Article in *Yapı:* "Türk Temaşası: Türklerde Meddah".

Türk Temaşası :

KARAGÖZ

Melih ARTEL

Bu yazı (Eyüb Halkevi Temsil Şubesi) tarafından tertip edilen (Türk temaşa geceleri) nin üçüncüsünde Beyoğlu Halkevi temsil komitesi âzasından Melih Artel tarafından konferans olarak verilmiştir. (Türk temaşa geceleri) nde verilen konferansları faydalı bulduğumuzdan okurlarımızın nazarına arzetmek için sırasile sayfalarımıza geçirmekte devam ediyoruz.

Karagözün doğumu hakkındaki rivayetler hulâsa edilemiyecek kadar çoktur.

Bize nereden ve nasıl intikal ettiği pek malûm olmamakla beraber şu noktaları göz önünde bulundurmak iktıza eder: Pek eski zamanlarda Çin'de doğan (Çin gölgeleri) adlı bir hayal tarzı vardır ki bunun Çinlilerden Mogollara geçtiğini kabul eden Doktor Yakop 13 üncü asırda yaşayan Türklerde hayal oyununa (Kolkorçak) denildiğini kaydeder.

Ancak bu bölgeler oyununun (Kolkarçak) tarikinden başka bir yoldan gelip gelmediği hakkındaki düşüncelerimiz bizi daha sarih malûmat elde edebileceğimiz Arap - İslâm tarihine sevkediyor.

Arap tarihinde, seyahatnamelerde risale ve mecmualarda (Hayâli Sitare) (Hayali Zıl) (Zıllül hayal) (Tayfül Hayâl) (Luûbî Sitare) (Şebbazî) gibi muhtelif tâbirlerle Karagözün ilk şeklinden bahsedildiğini görüyoruz. Bu yazıların en eskilerinden birisi 570 - 580 senelerine aittir. Eserin adı: (Matali ül büdûr Fi Menazilüssürûr)-dur. Salâhaddini Eyyubî zamanına aittir. Bu eserden sonra hayal oyunlarından Şeyh Muhiddinî Arabî uzun uzun bahsediyor. Eserin tarihi 605 - 610 dur. Adı: (Fütühatı Mekiyye) dir. Kanaatimizce ilk hayal piyesi 710 tarihinde vefat eden Musullu (Muhammed Şemseddin Ebû Abdullah bin Danyal) adlı meşhur bir edip tarafından kaleme alınan (Tayfül Hayal) isimli eserdir. (Selim N. Gerçek, Türk Temaşası, sahife 50).

Bu eserde asrımıza kadar gelen Karagözün bünyesinin kurulduğunu görüyoruz.

Şahsî bir kanaat olarak arzediyorum, pek çok noktalardan Arap medeniyeti tahtı tesirinde olan bizlere hayal oyunu da bu yoldan intikal etmiş bulunmaktadır.

İçtimaî hayatımıza nereden ve ne zaman ve ne şekilde karıştığını daha fazla münakaşa etmeğe vaktimiz müsaade etmediğinden bu meseleyi burada keserek Karagözün bizdeki zamanlarına intikal edelim.

Evliya Çelebi Karagöz için şunları rivayet ediyor:

(İstanbul Tekfuru -Konstanti- nin saisi idi. Edirne kurbündeki Kırkkiliseden bir miri sahibi kelâm, Ayyarı Cihan Kıptî idi. Adına Sofyozlu Karagöz Bali Çelebi derlerdi.) diyor. Hacivat için de şöyle bir kayıt var:

Bursalı (Hacı İvaz) dır. Selçukiler zamanında Yorkça Halil ismile müsemma bir peyki resulullah idi. Efe oğulları namile ecdadı şöhret bulmuştu diyor.

Karagöz hakkında: (Ciulia Caımi) nin (Karagiozi ou la comédie Grèque dans l'âme du théâtre d'ombre) adlı eserinde Yunan karagöz oyuncularının mazinin derinliklerinden çıkarıp sürükledikleri pek eski bir rivayet var. Bu rivayete göre karagözü şöyle tanıyoruz: Anadolu beyliklerinin hükümran olduğu devirlerde Sivri Hisar Beylerinden birisi kendisine bir saray inşasını mimarlarından Hacivat'a emrediyor.

İnşa edilmeğe başlanan bu sarayın dülgerliğe ait kısımları için, bir marangoz temin ediliyor. Bu adam kısa boylu, çirkin, kırçıl sakallı alelacaip bir insandı. Bununla beraber son derece sempatik, nükteperdaz, hoş sohbet, belâgat sahibi olduğundan saray inşaatında çalışan amele bu adamdan o kadar hoşlanıyordu ki daima onun etrafında tolanıyor ve onu dinlemekten zevk duyuyordu. Bu yüzden işlerin geciktiğini gören Sivri Hisar Beyi Karagözün başını kestiriyor. Bu hâdiseden biraz sonra Sivri Hisar istilâya uğrayor. Çok kederlenen Sivri Hisar Beyine mimarı Hacivat bir gün diyor ki:

— Karagözü öldürtmekle çok fena bir iş yapmış oldunuz, o hayatta olsaydı, sizi bu kederinizden kurtarır, neşeye garkederdi.

Bu fena hareketine nâdim olan Bey:

— Peki, sen onu çok dinledin, bana onun lâtifelerini nakledemez misin? diyor.

Bu tekilf üzerine Hacivat, Karagöze ve kendisine benzeyen ve inşaatta bu lâtifelere iştirak

7

Source: Artel, Melih. 1943. "Türk Temaşası: Karagöz", *Yapı,* no:41, p.7-8.
Figure 65. An Article in *Yapı:* "Türk Temaşası: Karagöz".

Temaşası :

TÜRKLERDE KUKLA

NURULLAH

Bu yazı (Eyüp Halkevi temsil şubesi) tarafından tertip edilen (Türk temaşa geceleri) nin ikincisi olan 16 İkincikânun 1943 cumartesi günü saat 20,30 da Eyüp Halkevi temsil komitesi reisi Nurullah tarafından konferans olarak verilmiştir.

Kukla bir Alman mecmuasına göre 1892 senesinde Türkiyeye gelmiş ve Şehzadebaşında (Kukla tiyatrosu) adındaki bir binada ramazan temsilleri verilmiştir. Hattâ o kadar ki o vakit İstanbula henüz elektrik gelmemiş olmasına rağmen bu kukla tiyatrosu sahnesini gaz lâmbası veya havagazi yerine beraberinde getirdiği dinamodan elde ettiği elektrikle aydınlatmıştır. Yalnız bu gelen kukla Türklere ilk defa değil, ikinci defadır. Zira kukla esasen Türklerden çıkmış ve bütün dünyayı dolaşmış fakat bu arada Türkiyede unutulmuş ve nihayet asırlardan sonra tekrar Türkiyeye gelmiştir.

Sayın Profesör İsmail Hakkı Baltacıoğlu 16 mart 1940 tarihinde Ankara radyosunda kukla nedir? adında verdiği konferansı 28 mart 1940 tarihli ve 274 sayılı Yeni Adam mecmuasında neşrederek:

«Kuklanın mucidi Türklerdir. Şimdiye kadar bulunan kuklaların en eskisi Türk kuklalarıdır. Bu kuklalar Orta Asyada Turfan civarında, Ala Kurgan mevkiinde tarihi tayin edilemiyecek kadar eski bir Türk hükümdarının mezarından çıkarılmış ve üç tanedir. Bu kuklaların mabut, heykel veyahut oyuncak olmayıp temsil eşyası, yani kukla olduğu ve Türk hükümdarının eşyası olarak onunla birlikte gömüldüğü tesbit edilmişir.»

Diyor.

Osmanlı imparatorluğu devrinde de kukla Türkyede kısmen yer almıştır. (Seyyid Vehbi) nin (Surnamei hümayun) adlı eserinde 3. Sultan Ahmedin tertip ettiği bir sünnet düğününün birinci gününde geçen alaylardan bahsederken:

«Bu arada üzerine altın yaldızlı bir kasır kurulmuş araba geçirildi. Bu kasır içinde üç tane sazende, üç tane de rakkas olmak üzere altı tane büyük kukla, rakkas kuklaların ellerinde defler vardı. Araba yürüdükçe, rakkas olan kuklalar dönüyorlar ve def çalıyorlardı.»

Diyor.

Bu suretle bugün dünyadaki kukla şeklinin orta Asya Türklerinden çıktığını tesbit etmiş oluyoruz. Bu arada (Münir Hayri) (Ülkü) mecmuasının 1940 senesi sayılarından birinde: «Kukla ve bebek ile tiyatronun tarihi pek eskidir. Milâddan evvel ikinci bin yıllığa ait bir Mısır mezar resminde; elindeki küçük bebekleri oynatan bir hokkabazın resmi, son yapılan araştırmalarda elde edilmiştir.»

Diyor. Bu suretle Mısırlılarda da kuklanın bulunduğunu anlıyoruz. Şimdi yine Türk kuklasına dönelim. Orta Asya Türklerinde çıkan kukla yavaş yavaş inkişaf etmeğe ve Asyayı kaplamağa başlamıştır. Bilhassa komşu milletlerden Çin ve İranlıların millî oyunları arasına bile girmiş olan Türk kuklası Asyadan sonra Avrupaya ve oradan da Amerika ve diğer kıt'alara yayılmıştır. Çinliler ve İranlılar muhtelif vesilelerle bu millî olarak kabul ettikleri oyunlarını Orta Asya Türklerinden aldıklarını itiraf ettikleri gibi bugün bunlara dair hâlâ birçok izler de kalmıştır. Meselâ: Çinliler kukladaki belli başlı şahsiyete (Ad-sing) derler. Yani (adsız), keza İranlılar (Keçel Pehlivan) yani (Keleş Pehlivan) diyorlar.

Bizans tarihine dair birçok eserler yazmış olan (Charles Diel) de bir kitabında:

«Karadeniz kıyılarından Bizans sarayına gelin almağa gelen Türk heyetleri maiyetlerinde kuklacılar da getirmişlerdi.»

Diyor.

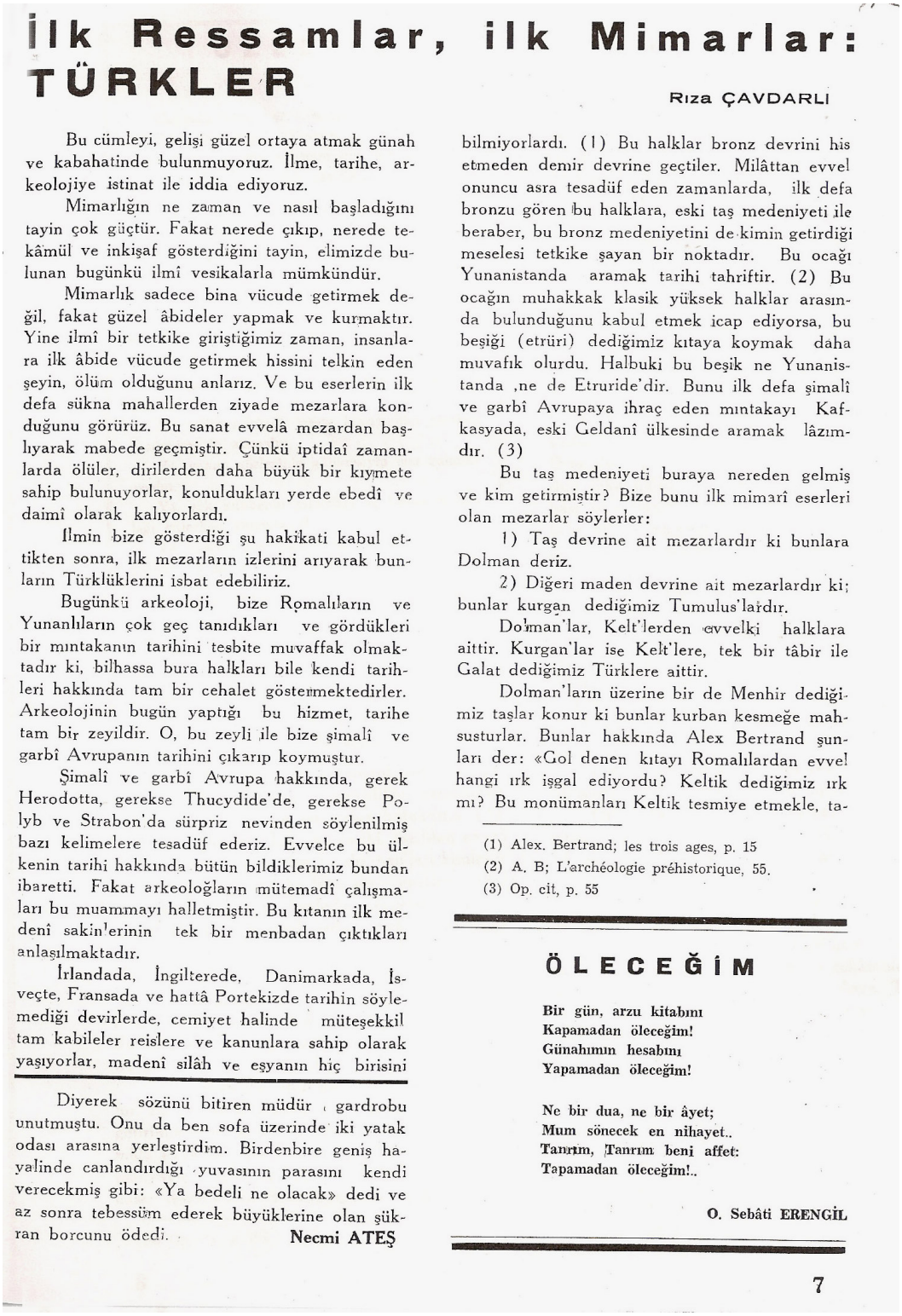
Bütün bu deliller karşısında kuklanın Orta Asya Türklerinden doğduğunu kabul etmek lâzımdır. Yalnız bugünkü kuklanın Türklerden çıkmış olmasına rağmen maalesef dinî engeller dolayısile bu, Türkler tarafından terkedilmiştir.

Asyadan sonra Avrupaya geçen kukla bilhassa Rusya, Rumanya, Bulgaristan, Çeko-Slovakya, ve nihayet Almanya, İtalya, Fransa ve İngiltereye yayılmıştır. Daha sonra Amerikaya da geçmiş olan kukla burada daha esaslı bir teşkilâta bağlanmıştır. Amerikada Şikago şehrinde (Amerika gençleri sahne terbiyesi ittihadı) adlı bir teşekkülün bir de (kukla şubesi) vardır. Bu şubenin kukla oynatmak için tiyatro binaları mevcuttur. Bu oyun yalnız çocukların değil halkın bile eğlenceleri arasına girmiş bulunmaktadır. Hattâ daha ileri giderek söylüyorum; Amerikada kukla oynatmak şekli bir talimatname ile tesbit edilmiştir.

Kuklada sözden çok hareket vardır ve bunun için de bilhassa çocuklar karagözü olduğu gibi kuklayı da çok severler. Fakat Karagözde

13

Source: Nurullah. 1943. "Türk Temaşası: Türklerde Kukla", *Yapı,* no:39, p.13-14.
Figure 66. An Article in *Yapı:* "Türk Temaşası: Türklerde Kukla".



İlk Ressamlar, ilk Mimarlar: TÜRKLER

Rıza ÇAVDARLI

Bu cümleyi, gelişi güzel ortaya atmak günah ve kabahatinde bulunmuyoruz. İlme, tarihe, arkeolojiye istinat ile iddia ediyoruz.

Mimarlığın ne zaman ve nasıl başladığını tayin çok güçtür. Fakat nerede çıkıp, nerede tekâmül ve inkişaf gösterdiğini tayin, elimizde bulunan bugünkü ilmî vesikalarla mümkündür.

Mimarlık sadece bina vücude getirmek değil, fakat güzel âbideler yapmak ve kurmaktır. Yine ilmî bir tetkike giriştiğimiz zaman, insanlara ilk âbide vücude getirmek hissini telkin eden şeyin, ölüm olduğunu anlarız. Ve bu eserlerin ilk defa sükna mahallerden ziyade mezarlara konduğunu görürüz. Bu sanat evvelâ mezardan başlıyarak mabede geçmiştir. Çünkü iptidaî zamanlarda ölüler, dirilerden daha büyük bir kıymete sahip bulunuyorlar, konuldukları yerde ebedî ve daimî olarak kalıyorlardı.

İlmin bize gösterdiği şu hakikati kabul ettikten sonra, ilk mezarların izlerini arıyarak bunların Türklüklerini isbat edebiliriz.

Bugünkü arkeoloji, bize Romalıların ve Yunanlıların çok geç tanıdıkları ve gördükleri bir mıntakanın tarihini tesbite muvaffak olmaktadır ki, bilhassa bura halkları bile kendi tarihleri hakkında tam bir cehalet göstermektedirler. Arkeolojinin bugün yaptığı bu hizmet, tarihe tam bir zeyildir. O, bu zeyli ile bize şimalî ve garbî Avrupanın tarihini çıkarıp koymuştur.

Şimalî ve garbî Avrupa hakkında, gerek Herodotta, gerekse Thucydide'de, gerekse Polyb ve Strabon'da sürpriz nevinden söylenilmiş bazı kelimelere tesadüf ederiz. Evvelce bu ülkenin tarihi hakkında bütün bildiklerimiz bundan ibaretti. Fakat arkeoloğların mütemadî çalışmaları bu muammayı halletmiştir. Bu kıtanın ilk medenî sakin'lerinin tek bir menbadan çıktıkları anlaşılmaktadır.

İrlandada, İngilterede, Danimarkada, İsveçte, Fransada ve hattâ Portekizde tarihin söylemediği devirlerde, cemiyet halinde müteşekkil tam kabileler reislere ve kanunlara sahip olarak yaşıyorlar, madenî silâh ve eşyanın hiç birisini bilmiyorlardı. (1) Bu halklar bronz devrini his etmeden demir devrine geçtiler. Milâttan evvel onuncu asra tesadüf eden zamanlarda, ilk defa bronzu gören bu halklara, eski taş medeniyeti ile beraber, bu bronz medeniyetini de kimin getirdiği meselesi tetkike şayan bir noktadır. Bu ocağı Yunanistanda aramak tarihi tahriftir. (2) Bu ocağın muhakkak klasik yüksek halklar arasında bulunduğunu kabul etmek icap ediyorsa, bu beşiği (etrüri) dediğimiz kıtaya koymak daha muvafık olurdu. Halbuki bu beşik ne Yunanistanda ,ne de Etruride'dir. Bunu ilk defa şimalî ve garbî Avrupaya ihraç eden mıntakayı Kafkasyada, eski Geldanî ülkesinde aramak lâzımdır. (3)

Bu taş medeniyeti buraya nereden gelmiş ve kim getirmiştir? Bize bunu ilk mimarî eserleri olan mezarlar söylerler:

1) Taş devrine ait mezarlardır ki bunlara Dolman deriz.

2) Diğeri maden devrine ait mezarlardır ki; bunlar kurgan dediğimiz Tumulus'lardır.

Dolman'lar, Kelt'lerden evvelki halklara aittir. Kurgan'lar ise Kelt'lere, tek bir tâbir ile Galat dediğimiz Türklere aittir.

Dolman'ların üzerine bir de Menhir dediğimiz taşlar konur ki bunlar kurban kesmeğe mahsusturlar. Bunlar hakkında Alex Bertrand şunları der: «Gol denen kıtayı Romalılardan evvel hangi ırk işgal ediyordu? Keltik dediğimiz ırk mı? Bu monümanları Keltik tesmiye etmekle, ta-

(1) Alex. Bertrand; les trois ages, p. 15
(2) A. B; L'archéologie préhistorique, 55.
(3) Op. cit, p. 55

Diyerek sözünü bitiren müdür , gardrobu unutmuştu. Onu da ben sofa üzerinde iki yatak odası arasına yerleştirdim. Birdenbire geniş hayalinde canlandırdığı yuvasının parasını kendi verecekmiş gibi: «Ya bedeli ne olacak» dedi ve az sonra tebessüm ederek büyüklerine olan şükran borcunu ödedi.

Necmi ATEŞ

ÖLECEĞİM

Bir gün, arzu kitabımı
Kapamadan öleceğim!
Günahımın hesabını
Yapamadan öleceğim!

Ne bir dua, ne bir âyet;
Mum sönecek en nihayet..
Tanrım, Tanrım beni affet:
Tapamadan öleceğim!..

O. Sebâti ERENGİL

7

Source: Çavdarlı, Rıza. 1942. "İlk Ressamlar, İlk Mimarlar: Türkler", *Yapı,* no:14, p.7-8.

Figure 67. An Article in *Yapı:* "İlk Ressamlar, İlk Mimarlar: Türkler".

İnkılâp Mimarîsi Isteriz !

Sedat ÇETİNTAŞ — Yüksek Mimar

V

Ne kadar samimî bir maksatla olursa olsun Damat İbrahim paşa on sekizinci asırda bilmeden, farkına varmadan asırlık Türk mimarisine Fransadan getirttiği yabancı mimarlar elile böylece bir darbe indirdikten sonra millî sanat artık bir daha belini doğrultamamıştır. Türk illerine yerleşen Barok tarzı Lui Kenz, Lui Sez isimleri ile mobilya ve eşyalarımıza kadar nüfuz etmiştir ki bu tarz son zamanlarda mimaride terkedilmiş olduğu halde eşyada daha uzun müddet yaşamıştır. Netekim modern salon modası çıkmadan, daha bir kaç sene evvel bile (Lui) tarzlarında en yüksek salon takımları halâ yüksek paralarla alınıp satılabilirdi. Bugün ise ya bozulmamış eski aile salonlarımızda, yahut antikacı mağazalarında bunları ancak görebiliyoruz.

Mimaride Barok tarzı tıpkı Avrupadaki gibi bizde de on dokuzuncu asra kadar devam edebilmiştir. 1808 tarihinde padişah olan İkinci Mahmudun zamanında ise yine Avrupadan memleketimize Ampir tarzı gelmeğe başlıyor. Mahmudun zamanında yapılan bütün eserleri bu tarzda görüyoruz ki bu tarzın da en kıymetli bir âbide sayılabilecek metrûkâtı meyanında bizzat Divanyolundaki Sultan Mahmut türbesi gösterilebilir..

İkinci Mahmuttan sonra 1839 da padişah olan Abdülmecit zamanında ise mimarî tarihimizde kendisinden evvelki bütün devirlere rahmet okutan kozmopolit bir sanatsızlık devri başlıyor.. Abdülmecid'in yaptırdığı Dolmabahçe sarayına mı bakıp ağlamalı, yoksa Abdülazizin yaptırdığı Çırağan sarayına mı bakıp gülmeli, bilmiyorum, fakat toptan tarif etmek lâzımsa diyebiliriz ki bunların her hangisine bakıp ta cihan mimarî tarihinin itilâ veya inhitat devirlerinden bir isim bulup veremeyiz, ne röneasnstır ne Barok, ne Türktür ne arap veya Fars, ne de Hint veya Çin mimarileri ile bir hısım ve akrabalıkları vardır, bunlar yalnız dahildeki Ermeni kalfaların uydurup uydurup yaptıkları kozmopolit taş ve mermer yığınlarıdır [*].

