PRINTED ARCHITECTURES:
ARCHITECTS' AUTO-MONOGRAPHS IN TURKEY, 1950S-1980S

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ABSTRACT

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This dissertation examines architecture in Turkey from the 1950s to the 1980s through printed mediums and focuses on the auto-monographs prepared by practising architects, one of the genres of printed mediums in architecture. These books retrospectively display architects' complete œuvre via images and texts and provide a place for architects to structure their own architectural production and to develop an understanding of architecture itself as a practice. The monographs live longer than the buildings and their architects by housing architectural practice for many years and thus providing a basis for architectural history and theory, and for the conceptualization of architecture itself in discursive terms. In the studies carried out so far, architectural historiography has usually focused on the building or its creator architect. On the other hand, this dissertation approaches architects' auto-monographs and hence printed architectures both as research subject and research object, and subject-matter of its historiography. In this manner, focusing on the genesis of architects' auto-monographs in Turkey, the dissertation attempts to reveal the issues hitherto untouched or undervalued, and addressed a shift in the cultural and historical context of architecture in the country.

Each of the monographs examined in this study only generates meanings in relation to the others as a node in the network of the contemporary architectural context. Therefore, this

dissertation tries to understand the roles of the monographs in the network through the concepts of "exhibition," "archive" and "narrative" rather than to analyze them as individual cases. The three concepts, following a chronology from the 1950s to the 1980s, provide the ground to discuss how architects displayed architectural products, structured architectural production and understood architecture through their auto-monographs in their attempts to conceptualize their architectures and (re)produce them for public recognition; hence, these three concepts produce clues for similar analyses of contemporary and future cases.

Keywords: Twentieth Century Architecture in Turkey, Architecture in Printed Mediums, Architect's Auto-monograph, History of Architectural Books.

ÖZ

MATBU MİMARLIKLAR:

TÜRKİYE'DE 1950'LERDEN 1980'LERE MİMAR OTO-MONOGRAFİLERİ

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Bu tez, 1950'lerden 1980'lere Türkiye'de mimarlığı matbu mecralar aracılığıyla inceler ve serbest meslek pratiği ile uğraşan mimarların hazırladığı oto-monografiler çalışmanın odağını oluşturur. Mimari alandaki matbu mecralardan biri olan bu kitaplar, mimarın ürettiği (tüm) eserleri retrospektif bir şekilde görseller ve metinler aracılığıyla sunan, mimara, kendi mimari üretimini yapılandıracağı ve mimarlık anlayışını geliştireceği bir yer sağlayan ortamlardır. Mimari pratiği barındıran ve tanıtan monografiler, binalardan ve mimarlarından daha uzun yaşarken, mimarlık tarihi ve teorisi için ve mimarlığın söylemsel açıdan kavramsallaştırmasında bir temel oluştururlar. Mimarlık tarihyazımı, bugüne dek yürütülen çalışmalarda, genellikle binayı ve onun yaratıcısı mimarı kendisine eksen olarak almıştı. Bu çalışma ise, mimar oto-monografilerini ve dolayısıyla matbu mimarlıkları, yürüttüğü araştırmanın hem nesnesi ve öznesi hem de izlediği tarihyazımı yaklaşımının konusu olarak kabul ediyor. Bu yaklaşımla, Türkiye'deki mimar oto-monografileri üzerine yoğunlaşırken tez, şimdiye dek dokunulmayan ve gözardı edilen konuları aydınlatarak ülkede mimarlığın bir döneminde deneyimlenen tarihsel ve kültürel bağlamdaki bir kaymayı gözler önüne seriyor.

Bu tezde incelenen her bir monografi, çağdaş mimarlık bağlamının oluşturduğu ağdaki bir düğüm gibi diğerleriyle ilişki içinde anlamlar üretmiş ve varlık kazanmıştır. Bu nedenle,

mimar oto-monografileri münferit vakalar olarak ele alınmamış; kitapların toplu varlıklarıyla oluşan ağdaki rolleri, "sergi", "arşiv" ve "anlatı" kavramları aracılığıyla incelenmeye çalışılmıştır. 1950'lerden 1980'lere bir kronolojiyi takip eden bu üç kavram, mimarların oto-monografileri yoluyla mimarlıklarını kamusal tanınırlık için (yeniden) üretme ve kavramsallaştırma girişimlerinde, mimari ürünlerini nasıl sergilediklerini, mimari üretimlerini nasıl yapılandırdıklarını ve kendi mimarlıklarını nasıl anladıklarını tartışmak için zemin sağlamakta; böylece, günümüzde ve gelecekte karşılaşacağımız benzer örneklerin analizi için de ipuçları üretmektedir.

Anahtar Kelimeler: Türkiye'de Yirminci Yüzyıl Mimarlığı, Matbu Mecralarda Mimarlık, Mimar Oto-Monografisi, Mimarlık Kitapları Tarihi.

Everything in the world exists to end up in a book.

Mallarmé, 1945

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CHAPTER 1

INTRODUCTION

1.1   Subject and Scope

This dissertation aims to examine architecture in Turkey from the 1950s to the 1980s through architects' auto-monographs, one of the sub-categories of printed mediums in architecture. An architect's auto-monograph retrospectively displays the architect's complete œuvre (the body of work) via images (pictures, drawings, sketches, diagrams, etc.) and texts. It is a collection whose content is prepared for publishing by the architect (or at least under the control of the architect, or with the architect's approval) almost concurrently with the works, and the architect-author publishes the book himself / herself, or pay for the publication. The architect's monograph has served several purposes in its long history; as Alan Powers (2002) argues, "The printed book was used to communicate architecture as soon as it became available in the late fifteenth century" (p.157).[1] From then onwards, architects used the medium to display their architectural products, to structure their own architectural production and also to develop an understanding of architecture itself as a practice. As Simon Henley suggests, "The act of looking back at one's own work brings about 'resonances between different projects,' allowing for a deeper understanding of the work" (Rammohan, 2015). That is why the architect's auto-monograph acts as a medium for not only self-presentation but also self-evaluation and self-criticism for architects, hence, forming their specific identities as professionals.

The use of the architect's monograph is a topic of debate nowadays as discussions about the future of the printed book in the digital age are arising. For instance, last year's

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[1] According to Vaughan Hart, in the Renaissance, "[the] authors [of the treatises] often illustrated examples of their own work as models," as clearly seen in the case of Sebastiano Serlio, Philibert De l'Orme, Andrea Palladio and Vincenzo Scamozzi (Hart, 1998, p.1).

London Festival of Architecture included a discussion entitled "Why a Monograph?"[2] In the meantime, the discussion often continues in architecture portals at times.[3] In general terms, the motive for making architectural monographs is attributed to a "public relations" exercise of architecture offices. What this means is that the printed monograph appears to be a tool to influence clients. Hence, what is being questioned is whether there is any contribution of the book to the architecture environment or the publication is indeed able to "engender critical debate" (Van Schaik, 2014, p.59). It seems that "there is an inflation of often self-referential coffee table books celebrating star architects and their buildings, which deflect from the more sophisticated reflections within the discipline" (Hill, 2013). In fact, some publishers in the field of architecture emphasize the need for a change in this type of publishing (Hill, 2013). According to architecture critic Mark Lamster (2010), the fat monograph "was admittedly brilliant when Rem Koolhaas and Bruce Mau introduced it, back in 1995, with the publication of *S, M, L, XL*." However, today, "From a materials standpoint, fat books are wasteful: they use lots of paper, and their size and weight make transportation and storage an energy intensive business. Ergonomically, they're less than ideal: they're too bulky to carry around and they're a pain to navigate" (Lamster, 2010). Despite these critiques, some commentators still argue that architecture books are not expected to be self-serving mediums, but rather they recreate critical reflections and public debate. Moreover, another argument put forward is that architects mostly deal with monographs themselves; hence, publishing a living architect's œuvre enriches the culture of architecture regardless (Lamster, 2011). Among such contemporary discussions, are we really waiting for "the emergence of the next once-in-a-generation architectural prodigy for the monograph to suddenly revive?" (Filler, 2011)

While the debate continues in the international environment, in Turkey, architectural "celebrities" seem to have recently re-invented the genre of the monograph. Last year, as a recent example, the monograph on the complete projects by Ali Osman Öztürk and his Ankara-based firm *A Tasarım Mimarlık* was published by Images Publishing as part of

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[2] A short commentary about the discussion can be found in Jervis, 2015.

[3] For an essay that discusses the state of the architectural monograph in the future, which additionally shares four books from 2010 that clearly show the diversity of the genre, see: http://archidose.blogspot.com.tr/2011/01/book-review-four-monographs.html

Another text touches upon the issue that "the era of the architectural monograph is over," and predicts that "we will soon enter the age of the architectural videogame": http://bldgblog.blogspot.com.tr/2009/05/immersive-future-of-architectural.html

The Master Architect Series, entitled *A Tasarım Mimarlık: The Architecture of Ali Osman Öztürk*,[4] in which three introductory essays by Suha Özkan, Erkut Şahinbaş, and Celal Abdi Güzer accompanied the firm's works presented through drawings, photographs, sketches, and stories. Before that, *Autoban: Form. Function. Experience*, published by Gestalten, appeared in February 2014 to present the design studios' ten-year-practice to the world audience.[5] In addition to the full-colour design illustrations, the book includes texts by Vasıf Kortun, Deniz Erduman Çalış, Marie Le Fort and Shonquis Moreno. In September 2014, *Tabanlıoğlu Architects: Transparency and Modernity* was published by Skira Rizzoli to share recent architectural projects of Tabanlıoğlu Architects.[6] The monograph includes essays by Suha Özkan and Philip Jodidio and the contribution by Luis Fernandez-Galiano, and it was designed by Irma Boom. Suha Özkan and Philip Jodidio had also been together a year before while preparing the book published by Rizzoli in 2013, *EAA Emre Arolat Architects: Context and Plurality*, also addressing the international reading audience.[7] This publication also presents a selection of Emre Arolat Architects' projects documented in photographs and drawings.

These books almost always follow the same format with contemporary examples in the international scene: In the organization, introductory essays are provided at the start – generally written by the names from the academia, to be followed by a catalogue part where plenty of colourful and stunning full-page images are presented; in the physical appearance they are large, heavy, and often expensive tomes. These monographs are generally published by the internationally-recognised-firms specialized in publishing architecture, appeared -only- in English, and sold worldwide. Thus, it seems relevant to argue that these architects' monographs are the products of the desire of a profession already globalized, giving voices in a different medium of international scale, while partly disregarding the local audience and discourse.

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[4] Öztürk, Ali Osman (2014) *A Tasarım Mimarlık: The Architecture of Ali Osman Öztürk* (Master Architect), Images Publishing, Australia.

[5] Klanten, Robert and Marie Le Fort (2014) *Autoban: Form. Function. Experience*, Die Gestalten Verlag.

[6] Jodidio, Philip and Suha Ozkan (2014) *Transparency & Modernity: Tabanlıoğlu Architects*, Skira Rizzoli, New York.

[7] Jodidio, Philip and Suha Ozkan (2013) *Emre Arolat Architects: Context and Plurality*, Rizzoli, New York.

At this point, it is important to note that, before today's global context, which could be taken as starting from the mid-1980s onwards, there were earlier versions of architects' œuvre in print in Turkey. These early architects' auto-monographs, albeit not as bulky, fancy and expensive as today's examples, are significant to be analysed for their contribution to the local practice and context while also exemplifying the Turkish architects' accomplishment in this international / global endeavour. It was from the 1950s onwards that architects in the country began to publish their works as a whole. A number of practising architects, from then on, preferred to use the monograph for their needs and tried to create their professional identities through the printed medium. Accordingly, this study focuses on these initial architects' auto-monographs that generated this practice in Turkey from the 1950s until the 1980s as listed below:

Table 1.1 Architects' Auto-monographs in Chronological Order

	Seyfi Arkan ve Eserleri, 1933-1956, 1956 [Seyfi Arkan and His Works]
	Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works, 1970
	Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971, 1971 [Haluk Baysal-Melih Birsel Architectural Office's Works]

Table 1.1 (continued)
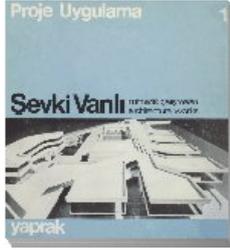
	Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works, 1976
	Şevki Vanlı Mimarlık Çalışmaları-Architectural Works, 1977
	Cengiz Bektaş: Mimarlık Çalışmaları, 1979 [Cengiz Bektaş: Architectural Works]
	Turgut Cansever: Thoughts and Architecture, 1981
	Sedad Hakkı Eldem: Büyük Konutlar, 1982 [Sedad Hakkı Eldem: Large Houses]
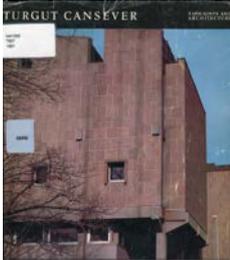
Seyfi Arkan's brochure signals the beginning of this literary category in architecture in Turkey. It also indicates the formation of architects' professional identity in the country as the publication of a monograph requires an audience of professional architects. There emerged an appropriate context in Turkey by the 1950s in relation to both the profession, its new audience and the architect's auto-monograph, so the monograph became an extension of a market system with which a practising architect had to deal by displaying his / her products in order to provide and secure a place for himself / herself in the architectural context of the country. Following Seyfi Arkan's case, the monographs listed above by Altuğ and Behruz Çinici, Haluk Baysal and Melih Birsel, Doğan Tekeli and Sami Sisa, Şevki Vanlı, Cengiz Bektaş, and Turgut Cansever continued such a practice as the professional context developed in Turkey mainly during the 1970s, structuring their architectural productions to be shared, and developing critical understandings on architecture. The list ends with Sedad Hakkı Eldem's book of the early 1980s when the architectural context in Turkey started to display different characteristics. From the 1980s onwards, a variation in architects' monographs is observed with basic differences that came into view from the physical presence of such books to their processes of production, use, and reception. The years of 1950 and 1980 have been commonly used as thresholds in historiography in Turkey with reference to socio-political and economic changes that they brought.[8] This periodization is also adopted in this study, whose subject is architects' auto-monographs that were produced and affected by contemporary architectural contexts.

The names of the architects who produced auto-monographs during this period are relevant because studies on the twentieth-century architecture in Turkey almost always mention them and their works as the representatives of the period's architecture in the country. These architects, with their designs and thoughts, have left indelible marks on architecture and architectural historiography in Turkey. Thus, a discussion on the auto-monographs of these architects will help evaluate their role in the formation of contemporary architectural practice in the country.

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[8] Many studies have been developed on this periodization in architectural history of Turkey (Holod & Evin & Özkan, 1984; Batur, 2005). İmamoğlu and Altan also discuss this timeframe in connection with their study at the graduate course titled "Architectural History Research Studio: Architecture in Ankara, 1950–1980" at Middle East Technical University Graduate Program in Architectural History (İmamoğlu & Ergut, 2007).

This study approaches the genre of the architect's auto-monograph as a flexible and permeable concept rather than a normative, restrictive and exclusionary one.[9] A number of discussions, such as which book is the most genuine in this genre or which book is far from the definition,[10] is not an issue in this study thanks to this stretchable frame, as well as to the lack of a specific definition of such a publication type in the literature. Besides having common aspects, the eight publications mentioned above have relatively different features and modes. In fact, this variety is favorable because it helps understand different issues about the interaction between architects, buildings, and the medium. In other words, this variety could be an answer to the question of how particular architects who lived and worked in specific times and places used this publication type for their own aims of producing architecture. That is why this study does not attempt to attribute distinctive features or unchanging characteristics to the architect's monograph. It rather defines the genre through its potential of playing different roles in certain contexts. As a result, the genre of architect's auto-monograph in this dissertation, as Derrida notes (1981), is a virtual tool that is consulted to build the discussion of the study. Nonetheless, the cases examined here, converging to a certain type of a publication, also outline various features of the architect's auto-monograph as a genre. From the material characteristics of the publications to the actors involved in, and the budget spent for them, this literary category could be envisaged as a changing yet defining product of its time with reference to its typical characteristics, schemes or orders.

Although "historically, the more successful architectural monographs have tended to be polemical statements" (Rammohan, 2015), all cases of this genre provide real materials with their various features. The imaginary "but still rooted in reality" world created by architectural books offers a productive research field (Powers, 2002, p.159). The research field of this dissertation is thus formed through the relation between "architectures" and "books." "Architectures" are taken here in the plural[11] to underline a wider framework for

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[9] For an essay that compares various definitions of the genre in the works of modern philosophers, see: (Kantar, 2004).