***

Son meşrutiyet yıllarında klasik mimarimizi bir özleyiş hareketi görüldü. Bu hareket ve bu tahassür çok asîl ve çok yerinde bir kımıldanma olduğu halde mahza

[*] Çırağan sarayını restore etmek hülyası ve onu âsarı atikadır diye muhafazaya kalkışmak sevdası hiç bir ilmî hakikate istinat edemez. Yine bunun gibi Sultan Aziz yapısı olan ahşap Çağlıyan köşkünü âsarı atika diye tamir ve restore etmek: bu milletin kültürüne hizmet şöyle dursun, parasını ziyan etmekten başka bir şey değildir. Bereket versin ki buna teşebbüs edenlerin hususî maksatlarına Valimizin uyanıklığı ile Maarif Vekilimizin keskin görüşü mâni olmuştur.

iyi idare edilemediği için tekrar akamete mahkûm edilmiş, bu sefer de Avrupanın [beynelmilel!!] modern sanatı tıpkı on sekizinci asırda Damat İbrahim Paşanın yaptırdığı gibi bu sefer de Cumhuriyet Türkiyesine bu yabancı sanat akın etmiştir. Şimdi de en mutena eşhirlerimizden en kuytu kasabalarımıza kadar revaçta olan sanat budur. Binaenaleyh bu son hareketin veçhesi ile onun akamete mahkûm kalışı sebepleri üzerinde de biraz durmak istiyorum.

Geçen Umumî Harbe tekaddüm eden senelerde bilhassa Evkaf Nazırı Hayri Efendi zamanında Evkafın mimar Kemalettin nezareti altında çok kuvvetli bir fen heyeti vardı.

Mimar Kemalettin bu işi çok derinden duymuş hatırı sayılır bir üstat olup klasik Türk mimarisini en ince teferruatına kadar tatbika hayatını vakfetmış bir âşıktı. Onun bu aşkı kupkuru bir aşk değil, derin bir vukuftan öz alıyordu. Kemalettinin deseninden çıkmış eserler klasik Türk tarihinde Sinan'ın veya sedefkâr Mehmet ağanın en nefis sanat eserlerinden ayrılamıyacak kadar olgun bir vukufun ve ince bir zevkin mahsulüdür.

Kemalettin Evkafta zamanın ihtiyaçları önünde artık cami yapamazdı. Fakat camileri tamir ve restorasyonda aslından tefrik edilemiyecek kadar derin bir sadakatle çalışıyor ve Evkafa irat ve akar olarak Vakıf Hanları yapıyordu.

Bu Vakıf Hanları mimarisinde Kemalettini tenkide özenenler içinde salâhiyet sahibi tek bir kişi yoktur. Bu salâhiyetsiz insanların tenkitlerini size şöylece nakledebilirim: [Vakıf hanlarını tam klasik yapmıştır. Halbuki bu kemerleri, bu istlaktitleri biz camilerde seyrede ede biktık. Mimarimizde yeni bir çehre görmek isterdik..!

Halbuki tarihe ve ecdat sanatına hürmet eden bir artisi yapmak istediği inkılâpta ancak Kemalettin gibi hareket edebilirdi.

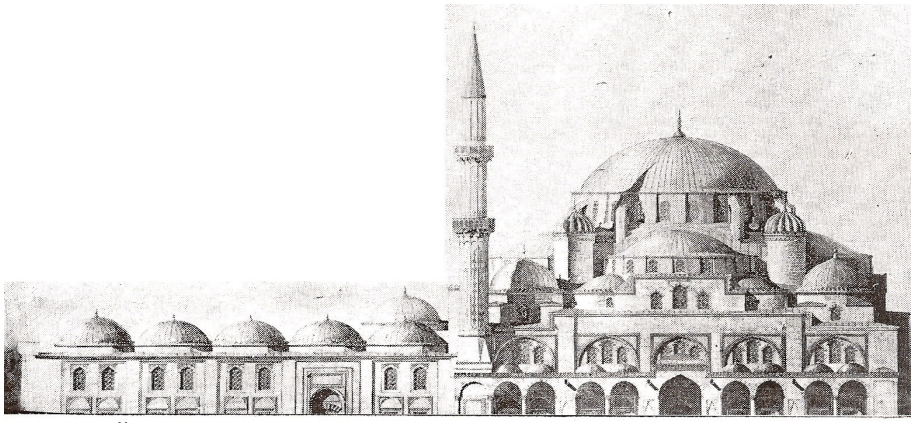
Sanatta inkılâbı şahıslar değil, zaman içinde cemiyet yapar ve ayrıca şu da bir hakikattir ki modernize etmek ve yeni bir veçhe vermek istediği sanatını o cemiyet evvelâ klasik şekli ve hüviyeti ile iyice öğrenmek zorundadır. Bilfarz Türk musikisini gayet iyi etüt etmemiş, onun bütün inceliklerini hazmetmemiş bir müzisyenin yapacağı her hangi bir hareket inkılâp değil, inhitat hâdisesi ortaya koyar, onun mutlaka şahsiyetini değiştirmiş olur.

Binaenaleyh mimar Kemalettinin de ilk yaptığı hürmetkâr hareket bir kemeri, bir istilaktiti en hurda teferruatına sadakatle bir cami, bir türbe cephesinden alıp asrî bir han cephesine yakıştırmak olmuştur. Meselâ Dördüncü Vakıf Hanı İstanbul hanlarının içinde en kullanışlı, en sevimli ve en muhteşem cepheli bir binadır ki tam mânasile klasik Türk tarzındadır. Eğer merhum Kemalettin yapmak istediği rönesansta bundan daha ileri gitmiş olsaydı, sanat tarihine hürmetsizlik değil

(Devamı sayfa 19 dadır)

Source: Çetintaş, Sedat. 1942. "İnkılap Mimarisi İsteriz", *Yapı,* no:6, p.15 and p.19.

Figure 68. An Article in *Yapı:* "İnkılap Mimarisi İsteriz".



Source: Ünsal, Behçet. 1942. "Türk Anıtları Enstitüsü-Rölöve Sergisi", *Yapı,* no:15, p.10-11.

Figure 69. The Main Facade of the Şehzadebaşı Cami - One of the Statistical Surveys of Sedat Çetintaş exhibited in the Exhibition of the Statistical Survey Office of Institute of Turkish Monuments.



Source: Anka, Hüseyin. 1942. "Sinan Anıtı Konkuru Birinci Mükafatı", *Yapı,* no:19, p.1.
Figure 70. The First Winning Prize of the competition of 'the Monument of Sinan'. The sculptor: Hüseyin Anka.



MİMAR SİNAN

Çıkmamış, çıkmıyacaktır çok asırlar inanın
Daha bir benzeri garptan koca mimar Sinan'ın.

Yaptı dünyala beraber kalacak âbideler,
Sivrilir arşa, birer ok gibi afakı deler.

İncecik bir sütun üstünde duran her «şerefe»
Anlatır mimarı sanatta ulaşmış hedefe.

Bu minareyle güleşmekte bir ejder gibi yel,
Pes dedirtip yine öptürdü o kaç tayfuna el.

Boşluğun bağrına mızrak gibi saplanmış ucu,
Beklemek haşre kadar onca değildir yorucu.

Eskimem; yılları ben eskitirim böyle.. diyor,
Türk'ün irfanını dört kıtaya ispat ediyor.

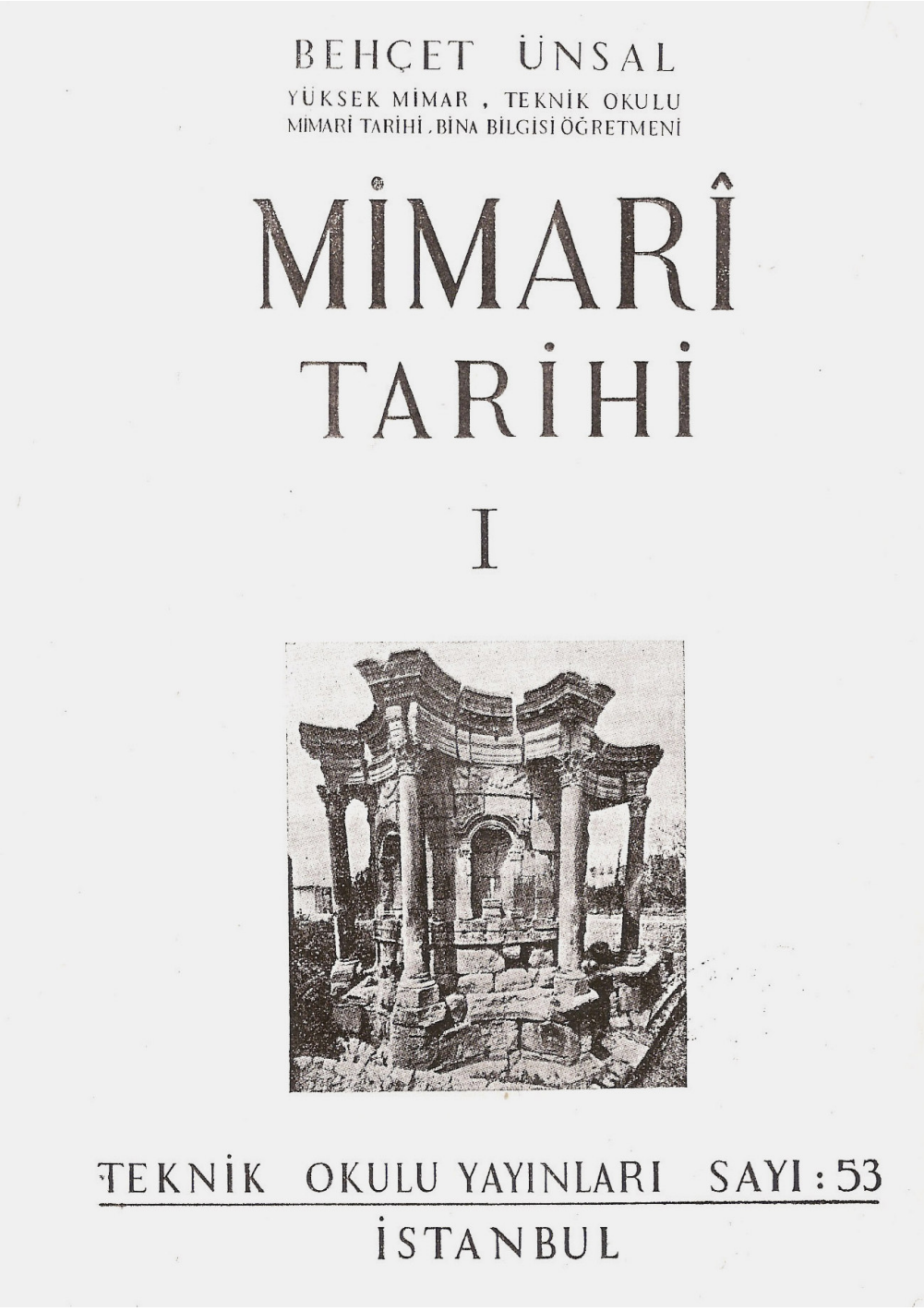
Bu duruş, şahidi ceddimdeki sonsuz hünerin,
Onu korkutmadı sarsıntısı bir lahza yerin.

Bu asil mâbedi hürmetle Sinan sundu dine,
Fen selâm durdu «Süleymaniye» nin satvetine.

Adı kalbinde yer etsin bu büyük Türk erinin,
Bilmiyenler yaşamaz kadrini dâhilerinin.

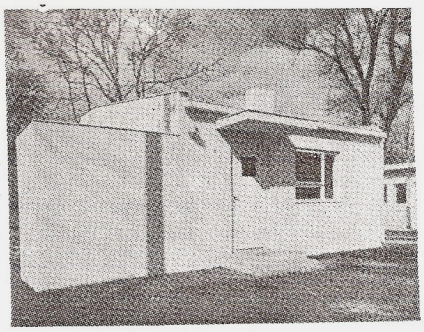
Necdet Rüştü EFE

Source: Efe, Rüştü Necdet. 1943. "Mimar Sinan", *Yapı,* no:39, p.9.
Figure 71. A Poem for Mimar Sinan.



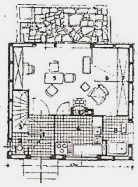
Source: Ünsal, Behçet. 1949. *Mimari Tarihi ,* Teknik okulu Yayınları, Sayı:53, İstanbul.
Figure 72. Cover Page of *History of Architecture* written by Behçet Ünsal.

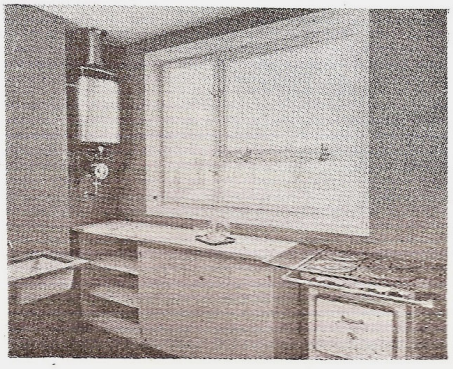
HALK İÇİN EVLER



ÖZ EV (İnşaatın birinci safhası)

OZ EV'in plânı





ÖZ EV'in mutfağı

8

Halk İçin Evler :

YAPI Dergisi «Halk İçin Ev» adıyla bir yazı ve proje serisi hazırlamıştır. YAPI'nın her sayısında bu seriden yazı ve ev plânları bulacaksınız. Bu sütunlarda halk için mümkün olduğu kadar ucuz ve küçük ev plânları verilecek ve bunların bilhassa bugünün ihtiyacına ve iktisadî şartlarına uyması ve bir aile için ideal, en güzel ve en ekonomik hal suretlerini toplamış bulunması temin edilmiş olacaktır.

Bugünkü hayat şartları: oturulacak binalarda ikamet tekniği ve sıhhat kaidelerine sıkıca riayet, yeni cemiyet ve estetik kaidelerine tam bir bağlılık ve bu proğramı en ekonomik ve mantıkî bir şekilde temine çalışmak gibi üç mühim unsur ortaya koymuştur. Kısaca diyebiliriz ki ucuzlatmakla beraber bu işi iyileştirmek de şarttır. Küçük ikametgâhın en iyi bir şekilde halli lâzımdır.

YAPI size bu yolda faydalı olmağa çalışacak ve örnekler verecektir.

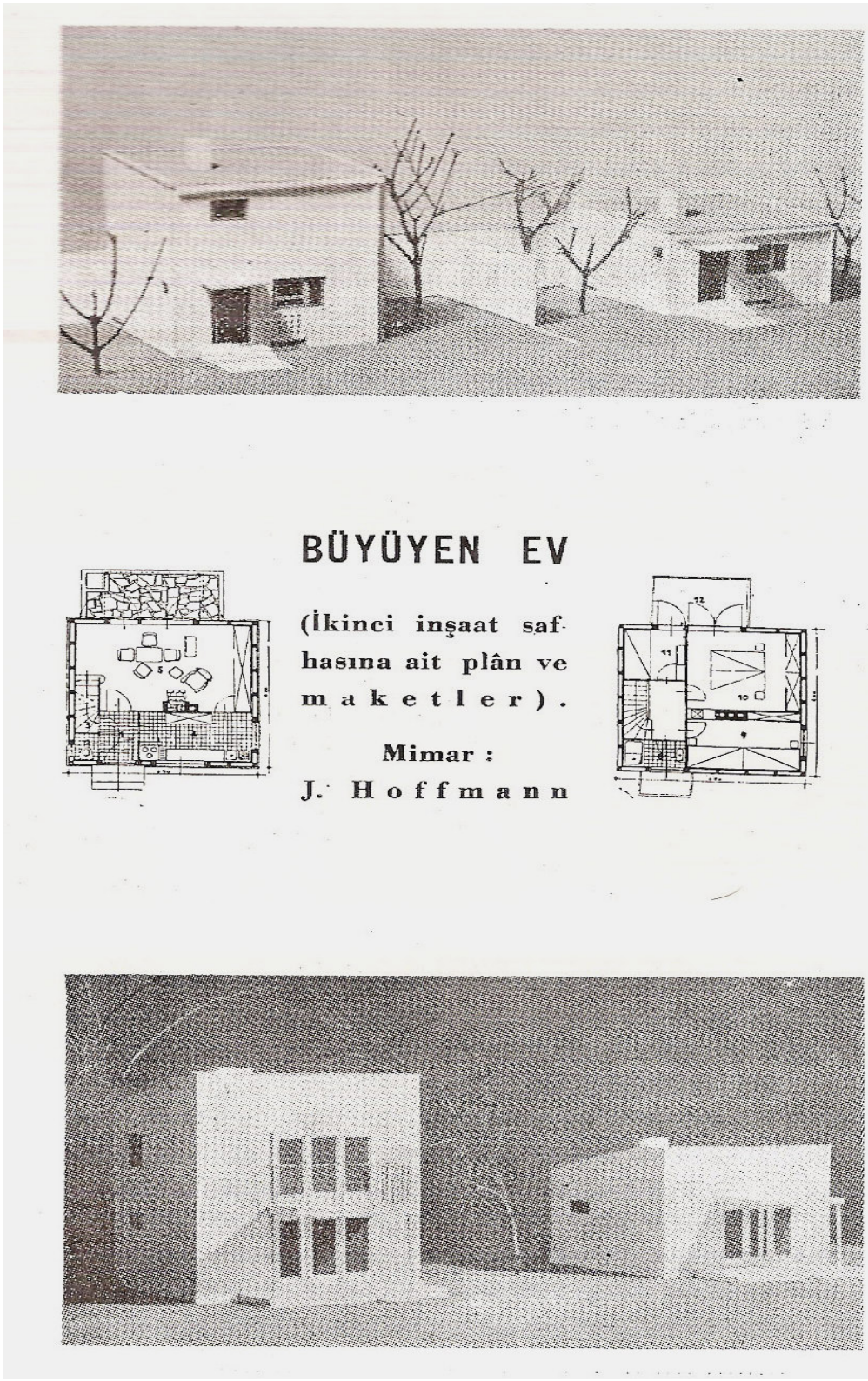
Bir küçük ev ister genişliğine, ister yüksekliğine olsun büyümeğe ve genişlemeğe müsait olmalıdır. Fakat bu, evin mimari vahdetini bozmadan olmalıdır. «Büyüyen Ev» tabirini belki hemen biraz garip görülen manası işte budur.

Herkesin hayalinde bir (ev sahibi) olmak yaşar. Fakat kurulan ve yapılan projeye yetecek kadar parayı elde etmek, biriktirmek, toplamak her zaman için mümkün olamaz. İşte (büyüyen Ev) şekli burada işe yarar.

Mevcut paranızla müstakbel vuvanızın esas katını kurabiliyorsunuz. Bu ilk tohum sizi her türlü konforla bir'ikte basınızı küçück bir yuvaya sokmuş olmağa yarar. Gelecek senelerde evin diğer kısımlarını ikmâl edeceksiniz. Bu tevsii yapsanız da, yapmağa imkân bulmaazsanız da yine mükemmel bir çatı altında yaşıyacaksınız.

Bu şekil üzerinde ilk defa bundan birkaç sene evvel Viyana'da düsünülmeğe başlandı. (Herkese Ev, Isık, Hava) temin etmek üzere Viyana'da (Büyüyen Ev) müsabakası yapılmıştır. Bu konkurda seçilen eserlerin en ekonomik olmakla beraber en san'atkârane şekil'de ve tarzda olmasına çok dikkat edilmistir. Müsabaka şartlarına nazaran ev ilk kuruluş haliyle 30 metre kareden küçük olmıvacak ve büyüyerek aldığı en son sekilde de 80 metre kareden büvük olmıvacaktır. Bodrum ve temel hariç olmak üzere bütün insaat masrafı da bizim bugünkü ravice göre 2500-3000 lirayı geçmiyecektir.

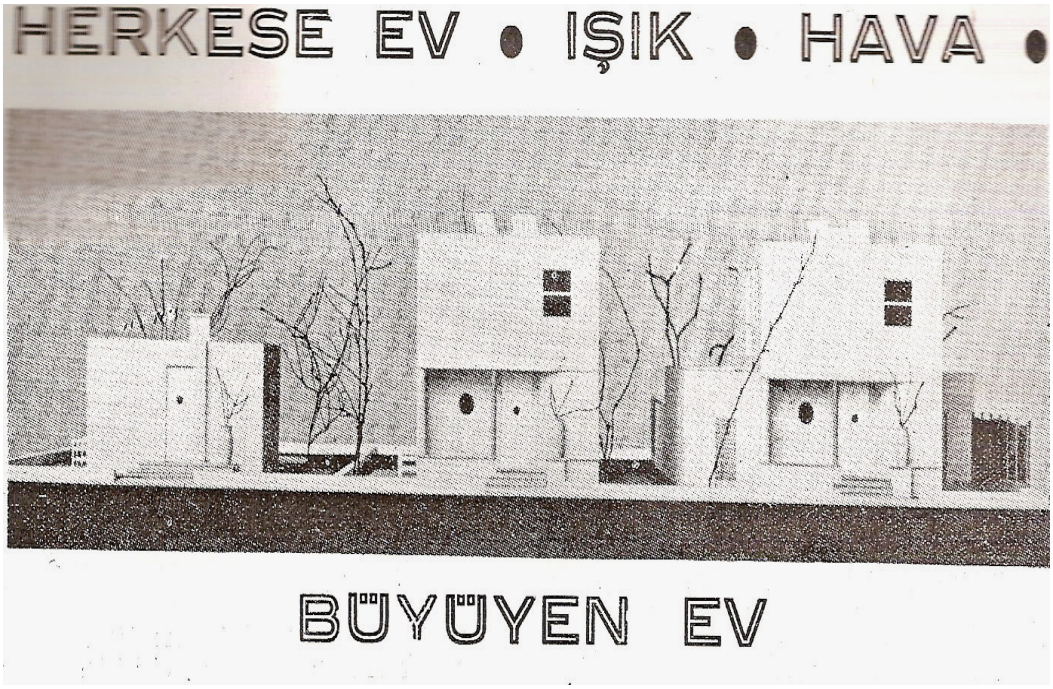
Source: Anon. 1941. "Halk İçin Evler", *Yapı,* no:1, p.8.
Figure 73. The Introduction of 'Houses for People' Part in the First Issue.



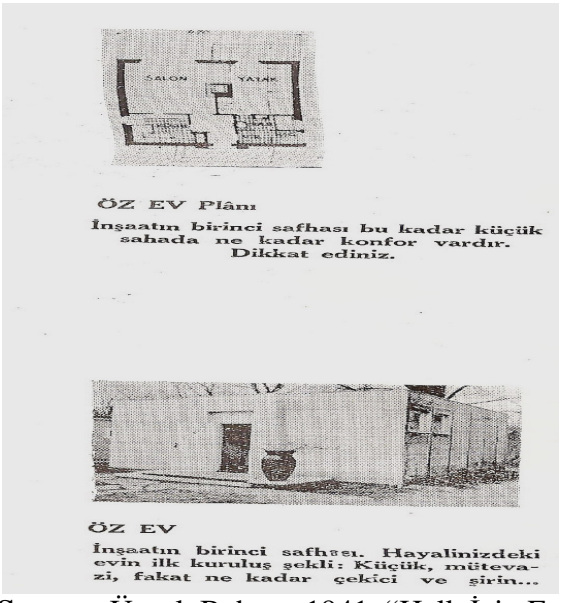
Source: Niltuna, Şekure. 1941.“ Herkese Işık, Hava: Büyüyen Ev”, *Yapı,* no:1, p.9.
Figure 74. The Models and Plans of ‘Büyüyen Ev’. (Architect: J. Hoffmann)



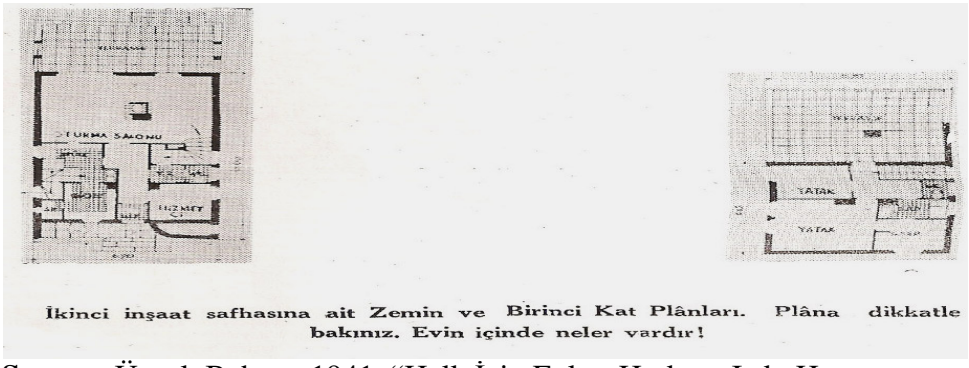
Source: Ünsal, Behçet. 1941. "Halk İçin Evler: Herkese Işık, Hava: Büyüyen Ev", *Yapı,* no:2, p.8.
Figure 75. The Models of Three Construction Phases of 'Büyüyen Ev'. (Architect: Leopold Ponzen)



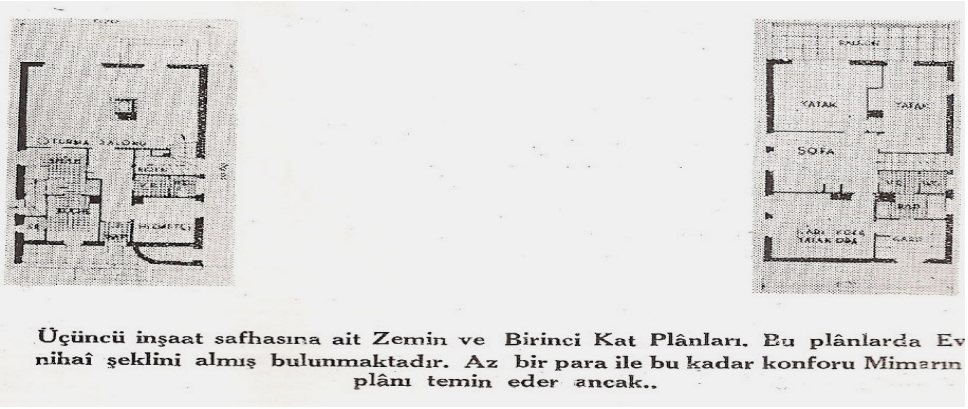
Source: Ünsal, Behçet. 1941. "Halk İçin Evler: Herkese Işık, Hava: Büyüyen Ev", *Yapı,* no:2, p.9.
Figure 76. The Models of Three Construction Phases of 'Büyüyen Ev'. (Architect: Leopold Ponzen)



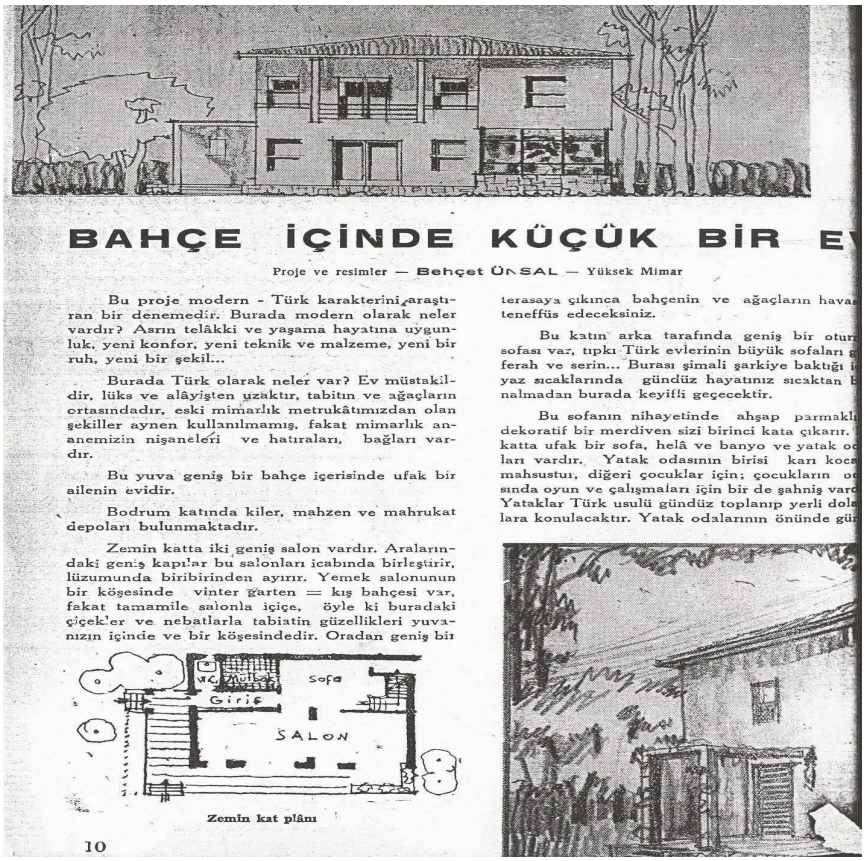
Source: Ünsal, Behçet. 1941. "Halk İçin Evler: Herkese Işık, Hava: Büyüyen Ev", *Yapı,* no:2, p.8.
Figure 77. The First Phase of the construction of 'Büyüyen Ev'.



Source: Ünsal, Behçet. 1941. "Halk İçin Evler: Herkese Işık, Hava: Büyüyen Ev", *Yapı,* no:2, p.9.
Figure 78. The Second Phase of the construction of 'Büyüyen Ev'.



Source: Ünsal, Behçet. 1941. "Halk İçin Evler: Herkese Işık, Hava: Büyüyen Ev", *Yapı,* no:2, p.9.
Figure 79. The Third Phase of the construction of 'Büyüyen Ev'.



BAHÇE İÇİNDE KÜÇÜK BİR E

Proje ve resimler — Behçet ÜNSAL — Yüksek Mimar

Bu proje modern - Türk karakterini araştıran bir denemedir. Burada modern olarak neler vardır? Asrın telâkki ve yaşama hayatına uygunluk, yeni konfor, yeni teknik ve malzeme, yeni bir ruh, yeni bir şekil...

Burada Türk olarak neler var? Ev müstakildir, lüks ve alâyişten uzaktır, tabiîn ve ağaçların ortasındadır, eski mimarlık metrukâtımızdan olan şekiller aynen kullanılmamış, fakat mimarlık anamizin nişaneleri ve hatıraları, bağları vardır.

Bu yuva geniş bir bahçe içerisinde ufak bir ailenin evidir.

Bodrum katında kiler, mahzen ve mahrukat depoları bulunmaktadır.

Zemin katta iki geniş salon vardır. Aralarındaki geniş kapılar bu salonları icabında birleştirir, lüzumunda biribirinden ayırır. Yemek salonunun bir köşesinde vinter garten = kış bahçesi var, fakat tamamile salonla içiçe, öyle ki buradaki çiçekler ve nebatlarla tabiatin güzellikleri yuvanızın içinde ve bir köşesindedir. Oradan geniş bir terasaya çıkınca bahçenin ve ağaçların hava teneffüs edeceksiniz.

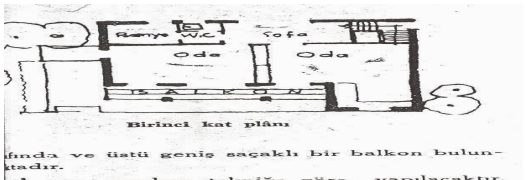
Bu katın arka tarafında geniş bir otur sofası var, tıpkı Türk evlerinin büyük sofaları ferah ve serin... Burası şimali şarkiye baktığı yaz sıcaklarında gündüz hayatınız sıcaktan nalmadan burada keyifli geçecektir.

Bu sofanın nihayetinde ahşap parmakl dekoratif bir merdiven sizi birinci kata çıkarır. katta ufak bir sofa, helâ ve banyo ve yatak o ları vardır. Yatak odasının birisi karı koc mahsustur, diğeri çocuklar için; çocukların o sında oyun ve çalışmaları için bir de şahniş var Yataklar Türk usulü gündüz toplanıp yerli dol lara konulacaktır. Yatak odalarının önünde gü

Zemin kat plânı

10

Source: Ünsal, Behçet. 1942. "Bahçe İçinde Küçük Bir Ev Projesi", *Yapı,* no:6, p.10.
Figure 80. An Example of 'Houses for People' designed by Behçet Ünsal.

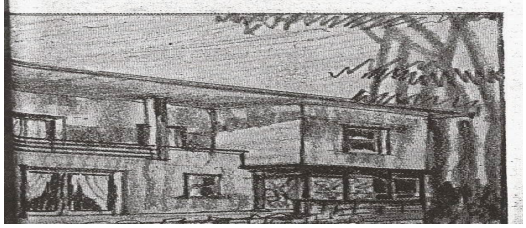


Birinci kat plânı

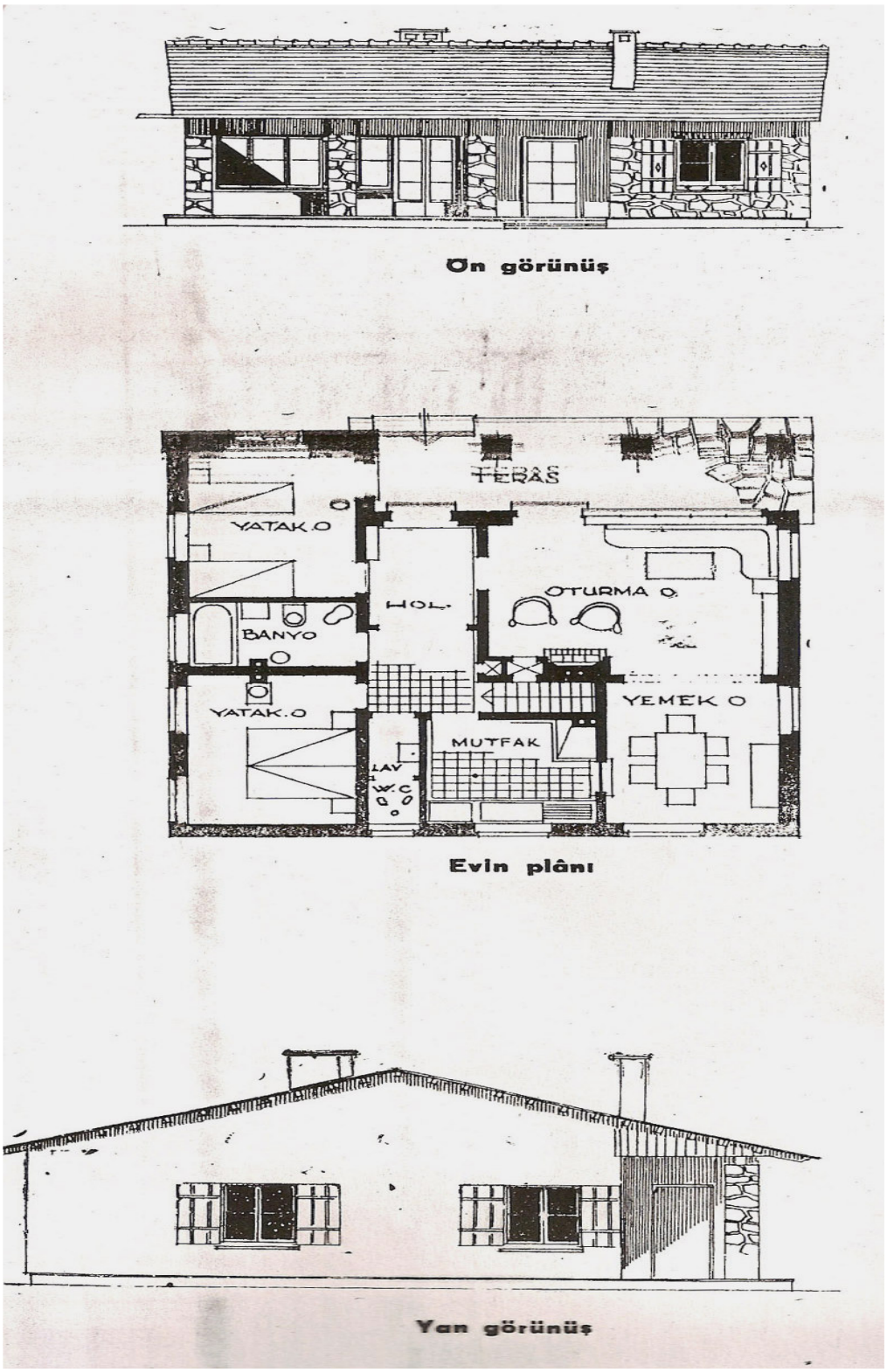
ında ve üstü geniş saçaklı bir balkon bulun-
tadır.

İnşaat modern tekniğe göre yapılacaktır.
li malzeme kullanılacaktır.

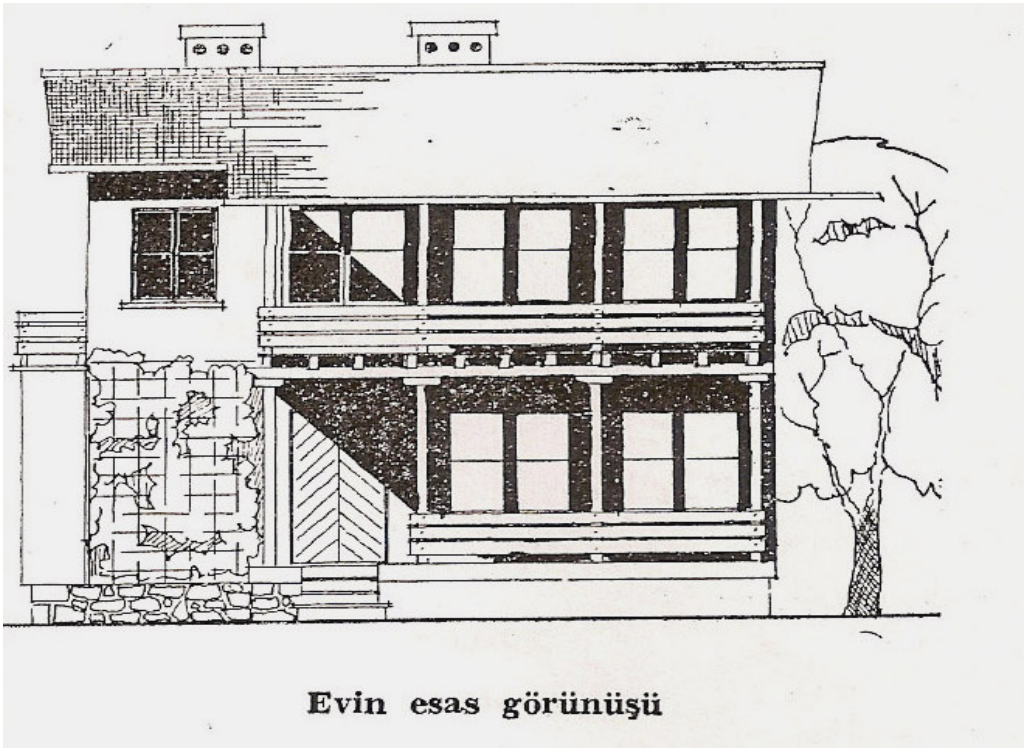
YAPI — Dergimiz halk için küçük evler üzerinde
yor. Aynı zamanda beynelmilel mimarî şekilleri
ile kendi anamize sadık bir mimarîtin teşekkül
taassuv edebilmesi hususunda mimar arkadaşların
malarını bir müjde gibi karşılıyoruz. Biz bu bahista
inanıyoruz: Ananeye dönmek, fakat eski şekillere,
hayata, eski şark fikrine, kuyu, çeşme, sebil, han,
motiflerine avdet eylemeden, meşrutiyet millî mima-
in bazın akıbetine düşmeden... Arkadaşımız Behçet
al'ın projesi büyük ve iddialı olmamakla beraber
rn ve ileri bir mimarlık anlayışını geri ve köhne
sulüğa kapılmadan Türk ruhu ve havası ile bizim
ve yapı kültürümüzün bağlarını mezcetmiş bulun-
tadır.



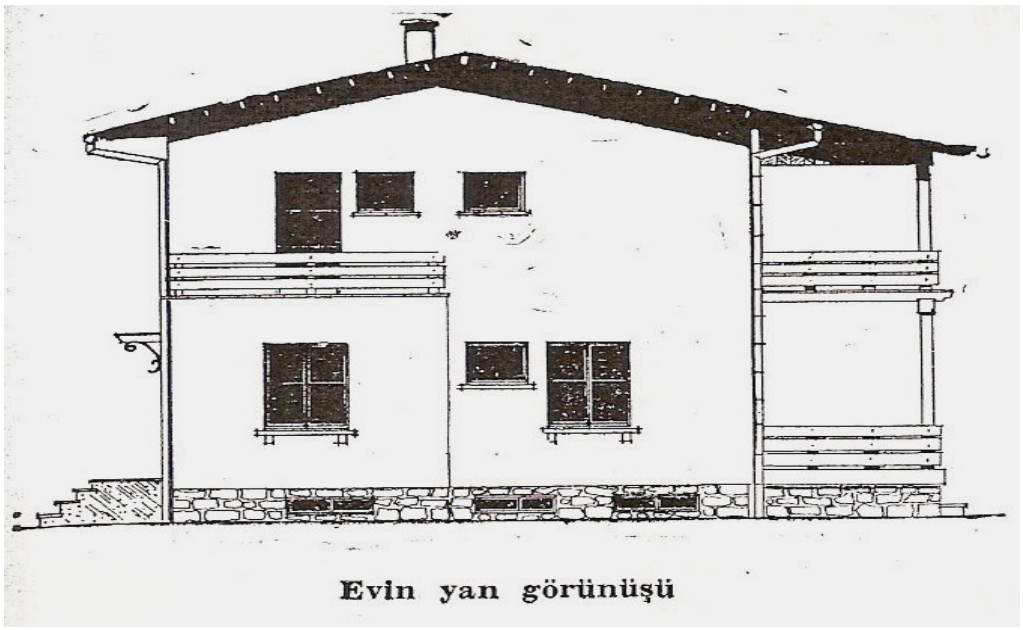
Source: Anon. 1942. "Bahçe İçinde Küçük Bir Ev Projesi", *Yapı,* no:6, p.11.
Figure 81. An Objective of Houses for People.



Source: Ateş, Necmi. 1942. "Halk İçin Evler: Tek Katlı Ev Projesi", *Yapı,* no:10, p.8.
Figure 82. An Example of 'Houses for People' designed by Necmi Ateş.



Source: Ateş, Necmi. 1942. "Halk İçin Evler: Bir Kaymakam Evi Projesi", *Yapı,* no:17, p.10.
Figure 83. The Front View of the Example of 'Houses for People' designed by Necmi Ateş.

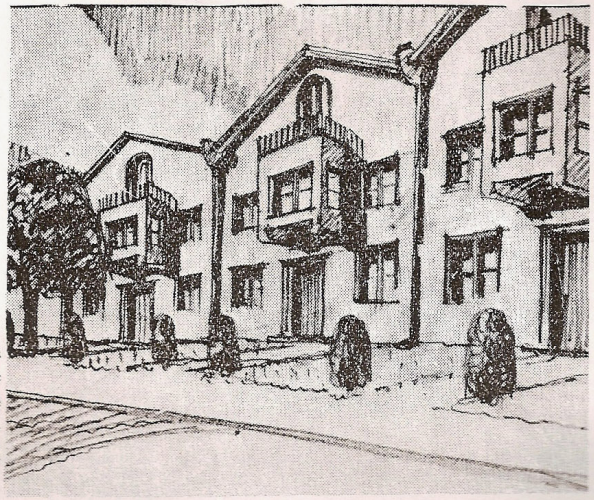


Source: Ateş, Necmi. 1942. "Halk İçin Evler: Bir Kaymakam Evi Projesi", *Yapı,* no:17, p.11.
Figure 84. The Side View of the Example of 'Houses for People' designed by Necmi Ateş.

HALK İÇİN EVLER

Ucuz Sıra Evler Krokisi

Behçet ÜNSAL
Yüksek Mimar



Halk için bir şirket veya belediye tarafından sıra evler inşa edilerek muayyen vadeli taksitlerle halkın ev sahibi olması temin edilir. Seri halinde ve bitişik yapılışından maksat mimarlık ve şehircilik bakımından iyi netice verdiği kadar ekonomi cephesinin de müsait bulunmasındandır.

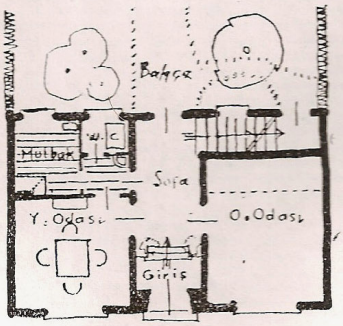
Krokisini verdiğimiz proje de, bir Türk mahallesinde orta derece memurlar için düşünülmüştür. Plân ve iç, dış mimarî itibariyle Avrupalı modellerden ziyade milletten gelen geleneklere uyulmuştur. Evlerin önünde geniş yeşil sahalar bırakılmış ve arkasında da her eve derin bahçeler ayrılmıştır. Evin yeşil dekor içinde ağaçlar ve meyva bahçeleri arasında kurulması halis bir Türk geleneğidir. Her evin müstakil oluşu ve birleşmiş salonlar yerine sofa ve müstakil odalarla plân tertibi de halis bir Türk geleneğidir.