[10] Carrión defines book types as other books, non-books, anti-books, pseudo books, quasi-books (Ulises Carrión cited in Taşçıoğlu, 2013, p.26).

[11] "Architectures in the Plural" is the title of the introductory part of the book: *Architectures: Modernism and After* edited by Andrew Ballantyne. It says: "The title of the Introduction, "Architectures in the Plural," is an allusion to one of Michel de Certeau's books, *La culture au pluriel*, which rehearsed, back in the 1970s, ideas that now seem to be very widespread in cultural studies, but are still relatively little explored by architectural historians. Architecture is plural

an understanding of architecture beyond the exclusive meaning of "building architecture." Architects produce architectures as inhabitable forms and as other cultural artefacts including books. The use of architectures in the plural suggests the variability of architecture, covering the whole field of architectural production, i.e. not only the buildings of architects but also their ideas (re)presented in other forms such as images and texts. Hence, the book, as one of the cultural artefacts that give meanings to, and propose understandings of architectures, is a surface space of emergence whereby architectures are produced. It lives longer than the buildings and their architects by housing architectural practice for many years and thus providing a basis for architectural history and theory. Therefore, the architect's auto-monograph, as a printed medium of architectural production, is a suitable and valuable research subject to analyze and understand architectures in a particular period.

1.2   Background and Significance

By analyzing examples of architects' auto-monographs in Turkey from the 1950s to 1980s, this dissertation aims to write a history of architectures of the period in the country through printed medium. However, architectural historiography conventionally has taken architects and buildings as its primary concern for a long time. In recent years, on the other hand, there has been a growing literature addressing the issue of architectural productions in other mediums. Architectures' relation with a series of mediums like publications (books, journals, etc.), architectural competitions and exhibitions[12] is a complicated research area since it covers a wide range of issues and layers of historical and theoretical formations. Hence, there has not yet been any particular study which "holistically" focuses on the history of architectures in mediums, or offers ways to comprehend the whole picture.

In this regard, an inquiry by Hélène Lipstadt (1989) as an earlier attempt reflects a rare interest, which takes up and outlines four mediums while covering architectures of a five-century-period. In her essay, four sites (or in her words 'cultural institutions of

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because culture is plural. Each culture produces its own response to a given object and in doing so generates a swarm of architectures" (Ballantyne, 2004).

[12] Furthermore, today, architecture has new kinds of existence in a number of mediums such as film, video, computer imagery, digital techniques, and e-technology. Accordingly, these mediums have separately become the subject matter of studies on both architecture and architectural history.

architecture'), i.e. the sketchbook, the published book, the competition and the exhibition, have been examined to demonstrate how "they all make architectural representation *public*" (p.110). According to Lipstadt's (1989) historical narration, it can be said that sketchbooks and treatises in the fifteenth century, the issue of the visualization of architectural thought and the printed and illustrated books in the sixteenth century, the public architectural exhibition in the eighteenth century, the architecture magazine in the nineteenth century, and the architecture museum in the twentieth century, are prominent mediums regarding the sites of "the conceptualization of architectural form and its communication to other" (p.130). Thus, Lipstadt (1989) concludes: "Each innovation relayed and joined up with its predecessor, forming natural alliances that have assured the continuation of all these institutions to this day" (p.130).

The collection of essays *This Is Not Architecture: Media Constructions* edited by Kester Rattenbury (2002), is also a significant endeavour to delve deeper into various layers of the issue. The book aims to analyze how the constructions of media and the forms of representation affect or nourish our conceptualization of architecture. Revealing a "cumulative structure" of mediations, rather than having a successive or progressive narration, the book tries to "uncover some of the forces and limits which shape our understanding of what architecture is and how we make it" (p.xxiv). By doing that, Rattenbury points out three layers, namely "the shape of representation, the reporting of architecture and the construction of theory." Firstly, representation forms paradigms for architecture; secondly, a range of mediums reiterates those paradigms, while setting a canon; and finally, critical theory mainly deals with these representations and arguments. In addition to the stimulating approach of the volume, more importantly, one of the essays in the book, "The Architectural Book: Image and Accident" by Alan Powers (2002), is directly related to the aims of this dissertation. Powers offers a history of architectural books accompanying with the processes technologically assisted and considering bridges and ruptures within that story. From Palladio's *I Quattro Libri dell'Architettura* [The Four Books of Architecture] of 1570 to Rem Koolhaas' *Delirious New York* of 1978, numerous experiments in making architectural books are examined in the essay.[13]

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[13] Namely, Johann Bernhard Fischer von Erlach's *Entwurf einer historichen Architekture*, 1721; Inigo Jones' *Designs of Inigo Jones*, 1727; Robert and James Adam's *Works in Architecture*, 1778; Claude-Nicolas Ledoux's *Architecture Considérée sous le Rapport de l'Art, des Mœurs et de la Législation*, 1804 (including the works from 1768 to 1789); Karl Friedrich Sckinkel's *Sammlung*

Architects' multifaceted connection to the print culture in the United States in its broadest sense, from the literary works that architects wrote, read or collected to architects' libraries and studies, from the nineteenth to the early twentieth century, is analyzed by the collection of essays, *American Architects and Their Books, 1840-1915,* edited by Kenneth Hafertepe and James F. O'Gorman (2007). The collection illustrates a variety of approaches that traces ways where architecture, print culture, and the profession established a relationship. In addition to this study with its cultural emphasis and wider framework, another contribution to this dissertation comes from a paper which tries to (re)conceptualize the architectural book to be explored by the analogy between books and architecture through the term of "bookscape" (de Bruijn, 2006). Here, Willem de Bruijn's (2006) use of the term "scape" is based mainly on Mark Cousins's theorisation; that is, "a new architectural relationship between objects and subjects in space." So, this theory of "scape" offers re-conceptualization of the medium where the book becomes a site of architectural practice and architectural artefact beyond its objecthood, i.e. the limited paper space.

In fact, for this dissertation, the redefinition of architecture is important as well as the re-conceptualization of the medium. In analyzing production and reproduction in architecture, Beatriz Colomina (1988) indicates that "architecture, as distinct from building, is an interpretive, critical act" (p.7). Along similar lines, she argues that the mass media is one of the "true" sites where modern architecture was produced and re-produced:

> ... from the beginning of the twentieth century and coinciding with the emergence of new kinds of media, architecture has been produced not simply on the building site, but in all these other immaterial sites: the photograph, the magazine, the film, and then later the television programme, the computer, et cetera. So my point is that it's not that architecture is built and then represented in these magazines and journals through photography, but that the journals act, from the very beginning of the century, as the site for an original production of architecture (Colomina & Stead, 2004, p.102).

To portray her thesis that "a piece of paper is more a monument than whatever is built with bricks and mortar" (Colomina & Stead, 2004, p.102), Colomina tries to present a panorama of modern architecture as communication in her book *Privacy and Publicity: Modern Architecture as Mass Media*, through reading two prominent figures of and their

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Arkitektonischer Entwurfe, between 1819 and 1840; Frank Lloyd Wright's *Wasmuth Portfolio*, 1909; Le Corbusier's *Œuvre Complète*, from 1935 to 1965.

works on modern architecture, i.e. Adolf Loos and Le Corbusier. She points out that "modern architecture only becomes modern with its engagement with the media" (Colomina, 1996, p.14).

One of the most influential architects of the twentieth century, Le Corbusier wrote, published, designed and built architectures. As a man of letters, "Le Corbusier had a compulsion and passion to write," and developed his ideas through his writings (Boyer, 2011, p.19). Accepted as "the granddaddy of modern architects' monographs," Le Corbusier's *Œuvre Complète* was issued between 1929 and 1970 in eight volumes (Filler, 2011).[14] In *Le Corbusier, Homme de Lettres* of 2011*,* Christine Boyer focuses on the writings of the architect and his writing practices. Le Corbusier's book production has also been explored by Catherine de Smet's book *Le Corbusier: Architect of Books* in 2005 with reference to the graphic layouts and book covers, the publishing environment and the architect's relations with his publishers.

Traditional understanding of architecture and its nature of disciplinary boundaries have therefore been reconsidered in such studies that examine architectural publications. Not only the redefinition of architecture as an object of study, but also the changes in humanities and social sciences during the last quarter of the twentieth century has had an influence on architectural historiography, broadening its subject matter and its methodologies and clarifying the interdisciplinary nature of the field. Both 'linguistic' and 'pictorial' turns in social science studies of the late twentieth century indeed has suggested new theoretical frameworks, new analytical tools and new objects of study in architecture and architectural history (Rorty, 1967; Mitchell, 1994). One of the most significant recent attempts to question the reciprocal relationship between language and architecture is Adrian Forty's book, *Words and Buildings: A Vocabulary of Modern Architecture,* in which modernist discourse is analyzed as a system with its 300-year tour. In general, Forty (2000) believes that "it would be wrong to regard language as merely an after-effect of design" (p.37), but rather, designing, understanding and using buildings are mediated through language since "language itself constitutes a 'reality'" (p.13).

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[14] Although Le Corbusier is the most prominent name of the last century in this regard, many other architects also continued this practice making monographs on their own work by themselves or with the support of others; such as, Frank Lloyd Wright (1867-1959), Alvar Aalto (1898-1976), Marcel Breuer (1902-1981), Philip Johnson (1906-2005), Eero Saarinen (1910-1961), James Stirling (1926-1992), and Norman Foster (1935-).

In the same vein, examining the dialogue between language and building, in their book *The Words Between the Spaces*, architect and historian Thomas A. Markus and linguist Deborah Cameron also focus on displaying how language used "to speak and write about the built environment plays a significant role in shaping that environment, and our responses to it" (Markus & Cameron, p.2). Taken from different eras and several spaces, the analyzed texts are outlined around and investigated through the thematic themes of *classification*, *power*, *value*, *heritage* and *images* so as to illuminate their hidden agenda.

In recent years, researches on architects' writings and writings on architecture have appeared also in the field of architecture in Turkey. İlhan Tekeli and Selim İlkin's (1997) book, for instance, has edited and examined the writings by Architect Kemaleddin (1870-1927) who engaged in architectural practice from the end of the Ottoman period until the first years of the Republic of Turkey. In the collection, *Tereddüd ve Tekerrür: Mimarlık ve Kent Üzerine Metinler, 1873-1960* [Hesitation and Recurrence: Texts on Architecture and the City, 1873-1960], the editor Bülent Tanju (2007) discusses architecture through the discursive meanings between the lines of the texts on architecture and city.[15] Both the architect-authors and the editors provide welcoming additions to the body of knowledge in this area.

As one of the significant spaces of knowledge in architecture, architectural periodicals have also become the subject of several recent studies because they provide the medium that embodies lively debates, short-term criticism, and extraordinary architectural products, and places opposing views side by side (Özdel, 1999). In his *Writing Spaces Discourses of Architecture, Urbanism and the Built Environment, 1960-2000,* C. Greig Crysler (2003) makes a study of a set of English-language scholarly journals as one of the sites of discourse. In fact, Crysler individually and collectively considers journals not only as 'writing spaces' but also as 'spaces of writing'; this means that the journals are addressed here as both the medium of writing and the social and institutional spaces through which writing originates (p.9). Beatriz Colomina and Craig Buckley (2010) also studied architectural periodicals in their project on small independent magazines of the

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[15] The book on Arif Hikmet Koyunoğlu which gives a detailed portrait of the architect also covers the architect's writings; see (Kuruyazıcı, 2008). For studies which approach architectural knowledge and architectural history through texts, see (Diktaş, 2001; Boyacıoğlu, 2003).

1960s-1970s. Here, the periodicals have become the valuable source to map the territory, to read and understand architectures of a historical period.

Besides an increasing number of studies in the international scene, architectural periodicals have attracted considerable attention as an architectural history research topic also in Turkey. İlker Özdel's study (1999) examines the architectural agenda of Republican Turkey by way of architectural periodicals. While providing documentation on the sixty years of architectural publishing in Turkey, Özdel addresses the transformative relationship between the architectural agenda and the periodicals. His study offers an overview of architecture in Turkey between 1931, when the *Mimar/Arkitekt* [Architect] journal's publication started, and the end of the 1990s, by examining various initiatives in publishing architectural periodicals. In addition to Özdel's broad historiographic approach, two recent studies put emphasis on the importance of a closer look in the historical studies. Mehmet Şener (2006) analyzes the architectural production of Turkey during the period of Second World War by examining the *Yapı* [Structure] journal, published in the early 1940s. Sabiha Göloğlu (2011) develops, on the other hand, a narrative on architecture in Turkey in the 1980s by focusing on the *Mimarlık* [Architecture] journal, and analyzing its role in forming, representing or guiding architectures in practice and theory.[16]

In fact, studying a particular publication type not only offers a clearer picture but also provides comprehensive information. A good illustration of this approach is *Paper Palaces: the Rise of the Renaissance Architectural Treatise* (Hart & Hicks, 1998), one of the most inspiring collections of essays on this issue. Focusing on one of the genres of architectural publication, i.e. the Renaissance architectural treatises, *Paper Palaces* develops extensive analyses on and offers illumination of the dichotomy between theory and practice of architecture. The scope of the book presents a broad range of approaches to the same medium, i.e. the treatise tradition, by various Renaissance architect / authors and leading contemporary specialists.

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[16] For other works on the architectural periodicals in Turkey, see (Bakht, 2007; Bükülmez, 2000; Diktaş, 2001; Ergut & Ekinci, 2005; Sert, 2006). For examples of studies from a large literature worldwide, see (Casson, 1968; Colomina & Buckley, 2010; Erten, 2004; Jenkis, 1968; Schwarzer, 1999; Woods, 1989).

In studies on the architects, buildings and their mediums of (re)presentation, the connection between the image and architectural production also emerges as another important topic besides its connection with the text (the language / the word). Dana Arnold and Luc Verpoest (2008) discuss the issue as follows:

> Architecture is about images, architectural images. Architecture can do without words, but it is unimag(in/e)able, even almost unconceivable without images. Clients use them to brief architects on their needs and ambitions, architects use them to imag(in)e their views and to present them to their clients as first sketches or fully developed plans and presentation drawings, architects and engineers make precise working drawings for the building contractors or production workshops. Architectural historians rely on drawings or photographs to document, to represent and to support their verbal arguments. But the images used by architectural historians also have histories of their own. Indeed, images play an important role in how histories of architecture have been written and our understanding and interpretation of these histories (p.7).

The close relation between architecture and image and the transdisciplinary nature of this relationship are extensively analyzed in recent literature. On one hand, transmission régimes in architecture such as photography, film, architectural drawings, perspective, and models draw considerable interest because they are principally major records contributing to the making of history. Nevertheless, the field of 'visual studies' pays attention to the wider world of socio-cultural discourses regarding culturally and socially constructed visual paradigms; that is to say, the rise of critical understanding of visuals questions the issues of reception, representation, production / re-production, the viewer, and the notion of message transparency.[17] For the case of Turkey, on the other hand, Uğur Tanyeli's work, *Türkiye'nin Görsellik Tarihine Giriş:* [Introduction to the History of Visuality in Turkey:] provides an introduction to the issue of visuality in the country, which scrutinizes the reproduction of physical environment through visualization tools and connections between visualization techniques, forms and other social practices (Tanyeli, 2009b).

For a study on architects' auto-monographs in Turkey from the 1950s to 1980s, in addition to the theoretical discussions on architectures in mediums, an understanding of their context is also required. Thus, recently developing literature on the history and historiography of twentieth-century architecture in Turkey forms another field of reference

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[17] The following works have examined architecture's relations with various mediums related to visuality: (Ackerman, 2002a; Ackerman, 2002b; Anderson, 2002; Evans, 1989; Herschman, 1988; Koehler, 2002; Lambert, 1982; Özkaya, 2006; Pare, 1982; Williams, 2005).

for this dissertation.[18] A variety of recent researches provides significant information on architectures in the Ottoman late nineteenth-century, and the Republican twentieth-century.[19]

The most remarkable characteristic of recent literature on the topic seems to have been the importance given to the "architect." Architects' identities have been extensively and critically examined; the knowledge produced about them has been shared with the public via open platforms such as exhibitions and talks; and finally, this type of productions becomes permanent by way of publications, and takes place in the literature on architecture in Turkey.[20] By focusing on a particular architect, his / her life, memories and stories, autobiographies and biographical interviews have appeared.[21] Furthermore, few institutions such as the Salt Research have created archives of materials and documentation on architects and architectures to share with the public and researchers. Similar to the recent increase in the number of architects' auto-monographs, the number of monographs on an individual architect has increased in the Turkish architectural scene.[22] Not only individual architect, but also the issue of architect as an individual has also become a topic of critical analysis as in Uğur Tanyeli's *Mimarlığın Aktörleri: Türkiye 1900-2000* [The Actors of Architecture: Turkey 1900-2000] (Tanyeli, 2007a) that has tried to rewrite the history of a period in Turkey through the actors of architecture from the late Ottoman Empire to the 2000s. Tanyeli has aimed to re-establish "architect" as a subject in its plurality and discussed the actors of architecture through their biographies, productions, and contributions to the architectural field.

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[18] For recent studies on architectural history and historiography, see (Arnold & Ergut & Özkaya, 2006; Leach, 2010; Ergut, 2010).

[19] See (Akcan, 2009; Akyürek, 2011; Batur, 2005; Bozdoğan & Akcan, 2012; Bozdoğan, 2001; Cengizkan, 2002; Cengizkan, 2004; Nalbantoğlu, 1989; Necipoğlu, 2005; Sey, 1998).

[20] As the most comprehensive studies about the architects so far, the following could be mentioned: The Chamber of Architects has conducted extensive studies via the Commemoration Programme on Mimar Kemalettin (2006-08), Seyfi Arkan (2008-10), Zeki Sayar (2010-12) and Haluk Baysal and Melih Birsel (2012-14).The exhibitions and accompanying book under the editorship of Uğur Tanyeli and Atilla Yücel in 2007 focus on Turgut Cansever. Similarly, in 2008, Sedad Hakkı Eldem was honored by two exhibitions and accompanying catalogues by Edhem Eldem, Uğur Tanyeli and Bülent Tanju.

[21] See, (Hasol, 2011; Kuban, 2007; Tekeli, 2012).

[22] See, (Balamir, 2010; Batur, 2003; Batur, 2009; Birkan & Güven, 2004; Birkan, 2005; Cengizkan, 2007; Yavuz, 1981).

As a result, even though the focus of the dissertation is architectural history, the medium of that focus is a book, which conceptualizes architecture and (re)produces it for public recognition by including texts on and images of the individual architectural practice of an architect within broader social, cultural and theoretical contexts. In this sense, this kind of an analysis of architects' auto-monographs requires research conducted in the intersection of several academic disciplines of architecture, architectural history, architectural theory, media studies, discourse analysis, visual studies, cultural history, print culture, and history of the book. Therefore, this dissertation on architects, their architectures, and books, has benefited from resources from various related fields as discussed above in constructing its own frame of analysis to produce its own research questions as well as methods and approaches to studying architectures as (re)produced in a printed medium.

1.3   Methodology and Organization

It has not been an easy task to conduct this study. General beliefs and opinions presented doubts about the results of the research in almost every step of it, suggesting that there have not been architectural books in Turkey, or even if there have, there have not been any architect who reads them. Besides such prejudices, a number of circumstances have also made this study hard from time to time. Firstly, the working area to be analyzed has remained nearly untouched so far with relatively little research to lead the way. Secondly, there is an abundance of work in related fields as mentioned in the previous part, which has required a detailed study of structuring in relation to the frame of analysis of this specific focus of analysis.

In the absence of earlier studies on the field, I initially planned to form the general outline of the thesis by oral interviews and archival researches besides the examination of various sources of relevant and current literature. The use of oral history interviews as a research tool was necessary for this study to produce new (complementary or supplementary) original documents and to open new ways for re-reading old evidence.[23] I carried out interviews with architects and other related actors in the production of the books and conducted short talks with various other people to understand the general tableau of the period of concern (see Appendix A). However, oral history interviews were not as

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[23] Ronald Grele (2006) argues: "Oral history had, indeed, creatively expanded the horizons of the new social history by producing new evidence or new ways to read old evidence" (pp. 54-55).

effective as I had thought. Limitations of oral interviews often reflected clearly in the speeches: during the talks, whatever I asked, interviewees told me as a response what they wanted to tell, what they remembered or how they wanted to remember it.[24] After each meeting, I was surprised and thought how few people in the country kept the interest alive in books. During the interviews, for example, the interviewees frequently said that they had not noticed what I asked about, or they could not remember it at that moment. It seems to me that, out of such an approach to books, the view that "there are no architecture books" has been adopted.[25] So, instead of books, architecture and the architecture environment were the topics in the interviews. Questions about books and other publications were often answered indirectly. Paradoxically, although the absence of books in the milieu was insistently mentioned, the existing publications did not receive much attention.[26]

In addition to the interviews, I have done research in the archives for primary resources, aiming to find the original documents through personal collections and institutional archives (see Appendix B). Yet, I could not get any significant original archival record about the books of concern such as their drafts or correspondences.[27]

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[24] The dialectical tension / relationship between memory and history is one of the inherent problems of historical research with oral sources. The issue of the reliability of memory in oral history is frequently discussed in the literature. Please see these collections of essays: (Perks & Thomson, 2006; Charlton & Myers & Sharpless, 2006).

Nevertheless, the process of remembering and forgetting are parts of historiography. As Perks and Thomson (2006) emphasize: "By the late 1970s imaginative oral historians turned these criticisms on their head and argued that the so-called unreliability of memory was also its strength, and that the subjectivity of memory provided clues not only about the meanings of historical experience but also about the relationships between past and present, between memory and personal identity, and between individual and collective memory" (p.3).

[25] On the other hand, the oral interviews gave me a feeling of excitement and pleasure at times. I tend to believe now that I continued my work because of them. Most importantly, the people I have met, and the meetings themselves gave me a sense of the past, tied me to the past.

[26] The number of books published in Turkey over the first fifty years of the Republic is evaluated in Sami Özerdim's work: (Özerdim, 1974). A more recent study makes a comparative analysis between the number of books and the population growth in Turkey, as well as the situation in some other countries (Sılacı & Tutumlu, 2001).

[27] Uğur Tanyeli considers the manner of "not keeping any documents" as a technique developed not to think of a subject. We keep talking about "the same central story" due to the absence of new documentation (Tanyeli & Yırtıcı, n.d.).

In this study, eventually, either oral history interviews or archival researches could not play unique and defining roles. Hence, architects' auto-monographs *per se* played important roles as primary sources in forming the structure of the thesis. On the basis of the books currently available, it seems appropriate to suggest mapping a territory where architects practiced, thought, and lived during a particular time. I created a chronological list that includes agents of the print culture in architecture and architectural culture from the fifteenth-century to today (See Appendix C). The records, such as the establishment of printing houses and schools, the publication of books and journals, the developments considering the formation of architectural profession, have formed the components of this list – albeit incomplete and in need of being revised and edited for additional information to be produced in time. Simultaneously, I prepared other charts to allow a closer look at the context (see Appendix D and E). I first marked the architects' auto-monographs on a timeline, adding their architects' working periods and other publications. After that, architectural periodicals and institutions (schools, associations, etc.), award programs, and other books on architectural history and theory were included in the charts.[28] In this way, this dissertation has accordingly aimed to create its own context. In other words, a territory where architecture was defined as a field of action, activity, knowledge, or experience from the 1950s to the 1980s in Turkey has been tried to be identified.

As can be seen in the charts, each of the monographs studied is a "node" in the network that is formed by contextual references. This means that each of these books only generates meanings in relation to the others. Yet, on the one hand, every book still appears at first as a material object / a physical artefact in itself before its content and use. Hence, I initially tried to describe every one of them in detail. Then, information about the book's production processes -if it could be provided- was given. Next, architectures and architects were analyzed by focusing on the content of the book. Unfortunately, because of the lack of information, I could not dwell on the reader and ways of reading, reading traditions or book's reception in this study, although readers were significant actors in

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[28] Those included in the charts are like the "institutional practices" of architectural culture as defined by Sibel Bozdoğan: "The architectural culture of a particular place and time includes all the institutional practices - architectural schools, publications, exhibitions, competition, and professional associations - that produce, reproduce, discredit, or lead credibility to discourses about architecture" (Bozdoğan, 2001, p.12).

conceptualizations of architectural (re)presentations.[29] Therefore, the collective presence of books has formed the main emphasis of the present study. Focusing on the selected cases, my aim has been to discuss the network. I do not discuss the cases as exclusive figures; I rather aim to understand the network in which these various figures took place.

While trying to understand a period of architecture in Turkey through architects' auto-monographs, this dissertation is organized into chapters according to the concepts of "exhibition," "archive" and "narrative" that help "read" the network of the research field. These concepts are used in this study as metaphors in order to discuss the books to understand the network, but they are also featured tools to be seen in the relationship between architects, buildings and books to base architectures produced. These conceptual metaphors that follow a chronology from the 1950s to the 1980s have formed the outline of the thesis. One of the most obvious problems -in the writing of history in general, and in this dissertation in particular- is that the idea of historical development is firmly connected with the sense of chronology. Successive things, periods or events in history are not always in a cause-effect / action-reaction relationship to define a development. Hence, instead of development, the main emphasis of this dissertation is the idea of change and accumulation, understood with reference to different concepts. The conceptual metaphors here respond to architects' and architecture profession's encounters with the book. For this reason, the three concepts of "exhibition", "archive" and "narrative" have provided the ground to discuss how architects displayed architectural products, structured architectural production and understood architecture through their auto-monographs in their attempts to theorize their architectures and (re)produce them to public recognition. Each book is actually related to both one concept and the others. I argue that each of these concepts is valid for every book but more relevant for some of them. That is to say, they are like keys to distinguish the changing features of architects' auto-monographs during their genesis in Turkey.

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[29] I would like to thank Sevil Enginsoy Ekinci for directing my attention to studies on the history of the book especially in her seminar course "Architectural History of Reading and Writing" at Middle East Technical University Graduate Program in Architectural History.

Studies on history of reading in general clearly emphasize the distinction between writing and its reading; accordingly, readers' role is considered important. Guglielmo Cavallo and Roger Chartier (1999) make clear in their book of collected essays that "A comprehensive history of reading and readers must thus consider the historicity of ways of using, comprehending and appropriating texts" (pp.2-3).

This dissertation consists of three chapters together with an introduction and a conclusion. **Chapter 2,** titled **Architect's Auto-monograph as "Exhibition,"** deals chronologically with the first three books: *Seyfi Arkan ve Eserleri, 1933-1956* (1956); *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works* (1970); and *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971* (1971). As a prelude to the topic, *Seyfi Arkan ve Eserleri, 1933-1956*, published during the 1950s, is a precursor of the later books. The pamphlet, displaying the designs and / or projects of Seyfi Arkan to its readers, presented the architect himself, in the form of categorical and chronological project-lists. Following Arkan's, two other auto-monographs, published in 1970 and immediately after in 1971 respectively, bear traces from Arkan's pamphlet. Halûk Baysal and Melih Birsel mostly presented their realized projects in their brochure, *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları* of 1971, exemplifying the accepted correlation between architectural products (buildings) and architectural achievement as one of the characteristics of the period. Similar to the approaches of Arkan, and Baysal and Birsel, for Altuğ and Behruz Çinici, the question of how they would present, interpret and read their architecture also formed a part of their professional practice. *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works* of 1970 was a visual essay, not including any textual narrative. Hence, in Çinicis' auto-monograph, the genre emerged clearly as a medium of display, as an exhibition. The two decades, from the 1950s of Arkan's pamphlet to the 1970s of Baysal-Birsel and the Çinicis' books, was a period when the architectural culture in Turkey was not only formed but also settled through the printed mediums. In addition to the existing ones, new institutions like the Chamber of Architects of Turkey, Middle East Technical University Faculty of Architecture, and Building Information Centre, were then established and became important actors in the architectural publishing milieu, whereby various new types of publications on theory, practice, and history of architecture increased. In this pluralistic environment, there are striking similarities in architectural expressions through publications: One encounters architectures often "visualized" in pictorial representations in publications showing what was done / accomplished, rather than questioning how it was done, or in what ways, and hence creating a medium of "exhibition" for contemporary architectural products in Turkey.

Chapter 3, titled **Architect's Auto-monograph as "Archive,"** examines two architects' books that were published concurrently in the architectural milieu of the 1970s in Turkey: *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works* (1976)

and *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* (1977). Tekeli-Sisa's book was a presentation of their twenty-years of architectural production to the audience at home and abroad; moreover, it was an answer to the question of what a book of architectural office should look like as the partnership saw bookmaking as a part of their practice. Here, unlike the earlier architects' auto-monographs discussed in Chapter 2, the bookmaking turned into a team job. During the same period, the first commercial publisher in architecture, Yaprak Bookstore, commenced work by architect Cemil Gerçek and his wife Lale Gerçek, who initially brought professional magazines from abroad and then began to publish books on architecture. The other book examined in this Chapter, *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* was the first copyrighted work of the "Project Application" series by Gerçeks' Yaprak Bookstore, which presented the twenty-years of architectural production by the architect. As an architect, Vanlı constantly wanted to write and talk about architecture, giving importance to the first-hand comments and presentations of practitioners on their own works in order to systematically present complete œuvres from the past to the future. In brief, both books covered several years of architectural production of architects and reveal their attempts in structuring architectural production. Hence, the monographs were considered primarily as archives that provided architects to look back on their works in the past, and organize them for presentation. Besides practising architects, retrospective compilation works also emerged in the fields of architectural history and theory at the time. Generally speaking, there was an awareness of accumulation - arguably in connection with the celebration of the fiftieth anniversary of the Republic of Turkey in 1973 - as illustrated in the foundation of the General Directorate of State Archives' Republican Archives section in 1974. Similarly, the Republican period architecture in Turkey became a field of research in architectural history studies, which documented the overall repertoires and bibliographic references in an organized way to evaluate the twentieth-century architecture in Turkey.[30] These works were accompanied by other important contributions to the formation of architectural knowledge in publications which reflected the accumulation of many years on conceptual issues of architecture.[31]

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[30] See: Sözen, Metin and Mete Tapan (1973) *50 Yılın Türk Mimarisi*, İş Bankası Kültür Yayınları, İstanbul; Aslanoğlu, İnci (1980/2001) *Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, ODTÜ Mimarlık Fakültesi Yayınları, Ankara.

[31] See: Kuban, Doğan (1973) *Mimarlık Kavramları: Mimarlığın Kuramsal Sözlüğüne Giriş*, İstanbul Teknik Üniversitesi, İstanbul (Reprinted (?) in 1980 by Çevre Yayınları); Hasol, Doğan (1975) *Ansiklopedik Mimarlık Sözlüğü*, YEM Yayın, İstanbul.

Chapter 4, titled **Architect's Auto-monograph as "Narrative,"** examines the threshold where architecture turned into a narrative for architects, discussing the books *Cengiz Bektaş: Mimarlık Çalışmaları* (1979), *Turgut Cansever: Thoughts and Architecture* (1981) and *Sedad Hakkı Eldem: Büyük Konutlar* (1982). Cengiz Bektaş's book was the second book in the "Project Application" series published by Yaprak Bookstore. An architect, poet, and writer, Bektaş has always considered writing as a way of thinking. Thus, from the first page of the publication, how architecture would be written was scrutinized, and how architecture should be described was problematized. In the book, Bektaş did not present his works with the resulting products, but rather shared his architectural understanding within the framework of the processes experienced behind them. In fact, the definition of architectures began to encompass wider frames at the time; and this wider conception of architecture was created by each figure's understanding and definition of architectures during the period.[32] A different attitude to understanding architecture emerged in 1981 when *Turgut Cansever: Thoughts and Architecture* was printed. The texts of Cansever were not written accounts of his designs, projects or buildings. Rather than presenting what he produced, the architect wanted to share his specific understanding of how architecture was produced. Unlike other self-published books or the books produced by a commercial publisher, Cansever's book was published by the Turkish Historical Society [*Türk Tarih Kurumu*] whose building, designed by the architect himself, had received the international Aga Khan Award for Architecture in 1980. Consequently, this chapter examines architects' auto-monographs as narratives that offered more refined, sophisticated and individualized understandings of architecture than the previous ones; meaning that their level of consciousness about architectural matters, built environment, and professional problems were more focused and nuanced. The chapter ends with the analysis of *Sedad Hakkı Eldem: Büyük Konutlar* (1982) as a turning point in the culture of architecture through printed medium in Turkey. As the last book of the "Project Application" series published by Cemil Gerçek's Yaprak Bookstore, the book is a collection of house, *yalı,* villa and embassy projects by Sedad Hakkı Eldem. In fact, considering Eldem's life-long research on anonymous characteristics and principles of the "Turkish house," and his attempts at its reinterpretation of his professional practice, the significance of the collection is unfolded. The selection covered and presented Eldem's

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[32] Interestingly, Gürhan Tümer tried to initiate a discussion meanwhile on the "description concept" in architecture through his book, see: Tümer, Gürhan (1980) *Mimarlığı Tanımlamak* [Defining Architecture] Ege Üniversitesi Güzel Sanatlar Fakültesi Baskı İşliği, İzmir.

works of half a century, and his personal background, written by Leyla Baydar, and a short introduction by Cemil Gerçek accompanied the twenty-five large house projects in the book. Eldem's wide-ranging career indeed played an important role in his mediating positions as an educator, practising architect, theorist, and researcher, and accordingly, in the construction of a professional identity in Turkey. This publication was not a direct answer to the search on how to make architecture in Turkey, but it presented the architect's lifelong attempts in this search. In other words, a narrative on the individualized understanding of architecture by Eldem spoke of itself through his architectural practice presented in *Sedad Hakkı Eldem: Büyük Konutlar*.