Yapı sistemi ise tamamen modern tekniğe uygundur. İnşaat unsurları seri halinde ve standardize edilmiş bulunmaktadır.

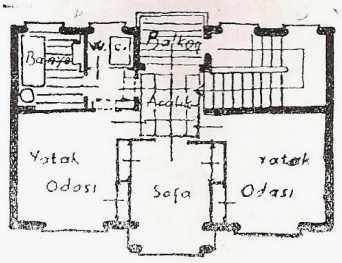
Her ev dört oda, bir sofa, mutfak, iki helâ ve bir banyoyu muhtevidir. Bir de çatı katı vardır. Bu çatı katı ve çatının kuruluş şekli belki tenkit edilebilir, fakat önündeki balkonu ile bu da halis bir Türk geleneği ve ihtiyacıdır. Modern teras damların verdiği zevki geniş bahçelerde çardaklar altında bol bol yaşamak kabildir.

İşte size yapıcılıkta kendi kendimize inanmanın ve dönmenin ufak bir krokisi.. Plânı iyi tetkik ediniz: Hiç yer kaybedilmemiş ve her türlü ihtiyaçlar temin edilmiştir ve bütün bunlar 60 metre kare gibi gayet küçültülmüş bir sahaya yerleştirilmiştir.

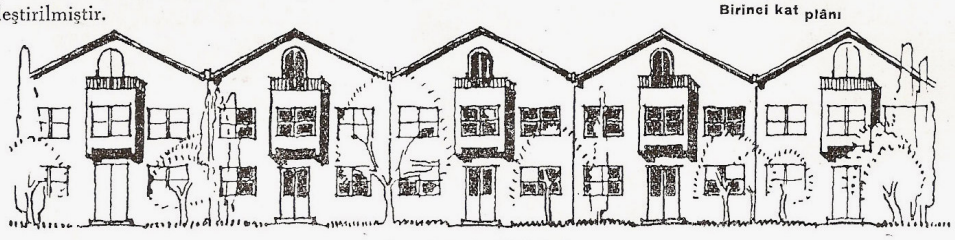
Menazırî görünüş



Zemin kat plânı



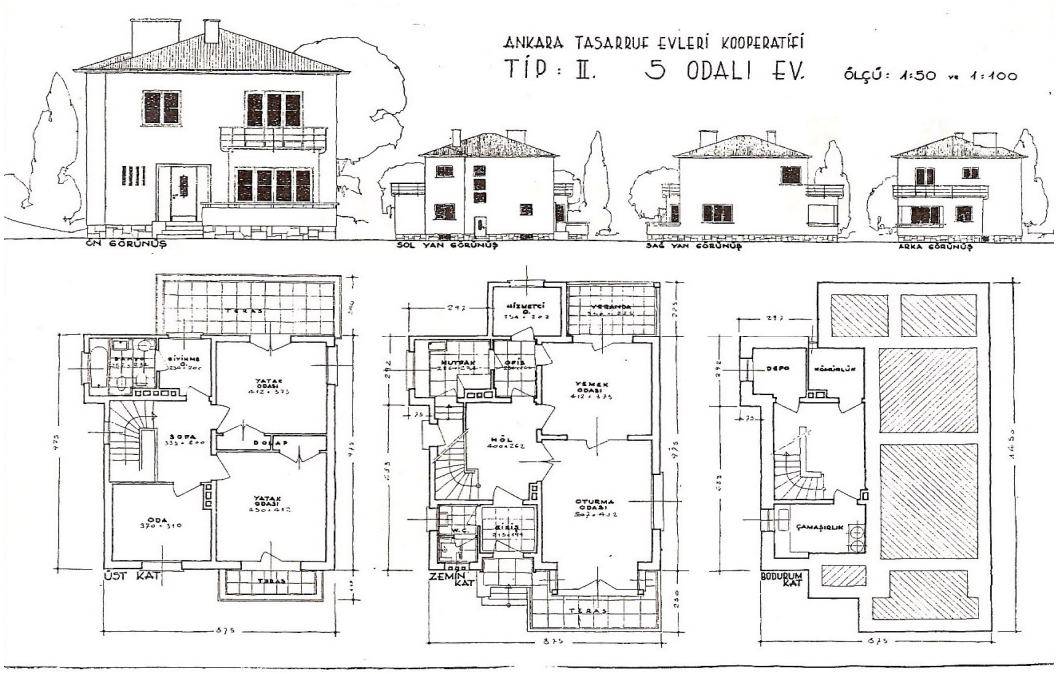
Birinci kat plânı



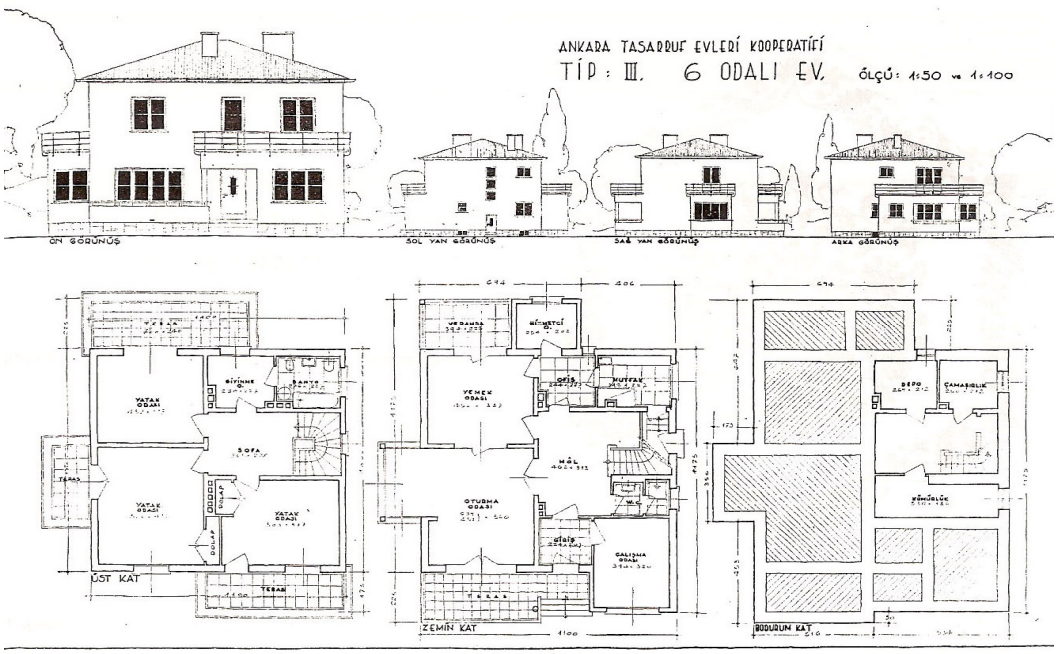
Umumî cephe görünüşü

7

Source: Ünsal, Behçet. 1942. “Halk İçin Evler: Ucuz Sıra Evler Krokisi”, *Yapı*, no:19, p.7.
Figure 85. A ‘Cheap Row Houses’ Project by Behçet Ünsal.



Source: Mortaş, Abidin. 1943. "Ankara Tasarruf Evleri Kooperatifi", *Arkitekt,* No:3-4, p.77.
Figure 86. A Housing Project of a Cooperative in Ankara Designed and Applied by Abidin Mortaş-Type: 2.



Source: Mortaş, Abidin. 1943. "Ankara Tasarruf Evleri Kooperatifi", *Arkitekt,* No:3-4, p.79.
Figure 87. A Housing Project of a Cooperative in Ankara Designed and Applied by Abidin Mortaş-Type: 3.



Source: Mortaş, Abidin. 1943. "Yeni Alman Mimari Sergisi", *Arkitekt,* no:3-4, p.67.
Figure 88. A Governmental Building in Berlin exhibited in the Exhibition of New German Architecture-Architect: Albert Speer.

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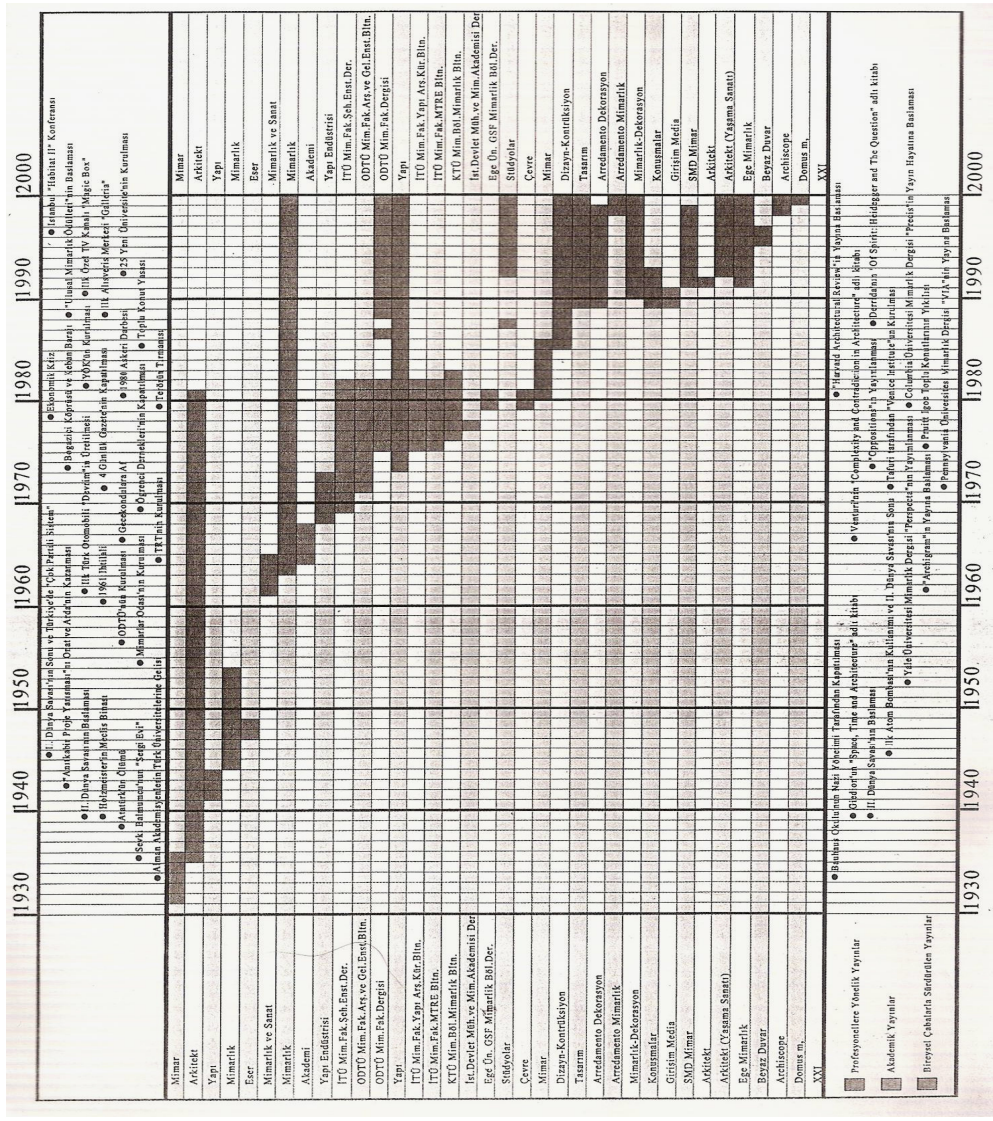
Internet:

Kuratör: Derya Nüket Özer*, Internet.*
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APPENDICES

APPENDIX A

The General Chronology of Architectural Periodicals in Turkey (prepared by: İlker Özdel, Didem Çaylan):



Source: Özdel, İlker and Çaylan, Didem. 2000. "Cumhuriyet Türkiye'sinde Mimarlık Süreli Yayınları", *Arredamento Mimarlık*, Tasarım Kültürü Dergisi, No:12, p.103-111.)

APPENDIX B

'Table of Contents' of All the Issues of *Yapı:*

1.Sayı:
-"Yapı Niçin Çıkıyor", (Editör Yazısı), Yazar: YAPI Dergisi
-"Abidelerimizi Koruyalım", Yazar: Tahsin Öz (Topkapı Sarayı Müzesi Müdürü)
-"Anarken (Şiir)", Yazar: Firuzan Demirkan
-"Boş Serler", Yazar: M. Yeşim
-"Ressam Gözüyle Ayasofya", Yazar: Sami Boyar (Ayasofya Müzesi Müdürü)
-"Yapı çıkarken", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Bizde Ressam ve Resmin Sosyal Kıymeti", Yazar: M. Turgut Tokad (Ressam)
-"Halk İçin Evler", Yazar: YAPI
-"Büyüyen Evler" , Yazar: Şekure Niltuna (Yüksek Mimar)
-"Sanatlar Diyarı (Nesir)", Yazar:Rükzan Yücebay
-"Şiir", Yazar: Semih Üstün
-"Bizde Şehircilik Anlaşılmış mıdır?", Yazar: Hüsnü Bakı (Yüksek Mühendis)
-" Güzel, Tertipli ve Sıhhi Bir Ev içinin Hususiyetleri - Le Corbusier Diyor ki", Yazar: Behçet Ünsal (Yüksek Mimar)
-"Müzisyenlikten Memurluğa (Hikaye)", Yazar: Y.B. Yapıcıoğlu
-"Polemik, Kronik", Yazar: -B.-

2.Sayı:
-"İmarcılığımıza Türk Mimarını ve Zevkini Karıştıralım. Türk Şehirciliğini Türk Mimarı Doğuracaktır" (Editör Yazısı), Yazar: YAPI Dergisi
-"Adımız Üzerinde", Yazar: T.T.
-"Ömer Hayyam'dan Rubai", Yazar: İhsan Hamami
-"Sanat Bahisleri ve Altıncı His", Yazar: A. Sami Boyar (Ressam)
-"Garpta ve Bizde Karikatür Sanatı", Yazar:M. Turgut Tokad (Ressam)
-"Uzaktan (Şiir)", Yazar: Firuzan Demirkan
-"Bizim Mimarlar ve Bizim Mühendisler", Yazar: Hüsnü Bakı (Yüksek Mühendis)
-"Mimari Akustik", Yazar: Şekure Niltuna (Yüksek Mimar)
-"Halk İçin Evler: Büyüyen Evler", Yazar: Behçet Ünsal (Yüksek Mimar)
-"Moda ve Kadın", Yazar: Türkan Çetintaş
-"Arazinin Arsalara Taksimi-Le corbusier'in bir teklifi", Çeviren: Feridun Akozan (Yüksek Mimar)
-"İmdat (Şiir)", Yazar: Nilüfer Gündoğdu
-"Bineğim (Nesir)", Yazar: Y.B. Yapıcıoğlu
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Polemik, Kronik", Yazar:-H:B.- ve -B.-

3.Sayı:
-"İmar ve Eski Eserler Meselesi" (Editör Yazısı), Yazar: YAPI dergisi
-"Abidelerimizi Nasıl Korumalı?", Yazar: Tahsin Öz (Topkapı Sarayı Müzesi Müdürü)
-"Bir Şehri Görmek Sanatı", Yazar: Sadri Ertem
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Ömer Hayyam'dan Rubai", Yazar: İhsan Hamami
-"Tezyini Sanatın Temayülleri", Yazar: Prof. Louis Sue
-"Geliver (Şiir)", Yazar: Firuzan Demirkan
-"Taksim Pavyonu (Bar)", Yazar: Prof. Louis Sue
-"İstanbul'da Ucuz İkametgah Meselesi", Yazar: Feridun Akozan (Yüksek Mimar)
-"Halk İçin Evler: Küçük Bir Sayfiye Evi Projesi", Yazar: Şekure Niltuna (Yüksek Mimar)
-"Mekteplerde Resim tedris ve Terbiyesi", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Anmak ve Ağlamak (Şiir)", Yazar: Vehbi Cem Aşkun
-"Fadime(Şiir)", Yazar: Semih Üstün
-"Bugünün Evi Nasıl Olmalı?", Yazar: K. Ahmet Aru (Yüksek Mimar)
-"Güzelliğe Dair", Yazar: Behçet Ünsal (Yüksek Mimar)
-"Sevgiden Masal (Şiir)", Yazar: Hilmi Gülkılık
-"Cemil Reis (Hikaye)", Yazar: Y.B. Yapıcıoğlu
-"Sorunuz, Cevap Verelim.", Yazar:*

4.Sayı:
-"Sanat ve Sanatkarı Teşvik" (Editör Yazısı), Yazar: YAPI dergisi
-"Şehircilikte Serbest Sahalar ve İstanbul", Yazar: Prf. Dr.-Mühendis Martin Wagner
-"Hayyam'dan İki Rubai", Yazar: İhsan Hamami
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Açık Hava Tiyatroları", Yazar: Nurullah Kazım Tilgen
-"Halayıklarım (Şiir)", Yazar: Asaf Halet Çelebi
-"Şehir ve Ağaç", Yazar: Tevfik Arutay
-"O Belde (Şiir)", Yazar: Şükrü Enis Regü
-"Eğin Türküsü" (Folklor), Yazar: M. Yeşim
-"Sanat Eseri Önünde", Yazar: Emin Necip Uzman (Yüksek Mimar)
-"Mekteplerde Resim Tedris ve Terbiyesi", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Arazinin Arsalara Taksimi", Yazar: Feridun Akozan (Yüksek Mimar)
-"Milo Venüsünün Esrarı", Yazar: T.T.
-"Yedi Başlı Yılbaşı (Şiir)", Yazar: Semih Üstün
-"Anaya Dönüş (Nesir)", Yazar: Y.B. Yapıcıoğlu
-"Kadın-Moda (İzahat)", Yazar:?
-"Balkanlarda Türk Evleri", Yazar: Şekure Niltuna (Yüksek Mimar)
-"Polemik, Kronik", Yazar: -B.-
-"Sorunuz, Cevap Verelim.", Yazar:*

5.Sayı:
-"İmar ve İnşa Etmekteki Maksad ve Gayeler" (Editör Yazısı), Yazar: YAPI dergisi
-"Binaların Akustik Meseleleri", Yazar: Y.M.M. Prof. Salih Murat Uzdilek
-"Türk Yazısı hakkında düşünceler", Yazar: Şinasi Barutçu (iş-resim öğretmeni)
-"Karikatürün Ruhi ve İçtimai Önemi", Yazar:M. Turgut Tokad (Öğretmen ressam)
-"Bir Türk Evi Projesi", Yazar ve Proje: Şekure Niltuna (Yüksek Mimar)
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Bugünkü Evin İçi", Yazar: K.Ahmet Aru (Yüksek Mimar)
-"İran Edebiyatından Tercümeler", Yazar: Asaf Halet Çelebi
-"Lam Elif (Şiir)", Yazar: Asaf Halet Çelebi
-"Fidan Yerine Ağaç", Yazar: Tefik Arutay
-"Hatıralar(Şiir)", Yazar: Vehbi Cem Aşkun
-"Bugünün Şehirciliği", Yazar: Hüsnü Bakı (Yüksek Mühendis)
-"İki Rubai (Hayyam'dan)", Yazar: İhsan Hamami
-"Bir Ana Bir Kız (Hikaye)", Yazar: Y.B. Yapıcıoğlu
-"Polemik, Kronik", Yazar: -B.-

6.Sayı:
-" Mücadele" (Editör Yazısı), Yazar: YAPI Dergisi
-"Anam (Şiir)", Yazar: Nasip Özçapan
-"Binaların Akustik Meseleleri", Yazar: Y.M.M. Prof. Salih Murat Uzdilek
-"Bilgisizlik İçinde Tiyatro", Yazar: Nurullah Kazım Tilgen
-"İki Rubai (Hayyam'dan)", Yazar: İhsan Hamami
-"Aslını Sorarsan (Şiir)", Yazar: Bedri Rahmi Eyüboğlu
-"Güzel Sanat Suçları Mahkemesi", Yazar: Refik Halid Karay
-"Türk Yazısı hakkında düşünceler", Yazar: Şinasi Barutçu (iş-resim öğretmeni)
-"Son Harp Tekniği Karşısında Şehircilik", Yazar: Necmi Ateş (Yüksek Mimar)
-"Güzellik Duygusu ve His Terbiyesi", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Bahçe İçinde Küçük Bir Ev Projesi", Yazar: Behçet Ünsal (Yüksek Mimar)
-"Sivas'tan Gelen Ses", Yazar: O. Tekin
-"İran Edebiyatından Tercümeler", Yazar: Asaf Halet Çelebi
-"Bir Münakaşa ve İki Konferans", Yazar: Tahsin Öz (Topkapı Sarayı Müzesi Müdürü)
-"Camlar (Şiir)", Yazar: Samim Atav
-"Yurt Bayramı (Şiir)", Yazar: Vehbi Cem Aşkun
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Bir Ana Bir Kız (Hikaye)" Yazar: Y.B. Yapıcıoğlu
-"Polemik, Kronik", Yazar: -B.-

7.Sayı:
-"Güzel Sanatlar Akademisi" (Editör Yazısı), Yazar: YAPI Dergisi
-"İstanbul'da Nüfus Kesafeti ve Seyrüsefer", Yazar: Prof. M. Wagner
-"Ortaoyunu ve Onun Fedaileri", Yazar: Nurullah Kazım Tilgen
-"İki Rubai (Hayyam'dan)", Yazar: İhsan Hamami
-"Halk İçin Evler: Büyüyen Evin İçi", Yazar: Behçet Ünsal (Yüksek Mimar)
-"Türk Yazısı hakkında düşünceler", Yazar: Şinasi Barutçu (iş-resim öğretmeni)
-"Köy Yapılarımız", Yazar: Hatif Öge
-"Efe (Şiir)", Yazar: Hilmi Gülkılık
-"Klassizme Varan Sanat", Yazar: Asaf Halet Çelebi
-"Sevmek (Şiir)", Yazar: Semih Üstün
-"Düşünmek (Şiir)", Yazar: Enver Göksoy
-"Devlet Resim ve Heykel Sergisi", Yazar:***
-"Orman (Nesir)", Yazar: Y.B. Yapıcıoğlu
-"İnkılap Mimarisi İsteriz", Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Güzeller Güzeli (Şiir)", Yazar: Vehbi Cem Aşkun
-"Natürmort Resim Yapmak", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Şehirlerde Mimari ve Konfor", Yazar: Hüsnü Bakı (Yüksek Mühendis)
-"Polemik Kronik (Hıçkırık)", Yazar: Vehbi Cem Aşkun
-"Sorunuz, Cevap Verelim-Teknik Yapı Soruları", Yazar:*

8.Sayı:
-"Anıt-Kabir" (Editör Yazısı), Yazar: YAPI Dergisi
-"İstanbul'da Nüfus Kesafeti ve Seyrüsefer", Yazar: Prof. M. Wagner
-"Yapı Dili Üzerinde düşünceler", Yazar: Muzaffer Erengezgin
-"İki Rubai (Hayyam'dan)", Yazar: İhsan Hamami
-"Vecizeler", Yazar: G. Le Bon
-"Türk Yazısı hakkında düşünceler", Yazar: Şinasi Barutçu (iş-resim öğretmeni)
-"Daha Kaç Yıl (Şiir)", Yazar: Sebati Erengil
-"Geçen Asırda Fransız Karikatürü", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Kör (Şiir)", Yazar: Şükrü Enis Regü
-"Sanat Tefrikası", Yazar: Orhan Alsaç
-"Tanenberg Abidesi", Yazar: T.T.
-"Nigarı Çin (Şiir)", Yazar: Asaf Halet Çelebi
-"İçki (Nesir)", Yazar: Y.B. Yapıcıoğlu
-"Beynelmilel Şehircilik ve İkametgah Kongresi", Yazar: W. Schütte
-"İmar ve Yapıcılık Hareketleri", Yazar: Hüsnü Bakı (Yüksek Mühendis)
-"Öç (Hikaye)", Yazar: Vehbi Cem Aşkun
-"Polemik, Kronik", Yazar: -B.-
-"Sorunuz, Cevap Verelim", Yazar: *

9.Sayı:
-"Halkevi Binaları" (Editör Yazısı), Yazar: YAPI Dergisi
-"Binaların Akustik Meseleleri", Yazar: Y.M.M. Prof. Salih Murat Uzdilek
-"Türk Kuklasına Bir İftira", Yazar: Nurullah Kazım Tilgen
-"İki Rubai (Hayyam'dan)", Yazar: İhsan Hamami
-"Normandi Yocu Gemisi", Yazar: Prof. L. Sue
-"Tezyini Resim", Yazar: M. Turgut Tokad (Öğretmen ressam)
-"Yaşayış ve Mimari", Yazar: Feridun Akozan
-"Çingenelerim (Şiir)", Yazar: Asaf Halet Çelebi
-"Sanat Tefrikası", Yazar: Orhan Alsaç
-"Geçen Günler (Şiir)", Yazar: Vehbi Cem Aşkun
-"Özleyiş (Şiir)", Yazar: Nilüfer Gündoğdu
-"Büyük Adamların Mezar Anıtları", Yazar: *
-"Radyo Kitap Saati ve Yapı", Yazar: Adnan Ötüken
-"3 Mart Sanatkarlar Gecesinden Notlar", Yazar: İ.H.
-"Edebiyatımızda Eskilik ve Yenilik Çarpışmaları", Yazar: Vehbi Cem Aşkun
-"Bugünün Şehirciliği", Yazar: Hüsnü Bakı (Yüksek Mühendis)
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-“Polemik, Kronik”, Yazar: -B.-
-“Sorunuz, Cevap Verelim”, Yazar: *

10.Sayı:
-“Türk Mimarlarının Beynelmilel ve Eşsiz Zaferi” (Editör Yazısı), Yazar: YAPI Dergisi
-“Gençlik ve Üstadlık”, (Editör Yazısı) Yazar: YAPI Dergisi
-“Yapı Tekniği İçin Bir Lugat Lazım”, Yazar: Muzaffer Erengezgin
-“İki Rubai (Hayyam’dan)”, Yazar: İhsan Hamami
-“Kar (Nesir)”, Yazar: Y.B. Yapıcıoğlu
-“Öğrenmek Ne İçin”, Yazar: Behçet Ünsal (Yüksek Mimar)
-“Halk İçin Evler: Tek Katlı Ev Projesi”, Yazar: Necmi Ateş
-“Sanat Tefrikası”, Yazar: Orhan Alsaç
-“Dekoratif Resim Tekniği”, Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Akademi Hakkında Bir Mektup”, Yazar: İ. B.
-“Köy Yapılarımız”, Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Modern Türk Mimarisi”, Yazar: Abidin Mortaş
-“İmar, Zevk, Para”, Yazar: Suphi Nuri İleri
-“Sılayı Anış (Şiir)”, Yazar: Hilmi Gülkılık
-“Yanacak (Şiir)”, Yazar: Vehbi Cem Aşkun
-“Polemik, Kronik”, Yazar: -B.-
-“Sorunuz, Cevap Verelim”, Yazar: *

11.Sayı:
-“Mimar Koca Sinan ve Dört yüz Sene Sonrası” (Editör Yazısı), Yazar: YAPI Dergisi
-“Burası Neresi?” (Görüşler ve Düşünceler), Yazar: Z. Fahri Fındıkoğlu
-“Buğu” (Tenkit ve Tahlil), Yazar: Mebrure Karatuna
-“İki Rubai (Hayyam’dan)”, Yazar: İhsan Hamami
-“Yapı ve İmar İçin Para Tedariki” (İmar ve İnşa), Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Yollarda Kalan Gözler (Şiir)”, Yazar: O: Sebati Erengil
-“Sinan (Şiir)”, Yazar: Mustafa Kamuran Çıray
-“Köy Yapılarımız”, Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri”, Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Anıtkabir Projesi Müsabakası Hakkında Mimar ve Muharrirler Neler Söylediler”, Yazarlar: Behçet Ünsal (Yüksek Mimar), Hüseyin Cahit Yalçın, Yunus Nadi ve Nizamettin Nazif
-“Büyük sanatkarlar: Ressam Meissonier”, Yazar: M. Turgut Tokad (Öğretmen ressam)
-“İnsan ve Hayat (Şiir)”, Yazar: Vehbi Cem Aşkun
-“Babamın Ölümü (Nesir)”, Yazar: Y.B. Yapıcıoğlu
-“Ayşeme (Şiir)”, Yazar: Ferit Ragıp
-“Bacalar: Çeşitleri ve Yapılışları” (Yapı Tekniği ve Bilgisi), Yazar:Adnan Kuruyazıcı (Yüksek Mimar)
-“Yapıda Bağ, Bahçe, Kümes İşleri”, Yazar: YAPI Bahçe Servisi
-“Türküler (Şiir)”, Yazar: Enver Göksoy
-“Peng” (Alman Hikayesi), Çeviren: Orhan Alsaç
-“Sorunuz, Söyleyelim”, Yazar: *

12.Sayı:
-“Yapı İlk Altı Ayı Bitirirken” (Editör Yazısı), Yazar: YAPI Dergisi
-“Ortaçağ Sanatı Roman Gotik” (Sanat Tarihi Özleri), Yazar: T.T.
-“Roman Sanatı” (Edebi Tetkikler), Yazar: Oğuz Özdeş
-“İki Rubai (Hayyam’dan)”, Yazar: İhsan Hamami
-“İstanbul İmarı İçin Para Tedariki” (İmar ve İnşa), Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Öleceğim (Şiir)”, Yazar: O. Sebati Erengil
-“Büyük sanatkarlar: Ressam Meissonier’in Hayatı”, Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Aynalardaki Gündüz (Şiir)”, Yazar: Şükrü Enis Regü
-“Köy Yapılarımız”, Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri”, Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Ayrılık ve Hasret (Şiir)”, Yazar: Vehbi Cem Aşkun

-“Bir Sayfiye Evi Projesi”, Yazar: Behçet Ünsal (Yüksek Mimar)
-“Vecizeler”, Yazar: Voltaire
-“İstasyonda (Şiir)”, Yazar: Kerim Yund
-“Şamandıra Baba (Şiir)”, Yazar: Asaf Halet Çelebi
-“İki Yani Eser” (Tenkit ve Tahlil), Yazar: Ahmet Yılmaz
-“Bacalar” (Yapı Tekniği ve Bilgisi), Yazar:Adnan Kuruyazıcı (Yüksek Mimar)
-“Yangın” (Hayattan Hikayeler), Yazar: Y.B. Yapıcıoğlu
-“Polemik, Kronik”, Yazar: -B.-

13.Sayı:
-“Mimarlık ve Millicilik Davamız” (Editör Yazısı) Yazar: YAPI Dergisi
-“Köy Yolları” Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“İki Rubai (Hayyam’dan)” Yazar: İhsan Hamami
-“Dekorasyon ve Seramik Sergisi” Yazar: İ.B.
-“Sanatkarlık, Mimarlık, Türklük” Yazar: Rıza Çavdarlı
-“O Adam (Şiir)” Yazar: O. Sebati Erengil
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Bir Öğretmen Evi Projesi” Yazar: A.K.
-“Saz Şairine (Şiir)” Yazar: Hilmi Gülkılık
-“Çiftçi Kızına (Şiir)” Yazar: Kerim Yund
-“Sulha Selam ve Duyan Şair (Tenkid)” Yazar: Oğuz Özdeş
-“Mayıs Ayındaki Bahçe İşleri” Yazar: Muharrem Erener
-“Bacalar” (Yapı Tekniği ve Bilgisi) Yazar:Adnan Kuruyazıcı (Yüksek Mimar)
-“Yapıda Bağ, Bahçe, Kümes İşleri” Yazar: ÖĞ
-“Büyük sanatkarlar: Ressam Meissonier’in Hayatı” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“İstanbul İmarı İçin Para Tedariki” (İmar ve İnşa) Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Çamaşırcı Anşanım’ın Hikayesi” Yazar: H. Tamkan
-“İstidatlar Köşesi” Yazarlar: M. Z. Boren, H. İmerge, F. Ersavaş

14.Sayı:
-“Mimarlık Ticareti Yapanlar” (Editör Yazısı) Yazar: YAPI Dergisi
-“Bizans Sanatı” Yazar: T.T.
-“Sulh (Şiir)” Yazar: F. K. Kalkancı
-“Karagöz ve Gölge Oyunları” Yazar: Mehmet Neglit
-“İki Rubai (Hayyam’dan)” Yazar: İhsan Hamami
-“Bir Nahiye Müdürü Evi Projesi” Yazar: Necmi Ateş (Yüksek Mimar)
-“İlk Ressamlar, İlk Mimarlar: TÜRKLER” Yazar: Rıza Çavdarlı
-“Öleceğim (Şiir)” Yazar: O. Sebati Erengil
-“Özleyiş (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Mimar M. Vedat’ın Hayatı” Yazar: Yusuf Razi Tek
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“Aşk ve Ayrılık (Şiir)” Yazar: Hilmi Gülkılık
-“Köy Yollarımızı Nasıl Yapabiliriz” Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Sinema ile Çocuk ve Halk Terbiyesi” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Bacalar” (Yapı Tekniği ve Bilgisi) Yazar:Adnan Kuruyazıcı (Yüksek Mimar)
-“Haziran Ayındaki Bahçe İşleri” Yazar: Muharrem Erener
-“Günler (Şiir)” Yazar: Vehbi Cem Aşkun
-“Köpek (Hikaye)” Yazar: Mahmut Atilla Aykut
-“Polemik, Kronik” Yazar: -B.-
-“Sorunuz, Cevap Verelim” Yazar: *
-“İstidatlar Köşesi” Yazarlar: EMER, K. B. Akıncı, F. Menderesli

15.Sayı:
-“Sanat Hayatında Ahlak” (Editör Yazısı) Yazar: YAPI Dergisi
-“Müze Terbiyesi” Yazar: M. Turgut Tokad (Öğretmen ressam)

-“İstanbul’un İmarı Meselesi” Yazar: M. Vedat Tek
-“İki Rubai (Hayyam’dan Tercüme)” Yazar: İhsan Hamami
-“Bu Yolculukta (Şiir)” Yazar: O. Sebati Erengil
-“Günler (Şiir)” Yazar: Vehbi Cem Aşkun
-“Hayat Nedir?” Yazar: Oğuz Özdeş
-“Köy (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Türk Anıtları Enstitüsü – Rölöve Sergisi” Yazar: Behçet Ünsal (Yüksek Mimar)
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“ İlk Türkçe Piyes Hangisidir ve Ne Vakit Basılmıştır?” Yazar: Mehmet Neglit
-“Bahar (Şiir)” Yazar: Feyzi Kutlu Kalkancı
-“ Mimarlığımızda Mehmet Vedat Zamanı” Yazar: Suphi Nuri İleri
-“Büyük Bir Kayıp – Fazlullah Moral” Yazar: Ahmet Yılmaz
-“Yapıda Bağ, Bahçe, Kümes İşleri” Yazar: ÖĞ
-“Köpek (Hikaye)” Yazar: Mahmut Atilla Aykut
-“Polemik, Kronik” Yazar: -B.-
-“İstidatlar Köşesi” Yazarlar: F. Ertaş, M. Z. Boren, İ. Tunalı

16.Sayı:
-“İki Mühim Mimarlık Olayı” (Editör Yazısı) Yazar: YAPI Dergisi
-“Cemiyet ve Mimarlık” Yazar: E. Kömürcüoğlu
-“İki Yeni Eser ve Üç Yeni Şair” Yazar: Ahmet Yılmaz
-“Mimarların Karikatürleri” Yazar: F. Güven
-“Yalnızlık (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“İstanbul İmarı İçin Para Tedariki” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Ölüm Korkusu” Yazar: Oğuz Özdeş
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Merzifon Özlemi (Şiir)” Yazar: Vehbi Cem Aşkun
-“Büyük Sanatkarlar” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Eğer Akarsan (Şiir)” Yazar: Kerim Yund
-“Duyuşlar (Şiir)” Yazar: Hilmi Gülkılık
-“İntizar Akşamı (Şiir)” Yazar: O. Sebati Erengil
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“Bahçe Tekniği” Yazar: Muharrem Erener
-“Kibar Dolandırıcı (Hikaye)” Yazar: Orhan Alsaç (Yüksek Müh. Mimar)
-“Polemik, Kronik” Yazar: -B.-
-“Gelin (Şiir)” Yazar: M. Kurşunluoğlu
-“Sorunuz, Cevap Verelim” Yazar: *
-“İstidatlar Köşesi” Yazarlar: F. Menderesli, Ş. Önol, K.B. Akıncı

17.Sayı:
-“Harp Sonrası Türk Mimarlığı” (Editör Yazısı) Yazar: YAPI Dergisi
-“İstanbul İmarı İçin Para Tedariki” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Büyük Sanatkarlar-Rembrandt” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Dünya Mimarisinde İnkılap ve Memleletimiz” Yazar: E. Kömürcüoğlu
-“İçlenme Gönül (Şiir)” Yazar: O. Sebati Erengil
-“Antigone’nin İstanbul’da Temsili” Yazar: Mehmet Neglit
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Ölüm (Şiir)” Yazar: Y.B. Yapıcıoğlu
-“Yurdumun Çiftçisine” Yazar: Ferid Ragıb
-“Bir Kaymakam Evi Projesi” Yazar: Necmi Ateş (Yüksek Mimar)
-“Bahar Geçerken (Şiir)” Yazar: Vehbi Cem Aşkun
-“Türk sanatı İçinde Mimari” Yazar: T.T.
-“Aktör” Yazar: Oğuz Özdeş
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“Birleşiklerin Resim Sergisi Münasebeti ile” Yazar: S. N. Ural

-“Bir Daire, Bir memur (Hikaye)” Yazar: Y.B. Yapıcıoğlu
-“Yağmur Duası, Kuşlar ve Bulutlar (Şiir)” Yazar: Şükrü Enis Regü
-“Polemik, Kronik” Yazar: -B.-
-“Temmuz Ayındaki Bahçe İşleri” Yazar: Muharrem Erener
-“İstidatlar Köşesi” Yazarlar: M.N. Öngay, İ. Arslanoğlu

18.Sayı:
-“Altmışıncı Yılında Akademi ve Güzel Sanatlarımız” (Editör Yazısı) Yazar: YAPI Dergisi
-“Güzel Sanatlar sergisi Açış Söylevi” Yazar: Hasan Ali yücel
-“Friedrich Hölderlin’in Hayatı ve Şiirleri” Yazar: Yunus Kazım Köni
-“Yeni İnsan (Şiir)” Yazar: İsmail Hasan
-“Türkiye’de Opera” Yazar: Mehmet Neglit
-“Teşrin Akşamı (Şiir)” Yazar: Yunus Kazım Köni
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Güzel Sanatlar Akademisinde Sergi” Yazar: S. N. Urallı
-“Hatıralar (Şiir)” Yazar: Vehbi Cem Aşkun
-“Niçin daima Köy?” Yazar: Hatif Öğe
-“Gözyaşı (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Çocukluğum (Şiir)” Yazar: Mehmet İğnebekçi
-“Büyük Sanatkarlar-Rembrandt” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Bayram (Şiir)” Yazar: Enver Göksoy
-“Osman Hamdi Bey” Yazar: R. M.
-“Yapıda Bağ, Bahçe, Kümes İşleri-Akasya Ağacı” Yazar: ÖĞ
-“İstidatlar Köşesi” Yazarlar: K. B. Akıncı, S. Ün, M. Z. Boren

19.Sayı:
-“Cumhuriyet Türk Mimarlığının Belirmesi İçin” (Editör Yazısı) Yazar: YAPI Dergisi
-“Açık Mektup” Yazar: Necmi Ateş (Yüksek Mimar)
-“İrade ve Gaye” Yazar: Oğuz Özdeş
-“Friedrich Hölderlin’in Hayatı ve Şiirleri” Yazar: Yunus Kazım Köni
-“Ucuz Sıra Evler Krokisi” Yazar: Behçet Ünsal (Yüksek Mimar)
-“Maarif Vekilliği Güzel Sanatlar Dergisi” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“İlk Fotoğrafçılar” Yazar: Şinasi Barutçu
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“Plaj (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“İmralı’da Bir Gece” Yazar: Mehmet Neglit
-“Köy İstihlak Kooperatifleri” Yazar: Hatif Öğe
-“Gündelik Dertler (Şiir)” Yazar: Vehbi Cem Aşkun
-“Ressam ve Peyzaj” Yazar: Yaşar Çimen
-“Kanun Namına (Hikaye)” Yazar: M. Attila Aykut
-“Ah Ey Çocukluğum (Şiir)” Yazar: O. Sebati Erengil
-“Ağustos Ayındaki Bahçe İşleri” Yazar: Muharrem Erener
-“İstidatlar Köşesi” Yazarlar: A. Arif, H. İmmerge, S. Ün

20.Sayı:
-“ Mimarlığımız ve Devlet Himayesi” (Editör Yazısı) Yazar: YAPI Dergisi
-“Güzel Sanatlar Birliği Resim sergisi Münasebeti ile” Yazar: B. Turan
-“Hamle (Şiir)” Yazar: Yunus Kazım Köni
-“Köy İstihlak Kooperatifleri” Yazar: Hatif Öğe
-“Büyüyen Evler Mahallesi” Yazar: Franz Hillinger
-“Sembolizm ve Ahmet Haşim” Yazar: Vehbi Cem Aşkun
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Fotoğraf Sanatı” Yazar: Şinasi Barutçu
-“Günler IV (Şiir)” Yazar: Vehbi Cem Aşkun
-“Ressam Cezanne’ın Hayatı” Yazar: M. Turgut Tokad (Öğretmen ressam)

-“Çocuk ve Tabiat” Yazar: Oğuz Özdeş
-“Gelincik Ayşe (Şiir)” Yazar: Hilmi Gülkılık
-“Sonu Gelmeyen Hikaye” Yazar: Y.B. Yapıcıoğlu
-“Polemik, Kronik” Yazar: -B.-
-“Sonuç (Şiir)” Yazar: O. Sebati Erengil
-“Büyük Bir Kayıp” Yazar: *
-“Haberler” Yazar: *
-“İstidatlar Köşesi” Yazarlar: T. Demirok, Ö. Özdem, V. Angın

21.Sayı:
-“Türk Mimarları Ne İstiyorlar?” (Editör Yazısı) Yazar: YAPI Dergisi
-“Köy İstihlak Kooperatifleri” Yazar: Hatif Öğe
-“Küçük Makine, Kuvvetli Objektif” Yazar: Şinasi Barutçu
-“Teknik Yapı Soruları” Yazar: YAPI’nın Mimarı
-“Köroğlu’ndan İki Koşma” Yazar: Vehbi Cem Aşkun
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Büyüyen Evler Mahallesi” Yazar: Franz Hillinger
-“Ay Işığında (Şiir)” Yazar: Ebed Mahir Yalnız
-“Öleceğim (Şiir)” Yazar: O. Sebati Erengil
-“Büyük Bir Ressam-Cezanne” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Sivas Folkloru (Tenkit ve Tahlil)” Yazar: İ. B.
-“Gençlik ve İhtiyarlık” Yazar: Oğuz Özdeş
-“Eski Türk Rakılarından Köçek” Yazar: Mehmet Neglit
-“Sonu Gelmeyen Hikaye” Yazar: Y.B. Yapıcıoğlu
-“Yapıda Bağ, Bahçe, Kümes İşleri” Yazar: ÖĞ
-“Haberler” Yazar: *
-“İstidatlar Köşesi” Yazarlar: M. Z. Boran, K. B. Akıncı

22.Sayı:
-“Yüksek Mimar Yetişmesini Tahdit Etmek Doğru mudur?” (Editör Yazısı) Yazar: YAPI Dergisi
-“Kant’ın Ahlak Felesefesi Hakkında” Yazar: Yunus Kazım Köni
-“Ressam Nazmi Ziya’ya Dair” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Şair Olmak Hevesi” Yazar: Oğuz Özdeş
-“Mimari Projelerin Kopyası ve Klişesi Alınması” Yazar: Şinasi Barutçu
-“Sarıkız Mermerleri (Tenkit ve Tahlil)” Yazar: Ahmet Yılmaz
-“Sanat Tefrikası: Leonardo da Vinci’nin talebelerinden Giovanni Beltraffio’nun Hatıra Defteri” Çeviren: Orhan Alsaç (Yüksek Müh. Mimar)
-“Velodromlar (Spor Mimarisi) Yazar: Nizamettin Doğu
-“Güz (Şiir)” Yazar: O. Sebati Erengil
-“Yağmur (Şiir)” Yazar: Mehmet Kurşunluoğlu
-“Çengi: Eski Türk Rakılarından” Yazar: Mehmet Neglit
-“Günler (Şiir)” Yazar: Vehbi Cem Aşkun
-“Ayrılık Var (Hikaye)” Yazar: M. Attila Aykut
-“Polemik, Kronik” Yazar: -B.-
-“Haberler” Yazar: *
-“İstidatlar Köşesi” Yazarlar: İ. Aslanoğlu, V. Angın

23.Sayı:
-“Mimarlığımızda Türkçülük ve Millicilik” (Editör Yazısı) Yazar: YAPI Dergisi
-“İstanbul’da Ebniye Meselesi” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Ritm, Vuzuh, Stil ve Tenasüp” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Şiir” Yazar: Yunus Kazım Köni
-“Sevimli Atım (Şiir)” Yazar: Tacettin Demirok
-“Öksüz Aşık ve Sefil Aşık (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun
-“Hastalar Uyusun (Şiir)” Yazar: Mehmet İğnebekçi
-“Şehirleri ve Binaları Süslemekte Bahçelerin Rolü” Yazar: L. Arif Kenber
-“On İki Masal” Yazar: Bekir Arkın
-“Hayat (Şiir)” Yazar: Vehbi Cem Aşkun