Finally, **Chapter 5** concludes the dissertation with remarks both on the genesis of architects' auto-monographs in Turkey and on the consequent and related change experienced in the conceptualization of architecture in this context in the country.

CHAPTER 2

ARCHITECT'S AUTO-MONOGRAPH AS "EXHIBITION"

To make an introduction to the architects' auto-monographs in Turkey, this chapter begins by looking at the pamphlet of Seyfi Arkan, *Seyfi Arkan ve Eserleri, 1933-1956* [Seyfi Arkan and His Works, 1933-1956],[33] published in the mid-1950s, as a pioneering work in the field to be followed by others in the succeeding decades. In this publication, Seyfi Arkan presents his complete works, arranged for public viewing in categories and lists. Thus, *Seyfi Arkan ve Eserleri, 1933-1956* becomes a clear demonstration of the architect at work. In 1971, almost fifteen years later, another pamphlet, very similar in terms of its objectives, was published: *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları 1951-1971* [Haluk Baysal – Melih Birsel Architectural Office's Works][34] includes the selected projects and buildings of the Baysal-Birsel architectural partnership. As a result, a link between architect and the architectural product was established through the printed medium. The practising architects made themselves visible to the public through the books besides their constructed buildings. In the early 1970s, another attempt in self-promotion appeared: *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works,*[35] published in 1970, is a little different from Arkan's and Baysal-Birsel's in its material form and content. Altuğ and Behruz Çinici, in addition to their practice in architecture, wanted to design and form the public presentation of their work themselves. So, this monograph is a part of the process of presenting the architects to the public, which includes other mediums like exhibition, brochure, talks and seminars. A collection of the Çinicis' buildings and projects was displayed in *Altuğ-Behruz Çinici*

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[33] Arkan, Seyfi (1956) *Seyfi Arkan ve Eserleri 1933-1956*, Türk Himark Plan Yapı Müessesesi, İstanbul.

[34] Baysal, Haluk and Melih Birsel (1971) *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları.*

[35] Çinici, Behruz and Altuğ Çinici (1970, 1975 second edition) *Altuğ-Behruz Çinici 1961-70 Mimarlık Çalışmaları/Architectural Works*, Ajans Türk Matbaacılık Sanayi, Ankara.

(1961-1970) Mimarlık Çalışmaları- Architectural Works primarily by means of visuals. Hence, in this chapter, the architects' monographs will be examined, above all, as a medium of display for the architects in Turkey to publicly present themselves and their works.

2.1   Prelude - Book I: *Seyfi Arkan ve Eserleri, 1933-1956*

As initial examples of architect's use of a printed medium in Turkey presenting his / her complete works, two booklets were prepared by Seyfi Arkan (1903-1966) in the 1950s. Known as the earliest attempt of such a self-authored collection, the first of these booklets (*Yüksek Mimar Seyfi Arkan: Türk Hımark, Proje, Keşif ve Taahhüt İşleri* [Master Architect Seyfi Arkan: Turkish Hımark, Project, Budget Estimate and Contract Works]) was published in 1950.[36] However, its only known copy to be found in the collection of the Beyazıt State Library is unfortunately missing. Printed around 1956, on the other hand, *Seyfi Arkan ve Eserleri, 1933-1956* is available to outline Arkan's twenty-three-year career with its variety and expanse in thirty-two pages.

Seyfi Arkan ve Eserleri looks like a sizable business card.[37] The oblong pamphlet (measuring 22*14 cm) was printed on a low-weight yellowish paper with letters in *sans-serif* typeface, used throughout the text as well as on the cover, and was stapled in the middle.[38] Its simplicity, avoiding a showing and luxurious outlook, evokes an intimate feeling. It is a publication used by Seyfi Arkan as a means of self-fashioning by itemizing his repertoire with categories, and partly by picturing his projects. The most striking thing on the cover is a period of time, "1933-1956," giving the impression that *Seyfi Arkan ve Eserleri* would be the first book in a series whose later editions would also be published in time. (Figure 2.1)

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[36] See: *Yüksek Mimar Seyfi Arkan: Türk Himark, Proje, Keşif ve Taahhüt İşleri*, Türkiye Ticaret Postası Matbaası, İstanbul, 1950.

[37] For a part of the following analysis on Seyfi Arkan's pamphlet that appeared in a more condensed form, see: (Bancı, 2012).

[38] The oblong format brings to mind Le Corbusier's Œuvre Complète.

Figure 2.1 *Seyfi Arkan ve Eserleri, 1933-1956* [Seyfi Arkan and His Works], 1956, cover (photo by the author)

After his graduation from the Academy of Fine Arts in 1928, Arkan was sent to Berlin where he also worked for Hans Poelzig until his return to Turkey in 1933. In the same year, he began to give planning lessons in the Academy of Fine Arts in İstanbul, and was commissioned to design *Hariciye Köşkü* [Residence for Foreign Affairs] as a result of a limited-attendance competition. In this sense, the pamphlet takes the year of 1933 as a starting point: the beginning of his professional practice. The name of the publication is emphatically framed with Arkan's titles both as "İstanbul Türk-Himark Plan-Yapı Müessesesi Sahibi"[39] [the owner of İstanbul Turk-Himark Plan-Construction Enterprise] and "Güzel Sanatlar Akademisi Yüksek Mimarlık Bölümü Muallimlerinden" [one of the professors of Fine Arts Academy Master Architecture Department]. The architect introduces himself firstly as a practising architect – written in larger font size - and then as an academician. The office address of "Türk-Himark," and phone numbers (of office, the Academy, and private) are also given on the cover.

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[39] According to İlhan Tekeli, the use of the word institution (*müessese*) in the office name gives the impression of avoiding a commercial outlook. Tekeli also states in line with the information obtained from Melih Şallı that Seyfi Arkan derived the word "Himark" from his family title *Himmetzadeler* and his surname Arkan (Tekeli, 2011, p.285).

Arkan's book, published around the 1950s, is the earliest (known and available) example of one of the publication genres that has not been specifically entitled yet in architectural literature. If we look up *Kitaplıkbilim Terimleri Sözlüğü* [Dictionary of Library Science Terms] of 1974, it is truer to call the publication not as a book but as *risale* [a pamphlet],[40] because Seyfi Arkan collected here his designs, built works, and unbuilt projects from his twenty-three year career in thirty-two pages.

Although the first independent professional architectural periodical *Mimar/Arkitekt*, and the first theoretical publication *Mimari Bilgisi* [Knowledge of Architecture] by Bruno Taut made their appearance in 1931 in the Republican Turkey, it took many years for architects to gather their projects in a book. Arkan's two pamphlets of the 1950s were followed by books printed only around the 1970s. Architects' silence for self-publishing books may be attributed to the direct relation of architects' monographs with the evolution of architecture as a profession because to publish a book of complete works firstly requires a regular and systematic professional practice in architecture offices. Causes like an architect's realization of such a publication as part of his / her practice and as a new communication medium to self-promote came later.

At this point, a certain characteristic makes *Seyfi Arkan ve Eserleri* special and important: while the pamphlet itself signals professional practice itself, considering the time interval given in this case as 1933-1956, it historically proceeds with the course of architectural professionalization in Turkey. In the early 1930s, when there were around one hundred and fifty architects in the country, Arkan's office (*Türk-Himark Plan-Yapı Müessesesi*) was one of the 10 architectural offices of the time while most of the architects were working as state officers (Ergut, 2007, p.79). The 1950s, on the other hand, is generally accepted as a threshold for the formation of practising architect's career in Turkey,[41] when

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[40] The dictionary defines "book" (*kitap*) as follows: "A written or printed work, which consists of combining sheets, not less than 49 pages, and which presents a subject in a specific order." (Yurdadoğ, 1974, p.39). The word "pamphlet" (*risale / kitapça*), on the other hand, is defined by the same dictionary as: "A paperback/non-binding publication type less than 48 pages according to one description or less than 100 pages according to another description" (Yurdadoğ, 1974, p.40).

[41] Uğur Tanyeli describes 1950 as a milestone in the context of the establisment of the modern architect's career in Turkey. According to him, there were hardly any designers by the 1950s in the country who continued to practice architecture literally, or in a similar way with those architects in developed countries. It was an important step for Tanyeli that during the 1950s both architects and customers moved away from the public sector. Furthermore, the formation of architectural institutions and offices in Turkey such as Tekeli-Sisa and Baysal- Birsel partnerships, AHE, and

the number of architects increased, although a great majority of architects still continued to work in the public sector.[42] This means that, up to the mid-1950s at least, there were very few architects working privately in Turkey. Many architects chose to combine governmental responsibilities with private commissions since the construction market was still mainly directed by the state. In other words, there was almost no way to maintain professional practice without the state's support by the 1950s. Hence, Arkan's over 30 years of office experience until the 1950s provided him with a pioneering and privileged professional position in this regard.

As one of the earliest architectural private offices, little information is known about Arkan's working environment regarding its organization or spatial order. Radi Birol's (2011) impressions based on his visit to Arkan's office in 1944 could present the only general information on the architect's working space:

> … The door knocked, we encountered a lady with lace collar in black and perfectly ironed skirts. I was with my relative. "Come in sir, you're welcome. *Hoca* [teacher] will see you soon, please welcome to the lounge," she said. I passed the living room. I was shocked. I'd never seen such a lounge. It was larger than this room, and with Moroccan seats in black leather. Apparently, these were seats that Seyfi Arkan had done for Atatürk's Florya Mansion. Modern edged-seats. I sat in that seat, sank back into it. Oh my God, when you become an architect, you sit on such chairs. I looked around, showcases and photographs around; on one side Seyfi Arkan, on the other side Atatürk, on one side Seyfi Arkan, on the other side İnönü, statesmen in Europe, state officials…

> … Seven minutes passed. I was fascinated by that room. Then "teacher is calling you," they said, in the back room. I couldn't forget it in my life. When I entered the room, [I saw] tables just like in Frank Lloyd's atelier, a 3-3.5 meter long table, with a project on it. I remember even today, he partly colored a circular terrace. I assume he was drawing a part of the Çankaya Palace…

The impressive professional practice described here indeed involved many significant projects of the early Republican period designed by Seyfi Arkan. Considering the fact that over 30 of these projects were published in the *Mimar/ Arkitekt* journal since 1933. It is

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Birleşmiş Mimarlar (United Architects Partnership), in this period is not accidental (Tanyeli, 2007a, pp. 180-181; Tanyeli, 2001c).

[42] In 1940 there were around 250 architects in Turkey, in 1950 fewer than 400, and in 1960 fewer than 900 (Ergut, 2007; Yücel, 1984). According to the research conducted in 1955, 78.6 % of the architects were working in the public sector (*Türkiye'de Mühendis-Mimar-Şehir Plancısı Profil Araştırması*, 2009, pp.15-16).

clear that the architect considered publishing as part of his line of business. Although in those journal pages extensive information was not provided on Arkan's architecture, they still displayed a remarkable visual repertoire.

Figure 2.2 A page from Arkan's portfolio (source: Bancı, 2012, p.162. Originally in the National Palaces Archives of the Grand National Assembly of Turkey)

Furthermore, the pages from Arkan's another portfolio originally found in the National Palaces Archives also illustrate how a project was filed in Arkan's office -*Türk-Himark Plan-Yapı Müessesesi* with images of the projects, captions written by typewriter, and the logo of the firm combined in a certain cut and paste order.[43] The projects displayed in the *Arkitekt*, the pages from the National Palaces Archives and finally the pamphlet *Seyfi Arkan ve Eserleri* itself, are witnesses to the fact that the architect's office was founded, organized and run systematically. The first -missing- pamphlet of 1950, *Yüksek Mimar Seyfi Arkan: Türk Himark, Proje, Keşif ve Taahhüt İşleri,* was also an inseparable part of this system. (Figure 2.2)

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[43] I would like to thank Ali Cengizkan who directed my attention to this point.

Figure 2.3 *Seyfi Arkan ve Eserleri, 1933-1956*, 1956, double-page spread (photo by the author)
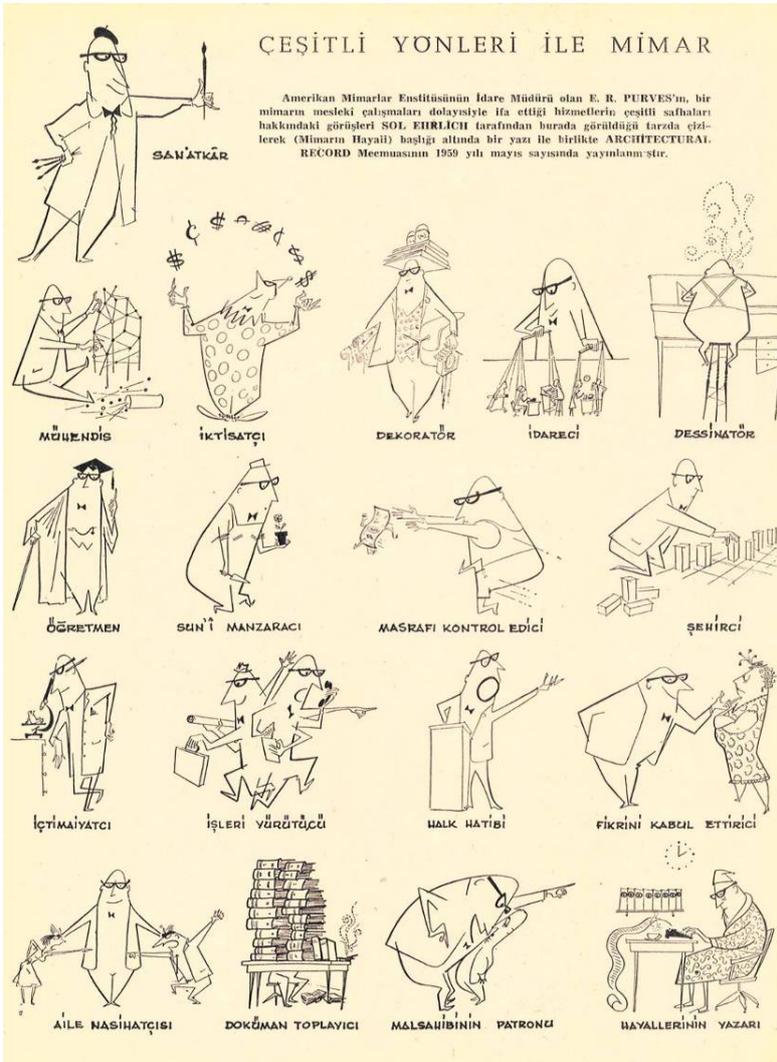
Figure 2.4 Various Duties of an Architect, 1963. (source: Çeşitli Yönleri ile Mimar (1963) *Mimarlık*, 1963/03, p. 16.)