-“Küçük Bir Kır Evi” Yazar: Behçet Ünsal (Yüksek Mimar)
-“Bayramda Yalnızlık (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Yayla Çocukları (Tenkit ve Tahlil)” Yazar: Ahmet Yılmaz
-“Mimari Maketlerin Hakikata Yakın Fotoğrafları” Yazar: Şinasi Barutçu
-“Ayrılış (Şiir)” Yazar:kerim Yund
-“Polemik, Kronik” Yazar: -B.-
-“Spor Mimarlığına Dair Tamim” Yazar: T.Y.M.B.
-“Haberler” Yazar: *
-“İstidatlar Köşesi” Yazarlar: İ. Aslanoğlu, V. Angın, Ö. Özdem

24.Sayı:
-“Cumhuriyet Vecizeleri ” (Editör Yazısı) Yazar: YAPI Dergisi
-“Cumhuriyet ve İnkılabımız” Yazar: B. Turan
-“Hayranlık (Şiir)” Yazar: Yunus Kazım Köni
-“Petrol Ve Ormanlarımız” Yazar: Hatif Öğe
-“Donan Hayat (Şiir)” Yazar: Vehbi Cem Aşkun
-“Ressam ve Heykeltıraşlara Mektup” Yazar: Mahmut Cuda
-“Sevgilinin Ölümü (Şiir)” Yazar: Y.B. Yapıcıoğlu
-“Bina İçi Fotoğrafı Çekmek” Yazar: Şinasi Barutçu
-“On İki Masal” Yazar: Bekir Arkın
-“Bulutlar (Şiir)” Yazar: Mehmet Kurşunluoğlu
-“Boğazda Fecir (Şiir)” Yazar: Rıza Beşer
-“İstanbul’da Ebniye Meselesi” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Gece ve Toprak (Şiir)” Yazar: Orhan Orhon
-“Geri Verir mi? (Şiir)” Yazar: Mehmet İğnebekçi
-“Ressam Ruhi (Büyük Sanatkarlar)” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Aşık Gevheri (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun
-“Tiyatronun Tarihçesi” Yazar: Mehmet Neglit
-“Polemik, Kronik” Yazar: -B.-
-“Klasik Arap Sanatı (Sanat Tarihi)” Yazar: T. T.
-“İstidatlar Köşesi” Yazarlar: A.Arif, K. B. Akıncı

25.Sayı:
-“İkinci Yıla Girerken ” (Editör Yazısı) Yazar: YAPI Dergisi
-“Köylü Kazancının Korunması” Yazar: Hatif Öğe
-“Tiyatronun Tarihçesi” Yazar: Mehmet Neglit
-“Pratik Betonarme (Tenkit ve Tahlil)” Yazar: İ. B.
-“Atamız İçin (Şiir)” Yazar: O. Sebati Erengil
-“Yer Açın Atam Geliyor (Şiir)” Yazar: İsmail Barkan
-“Türkçe’de Teknik Yapı Terimleri” Yazar: M. Erengezgin
-“On İki Masal” Yazar: Bekir Arkın
-“Rüya (Şiir)” Yazar: Enver Göksoy
-“Çanakkale’de Bir Abide” Yazar: E. Kömürcüoğlu
-“Klasik Arap Sanatı (Sanat Tarihi)” Yazar: T. T.
-“Mimarlarımız ve Şehirlerimizin Karakteri” Yazar: H. K.
-“Köylü ile Şehirli Arasında” Yazar: Refik Halid Karay
-“Köylünün Hakkı” Yazar: Ulunay
-“Polemik, Kronik” Yazar: -B.-

26.Sayı:
-“Büyük Türk İnkılabının Mimari Cephesi Ne Zaman ve Nasıl Teşekkül Edecek?” Yazar: E. Kömürcoğlu (Önsöz: YAPI)
-“Köylü Kazancının Korunması” Yazar: Hatif Öğe
-“Yok (Şiir)” Yazar: Vehbi Cem Aşkun
-“Makyajın Tarihi ve Tiyatro Makyajına Dair” Yazar: Mehmet Neglit
-“Yayladan (Şiir)” Yazar: İbrahim Aslanoğlu
-“İstanbul’da Ebniye Meselesi” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“On İki Masal” Yazar: Bekir Arkın
-“Evlerimiz, Yuvalarımız Niçin Dağılmakta?” Yazar: L.C.’den Behçet Ünsal (Yüksek Mimar)

-“Mahallenin Ustası” Yazar: H. K.
-“Sen (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Türkçe’de Teknik Yapı Terimleri” Yazar: Muzaffer Erengezgin
-“Kul Mustafa ve Karacaoğlan” Yazar: Vehbi Cem Aşkun
-“Aklar (Şiir)” Yazar: Seyfi Ün
-“Ayna (Hikaye)” Yazar: M. Attila Aykut
-“Serenat (Şiir)” Yazar: Mehmet İğnebekçi
-“Haberler” Yazar:*
-“İstidatlar Köşesi” Yazarlar: F. Ersavaş, M. Bakır

27.Sayı:
-“Güzel Sanatlar Akademisi Yüksek Mimarlık Şubesi Yüksek Mühendis Mektebi İnşaat Şubesi” (Editör Yazısı) Yazar: YAPI Dergisi
-“Vapur Yapısı, Cemiyet Yapısı” Yazar: Prof. Fındıkoğlu Z. F.
-“Mimar, Tarihi eserler ve Fotoğraf” Yazar: Şinasi Barutçu
-“Eski Dost (Şiir)” Yazar: Ebet Mahir Yalnız
-“Sanatta Hortlak Nedir ve Kimlerdir?” Yazar: Mahmut Cuda
-“Zirai Neşrıyatımız ve Ziraatçilerimiz” Yazar: Hatif Öğe
-“On İki Masal” Yazar: Bekir Arkın
-“Ahmet Vefik Paşa Tiyatro’su ve Molyer Piyesleri” Yazar: Mehmet Neglit
-“Bir sayfiye Evi Projesi” Yazar: Necmi Ateş (Yüksek Mimar)
-“Türkçe’de Teknik Yapı Terimleri” Yazar: Muzaffer Erengezgin
-“Emrah (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun
-“Trass Çimentosu (Yapı Malzemesi)” Yazar: M. Cahit Gündoğdu
-“Polemik, Kronik” Yazar: -B.-
-“İstanbul’da Ebniye Meselesi” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Haberler” Yazar:*
-“İstidatlar Köşesi” Yazarlar: K. Bahir Akıncı

28.Sayı:
-“Yer Sarsıntısı Bölgelerindeki Yapılar Karşısında Türk Mimar ve Mühendislerinin Vazifeleri” (Editör Yazısı) Yazar: YAPI Dergisi
-“Yer Sarsıntıları ve Köy Yapılarımız” Yazar: Hatif Öğe
-“Halkevi Amatör Sahnesinde piyes” Yazar: Mehmet Neglit
-“Sanat ve Sanatkar” Yazar: Oğuz Özdeş
-“Güneşin Ölümü (Şiir)” Yazar: Vehbi Cem Aşkun
-“Modern Binalar ve Mavi sema (Fotoğraf Sanatı) Yazar: Şinasi Barutçu
-“Türkçe’de Teknik Yapı Terimleri” Yazar: Muzaffer Erengezgin
-“O (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“On İki Masal (Son)” Yazar: Bekir Arkın
-“Yaşıyorum (Şiir)” Yazar: O. Sebati Erengil
-“İstanbul ve Urbanizm” Yazar: Tefik Arutay
-“Ressam Cesanne Hakkında” Yazar: M. Turgut Tokad (Öğretmen ressam)
-“Trass Çimentosu (Yapı Malzemesi)” Yazar: M. Cahit Gündoğdu
-“(Yok) Başlıklı Şiir ve Yanlış Tefsirler” Yazar: Vehbi Cem Aşkun
-“Polemik, Kronik- Tenkit Hevesine Kapılan Bir Arkadaşın Mektubuna Cevap” Yazar: Fahri Arkunlar
-“İstanbul’da Ebniye Meselesi” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“Haberler” Yazar:*
-“İstidatlar Köşesi” Yazarlar: Ö. Özdem, F. Ertaş, A. Arif

29.Sayı:
-“Mimarlarımızın Güzel Sanatlar Akademisinden Bekledikleri” (Editör Yazısı) Yazar: YAPI Dergisi
-“Köy İşlerimizin organizasyonları” Yazar: Hatif Öğe
-“Halkevleri Temsil Şubeleri” Yazar: Melih Artel
-“Niçin (Şiir)” Yazar: O. Sebati Erengil
-“Trass Çimentosu (Yapı Malzemesi)” Yazar: M. Cahit Gündoğdu
-“Bizde Fotoğraf Müsabakaları, Jüriler, Sergiler” Yazar: Şinasi Barutçu
-“Gözyaşları (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Aşık Noksani ve Tokatlı Nuri (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun

-“İstanbul’un Nazım Planı (Şehircilik)” Yazar: Tefik Arutay
-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“İstanbul’da Ebniye Meselesi (Son)” Yazar: Prf. Dr.-Mühendis Martin Wagner
-“13 Eşek, 6 Adam=2.5 Papel (şiir)” Yazar: Vehbi Cem Aşkun
-“T.Y.M.B. İstanbul Şubesi 942 İdare Heyeti Raporu” Yazar: ***
-“Deli (Hikaye)” Yazar: M. Attila Aykut
-“Haberler” Yazar:*

30.Sayı:
-“ Türk Mimarlarının Birliği” (Editör Yazısı) Yazar: YAPI Dergisi
-“Köy İşlerimizin organizasyonları” Yazar: Hatif Öğe
-“Ziraat Vekaletinin Bir Tavzihi ve Cevabımız” Yazar: YAPI
-“Gidene (Şiir)” Yazar: O. Sebati Erengil
-“Plak Cinsleri-Fotoğraf Sanatı” Yazar: Şinasi Barutçu
-“Harp ve Çocuk (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Ne Var ki (Şiir)” Yazar: Mehmet İğnebekçi
-“Halk Edebiyatı Dersleri (Tahlil ve Tenkit)” Yazar: Vehbi Cem Aşkun
-“Yapı ve Yollar Talimatnamesinin islah ve Tadili için teklif” Yazar: T.Y.M.B.
-“Sanat Eserlerimize Saygı” Yazar: H. K.
-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“Ne İyi (Şiir)” Yazar: Enver Göksoy
-“Şehir Meydanları (Şehircilik)” Yazar: Necmi Ateş (Yüksek Mimar)
-“Deli (Hikaye-Son)” Yazar: M. Attila Aykut
-“Polemik, Kronik” Yazar: -B.-
-“İntizar (Şiir)” Yazar: Veysel Karakuşak
-“Beş Büyük Sanatkar” Yazar: Oğuz Özdeş
-“Haberler” Yazar:*
-“İstidatlar Köşesi” Yazarlar: M. Bakır, V. Angın

31.Sayı:
-“ Türk Mimarlarının Mukadderatı ile Oynanamaz” (Editör Yazısı) Yazar: YAPI Dergisi
-“Osmanlı Mimarisinin Menşeini Araştırırken” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Köprü, Bir Tasvir (Şiir)” Yazar: Vehbi Cem Aşkun
-“Plak Cinsleri II (Fotoğraf Sanatı)” Yazar: Şinasi Barutçu
-“İnsan Yine İnsan” Behçet Ünsal (Yüksek Mimar)
-“Akrabalarım (Şiir)” Yazar: Mehmet Kemal
-“İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin İslah ve Tadili İçin Teklif” Yazar: T.Y.M.B.
-“Beyoğlu’nun Nazım Planı (Şehircilik)” Yazar: Tefik Arutay
-“Arife (Şiir)” Yazar: Enver Göksoy
-“Sabri ve Hıfzı (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun
-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“Parmağım İçinde (Hikaye)” Yazar: Y.B. Yapıcıoğlu
-“Amatörlere Resim Dersleri” Yazar: M. Yeşim
-“Polemik, Kronik” Yazar: -B.-
-“Haberler” Yazar:*

32.Sayı:
-“Sinan Abidesi Yükselirken” (Editör Yazısı) Yazar: YAPI Dergisi
-“Türk Mimarlarını Çoğaltmak Lazım” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Sanatkar Niçin ve Kimin İçin Çalışır?” Yazar: Ali Sami Boyar
-“Sevmek (Şiir)” Yazar: O. Sebati Erengil
-“Tiyatroda Çalışan Diğer Şahıslar” Yazar: Mehmet Neglit
-“Amatörlere Resim Dersleri II” Yazar: M. Yeşim
-“Evlerinin Önü (Şiir)” Yazar: Mehmet Kemal
-“Mur Ali ve Gulami (Halk Edebiyatı)” Yazar: Vehbi Cem Aşkun
-“İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin İslah ve Tadili İçin Teklif” Yazar: T.Y.M.B.
-“Türk Mimarlarının Ellerinde Spor Sahaları” Yazar: Nizamettin Doğu
-“S.O.S. (Şiir)” Yazar: Semih Üstün
-“Köy Camilerimiz” Yazar: Hatif Öğe (Ziraat Mühendisi)

-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“Plak Cinslerine III (Fotoğraf Sanatı)” Yazar: Şinasi Barutçu
-“Fiyevri (Şiir)” Yazar: Enver Göksoy
-“Büyük İkramiye (Hikaye)” Yazar: M. Attila Aykut
-“Polemik, Kronik” Yazar: -B.-
-“Haberler” Yazar:*

33.Sayı:
-“Müsabaka Usulünün Kabulünü İstiyoruz” (Editör Yazısı) Yazar: YAPI Dergisi
-“Mustafa Şekip Tunç ve Resim” Yazar: Nurullah Berk
-“İbrahim Paşa Sarayı ve Bir Sulh Muahedesi” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Dünkü Telakkiler ve Bugünkü Tiyatro” Yazar: Melik Artel
-“İslam Ansiklopedisinde Çıkan Bir Makale” Yazar: Ali Sami Boyar
-“Çekelim” Yazar: Vehbi Cem Aşkun
-“Sahnenin Büyük Sanatkarı Neyyire Neyir” Yazar: H.
-“61’inci Yılı Kutlanırken” Yazar: H. K.
-“Su Kızı” Yazar: Rauf İsmet Ulukut
-“İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin İslah ve Tadili hakkında Teklif” Yazar: T.Y.M.B.
-“Amatörlere Resim” Yazar: M. Yeşim
-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“Beş Büyük Sanatkar: A. Gide” Yazar: Oğuz Özdeş
-“Karikatür Köşesi: Ali Sami Boyar” Yazar: M. Yeşim
-“Kış Köşesi” Yazar: Enver Göksoy
-“Haberler” Yazar:*
-“İstidatlar Köşesi” Yazarlar: Ali Tanık, Feridun Ertaş

34.Sayı:
-“Yuvayı Dişi Kuş Yapar” (Editör Yazısı) Yazar: YAPI Dergisi
-“İbrahim Paşa Sarayı ve Bir Sulh Muahedesi” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Davutpaşa Sarayı Nasıl Keşfolundu?” Yazar: Dr. Osman Şevki Uludağ
-“Yolları Kar Kapattı” Yazar: Vehbi Cem Aşkun
-“Yazıcılarımızdan Şinasi Barutçu’nun İki Başarısı” Yazar: H.
-“Bir Tecavüze Cevap” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Demir İnşaatta Kaynak” Yazar: Orhan Alsaç
-“Resim Sanatının Kudret ve Fazileti” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Amatörlere Resim” Yazar: M. Yeşim
-“Bazı Yersel Kelimeler ve Karşılıkları” Yazar: Vehbi Cem Aşkun
-“Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası” Yazar: Cemil Başkurt
-“İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin İslah ve Tadili hakkında Teklif” Yazar: T.Y.M.B.
-“Karikatür Köşesi: Muhiddin Sadak” Yazar: M. Yeşim
-“Haberler” Yazar:*

35.Sayı:
-“Sanat Ailemizde Bir Düzmece Mustafa mı?” (Editör Yazısı) Yazar: YAPI Dergisi
-“Yapıcı ve Onarıcı Cumhuriyetimizin Sayın Mimarlarına Açık Mektup” Yazar: Ali Sami Boyar
-“Sanat Davamızın Ana hatları: Sanatsız Dünyamız” Yazar: Nurullah Berk
-“Koca Sinan’ın 355’inci Ölüm Yıldönümü” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Hayat (Şiir)” Yazar: Perizat Muhsinoğlu
-“Demir İnşaatta Kaynak” Yazar: Orhan Alsaç
-“Güzel Sanatlar Akademisi Müdürüne Açık Mektup” Yazar: Necmi Ateş (Yüksek Mimar)
-“İçki Düşmanları” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Cinnet (Şiir)” Yazar: Mehmed Kurşunluoğlu
-“Amatörlere Resim Dersleri” Yazar: M. Yeşim
-“Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı” Yazar: Dr. Cafer Tayyar Kankat
-“İstanbul Belediyesi Yapı ve Yollar Talimatnamesinin İslah ve Tadili hakkında Teklif” Yazar: T.Y.M.B.
-“Haberler” Yazar:*

36.Sayı:
-"Meslek Şeref ve Haysiyeti" (Editör Yazısı) Yazar: YAPI Dergisi
-"Sanat Davamızın Ana hatları: Halk ve Sanatkar" Yazar: Nurullah Berk
-"Çinili Köşk (Arkeoloji Müzesi) İbrahim Paşa Sarayı" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"İki Çiçek" Yazar: Y.B. Yapıcıoğlu
-"Bazı Yersel Kelimeler" Yazar: Vehbi Cem Aşkun
-"Koca Sinan'ın 355'inci Ölüm Yıldönümü" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Mimar Sinan (Şiir)" Yazar: Necdet Rüştü Efe
-"İnönü Heykeli ve Gezi" Yazar: Eyüp Kömürcüoğlu
-"Sivas'ta Bahar Özlemi (Şiir)" Yazar: Vehbi Cem Aşkun
-"Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" Yazar: Dr. Cafer Tayyar Kankat
-"Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası" Yazar: Cemil Başkurt
-"Köy Davamızda Radyo ve Sinemanın Ehemmiyeti" Yazar: Hatif Öğe (Ziraat Mühendisi)
-"Araba (Şiir)" Yazar: Nejat Edis
-"Amatörlere Resim Dersleri" Yazar: M. Yeşim
-"Akkız (Hikaye)" Yazar: Veysel Karakuşak
-"Beş Büyük Sanatkar" Yazar: Oğuz Özdeş
-"İstidatlar Köşesi" Yazar: Ahmet Arif, Hatice Şekercioğlu"

37.Sayı:
-"Sanat ve Mürebbilik" (Editör Yazısı) Yazar: YAPI Dergisi
-"Sanat Davamızın Ana hatları: İki Taraflı Dava" Yazar: Nurullah Berk
-"Sinan'ın Eserlerine ve Ülküsüne Saygı Lazımdır" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"19 Mayıs (Şiir)" Yazar: O. Sebati Erengil
-"Agahi ve Aşık Süleyman" Yazar: Vehbi Cem Aşkun
-"Yeni Cami (Şiir)" Yazar: Necdet Rüştü Efe
-"Koca Sinan'ın 355'inci Ölüm Yıldönümü" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Tahteşşuur" Yazar: Enver Göksoy
-"Türk Tarihi Anıtları Şunun Bunun Oyuncağı Olmamalıdır" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Köy Davamızda Radyo ve Sinemanın Ehemmiyeti" Yazar: Hatif Öğe (Ziraat Mühendisi)
-"Türklerde Meddah" Yazar: Ali Zühtü Altaylı
-"Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" Yazar: Dr. Cafer Tayyar Kankat
-"Karikatür Köşesi: Burhan Toprak" Yazar: M. Yeşim
-"Şarkılar (Şiir)" Yazar: Mehmet Kemal
-"İki Şairin Şiir Kitabı:1943" Yazar: Oğuz Özdeş
-"Sanayii Nefise Mektebi Alisi ve Güzel Sanatlar Akademisi" Yazar: Sedat Çetintaş (Yüksek Mimar)

38.Sayı:
-"Sanatkar" (Editör Yazısı) Yazar: YAPI Dergisi
-"Milli Sanat" Yazar: Ali Sami Boyar
-"Sanat Konuşmaları" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Koca Sinan (Şiir)" Yazar: Vehbi Cem Aşkun
-"Erciyaş'tan Süleymaniye'ye" Yazar: Kamuran Bozkır
-"Tohumluk Derdimiz" Yazar: Hatif Öğe (Ziraat Mühendisi)
-"İki Şairin Şiir Kitabı:1943" Yazar: Oğuz Özdeş
-"Şikayet (Şiir)" Yazar: Abidin Mümtaz Kısakürek
-"Keson İndirme Sistemi" Yazar: Sabih Alaçam
-"Türklerde Meddah" Yazar: Ali Zühtü Altaylı
-"Karikatür Köşesi: Sedat Çetintaş" Yazar: M. Yeşim
-"Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" Yazar: Dr. Cafer Tayyar Kankat
-"Ağlarız (Şiir)" Yazar: Mehmet İğnebekçi
-"Kavuştu (Şiir)" Yazar: İbrahim Aslanoğlu
-"Beş Büyük Sanatkar" Yazar: Oğuz Özdeş
-"Bazı Yersel Kelimeler ve Karşılıkları" Yazar: Vehbi Cem Aşkun
-"Yozgat Spor Alanı Proje Müsabakasına Ait Jüri Raporu

39.Sayı:

-"Mimarlık ve Mürebbilik" (Editör Yazısı) Yazar: YAPI Dergisi
-"Mimari Tarihimizde Maket" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Pir Sultan Abdal" Yazar: Vehbi Cem Aşkun
-"Erbaa Hareketi Arzı ve İnşaat" Yazar: H.K.
-"Sevmek (Şiir)" Yazar: Vehbi Cem Aşkun
-"Çarıklı İlahlar (Şiir)" Yazar: Kamuran Bozkır
-"Keson İndirme Sistemi" Yazar: Sabih Alaçam
-"Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" Yazar: Dr. Cafer Tayyar Kankat
-"Türklerde Kukla" Yazar: Nurullah
-"Amatörlere Resim Dersleri" Yazar: M. Yeşim
-"Kendimizi Nasıl Bulalım?" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Akkız (Hikaye)" Yazar: Veysel Karakuşak
-"Karikatür Köşesi: Şevket Dağ" Yazar: M. Yeşim

40.Sayı:
-"Zelzele ve Yapı Felaketi" (Editör Yazısı) Yazar: YAPI Dergisi
-"Türk Yüksek Mimarlar Birliği İstanbul Şubesinin Bir Tavzihi" Yazar:*
-"Türk İşletmeleri Sergisi ve İşletmelerin Ehemmiyeti" Yazar: Tahsin Öz
-"Kuşum (Şiir)" Yazar: Vehbi Cem Aşkun
-"Halk Edebiyatı: Kusuri ve ruhsati" Yazar: Vehbi Cem Aşkun
-"İstikbalin Fotoğraf Makinası" Yazar: Şinasi Barutçu
-"Hasret (Şiir)" Yazar: Kamuran Bozkır
-"Güzel Sanatlarla Beraber Çalışmaya Başlayan Estetik Cerrahlığı" Yazar: Dr. Cafer Tayyar Kankat
-"Kıskançlık" Yazar: Oğuz Özdeş
-"Akademide Mektep Hatıraları" Yazar: M. Yeşim
-"Yıldızlarla Konuşmak (Şiir)" Yazar: Enver Göksoy
-"Eski Devirlerde Sıhhat Müesseseleri ve Yapı Tarzları" Yazar: Dr. Kemal Saraçoğlu
-"Beş Büyük Sanatkar" Yazar: Oğuz Özdeş
-"Yozgat Spor Alanı Proje Müsabakasına Ait Jüri Raporu

41.Sayı:
-"Yanlış Düşünce Karşısında Hakikat" (Editör Yazısı) Yazar: YAPI Dergisi
-"Yenilerin Üçüncü Resim ve Heykel Sergisi" Yazar: İlhami Berk
-"Maarif Vekilliğinin Dergimize Karşı Gösterdiği Himaye ve Teveccüh" Yazar:*
-"Şehir ve Kasabalarda (Yanıcı Yağlar)ın Muhafazası" Yazar: Cemil Başkurt
-"Türk Temaşası: Karagöz" Yazar: Melih Artel
-"Mumya (Şiir)" Yazar: Nejat Edis
-"İstikbalin Fotoğraf Makinası" Yazar: Şinasi Barutçu
-"Adapazar'lı Dostlar (Şiir)" Yazar: Vehbi Cem Aşkun
-"Büyük Milli Şefin Türk Sanatına Yeni Bir Hediyesi" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Düşünceler: Değişen Bir şey Yok" Yazar: Behçet Ünsal (Yüksek Mimar)
-"Kanlı Gelin" Yazar: M. Yeşim
-"Konuşma: Bugünkü Hikayeciliğimiz" Yazar: Vehbi Cem Aşkun
-"Keder (Şiir)" Yazar: Enver Göksoy
-"Yalnızlık (Şiir)" Yazar: Y.B. Yapıcıoğlu
-"Beş Büyük Sanatkar" Yazar: Oğuz Özdeş
-"Haberler" Yazar:*
-"Bize Gelen Kitap ve Dergiler"

42.Sayı:
-"Bu Ayrılık Neden?" (Editör Yazısı) Yazar: YAPI Dergisi
-"Ayasofya Hakkında Mühim Bir Eser" Yazar: Sedat Çetintaş (Yüksek Mimar)
-"Nesir: Ayna" Yazar: S.B.
-"Halk Edebiyatı: Hüviyeti Meçhul Şairlerden Safi ve Hamdi" Yazar: Vehbi Cem Aşkun
-"Özlem (Şiir)" Yazar: Enver Göksoy
-"Birinci Plastik Sanatlar Sergisi" Yazar: Ulunay
-"Serhoş (Şiir)" Yazar: Mehmed Kurşunluoğlu

-“İstikbalin Fotoğraf Makinası” Yazar: Şinasi Barutçu
-“Türk Ressamlar ve Heykeltraşlar Cemiyetinin Bir Sergisi” Yazar:*
-“O Günler (Şiir)” Yazar: Vehbi Cem Aşkun
-“Kanlı Gelin” Yazar: M. Yeşim
-“Sedef Kız” Yazar: Veysel Karakuşak
-“Güzel Sanatlar Akademisinin Yüksek Mimarlık Şubesinde Beş Gencin Uğradığı Haksızlık” Yazar: İ. H.
-“Bize Gelen Mecmua ve Kitaplar”

43-44.Sayı:
-“Harp Sonrası Yapıcılık ve Şehirciliğimiz” (Editör Yazısı) Yazar: YAPI Dergisi
-“Bozdoğan Su Kemeri” Yazar: R. Duyur
-“Bizim Köy (Nesir)” Yazar: Y.B. Yapıcıoğlu
-“Küçük Borçlu ve Özlem” Yazar: Ahmet Yılmaz
-“Güzel Sanatlar Birliği Resim Sergisi” Yazar: Ulunay
-“İstanbul Özlemi (Şiir)” Yazar: Vehbi Cem Aşkun
-“Yeni Bir Mimariye Doğru” Yazar: Behçet Ünsal (Yüksek Mimar)
-“Beş Büyük Sanatkar” Yazar: Oğuz Özdeş
-“Senin İçin (Şiir)” Yazar: Nimet Günar
-“Akademide Mektep Hatıraları” Yazar: M. Yeşim
-“Bir Bahar Akşamı (Şiir)” Yazar: Feyzi Kutlu Kalkancı
-“Yaşım (Şiir)” Yazar: Perizad Muhsinoğlu
-“İlk Kar (Şiir)” Yazar: Enver Göksoy
-“Ankara’da Gülhane Poliklinik Binası” Yazar: Rifat Peyin
-“Şehir ve Kasabalarda Yanıcı Yağların Muhafazası” Yazar: Cemil Başkurt
-“Haberler” Yazar:*

45.Sayı:
-“Münakaşa İle Satın Alınmış ve Satılmış Sanat” (Editör Yazısı) Yazar: YAPI Dergisi
-“Yeni Bir Mimariye Doğru” Yazar: Behçet Ünsal (Yüksek Mimar)
-“Mimarlıkta Ev Derdi” Yazar: Hatif Öğe (Ziraat Mühendisi)
-“Türkiye’de Yapılan Temsil Bayramı” Yazar: Nurullah
-“Folklor: Osman Turgut Pamirli” Yazar: Ahmet Yılmaz
-“Akademide Mektep Hatıraları” Yazar: M. Yeşim
-“Kitap Basın ve Satışının Artması” Yazar: Sabih Alaçam
-“Dokunmayın (Şiir)” Yazar: Vehbi Cem Aşkun
-“Selam (Şiir)” Yazar: Enver Göksoy
-“Baharı Tahayyül (Şiir)” Yazar: Hilmi Gülkılık
-“On Roman” Yazar: Oğuz Özdeş
-“Halk Edebiyatı: Habib Karaaslan” Yazar: Vehbi Cem Aşkun
-“Hikaye: Boğulan Kahkaha” Yazar: Oğuz Özdeş
-“Şarkı (Şiir)” Yazar: İskender Haki Engin
-“İstidatlar Köşesi” Yazarlar: Muhlis Nafiz Güney, Halit Benli

46-47.Sayı:
-“Bir Şikayet Münasebetile” (Editör Yazısı) Yazar: YAPI Dergisi
-“Halk Edebiyatı: Aşık Sümmani” Yazar: Vehbi Cem Aşkun
-“Güzel İzmir (Şiir)” Yazar: Vehbi Cem Aşkun
-“Yolların Tükettiği Adam: Turgut Evren” Yazar: Ahmet Yılmaz
-“Akademide Mektep Hatıraları” Yazar: M. Yeşim
-“Türk Yüksek Mimarlar Birliği İstanbul Şubesi Adına İstanbul Radyosunda Bir Konferans ” Yazar: Sedat Çetintaş (Yüksek Mimar)
-“Aşık (Şiir)” Yazar: Mehmed Kurşunluoğlu
-“Ayna (Şiir)” Yazar: Mehmet Kemal
-“Yarı Yol (Şiir)” Yazar: Feyzi Kutlu Kalkancı
-“Göz Yaşları (Şiir)” Yazar: Enver Göksoy
-“Mühim Bir Roman: Uçurum” Yazar: Ruşen Engin
-“Hikaye: Kömürler Marsık Oldu” Yazar: Mahmut Atilla Aykut

48-49.Sayı:

-"XX. Yıl ve Cumhuriyet Mimarlığı" (Editör Yazısı) Yazar: YAPI Dergisi
-"Birimizin Derdi: Hepimizin Derdi" Yazar: M. Ali Gökberk
-"Camilerimiz ve Şehircilik" Yazar: Pertev Taner
-"Bir Baş yazıda İmar Mevzuu ve Türk Yüksek Mimarları" Yazar: YAPI Dergisi
-"Buranın Manzaraları (Şiir)" Yazar: Enver Göksoy
-"Türk Yazısı Hakkında Düşünceler" Yazar: Şinasi Barutçu
-"Radyofonik Piyes" Yazar: Nurullah
-"Kuşlar ve Dağ Tepesi (Nesir)" Yazar: Y.B. Yapıcıoğlu
-"Aşka İnanıyorum (Nesir)" Yazar: Nimet Günar
-"Yeni Bir Mimariye Doğru" Yazar: Behçet Ünsal (Yüksek Mimar)
-"Yayladan Sesler" Yazar: Vehbi Cem Aşkun
-"Ev Nedir? (Fikir)" Yazar: Kerim Yurd
-"Yapıcı Gözü ile Atasözleri (Görüşler)" Yazar: Muzaffer Erengezgin
-"Kahramanlık Şiirleri" Yazar: Ahmet Yılmaz
-"Kör (Şiir)" Yazar: Perizat Muhsinoğlu

APPENDIX C

Projects Published in the Issues of *Yapı:*

1.Sayı: "Halk İçin Evler: Büyüyen Ev" (Yarışma Projesi) Proje:J. Hoffmann ve O. Haerdtl, Yazı ve yorumlar: Şekure Niltuna (Yüksek Mimar)
2.Sayı: "Halk İçin Evler: Büyüyen Ev" (Yarışma Projesi) Proje: Leopold Ponzen (Viyana) Yazı ve Yorumlar: Behçet Ünsal (Yüksek Mimar)
3.Sayı: "Halk İçin Evler: Küçük Bir Sayfiye Evi Projesi" (Tasarı halinde) Proje: Bilinmiyor, Yazı ve Yorumlar: Şekure Niltuna (Yüksek Mimar)
4.Sayı: "Balkanlarda Türk Evleri: Bosna'da Bir Türk Evi" (Uygulanmış Proje) Proje Tasarım: bilinmiyor Yazı ve Yorumlar: Şekure Niltuna (Yüksek Mimar)
5. Sayı:"Modern Bir Türk Evi" (Tasarı-inşası düşünülüyor) Proje ve Yazı:Şekure Niltuna (Yüksek Mimar)
6. Sayı:"Bahçe İçinde Küçük Bir Ev" (Deneme: Modern-Türk karakteri araştırılıyor) Proje, yazı ve resimler: Behçet Ünsal(Yüksek Mimar)
7.Sayı: "Halk için Evler: Büyüyen Evin İçi" (Uygulanmış Proje) Proje Tasarım: Berlin'li Mimarlar: H.Köhler ve J. Schweitzer, Yazı ve yorumlar: Behçet Ünsal (Yüksek Mimar)
8.Sayı: Proje yok.
9.Sayı: Proje yok.
10.Sayı:"Halk için Evler:Tek Katlı Ev Projesi" (Tasarı-inşası düşünülüyor) Proje ve Yazı:Necmi Ateş
11.Sayı: Proje yok.
12.Sayı: "Bir Sayfiye Evi Projesi" (Tasarı halinde) Proje ve Yazı: Behçet Ünsal (Yüksek Mimar)
13.Sayı:"Bir Öğretmen Evi Projesi" (Tasarı: Yapılma aşamasında) Proje ve Yazı: A.K.
14.Sayı: "Bir Nahiye Müdürü Evi" (Tasarı-inşası düşünülüyor) Proje ve Yazı: Necmi Ateş
15.Sayı: Proje yok.
16.Sayı: Proje yok.
17.Sayı: "Bir Kaymakam Evi Projesi" (Tasarı-inşası düşünülüyor) Proje ve Yazı: Necmi Ateş
18.Sayı: Proje yok.
19.Sayı: "Halk İçin Evler: Ucuz Sıra Evler Krokisi" (Tasarı- kroki halinde) Proje ve Yazı: Behçet Ünsal (Yüksek Mimar)
20.Sayı: Proje yok.
21.Sayı: Proje yok.
22.Sayı: Proje yok.
23.Sayı:"Halk İçin Evler: Küçük Bir Kır Evi Projesi" (Uygulanmış:Almanya) Mimari Clemens August, Yazı: Behçet Ünsal (Yüksek Mimar)
24.Sayı: Proje yok.
25.Sayı: Proje yok.
26.Sayı: Proje yok.
27.Sayı: "Halk İçin Evler: Bir Sayfiye Evi Projesi" Yazı ve Proje: Necmi Ateş
28.Sayı: Proje yok.
29.Sayı: Proje yok.
30.Sayı: Proje yok.
31.Sayı: Proje yok.
32.Sayı: Proje yok.
33.Sayı: Proje yok.
34.Sayı: Proje yok.
35.Sayı: Proje yok.
36.Sayı: Proje yok.
37.Sayı: Proje yok.
38.Sayı: Proje yok.
39.Sayı: Proje yok.
40.Sayı: Proje yok.
41.Sayı: Proje yok.
42.Sayı: Proje yok.
43-44.Sayı: Proje yok.
45.Sayı: Proje yok.
46-47.Sayı: Proje yok.
48-49.Sayı: Proje yok.

APPENDIX D

A Table Showing the Increase in the Prices of Construction Materials and Ordinary Living Requirements in the Second World War.

1938 Yılı Ortalama Fiyatları İle
1943 Yılı (Aralık Ayı) Ortalama Fiyatları
(Mutlak Rakamlar)

Maddenin Adı		Yıllar 1938		1943		Artış Oranı
Ekmek	(Kilo)	10,05	Kuruş	38,67	Kuruş	[% 284.7
Et	(Kilo)	42,52	Kuruş	198,54	Kuruş	% 366,9
Tâze Sebze	(Kilo)	7,51	Kuruş	29,96	Kuruş	% 298,9
Zeytinyağı	(Kilo)	51,85	Kuruş	231,29	Kuruş	% 336
Şeker	(Kilo)	28	Kuruş	338	Kuruş	% 1.107
Peynir	(Kilo)	48,78	Kuruş	155,42	Kuruş	% 218,6
Süt	(Kilo)	14,79	Kuruş	51,25	Kuruş	% 236,5
Kömür	(Kilo)	5,33	Kuruş	12,21	Kuruş	% 129,1
Odun	(Kilo)	370,08	Kuruş	1.316,66	Kuruş	% 255,7
Yumurta	(Tâne)	1,71	Kuruş	7,94	Kuruş	% 364,3
Tuğla		1,5	Lira	6	Lira	% 300
Kereste		4	Lira	20	Lira	% 400
Kireç		35	Kuruş	399	Kuruş	% 1.040
Kiremit	(Yerli)	4	Kuruş	300	Kuruş	% 1.400
Kiremit	(Avrupa)	90	Kuruş	225	Kuruş	% 150
Çimento	(Yerli)	50	Kuruş	1.250	Kuruş	% 150
Çimento	(Avrupa)	90	Kuruş	225	Kuruş	% 150
Demir		7	Kuruş	70	Kuruş	% 900]

Source: Koçak, Cemil. 1996. "Milli Şef Döneminin İktisadi Politikaları", *Türkiye'de Milli Şef Dönemi(1938-45),* Cilt 2, İletişim Yayınları, 1. Baskı, İstanbul, p.435.

APPENDIX E

A Table Showing the Foreign Trade and Total Amounts of the Exportation and Importation of Turkey during Second World War. (The exportation decreased but importation depending on agricultural products saw perceivable increases due to the needs of fighting Countries.)

Türkiye'nin Dış Ticâreti [9]

Yıllar	İthâlât		İhrâcât	
	Milyon TL/Milyon Dolar		Milyon TL/Milyon Dolar	
1938	149.8	115.2	144.9	111.5
1939	118.2	90.9	127.4	98.0
1940	68.9	53.0	111.4	87.7
1941	74.8	57.5	123.1	97.7
1942	147.7	113.6	165.0	126.9
1943	203.0	156.1	257.1	197.8
1944	164.9	126.8	232.5	178.8
1945	126.2	97.1	218.9	168.4

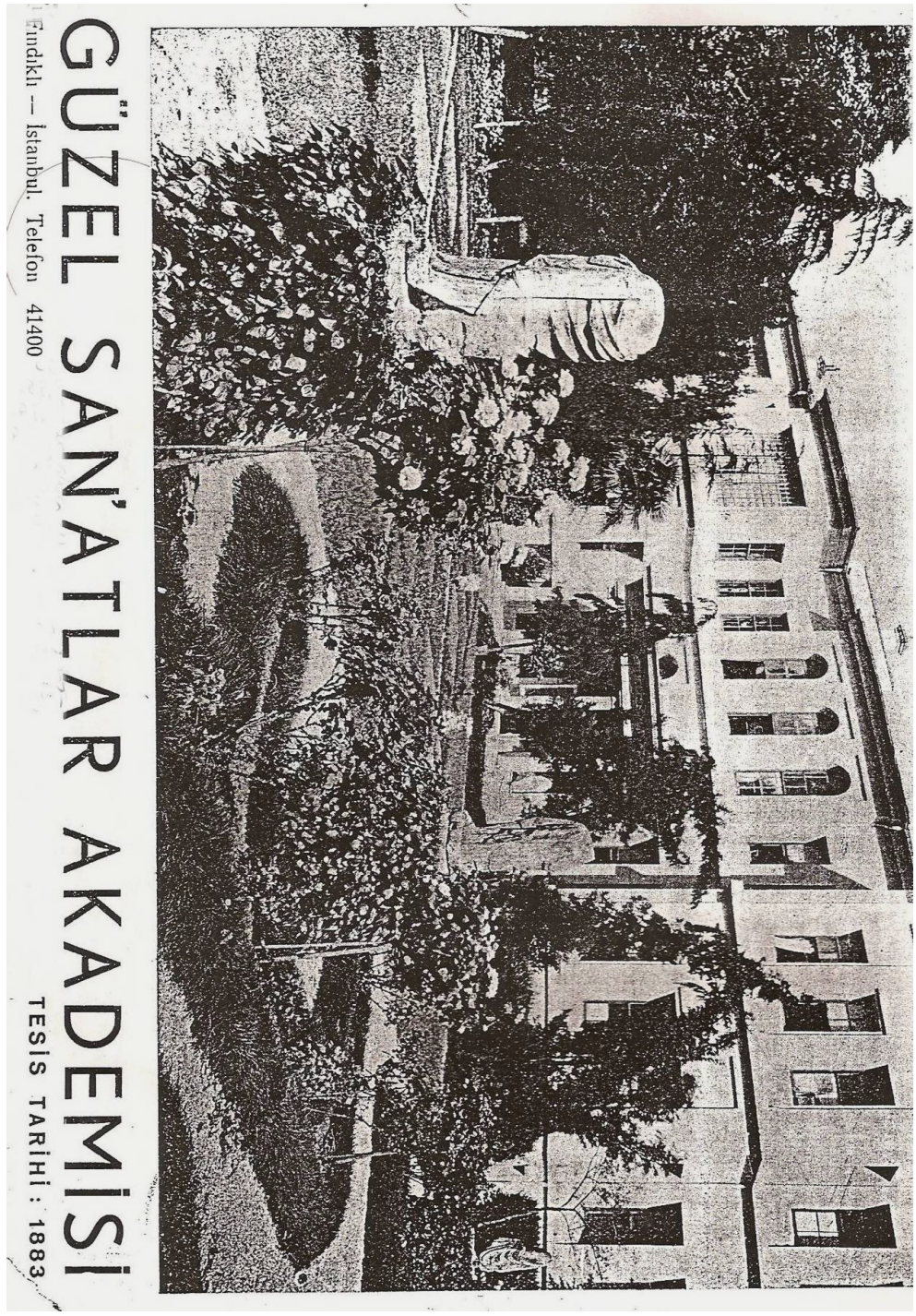
1939-1946 Döneminde Toplam İthâlât ve İhrâcât [10]

Yıllar	İthâlât (kg)	İhrâcât (kg)
1939	605.555.778	127.3888.997
1940	342.005.135	611.202.850
1941	310.104.505	428.899.017
1942	344.039.910	355.025.624
1943	391.168.087	333.450.935
1944	331.758.254	345.634.573
1945	324.510.600	309.537.557
1946	402.733.595	905.190.481

Source: Necdet Serin, *Dış Ticaret ve Dış Ticaret Politikası (1923-1973.)*, s.20/ Tablo;4 Bilge Aloba Köksal, A. Rasih İlkin, *Türkiye'de İktisadi Politikanın Gelişimi (1923-1973),* s.33/Tablo 18. and Köksal, İlgin, age, s.34/Tablo19. Quoted in Koçak, Cemil. 1996. "Milli Şef Döneminin İktisadi Politikaları", *Türkiye'de Milli Şef Dönemi(1938-45),*Cilt 2, İletişim Yayınları, 1. Baskı, İstanbul, p.369.

APPENDIX F

The Introduction Brochure distributed by the Academy of Fine Arts in 1940.



DÜNKÜ VE BUGÜNKÜ AKADEMİ

Güzel San'atlar Akademisinin yarım asrı geçen bir mazisi vardır. İlk önce Sanayii Nefise Müdürü Ressam Hamdi (Bey) in teşebbüsü ile Ticaret Nazırı Raif (Paşa) zamanında resim, heykeltraşlık ve mimarî öğretmeğe mahsus bir (Mektebi Sanayii Nefise) tesisi kararlaştırılmış ve hattâ bunun için kadim eserler müzesi karşısında bugün eski şark eserlerine tahsis edilmiş olan binanın yapılmasına başlanmıştır. Fakat mektep, ancak 1883 de, Suphi (Paşa) ticaret nazırı iken kurulmuş, ve 1884 te tedrisata başlamıştır. Müessese, 1877 de Ticaret Nezaretinden - Müze Müdürlüğüne bağlanmak suretile - Maarif Nezaretine geçmiş ve 1917 ye kadar Müze Müdürlüğünün idaresi altında kalmıştır.

1884 yılından 1917 ye kadar olan bu ilk devrede mektep, muhitin bütün yadırgamalarına, resmî makamların kayıdsızlığına rağmen memlekette Avrupalı resim ve heykel zevkini tesise ve zamanın ihtiyaçlarını karşılayacak mimarlar yetiştirmeğe çalışmıştır. Bununla beraber mektebin binası dar, kadrosu noksan olduğu gibi böyle her manasile yeni olan bir müesseseyi hakikaten koruyacak ve ona istikametler verecek yüksek himayeden de mahrum kalmıştır.

1917 yılında doğrudan doğruya Maarife bağlanan (Sanayii Nefise Mektebi Âlisi) eski binayı terkederek Cağaloğlunda şimdi kız orta mektebi olan binaya geçer. Fakat burada uzun

müddet duramaz. Mondros mütarekesinden biraz sonra binayı terke mecbur kalır ve o tarihten itibaren 1921 senesine kadar süren bir göçebelik devri başlar. Onu, bu zaman zarfında, kâh Divanyolunda, kâh Şehzadebaşında, kiralık evlerde, tedrisat için lâzım gelen bütün vasıtalardan ve konfordan mahrum, istikrarsız bir halde, sadece mevcudiyetini muhafaza etmeğe çalışır görürüz. Güzel san'atları hakikaten sevenleri çok muztarip eden bu hale 1921 senesinde nihayet verilir ve Sanayii Nefise Mektebi Âlisi tekrar Cağaloğlundaki eski binaya döner, 1926 ya kadar orada kalır.