In *Seyfi Arkan ve Eserleri*, the first pages of the pamphlet are reserved for the photographs showing the architect with the first three presidents of the Republic. (Figure 2.3) More striking in these photographs than the architect's preference for display at the introduction of the pamphlet is the fact that they show how the presidents of the period attended professional events like the Congress of Worker's Insurance Institution [*İşçi Sigortaları Kurumu*] or the 65th year exhibition of the Fine Arts Academy. These photographs show the role of Arkan in this context as an "official architect;" but they also document the modern individual architect practising in his profession properly as the designer of projects in contrast to various other duties an architect had to undertake at the time as depicted in a contemporary cartoon.[44] (Figure 2.4)

As shown in one of the photographs in the pamphlet, Seyfi Arkan attended a field trip in Fenerbahçe with the President Atatürk and his committee, and apparently explained his works to them as understood from the rolled projects in his hand. Another photograph shows Arkan at the Academy exhibition where he was providing explanations to the President İnönü. In those pages with photographs, as the only part of the pamphlet with complete sentences, the architect mentioned himself in third-person as Seyfi Arkan, emphasizing his individual identity. The list of his written works, presented under six titles in the pamphlet,[45] similarly puts an emphasis on the architect's modern individual and professional identity. The publication continues to present Arkan's built works, unbuilt designs and competitions entries, that is to say, numerous projects covering a wide range of works in different scales from villas to urban design projects, from warehouses to an embassy building, from office buildings to housing settlements, designed for both the government and individuals. The list in the pamphlet is presented in both typological and alphabetical order as follows:

> Apartment Blocks [*Apartmanlar*]
> Bank Buildings [*Bankalar*]

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[44] Here the cartoon features a male architect. Interestingly the last one pictures the architect as a writer, considering the architect to be a writer of his dreams.

[45] "City Planning Components" (*Şehircilik Elemanları*), "City Planning" (*Şehircilik*), "Turkish Villages of Today and Tomorrow and their Developments" (*Bugünkü ve Yarınki Türk Köyleri ve Gelişmeleri*), "Sport Buildings and their Architecture" (*Spor Binaları ve Mimarîsi*), "Bank Buildings and their Architecture (*Banka Binaları ve Mimarîsi*), and Low-Cost House Complexes and Units in City Plans (*Şehir Planlarında Ucuz Mesken Siteleri ve Evleri*).

Office Buildings, Shopping Centres and Warehouses [*Büro Binaları Çarşılar ve Depolar*]

Electrical Powerhouses and Transformers [*Elektrik Santral ve Transformatör Binaları*]

Fair Pavilions, Garages and People Houses [*Fuar İşleri Garajlar Halkevleri*]

Plans for Cities and Towns [*İmar Planları*]

Designs of Row Houses [*İşçi Siteleri*]

Competition Projects [*Konkurlar*]

Projects for Beach [*Plajlar*]

Buildings of Official and Semi-Official Institutions [*Resmi, Yarı Resmi Binalar*]

Cinema Buildings and Sports Complexes [*Sinema ve Spor Tesisleri*]

Villas [*Villalar*]

Under each category in the list, a chronological list of related designs is also included on one page, and a visual from one of the selected projects on the other page. The same *sans-serif* typeface is used for the titles in the page layouts. (Figure 2.5)

Figure 2.5 *Seyfi Arkan ve Eserleri, 1933-1956*, 1956, double-page spread (photo by the author)

This publication does not contain any illustrated or written account on Arkan's architecture. Here, architecture is not presented as an event, a storyline or a process. On the contrary, the pamphlet only lists buildings and projects in rows as chronologically displayed records / entries. Nevertheless, today we can make a map of Arkan's

professional practice and an outline of his architecture through *Seyfi Arkan ve Eserleri* in terms of which projects the architect designed and when. (Figure 2.6)

Seyfi Arkan's modernist approach is felt in his displaying of every project in an equal manner. For example, *Altıyol Transformatör Binası* [Altıyol Transformer Station] in Kadıköy, *Hariciye Köşkü* [Residence for Ministry of Foreign Affairs] in Çankaya and *Kula İmar Planı* [City Plan for Kula] are all displayed in the same way: a particular design is not more important than any other project. Although the images of certain buildings by Arkan, such as *Üçler Apartmanı* [Üçler Apartment Building] in Ayazpaşa, *İller Bankası* [İller Bank] and *Hariciye Köşkü* [Residence for Foreign Affairs], published in the *Mimar/Arkitekt* journal –which can easily be seen as preliminary exercises to this publication- are more photographic and explanatory, different / new visual documents of these projects take place in the pamphlet probably to create a balanced outlook for all projects.
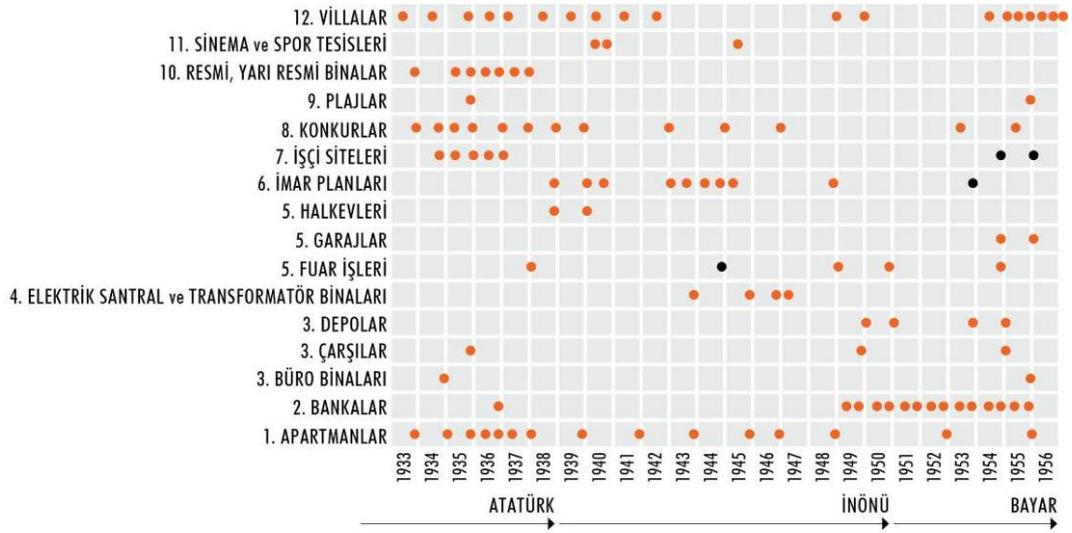
Figure 2.6 A map of Arkan's professional practice (prepared by the author)

Consequently, *Seyfi Arkan ve Eserleri* is a medium where Arkan chose to display his architectural products collectively to the public. Although the reading audience could not be well informed about Arkan's particular project through the pamphlet, they could easily reach a general consensus about architect's world of production: it is possible to "visualize" Arkan's architecture through the pamphlet. *Seyfi Arkan ve Eserleri*

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documented the emergence of a professional practising architect in the country who considered doing a publication on his own work as a part of the profession.

2.2   Architectural Print Culture

Following Seyfi Arkan's pamphlets for self-presentation, in 1960, there appeared the first monograph on a foreign contemporary architect written by an architect in Turkey. (Figure 2.7) Immediately after Frank Lloyd Wright's death in 1959, Şevki Vanlı wrote *Frank Lloyd Wright: İnsana Dönüş* [Frank Lloyd Wright: Back to the Human], and it was published by Dost Publishing in Ankara.[46] While studying architecture in the University of Florence during the 1950s, Vanlı had participated in a lively intellectual and cultural environment in Italy. As a passionate architecture student, he was working as a reporter for the amateur magazine *Architettura,* and he made interviews with architects in his travels in Europe (Vanlı, 2002, p.98). In 1951, Vanlı had attended the traveling exhibition of Wright's work, titled "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright," and the related events. At that time, he had also shared his experiences and thoughts about architecture with the Turkish architectural environment through publications. Before this book, for instance, Şevki Vanlı had already published articles about Frank Lloyd Wright and organic architecture.[47] In the foreword of the book, Turgut Cansever stated that publishing this book about one of the most legendary modern architects was important for the culture of architecture in Turkey because architectural thought still remained trapped within the framework of 'old architectures' in the country, and at the same time, architectural ideas were far from being deep, mature, and complete without such works of contemporary architectural literature.

In *Frank Lloyd Wright: İnsana Dönüş,* Şevki Vanlı (1960) begins with his thoughts about modern architecture as a preface, and continues with the chapters discussing Wright's

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[46] The Dost Publishing was established by Salim Şengil (1913-2005) and Nezihe Meriç (1924-2009) in Ankara. They published journals *Seçilmiş Hikayeler* (1947-1957) and *Dost* (1957-1973), regarded as important and rewarding contributions on contemporary Turkish literature; and simultaneously printed books generally of poems and strories by Turkish writers. It seems that the book on Frank Lloyd Wright was the publisher's eleventh - but the first non-literary - book; moreover, its print-run of 1,500 copies is really higher than the contemporary standard of the publisher's other books, which were printed between max. 100 to 600 copies. The publishing house's logotype is intertwining two small fishes.

[47] See: (Vanlı, 1950; Vanlı, 1951).

architecture from different perspectives under such titles: "Wright's Buildings and Art, Environment and Material in Wright, Space and Organic Architecture in Wright, Wright and Urbanism, Wright's Life, Wright's International Effects, A Few Words of Wright, Photographs, Wright's Projects and Buildings, Wright's Writings, References, and Writings on Wright." Here, Şevki Vanlı tried to read Wright's architecture, only sometimes analyzing it in comparison to other contemporary (modern) architects such as Le Corbusier, Alvar Aalto, and Walter Gropius, and sometimes interpreting it by referring to critics or historians like Sigfried Giedion and Bruno Zevi. According to Vanlı (1960), there was a need for more architectural publications on a wide range of topics including the recent past and contemporary agenda (more than the distant past) in order to construct the culture of architecture in the country. Therefore, the purpose of his little book, Vanlı points out, was to take the initiative to deal with a long-neglected work about contemporary architecture, and to provide a beginning for similar publications to be continued (Vanlı, 1960, pp.17-20).

In fact, this little book of Vanlı seems to be a precursor of an era in which a vividness and dynamism in the field began to emerge in Turkey. Architectural realm transformed from the 1950s onwards in parallel to the changes in socio-economic discourses and practices in the country.[48] A new professional market and architectural patrons of the private sector also began to emerge through the shift from a closed and statist economic and political system to the adaptation of more liberal economics and populist politics. Architectural field experienced professionalization in Turkey during the 1950s in this context by the formation of professional architectural offices and professional institutions (Tanyeli, 1998; Tanyeli, 2007a, especially Part I-Part IV, pp.14-48). Therefore, the early cases of architects' monographs coincide with the evolution of architectural professionalization in Turkey. The first case, Seyfi Arkan's pamphlet of 1956, not only represents the included

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[48] The two-party system, established in 1946, opened the way for new policies in the country, which was now ruled by the more liberal economics and populist politics of the Democrat Party that came to power in 1950. During the era, the priority was on the private sector, agriculture and mining. Due to both industrialization and mechanization of agriculture, migration from villages and towns to cities brought about extensive construction activities. The redirection of economy caused the development of and changes in architectural practice, such as the requirements of new building types, new construction techniques, and expanding construction industry. Meanwhile, The Ministry of Reconstruction and Settlement [İmar ve İskan Bakanlığı] was formed in 1958 so as to control and organize construction activities in the country. The Chamber of Architects was also established in 1954, and the principles of project competitions in terms of participants, juries, and awards were controlled by legal arrangements in 1952 (Tapan, 1984; Ergut, 2007).

projects with the contexts of early Republican Turkey but also exemplifies an early start in making an architect's monograph as one of the manifestations of professionalization. Moreover, an outline of changes in architecture culture could be followed through the unique contributions that institutions newly or already formed would bring. The increasing number of architects and architecture students at the time could also be among the first signs of an architectural environment in motion.
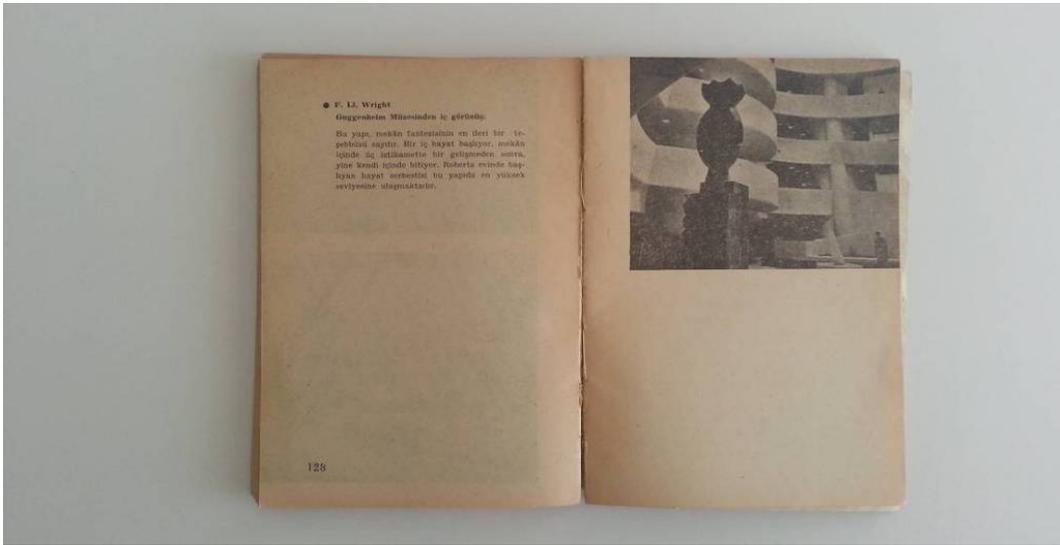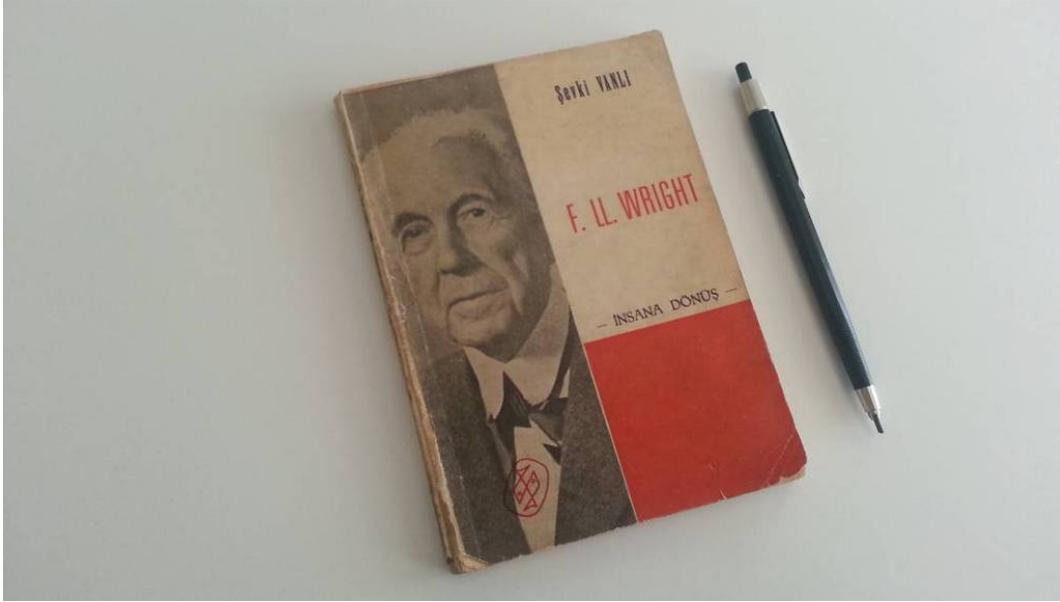
Figure 2.7a *F. LL. Wright: İnsana Dönüş* [Frank Lloyd Wright: Back to the Human], 1960, cover & double-page spread (photo by the author)
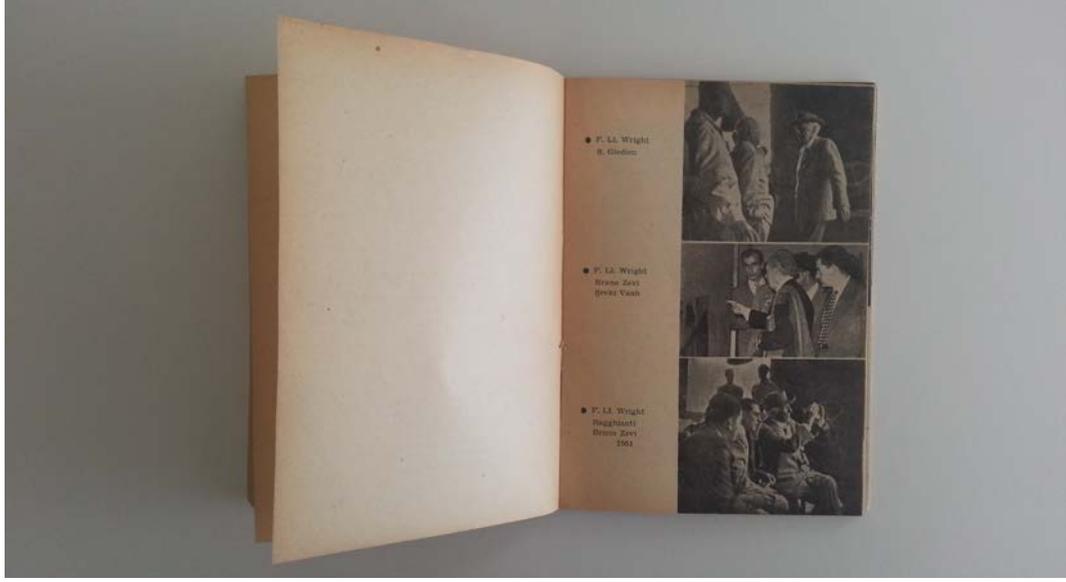
Figure 2.7b One of the photographs in *F. LL. Wright: İnsana Dönüş* shows Şevki Vanlı with Frank Lloyd Wright and Bruno Zevi, double-page spread (photo by the author)

The Middle East Technical University (METU) was opened in Ankara in 1956, under the name of Middle East High Technology Institute [*Orta Doğu Yüksek Teknoloji Enstitüsü*], incorporating the first school of architecture outside İstanbul. The need of training people for the building sector that would be skilled in architecture, planning, and engineering was the main motivation for establishing a technical university in the city, so the Institute's first academic program began with the Department of Architecture. Later on, in the midst of the 1960s, METU Faculty of Architecture also started to publish in the field of architecture.[49] Indeed, its first publications included mostly teaching resources for students, like translated and collected works, and lecture notes. For instance, *An Introduction to Modern Architecture* by James Maude Richards and Elizabeth B. Mock was also bought by the university library and then translated into Turkish by Aptullah Kuran to be published by the university in 1966 (Aktüre, Osmay & Savaş, 2007).[50] (Figure 2.8)

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[49] Middle East Technical University Faculty of Architecture Publications between 1964-1982 are fully catalogued by Yurdanur Taneri and Işık Tarkaner, and printed as a pamphlet in 1982 (Taneri & Tarkaner, 1982).

[50] The book is introduced in the journal of *Arkitekt* (Bibliografya: Modern Mimarlığa Giriş, 1966).

Aptullah Kuran (1927-2002), serving as the Dean of the Faculty of Architecture between 1961 and 1968, is among the first architect-architectural historians in the country (Aslanoğlu, 2004). One of his most important works on Ottoman architecture was also published in 1964 as the first book of METU Faculty of Architecture publications: *İlk Devir Osmanlı Mimarisinde Cami* [The Mosque in the First Period of Ottoman Architecture].[51] That is, besides books for learning, scholarly studies, and researches which were conducted by METU instructors were not only shared but also documented through publications as an offshoot of the academic atmosphere. What was the most striking about the scholarly environment at METU during those foundation years was the importance given to current affairs in architecture (Aktüre, Osmay & Savaş, 2007, pp. 20-26). Meanwhile, a bulletin of Faculty of Architecture commenced in 1971 (*ODTÜ Mimarlık Fakültesi Araştırma ve Geliştirme Enstitüsü Bülteni*), and it was turned into a journal in 1975 (*METU Journal of the Faculty of Architecture / ODTÜ Mimarlık Fakültesi Dergisi*) which still continues to be published today.
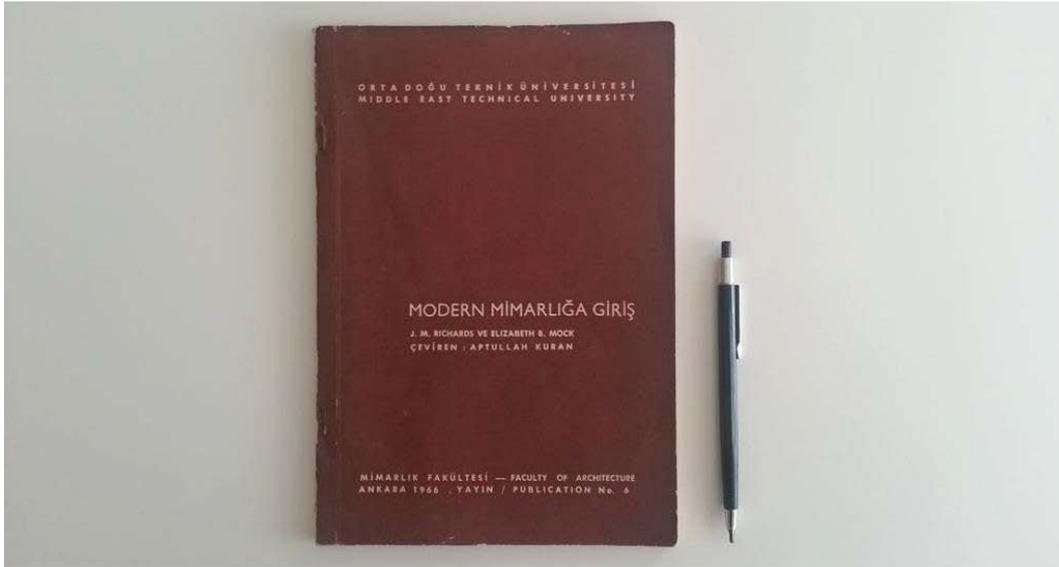
Figure 2.8 *Modern Mimarlığa Giriş* [An Introduction to Modern Architecture], 1966, cover, (photo by the author)

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[51] Aptullah Kuran's research appeared later in English, which was printed by University of Chicago Press in 1968: *The Mosque in Early Ottoman Architecture*.

It should be noted that the first book was printed by Ajans-Türk Matbaası in Ankara not by *ODTÜ Mimarlık Fakültesi Basım İşliği* (METU Faculty of Architecture Press).

Other than Kuran's book, Atilla Bilgütay's research about building structures of earthquake-zones, *Zelzele Bölgelerindeki Yapılar için Nizamlar ve Şartlar,* was also published in 1964.

Considering the stories of architectural journals, in the country, it should be underlined that they are formed in line with the needs of institutions or architects that publish them regarding their priorities and uses, and contents to be publicized. For example, Chamber of Architects of Turkey began to issue its periodical, *Mimarlık* [Architecture] in 1963. It was also in the early 1960s that the Chamber, which had been founded in 1954, also began to publish books.[52] While METU publications, for example, were intended to be educational, the publications of the Chamber were meant to be an agent of communication between architects, or between the architect-members and the Chamber. Although publications of both of these institutions were quite unprofessional at the time, considering the fact that they were the products of their foundation periods, these publications were still significant.

Hulusi Güngör's narration on the foundation period of the Publications Committee [*Yayın Komitesi*] of the Chamber of Architects explicitly states his confusion and puzzle when he was tasked with forming the Committee and starting to prepare publications without any staff, grant, and office equipment. Moreover, the randomness of their first attempt to publish a book is really surprising:

> We determined the working principles and the goals of the publishing committee at the meetings. We said that if there are books written by our colleagues, let us currently begin by pressing them, publish our journal afterwards. An aged colleague replied to our announcement on the subject. He told that he prepared a booklet that collected information on the calculation of the location and size of the boiler in buildings. We were very happy. We sent the notes he had brought to the printing press to be typesetted. A week later, the typesetting came to make the first correction. What we saw were articles written by a quite incomprehensible Ottoman Turkish, and outdated words were used. If we changed those words, almost all the text would change. Thereupon, we gave up and I paid the typesetting cost of the booklet that we sent to the printing house without thoroughly reading on time. It was 800 Turkish Liras, and it meant quite a lot in 1962 (Güngör, 2001, pp.10-11).

Nevertheless, Hulusi Güngör persisted with his attempts to issue a periodical under difficult circumstances. Then the Committee of the journal was assigned[53] and in February

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[52] There is a bibliography of the publications by the Chamber of Architects of Turkey, in which all publications including books, annual reports, press releases, and periodicals and bulletins from 1954 to 1997 were compiled (Okur, 1997).

[53] The Publications Committee of the Chamber was made of five people in total; namely, Hulusi Güngör, Zeki Sayar, Ali İpekoğlu, Perran Doğancı, and Zafer Koçak.

1963, for the ninth General Assembly of the Chamber, the first issue of the *Mimarlık* journal was published. This Committee, however, was not the first one. It seems that, throughout almost ten years from the establishment of the Chamber onwards, both the Publications Committee and the journal of the Chamber regularly remained on the agenda. For example, a committee had been formed earlier so as to issue a journal of the Chamber on February 10, 1955,[54] and later on in 1959, it had been decided to appoint a publications committee again (Ünalın, 2013, p.44). In 1964, in the ninth issue of *Mimarlık,* in addition to the editor and the Committee members, publishing specialists or professionals, Doğan Hasol, Bülent Özer and Necati Şen, joined the team.[55] In fact, their professionalism in publishing stems from only their previous experiences. From 1961 to 1963, they independently published a magazine named *Mimarlık ve Sanat* [Architecture and Art], which had lasted for ten issues due to financial difficulties. To transfer professionals in order to publish the *Mimarlık* journal seems to indicate the beginning of a print culture in architecture which was then settling into established togethernesses / systems / organizations / sites in the country. From the 1960s to the 1980s, while the *Arkitekt* journal had been continuing to be published since 1931, there emerged other undertakings in journal publications. A few of these journals had very short lives; and, only a few continued for a longer period.[56]

Table 2.1 Architectural Periodicals in Turkey till the 1980s in Chronological Order

Years	Name of the Periodical	Editors / Institutions	Issues
1931-1980	*Mimar /Arkitekt*	Zeki Sayar, Abidin Mortaş	380

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[54] Yılmaz Gürer, Sadi Volkan, Behruz Çinici, Nezih Eldem and Selçuk Milar were the appointed members (Ünalın, 2013, p.42).

[55] Hulusi Güngör additionally mentioned Önder Küçükerman's name together with the team (Güngör, 2001, p.11).

[56] For studies on architectural periodicals in Turkey and more detalied list of them, see: Bükülmez, 2000; Diktaş, 2001; Göloğlu, 2011; Özdel, 1999; Şener, 2006; Tuluk, 2009.

Table 2.1 (continued)

Years	Name of the Periodical	Editors / Institutions	Issues
1941-1943	*Yapı*	Tahir Tuğ, İsmet Barutçu, Necmi Ateş and Tahir Tuğ	49
1941-1953	*Mimarlık*	The Association of Turkish Architects	10
1947-1948	*Eser*	Selçuk Milar	2
1961-1964	*Mimarlık ve Sanat*	Bülent Özer and Doğan Hasol	10
1963-continuing	*Mimarlık*	The Chamber of Architects of Turkey	385 (September 2015)
1964-1967	*Akademi*	The Fine Arts Academy	9 (?)
1968-1972	*Yapı Endüstrisi*	OR-AN	
1969-1981	*İTÜ Mimarlık Fakültesi Şehircilik Enstitüsü Dergisi*	İstanbul Technical University	18
1971-1975	*ODTÜ Mimarlık Fakültesi Araştırma ve Geliştime Enstitüsü Bülteni*	Middle East Technical University	4

Table 2.1 (continued)

Years	Name of the Periodical	Editors / Institutions	Issues
1975-continuing	*ODTÜ Mimarlık Fakültesi Dergisi / METU Journal of the Faculty of Architecture*	Middle East Technical University	52 (2015)
1973-continuing	*Yapı*	Yapı Endüstri Merkezi / Building Information Center	405 (August 2015)
1975-1981	*İTÜ Mimarlık Fakültesi Yapı Araştırma Kürsüsü Bülteni*	İstanbul Technical University	9
1975-1981	*İTÜ Mimarlık Fakültesi MTRE Bülteni*	İstanbul Technical University	14
1976-1982	*KTÜ Mimarlık Bölümü Mimarlık Bülteni*	Karadeniz Technical University	7
1979-1980	*EÜ Güzel Sanatlar Fakültesi Mimarlık Bölümü Dergisi*	Ege University	
1977	*İstanbul Devlet Mühendislik ve Mimarlık Akademisi Dergisi*	İstanbul Academy of Engineering and Architecture	
1979-80	*Çevre*	Selçuk Batur	11
1980-84	*Mimar*	Cemil Gerçek	19

Table 2.1 (continued)

Years	Name of the Periodical	Editors / Institutions	Issues
1987-	*Stüdyolar*	Middle East Technical University (Kemal Aran/Berin Gür)	
1989-continuing	*Tasarım*	Tasarım Yayın Grubu	253 (August 2015)
1989-continuing	*Arredamento Dekorasyon / Arredamento Mimarlık*	Boyut Yayıncılık	292 (July 2015)

The Chamber of Architects's publications, on the other hand, used different genres and took various forms such as reports, press releases, proceedings of seminars, panels, workshops, books and booklets, brochures, translated, copyrighted or joint works, codes, guides and regulations (regarding building, competitions, etc.), minutes of the General Assembly meetings, annual reports, and so on.[57] As part of this study, among several publications, only a few about architectural design, theory and practice are significant. It seems that those subjects were not taken priority at that time by the Chamber. Important among those are competition publications that started in the early 1960s thanks to (the İstanbul Section of) the Chamber.[58] *İstanbul Moda Koleji Proje Müsabakası* [İstanbul

[57] Indeed, the Chamber of Architects generally stressed both ways of working together and collectiveness in its processes; accordingly, several publications of the Chamber remained anonymous. For few rare cases please see: Oktay, Cankut (1970) *Gediz, Simav, Emet Deprem Bölgesi Etüdü Raporu ve Sonuçlar*, Mimarlar Odası Eskişehir Temsilciliği, Eskişehir, and Adam, Mehmet Y. (1979) *Almaşık Yeniden Üretim Süreçleri İçin Konut Alanları*, Mimarlar Odası, Ankara.

The general topics of interest are problems and solutions on urbanization, urban transportation, urban planning, and green zones and so on.

[58] *İstanbul Moda Koleji Proje Müsabakası / Düzn. Mimarlar Odası İstanbul Şubesi 4. Devre İdare Heyeti*, 1960, Mimarlar Odası İstanbul Şubesi (Mimarlar Odası İstanbul Şubesi Müsabakalar

Moda College Project Competition] and *Ankara'da Yapılacak Olan Milli Eğitim Bakanlığı Binası Proje Müsabakasında Derece ve Ödül Kazanan Projeler* [Prize-Winning Projects for the Competition of the Ministry of National Education Building in Ankara] were published in 1960 and 1962, respectively. Both booklets are the earliest to publicize architectural design in books.[59] Short introductory texts about the first books of (traditional / main) literary genres in architecture (a monograph of an architect, *Frank Lloyd Wright: İnsana Dönüş,* and a book about a project / building competition, *İstanbul Moda Koleji Proje Müsabakası*) were also included in the first issue of *Arkitekt* in 1960 side by side (Bibliografya, 1960). (Figure 2.9 - 2.10)

Moreover, one of the most significant books on the modern movement in architecture, *Yeni Mimari ve Bauhaus* [The New Architecture and Bauhaus, first published in 1935] by Walter Gropius was translated from English by Özgönül and Erdem Aksoy, and printed as the first book of the Chamber of Architects' Cultural Publications in 1967.[60] (Figure 2.11)

BİBLİOGRAFYA :

FRANK LLOYD WRIGHT

(İnsana Dönüş)

Yazan : Şevki VANLI

Neşreden : Dost Yayınları
Rüzgârlı Sok. Ove han 4 - Ankara

Şevki Vanlı Frank Lloyd Wright ve san'atı hakkında bir el kitabı yayınladı. Kitabın ön sözünü Turgut Cansever yazmıştır. Memleketimizde mimarlık fikir hareketlerinin pek az ve cılız olduğu düşünülürse, Vanlı'nın kitabı bu sahada öncü bir hareket sayılabilir.

Kitap, ünlü Amerikan mimarını her yönden tahlil etmekte, leh ve aleyhinde çok şeyler yazılmış olan Wright'in san'atını Türk mimarlarına daha iyi anlatmak gayesiyle yazılmıştır.