Fakat, ne bu bina ne kendisine verilen tahsisat, ne de kadro teşkilâtı, ona ismini hak ettiren bir çalışma imkânını verecek mahiyette değildi. Hattâ mektep resim san'atının öğretilmesi için elzem olan canlı modelden dahi mahrum idi.

Tabiatile Cümhuriyet Hükûmeti bu mühim müesseseyi bu şekilde bırakamazdı, onu idare edenler, güzel san'atların bir milletin hayatındaki ehemmiyetli mevkiini biliyorlar ve memleketi sokmak istedikleri büyük medeniyet yolunda zevkin nasıl büyük bir âmil olduğunu takdir ediyorlardı. Binaenaleyh, 1926 senesinde hükûmet bu müessese ile yakından alâkadar oldu. Ve ona evvelâ, bina olarak, İstanbul'un en güzel saraylarından birini, Fındıklı'daki Meb'usan dairesini tahsis etti. Mektep, burada muhtelif şubelerin sınıf ve atölyelerile, kütüphane ve konferans salonlarile en rahat ve faydalı şekilde yerleşebildi. Sonra, yavaş yavaş mevcut teşkilât genişletildi, Avrupalı mütehassıslar getirildi. Bazı şubelerin

programları, tedrisat sistemleri değiştirildi. Ayni zamanda mektebin adı da (Güzel San'atlar Akademisi) ne çevrildi (1927).

1927 den 1936 ya kadar yapılan işler arasında bilhassa mimarî şubesinin tanzimi ve 1928 senesinde tezyinî san'atlar şubesinin tesisi vardır. Filhakika, mimarî şubesi bu müddet zarfında yapılan mütemadi cehitlerle asrî mimarînin bütün meselelerini karşılayabilecek bir olgunluk yoluna girmeğe çalışıyordu.

Diğer taraftan tezyinat şubesinin açılması ile Güzel San'atlar Akademisinin mesaisi büsbütün genişliyor, büyük san'atların yanı başında hayatın yardımcısı olan ve gündelik ihtiyaçlara cevap veren san'atlar da yer alıyordu. Bu suretle Akademi mühim bir eksiğini tamamlıyordu. Fakat sadece yeni hayatın ve yeni zevkin peşinde koşmak kâfi değildi. Eski medeniyetimizin içinde asırlarca güzellik hislerimizi tatmin etmiş, verdiği şaheserlerle millî zevki bütün dünyaya tanıtmış olan ve şimdi ölüme mahkûm bir an'ane şeklinde yaşayan san'atlarımız vardı. Güzel San'atlar Akademisinin onları da çatısı altına alması ve bu suretle mutlak olan bir ölümden kurtarması lâzımdı. Eski Medresetülhattatin'in bir istihalesi olan, Akademiye merbut bir müessese şeklinde idare edilen Şark Tezyinat Mektebi küçük kadrosile ve iki oda içine sıkışan imkânlarile bunu yapamazdı. 1936 senesinde bu mektep lâğvedilerek yerine Akademinin Türk Tezyinî San'atlar şubesi açıldı. Bu şube şimdi geniş teşkilâtile bütün eski tezyinî san'atlarımızı öğretmektedir.

1936 senesinde Resim şubesine Fransa'dan Ressam Léopold - Lévy, 1937 senesinde Heykel şubesine Almanya'dan heykeltraş Belling ve Mimarî şubesine Mimar B. Taut şef olarak getirildiler. Bu suretle Resim, Mimarlık ve Heykeltraşlık şubelerinin yeni baştan ıslah ve tensikine başlandı.

1939 da mimar B. Taut'ın vefatı üzerine Mimarî şubesi şefliğine Almanya'dan Profesör Vorhölzer celbolunmak suretile tensik ve ıslah faaliyetine devam olundu.

Yapılan ıslahatın Resim şubesinde verdiği neticeler 1940 ikincikânununda yapılan bir sergi ile pek şayanı memnuniyet bir şekilde tebarüz etmiştir. Bu şube seneden seneye terakki ve inkişaf yoluna girmiş bulunmaktadır.

Heykel Şubesine gelince: 1937 denberi devam eden çalışmalarının neticesini 1940 senesi yazında açacağı bir sergi ile fikir ve san'at âlemine arzedecektir.

Tezyinat şubesinin başına Fransadan mimar ve dekoratör Marie Louis Sue gibi salâhiyetli bir şefin getirilebilmesi ancak 1939 senesi sonlarında mümkün olmuştur. Profesör Marie Louis Sue Fransız dekoratörler cemiyetinin reisliğini yapmıştır. Tezyinî san'at şubelerini ıslahına matuf hamlelerinin, istikbalde, iyi neticeler vereceği umulmaktadır.

Mimarî şubesinde senelerdenberi talebeler Arif Hikmet, Sedat Hakkı gibi genç ve kıymetli muallimlerin atölyelerinde İstanbulu, Ankarayı ve vilâyetleri modern namı altında istilâ etmekte olan şahsiyetsiz üslûpla mücadeleye hazırlanmaktadır. Akademideki tedrisatın ve araştırmaların gayesi Türk çocuklarına kendi şahsiyet ve üslûplarını buldurmak olduğu için yeni Türk mimarîsinin üslûbu hiç şüphesiz bu mücadeleden doğacaktır. Bunu tahakkuk ettirmek gayesile Akademi idaresi memleketin her tarafından talebe toplayabilmek çaresini aramış - zira mektep neharî olduğundan ve Mimarî şubesi beş sene gibi uzun bir tahsili icap ettirdiğinden bu şubeye ancak ailesi İstanbul'da olan lise mezunları veyahut yalnız müreffeh olanlar intisap edebiliyordu - ve Maarif Vekâleti bu maksatla Akademi bütçesine otuz talebe için ayda yirmi beşer liralık tahsisat ilâve etmiş ve bu suretle Akademi İstanbul'a mahsus (regional) bir müessese olmaktan kurtularak bütün memlekete şamil millî bir müessese haline gelmiştir.

AKADEMİ VE ŞUBELERİ

Güzel San'atlar Akademisi yüksek dereceli neharî bir mekteptir. Akademi talebesinden ücret alınmaz. Devam mecburîdir.

Güzel San'atlar Akademisinin beş şubesi vardır:

Yüksek Mimarî şubesi

Resim şubesi

Heykel şubesi

Tezyinî san'atlar şubesi

Türk Tezyinî san'atlar şubesi

Not: Resim, heykel ve tezyinî san'at şubeleri şimdilik birinci derecede orta ihtisas mektebi halindedir. Bu şubelerin yüksek kısımlarının ihdasına çalışılmaktadır.

YÜKSEK MİMARÎ ŞUBESİ

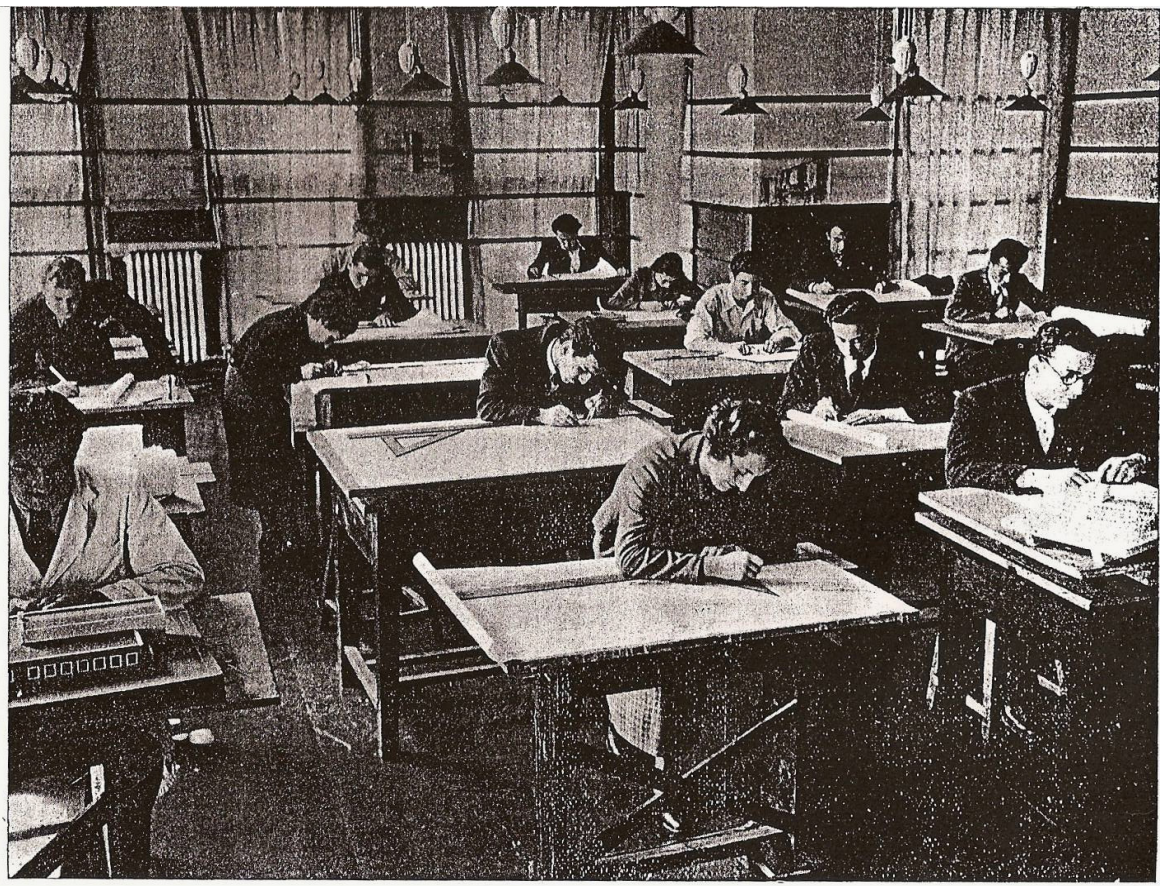
Şube mezunlarına (yüksek mimar) unvan ve salâhiyeti verilir. Mimarlar şahsî teşebbüs sahasında hayatlarını kazanabilecekleri gibi hususî teşekküllerde, resmî müessese-lerde yüksek maaş veya ücretle iş bulabilirler. Şimdiye kadar mezunlarımızın hepsi tahsil-lerini ikmal eder etmez asgarî 150 şer lira ücretle iş bulmuşlardır. Yurdun yer yer imar edildiği şu sırada her taraftan arzedilen mimar ihtiyacı pek fazladır. Bazı müesseseler tah-sillerinin son senesine gelmiş olan mimar namzetlerini şimdiden kendi hizmetleri için temi-ne çalışmaktadırlar. Memleketimizin umranı bakımından büyük hareketler vadeden istik-balin mimar ihtiyacını bir kat daha arttıracağında şüphe yoktur.

Bu şubeye yalnız lise olgunluk imtihanını vermiş olanlar alınır. Talipler desen (des-sin) den ufak bir istidat yoklamasına ve matematik ile türkçe kompozisyondan imtihana tâbi tutulurlar.

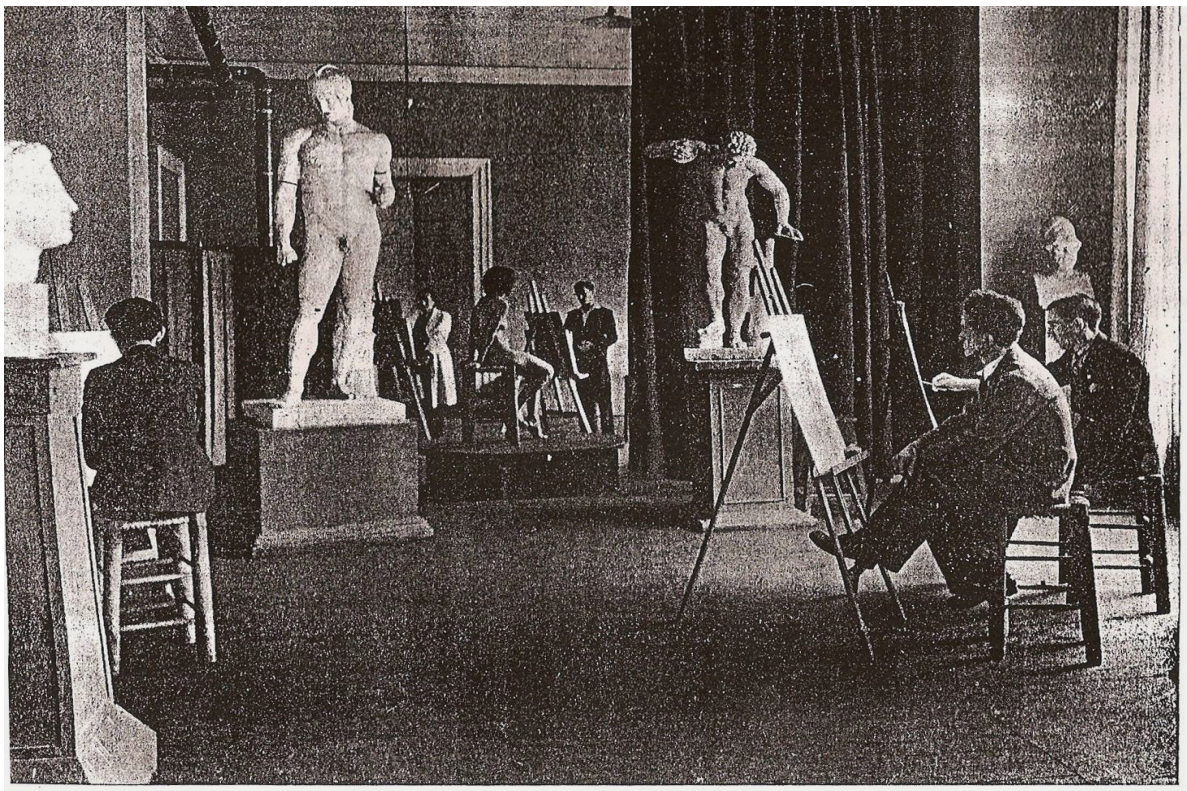
Yüksek Mimarî şubesinin tahsil müddeti beş senedir. Son sınıflara gelen talebeler ha-riçten iş bularak - mektepten aldıkları vazifeleri umumî mesai saatleri dışında hazırlamak suretile - tahsillerine devam edebilirler.

Mektebin neharî olması taşrada yetişen istidatların Akademiden istifadesini güçleştirmektedir. Bunu göz önüne alan Maarif Vekâleti kuvvetli talebeleri kendi hesabına okutmağa karar vermiştir. Bütçe müsait olduğu yıllarda, muayyen şartları haiz olan talebeler yapılacak imtihanda muvaffak oldukları takdirde tahsillerinin nihayetine kadar her sene (300) liralık bir (bourse) alırlar.

Talebe kayıd muamelesine 10 eylûlde başlanır. Kabul yoklamasının tarihi gazetelerle ilân edilir.



Mimarî şubesinde atölye mesaisi



RESİM VE HEYKEL ŞUBELERİ

Resim ve Heykel şubelerine ortamektep mezunları alınır. Taliplerin resim veya heykele karşı olan kabiliyet ve istidatları yoklanır.

Bu şubelerde sınıf usulü yoktur, tahsil müddeti muayyen değildir, istidada bağlıdır. Talebelik hukukundan 30 yaşına kadar istifade olunabilir.

Heykel atölyelerinden biri

Devamı muntazam olmayanların kaydı silinir.

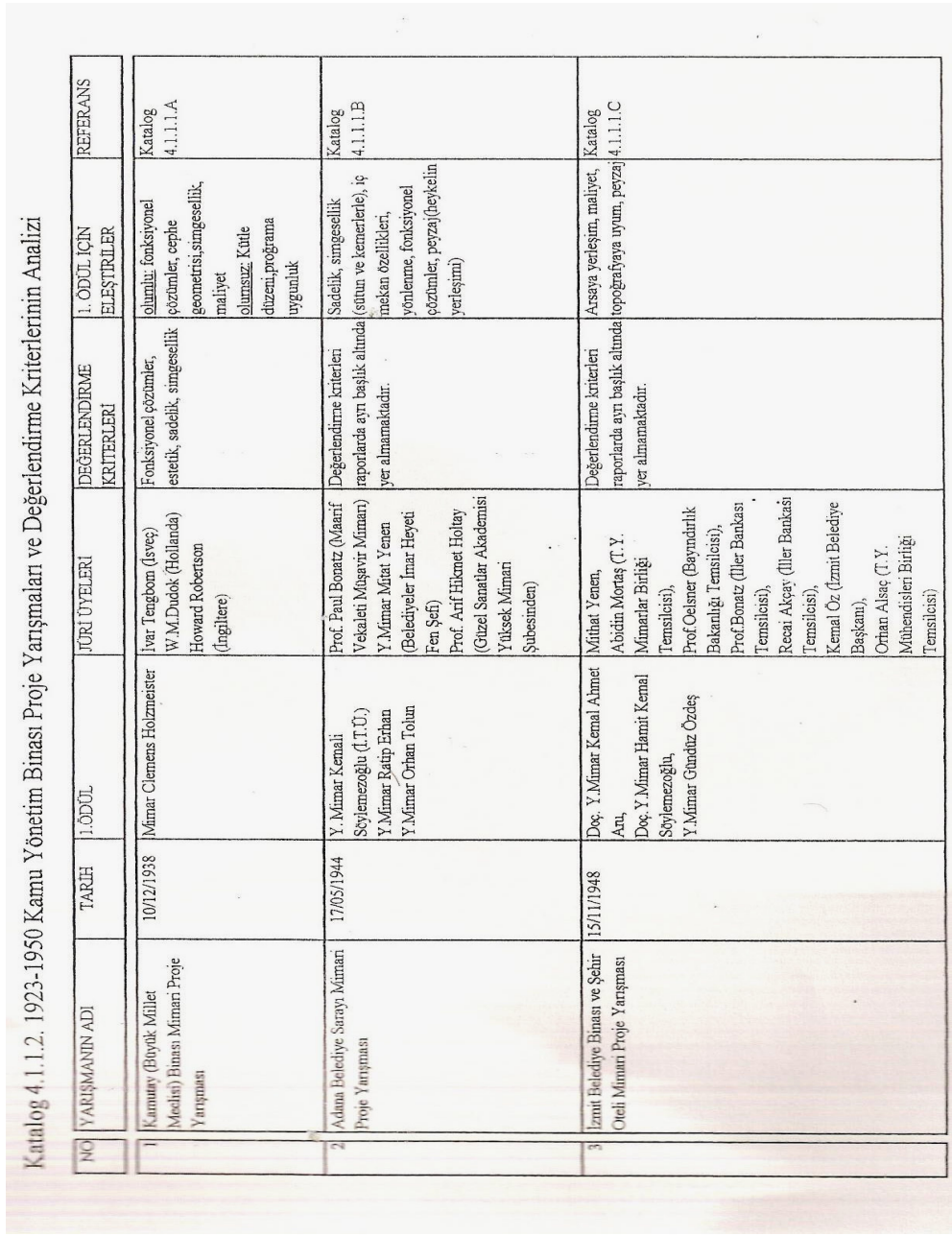
Bu şubelerdeki talebeler tahsilleri sırasında sık sık açılan müsâbakalı konkurslara iştirak ederek muvaffakıyetleri nisbetinde maddî yardımlar elde edebilirler.

Talebe kayıd muamelesine 10 eylûlde başlanır. İstidat yoklamasının yapılacağı zaman, gazetelerle ilân edilir.

Source: 'Academy of Fine Arts', Introduction Brochure, İstanbul, 1940.

APPENDIX G

The Analysis of the Project Competitions for Public Government Buildings made in between 1923-1950 and their Evaluation Criteria



Katalog 4.1.1.2. 1923-1950 Kamu Yönetim Binası Proje Yarışmaları ve Değerlendirme Kriterlerinin Analizi

NO	YARIŞMANIN ADI	TARİH	1.ÖDÜL	JÜRİ ÜYELERİ	DEĞERLENDİRME KRİTERLERİ	1. ÖDÜL İÇİN ELEŞTİRİLER	REFERANS
1	Kamutay (Büyük Millet Meclisi) Binası Mimari Proje Yarışması	10/12/1938	Mimar Clemens Holzmeister	İvar Tengbom (İsveç) W.M.Dudok (Hollanda) Howard Robertson (İngiltere)	Fonksiyonel çözümler, estetik, sadelik, simgesellik	olumlu: fonksiyonel çözümler, cephe geometrisi,simgesellik, maliyet olumsuz: Kütle düzeni,proğrama uygunluk	Katalog 4.1.1.1.A
2	Adana Belediye Sarayı Mimari Proje Yarışması	17/05/1944	Y. Mimar Kemali Söylemezoğlu (İ.T.Ü.) Y.Mimar Ratip Erhan Y.Mimar Orhan Tolun	Prof. Paul Bonatz (Maarif Vekaleti Müşavir Mimarı) Y.Mimar Mitat Yenen (Belediyeler İmar Heyeti Fen Şefi) Prof. Arif Hikmet Holtay (Güzel Sanatlar Akademisi Yüksek Mimari Şubesinden)	Değerlendirme kriterleri raporlarda ayrı başlık altında yer almamaktadır.	Sadelik, simgesellik (sütun ve kemerlerle), iç mekan özellikleri, yönlenme, fonksiyonel çözümler, peyzaj(heykelin yerleşimi)	Katalog 4.1.1.1.B
3	İzmit Belediye Binası ve Şehir Oteli Mimari Proje Yarışması	15/11/1948	Doç. Y.Mimar Kemal Ahmet Aru, Doç.Y.Mimar Hamit Kemal Söylemezoğlu, Y.Mimar Gündüz Özdeş	Mithat Yenen, Abidin Mortaş (T.Y. Mimarlar Birliği Temsilcisi), Prof.Oelsner (Bayındırlık Bakanlığı Temsilcisi), Prof.Bonatz (İller Bankası Temsilcisi), Recai Akçay (İller Bankası Temsilcisi), Kemal Öz (İzmit Belediye Başkanı), Orhan Alsaç (T.Y. Mühendisleri Birliği Temsilcisi)	Değerlendirme kriterleri raporlarda ayrı başlık altında yer almamaktadır.	Arsaya yerleşim, maliyet, topoğrafyaya uyum, peyzaj	Katalog 4.1.1.1.C

Source: Çilingir, Banu. 2000. *Cumhuriyet Dönemi Proje yarışmalarında Değerlendirme Kriterleri ve Gelişimi Çalışma Alanı: Kamu Yönetimi Binaları,* Yüksek Lisans Tezi, İstanbul TeknikÜniversitesi-Fen Bilimleri Enstitüsü, Haziran, p.62.