İçindeki bahisler: F. L. Wright yapıları ve san'atı - Wright'da çevre ve malzeme - Wright'a mekân - organik mimarî - Wright ve şehircilik - Wright'in hayatı Wright'in beynelmilel etkileri - Wright'in bir kaç sözü - eserlerine ait fotoğraflar - Wright'in proje ve yazıları - Wright'in yazıları - Bibliografya - Wright hakkında yazılanlar.

Kitabı hararetle tavsiye ederiz.

İSTANBUL MODA KOLEJİ PROJE MÜSABAKASI

Neşreden: Mimarlar Odası İstanbul
Şubesi Müsabakalar serisi No. 1

Memleketimizdeki mimarlık çalışmalarını devamlı ve muntazam bir şekilde yayınlamak gayesi ile Mimarlar Odası İst. Şubesi tarafından girişilen teşebbüsün ilk semeresi olan Moda Koleji proje müsabakasına ait projeler bir kitap halinde temiz ve itinalı bir şekilde basılmış ve satışa arzedilmiştir. Tavsiye ederiz.

Figure 2.9 Short introductory texts about the first books of (traditional/main) literary genres in architecture, i.e. a monograph on an architect and a book on a project/building competition (source: Bibliografya (1960) *Arkitekt*, 1960/01, 298, p.38).

Serisi), 1960 and *Ankara'da Yapılacak Olan Milli Eğitim Bakanlığı Binası Proje Müsabakasında Derece ve Ödül Kazanan Projeler*, 1962, Mimarlar Odası (Müsabaka Neşriyatı no: 2), İstanbul.

[59] A Series of Competitions is still continuing; however, the year 1983 was taken as the beginning of the Competition Series.

[60] For another translated work among the Chamber's publications, see: Pütsep, Ervin (1971) *Cerrahi Merkezlerin Planlanması trans.* Ayfer Doğan, Mimarlar Odası Yayınları, İstanbul.
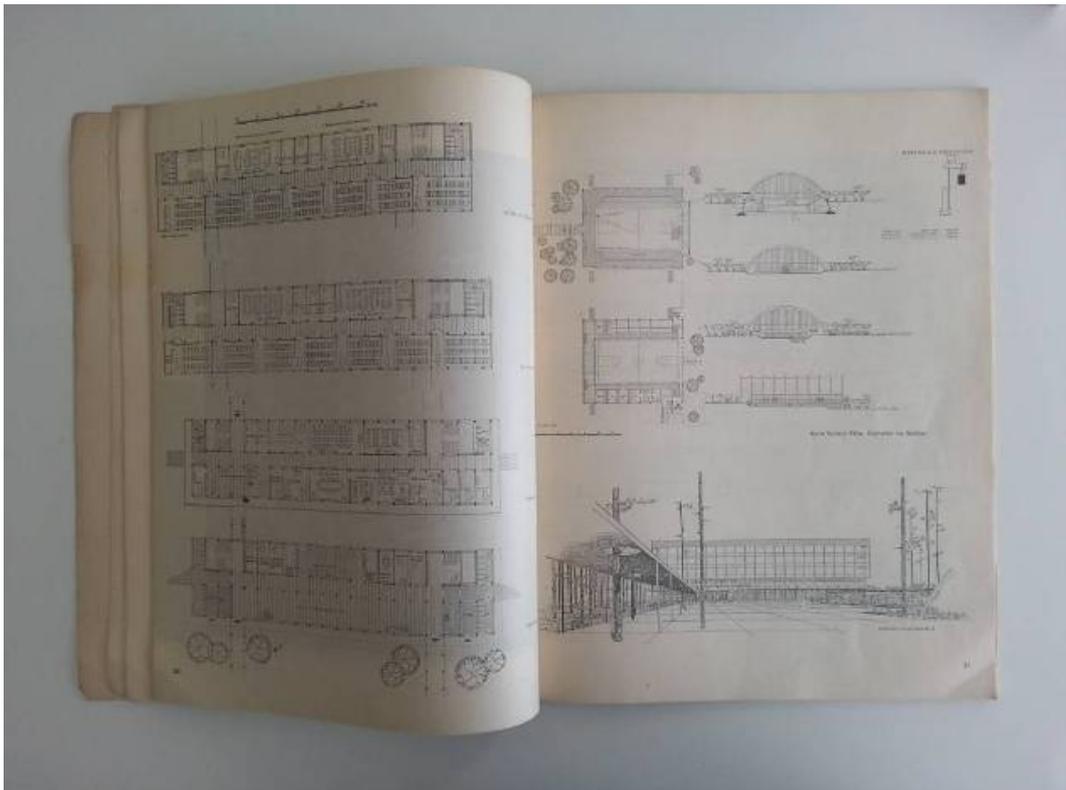
Figure 2.10 *İstanbul Moda Koleji Proje Müsabakası* [İstanbul Moda College Project Competition], 1960, cover & double-page spread (photo by the author)
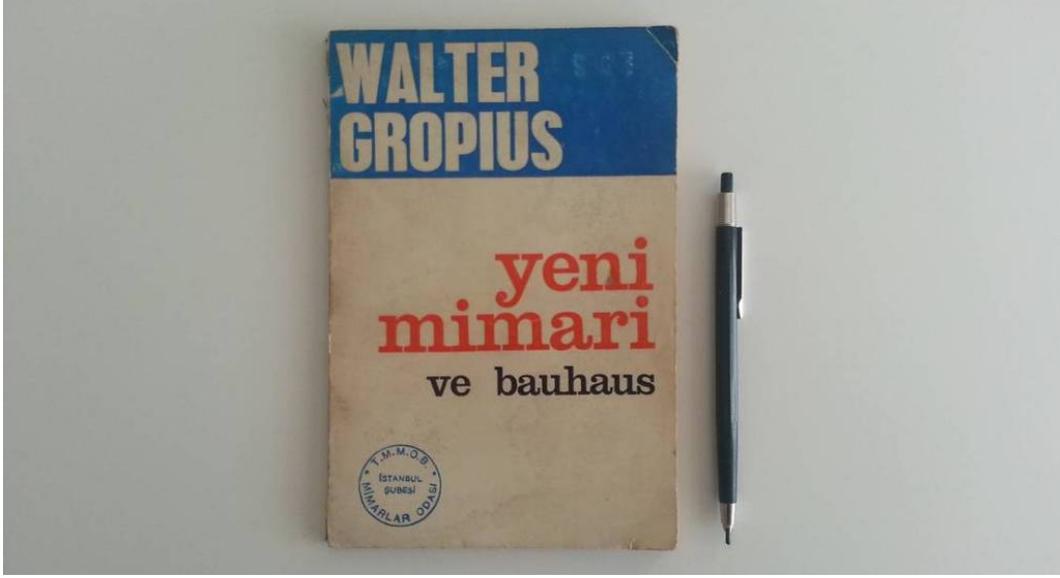
Figure 2.11 *Yeni Mimari ve Bauhaus* [The New Architecture and Bauhaus], 1967, cover (photo by the author)

There were also publications presenting contemporary understandings, approaches, and attitudes of the Chamber. Especially the proceedings of the two seminars organized by the Chamber published during the second half of the 1960s were clearly characterized with "the Chamber of Architects Serving the Society" motto of the era. During the 1970s in Turkey, architecture was defined as a social phenomenon by the Chamber; that is why one of the first public events dealt with physical planning: the First National Physical Plan Seminar [*1. Milli Fiziki Planlama Semineri*] held in January 1968 in Ankara, in which planners and architects collaborated. The Architecture Seminar [*Mimarlık Semineri*] in December 1969 in Ankara also took attention with its quite inclusive understanding of architecture; that is, the Seminar tried to locate the profession of architecture in its social and political context. More importantly, in his opening speech, Gürol Gürkan stated that revolution in architecture would be achieved by means of (scientific) criticism.[61]

Meanwhile, essays by Cengiz Bektaş were collected and published in 1967 with the company of few illustrations and under the title of *Mimarlıkta Eleştiri* [Criticism in Architecture] as the second book in a series of architecture of Dost Yayınları [Dost

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[61] In the late 1960s and the early 1970s, the notion of criticism was on the agenda of arts, literature, and architecture.

Publishing] (Bektaş, 1967).[62] (Figure 2.12) The book, comprised of essays that "aimed to strengthen the relations between society and architect" (Bektaş, 1972, p.22), was awarded by the Turkish Language Society [*Türk Dil Kurumu*] in 1968. In fact, the paper, *Mimarlıkta Eleştiri* [Criticism in Architecture], had first appeared in 1965, in the third issue of the *Mimarlık* journal. The other essays were "Yuvalarımız" [Our Nests], "Mimarın öteki dallarla ilişkileri üzerine" [On the relation of Architects with other disciplines], "Le Corbusier", "Yapılarımıza değgin" [On Our Buildings], "Sinan'ı algılamak [Discerning Sinan], and finally, "Mimarlığımızın kendini tanıması üzerine" [On self-knowledge of our Architecture].[63] Providing a preface to the book, Şevki Vanlı stated that the excitement Bektaş felt about structures [*yapı*] and events reached to such a level that he could not help sharing it. According to Bektaş, the sharing of experiences and the exchange of information in advanced societies was important. For him, every construction was an experiment, and to attribute the experiment of an individual to that of a society was provided by way of criticism. In other words, he accepted critical practices in architecture as an interface or an environment for sharing and exchange.

In the same period in İstanbul, a group of people including architects and engineers founded the Building Information Centre [*Yapı-Endüstri Merkezi*] in 1968.[64] Doğan Hasol, one of the founders, makes analogies between the generation of 1968 and the Center in the context of pioneers / initiator / promoter of change. From 1968 to today, the Center has been not only a link between architecture and building industry, and between practitioner and user, but also a platform supporting coexistence of culture, art, and science in the society. Yıldız Sey indicates (2008) that in the past building centers opened when building demand had arisen, thus in Turkey, the organization of the Center came as no surprise during the second half of twentieth century when both "unplanned" and "rapid" urbanization and an emphasis given to "information" and rational mind

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[62] The first poetry book of Cengiz Bektaş, *Kişi* [Person], was also issued by Dost Yayınları in 1964.

Arif Şentek argues that both non-literary books published by Dost Yayınları (i.e. Şevki Vanlı's book on Frank Lloyd Wright and Cengiz Bektaş's book about architectural criticism) could appear thanks to the architect-authors' initiative (Şentek, 1976, pp.11-12).

[63] Another article from the book "Yapılarımıza değgin" was republished in the *Mimarlık* journal in 1967 to promote the book (Bibliyografya, 1967).

[64] Doğan Hasol, Yalçın Hasol, Ruhî Kafesçioğlu, Erdal Müldür, İzzetdin Somer, A. Turhan Uyaroğlu, Hikmet Vardar, Muzaffer Yalçınalp, Yılmaz Zenger, Bülent Özer, Ergin Serter and Yalçın Tezer.

simultaneously formed suitable conditions to build up the Building & Information Centre in the country (p.9).[65] In the beginning, to organize permanent, temporary and traveling exhibitions, to make publications, and to open seminars and hold conferences on building industry were among the fields of activity of the Centre.
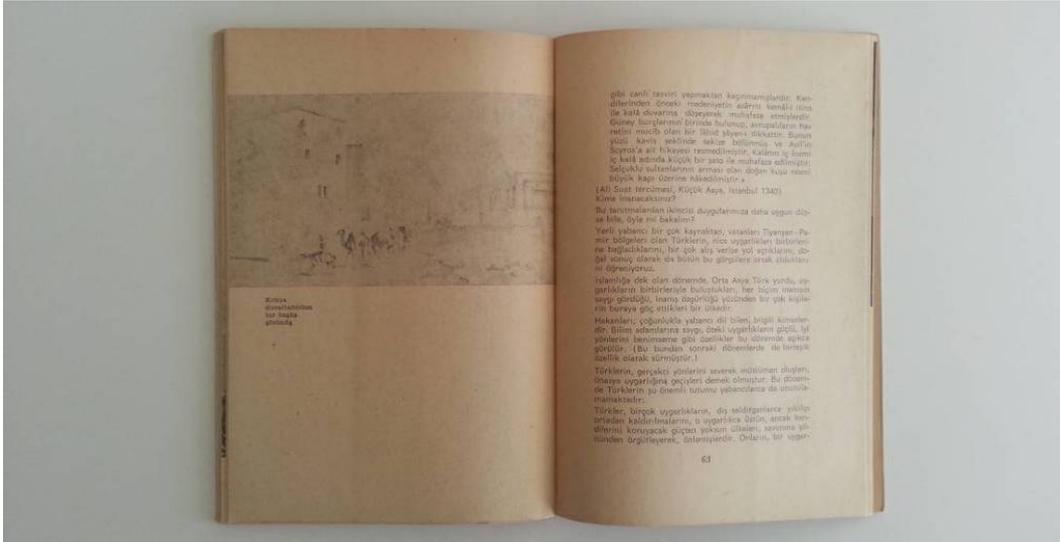
Figure 2.12 *Mimarlıkta Eleştiri* [Criticism in Architecture], 1967, cover & double-page spread (photo by the author)

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[65] The book, titled *Yapının Merkezinde 40 Yıl, 1968-2008*, is a history of the Building & Industry Center, but it also gives brief information about the building industry in Turkey and the buildings center in general.

Towards the mid of 1969 Bülent Özer compiled his (previously published) essays on architecture and plastic arts under the title of *Bakışlar: Günümüzde Resim Heykel Mimarlık* [Views: Painting Sculpture Architecture in Our Day] as the first publication of the Centre. (Figure 2.13) Özer also prepared the layout of the book and paid the printing budget himself (Özer, 2015).[66] Later on, the Building & Industry Centre became one of the mediators of the field by connecting practising architects, academics, and building industry within its designed mediums / sites such as "Building Products Catalogue" [*Yapı Kataloğu*] and the *Yapı* journal that started publication in 1973, and "Building Fair" [*Yapı Fuarı*] in 1978 besides its reference library, publications, seminars and so on.

Figure 2.13 *Bakışlar: Günümüzde Resim Heykel Mimarlık* [Views: Painting Sculpture Architecture in Our Day], 1969, cover & double-page spread (photo by the author)

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[66] It was 10,000 liras, i.e. a huge amount of money for an assitant's salary then.

In fact, being an academic, Bülent Özer left marks in the fields of publications on not only architecture in general but also on architectural history in particular. During the 1960s in Turkey, it was also the time to speak about the history of architecture. One of the initial accounts appeared in a doctoral dissertation by Bülent Özer, which could be the first Ph.D. thesis on architecture in Turkey (Tanyeli, 2009c, p. 318). Özer's thesis was titled *Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme* [An Essay on Regionalism, Universalism, and Our Contemporary Architecture] and published in 1964 (Özer, 1964). In this study, Özer's main objective is to introduce a phenomenon that he defined as "an alienation from actualities in architecture" and to examine the phenomenon by way of the oscillation between regionalist and universalist approaches in a 150-year story of architectures in the West, and in Turkey. In the preface of the dissertation, Özer clearly states (1964) that his aim is not to write an architectural history on the period of concern (p.XIII); nevertheless, his attitude towards addressing the dialectic / swinging theory (i.e. the flow of artificial dialectic) in architecture is partially founded on a historical narrative. Dealing with architecture in Turkey from the 1900s to the 1950s, Özer identifies a sequence of particular shifts in leanings towards regionalism or universalism.[67] On the grounds of his evaluations, Özer's primary assumption simultaneously manifests itself that when actualities of architecture will effectively be deployed, and artificial / formal adaptation and eclecticism in architecture will be left by Turkish architects, 'real architecture' comes about with the coherency between 'actual' needs and 'actual' potentials of the society regarding architecture.

Bülent Özer, teaching at Mimar Sinan University, also played an important role during the institutionalization period of history of architecture as a discipline in Turkey. Özer tried to transfer the discourse of modern architecture produced in the West to the architectural agenda of Turkey. In the same period, Doğan Kuban in Istanbul Technical University also played a leading role in history of architecture with a particular emphasis on the Ottoman period (Ergut & Özkaya, 2005). The early 1970s referred to a period in which different

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[67] According to Özer, the first shift took place in the early twentieth century in Turkey as a reaction to the universally oriented approach, to the eclecticism of Western ideas and styles, and this change highlighted the regionalist attitudes in architecture in the country. During the late 1920s, on the other hand, the regionalist tendency was replaced by the universalist one due partly to the existence of foreign architects in the architectural scene of Turkey. Moreover, beginning from the 1930s, the universal and international attitudes in architecture began to change yet again towards the regionally and nationally oriented approaches. And it was in the 1950s that the regionalist and nationalist concerns in architecture were one more time abandoned, and the universalist and internationalist currents in architecture of Turkey arose.

voices began to be heard in the field of architectural history. Somer Ural and Hasan Çakır's work (Ural & Çakır, 1970) and Enis Kortan's books (Kortan, 1971; Kortan, 1974) should be mentioned in this context. Especially Ural and Çakır's essay on new national architecture illustrated another sense of history in the architectural milieu of the 1970s, a sense of history, based on Marxist principles and discussed the socio-cultural roles of classes and ideology.[68] It is interesting to note that there are some individual enterprises to publish books and booklets themselves for manifesting ideas too, like *Yeni Ulusal Mimarlık* [New National Architecture] by Somer Ural and Hasan Çakır. (Figure 2.14)

Not only studies on an individual architect or a project but also discussions about 'new national architecture' took their places in the publication environment. In fact, here, these publications as artefacts are as striking as their contents, e.g. practice, theory, and history of architecture: For example, Bülent Özer's doctoral dissertation was a university publication, but his book of *Bakışlar* appeared to be a publication of the private institute by the author's personal initiative.
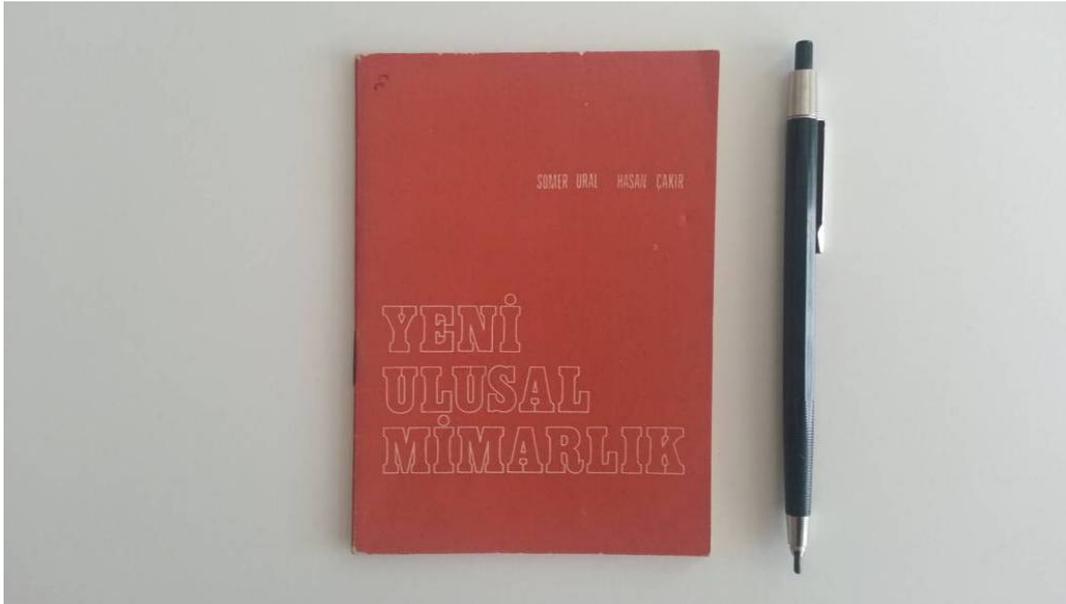
Figure 2.14 *Yeni Ulusal Mimarlık* [New National Architecture], 1970, cover (photo by the author)

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[68] Although Arnold Hauser's book *The Social History of Art* was first published in 1951 as a 2-volume set, the work was kept up to date in the late 1960s and the 1970s. Hauser's history, while exploring the interaction between the society and western art from the Stone Age to the mid-20th century, was based upon the Marxist approach.

In brief, by the 1970s, a hustle draws attention regarding architectural publishing sector in Turkey. From that time onwards, there has been an increase in the number of architectural periodicals and books on architectural practice, history, criticism, and theory. Thus, it is possible to call the era the formation period of architectural print culture. Publications started in earlier decades; however, the publishing environment had not been developed enough until the 1960s and not been institutionalized. The roles and jobs in the field were not clear, and professionalism and amateurism went hand in hand as the boundaries between them were quite ambivalent. The *Arkitekt* journal, for instance, which continued publishing throughout fifty years remained almost as a one-man job, i.e. that of its editor Zeki Sayar, during its publication life. Nevertheless, at some point, this situation converted into another one consisting of multiple figures and actors. Meanwhile, newly formed schools, institutions and publishing companies -like Middle East Technical University, Chamber of Arhitects, Building Information Center, Yaprak Bookstore- dealt with architectural published-media, and enriched the field. There were also some other institutions taking on a "mediative" position for the public and architectural milieu, like Turkish-American Association, and Dost Publishing. Almost through each case, a new figure / actor emerged, and almost all of them left particular traces behind them on the agenda. The emergence of such new actors could be taken as a sign of the settling of an architectural print culture in the country.

In retrospect, the period from the 1960s to the early 1970s presents a wide range of book uses in Turkey. An increase in architectural publications took place in this period when publications targeted beyond restricted audiences such as academics and students, and to reach architectural professionals. Furthermore, beginning with the early 1970s, books that presented architects' works began to increase in number, presenting their professional identity to the public.[69] It was in the 1970s when architects' auto-monographs began to develop as a medium to fill the gap between an architect's work and the public in Turkey and abroad. In all instances, the book must be considered the summing up of a sustained effort over decades. Opened during the 1950s and the early-60s, architectural offices and partnerships initiated the first attempts in Turkey to undertake architectural practice from a professional standpoint. Their careers were not a mere representation of a revolutionary

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[69] Atilla Yücel asserted that, "By the mid-1970s, unemployment became an acute problem" in the country; thereby, these books may be seen as an introductory / publicity basis as well (Yücel, 1984, p.122).

change in architectural vision, but an indication of the multi-faceted character of professional identity that required an experimentation with new forms of architectural practice, including the use of various mediums such as the monograph.[70]

2.3   Book II: *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları 1951-1971*

In the early 1970s, *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları* [Haluk Baysal- Melih Birsel Architectural Office's Works] was published: a 24x30 cm softcover booklet with 16 pages. (Figure 2.15) Its cover is plain: Names – Halûk Baysal Melih Birsel, architectural office's works, and years 1951-1971 are the only components of the cover. There is not an image on the cover; the contact information of the office, the place of printing and the price of the booklet were not given either. The booklet begins with the information about *Halûk Baysal – Melih Birsel Mimarlık – Şehircilik - Dekorasyon Bürosu* [Halûk Baysal – Melih Birsel Architecture City Planning Decoration Office] on the first pages; afterwards, six selected projects designed by two partners over twenty years take place. The booklet is reprinted from the publication of the Baysal - Birsel projects in the fourth issue of the *Arkitekt* journal in 1970:[71] "Architect Halûk Baysal and Melih Birsel's Works" [*Mimar Halûk Baysal ve Melih Birsel'in Çalışmaları*] that took part in 19-pages of the journal were reduced with minimum changes to sixteen pages and reprinted as a booklet.[72]

The *Arkitekt* journal had begun two years ago in 1968 to publish architectural offices' works collectively. Although the journal had always promoted professional architects and architectural practices, until this time, it had not published a presentation, or introduction of the total works of contemporary architects or architectural offices and associations. From the first issue onwards, what had been presented or publicized in its pages were

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[70] Here, the notion of 'new forms for architectural practice' does not mean architectural experiments in building and style, but rather it emphasizes the use of mediums such as architectural book, exhibition, writing, organizations, offices, and so on.

[71] The model photo of Moda Tesisleri by the architects is printed on the cover page of the journal (Mimar Halûk Baysal ve Melih Birsel'in Çalışmaları, 1970).

[72] The Vakko project printed on 8 journal pages was reduced to 6 booklet pages, and The Hami Çon Villa project printed on 2 journal pages reduced to 1 page in the booklet. There is no change for other projects in terms of their page numbers and/or page-layouts.

single projects or buildings.[73] It is possible to argue that this was because, on the one hand, architects had already been known and recognized in the architectural environment due to the limited number of practising architects in the country during the era, and on the other hand, the works or products in themselves rather than the architects were given emphases in both professional architectural practice, and as achievement.

Figure 2.15a *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971* [Haluk Baysal- Melih Birsel Architectural Office's Works],1971 cover (photo by the author)

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[73] The promotion of the deceased architects or the pesentation of their works can rarely be found in the *Arkitekt* journal. We sometimes come across article series such as "Famous Architects", "Architectural Masters", "History Corner" as well as individual articles, e.g. Architect Nihat's article on Mimar Kemalettin and his works (1933/01), Vasfi Egeli's obituary of Nihad Nigizberk (1946/01).
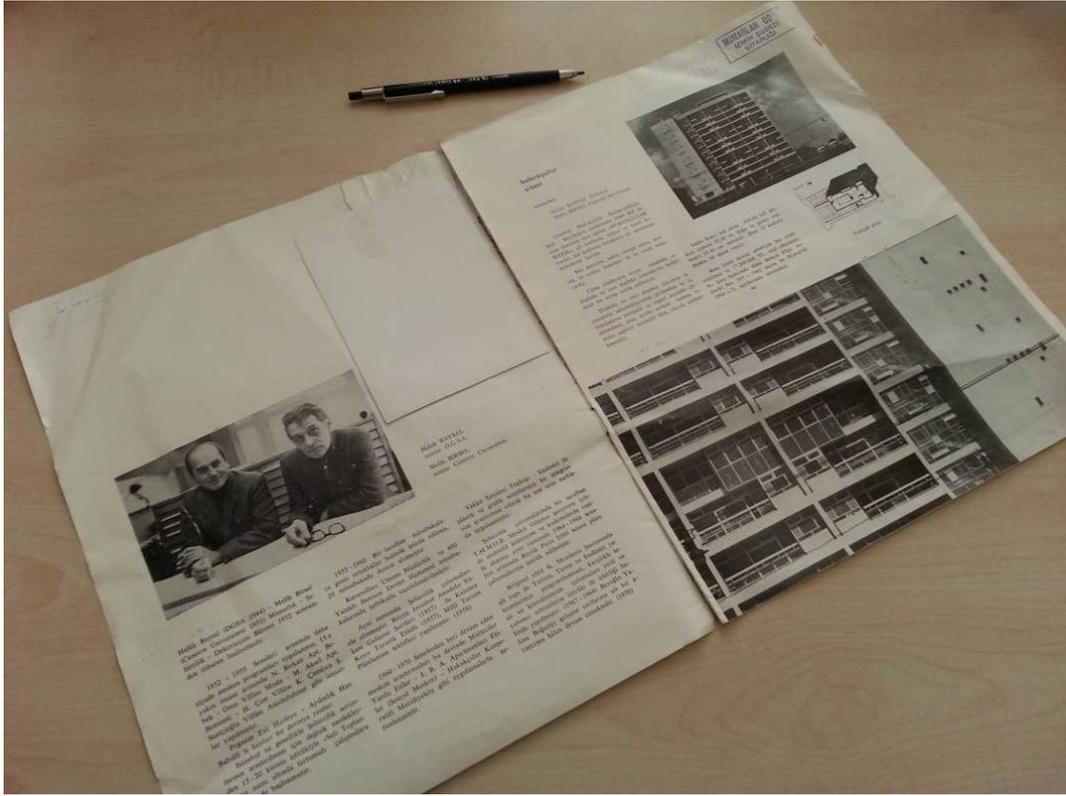
Figure 2.15b *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971,* 1971, double-page spread (photo by the author)

An interview with *Birleşmiş Mimarlar Ortaklığı* [United Architects Partnership] published in issue 308 of the journal (1962/03) with their accompanying printed projects and designs may be taken as a pioneer in presentations letting architects' voices heard along with their works in *Arkitekt*'s pages. After that, in the first issue of the year 1968 (issue 329), following the editorial (*Başyazı*), Metin Hepgüler's works were presented by indicating that: "In this issue, our journal publishes some of Metin Hepgüler Architectural Office's group works and practices." Simultaneously, in the same text after Metin Hepgüler's short biography, it is also stated: "If we have the opportunity, our magazine has decided to present architectural offices works' collectively to our readers in each issue. Therefore, we will publish the applications and works by Architect İrfan Bayhan in our next issue." In the 330th issue of the journal where İrfan Bayhan's biography appeared, this additional information and invitation were again taken place: "To publish colleagues' works and practices as a whole in *Arkitekt* has received great interest. Our aim is to promote young community working in groups – rather than making any choice, so we expect these offices

to contact our journal." After this invitation, Muhlis Türkmen's works were published in the third issue of the year 1968 (issue 331). Later on, even though the works of any single architect or architect groups did not come to the fore in every issue, Feridun Akozan's works, for example, were published in *Arkitekt* 1969/02, Çelik Alatur's in 1970/03, Haluk Baysal-Melih Birsel's 1970/04 and Ahmet Oral's in 1971/01.

The main difference of this kind of a 'presentation of young architect groups' or 'publication of works or practices together' from a presentation of contemporary architectures in the journal is that the comprehensive approach included a portraiture and short biography of the architect. For example, the appearance of three projects by Doğan Tekeli-Sami Sisa in the third issue of the year 1969, or the publication of four projects by Sedad Hakkı Eldem in the same issue of the journal (1971/03) do not seem to get into the description of 'publication of works together' or 'presentation of an architecture office.' On the other hand, although the emphasis on publishing the works of 'young architects working as a group' was striking, it seems to have remained as an idea as the architects whose works were published in the journal were between the ages of 37 and 55. The emphasis on "working as a group" was not always applied either. Perhaps the emphasis on group work was mostly felt for the works of the Baysal-Birsel partnership among other projects published in *Arkitekt.* Yet, four of their printed six projects are only considered as joint authorship while two of them bore only Haluk Baysal's signature.[74]

In fact, similar to the pages of *Arkitekt* where the works of Baysal-Birsel were published, *Halûk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları 1951-1971* is among the rare examples used by architects to promote their practice. Following Seyfi Arkan's brochures during the 1950s, this booklet by the Baysal-Birsel partnership is among the first publications to present practising architects' productions. Both the emergence of architects' self-presentation books and the beginning of architects' promotion in the *Arkitekt* journal could be taken as a sign of the approval of contemporary modern architect in the architectural milieu. It also announces the start of a period when a practising architect with his / her biography and portrait was publicized alongside his / her *œuvre*; in other words, the identity of an architect was now associated with his / her practice and

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[74] Ela Kaçel argues that the individual work of each partner turned to a collective product of the partnership through their working model based on collective thinking, criticism and discussion (Kaçel, 2007, pp.10-13).

production. The link between an architect and a set of actions or practices defines the issue of authorship in architecture.[75] Here, in the case of the Baysal – Birsel partnership, the publication became the main medium to establish this link because the architects preferred to be anonymous in their design and architectures. They continued to practice architecture without professional branding (Kaçel, 2007; Bozdoğan, 2008).

In *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları,* the life story of the architecture office is displayed with a photo of the architects on the first page. Although Haluk Baysal (1918-2002) was graduated from the Academy of Fine Arts in İstanbul in 1944, they founded the partnership of Baysal and Birsel in 1952 when the architects got back together in İstanbul, following the graduation of M. Melih Birsel (1920-2003) from the University of Geneva. The first page is an effort to introduce the Baysal-Birsel partnership from 1952 to 1970 to the reader by emphasizing that the partnership which mostly dealt with housing projects, was involved in meetings to discuss and analyze problems of urbanism (especially in İstanbul), and attended competitions together with several colleagues while realizing some city planning *etudes* during these twenty years. After this introduction part, the selected projects, Hukukçular Apartment Complex [*Hukukçular Sitesi*] (1967), Vakko Factory [*Vakko Turistik Elişi Eşarp ve Konfeksiyon Fabrikası*] (1969), Mülteciler Dormitory [*Mülteciler Yurdu*] (1970), Villa G. Şevket Saatçioğlu [*G. Şevket Saatçioğlu Villası*] (1960), Villa H. Hami Çon [*H. Hami Çon Villası*] (1954) and Moda Complex [*Moda Tesisleri*] (1956-60), are presented respectively with photos, drawings and texts. Any special organization in the presentation of the projects could not be pointed out. It seems significant that all the published projects, with the exception of the Moda Complex, had already been realized and completed.

In fact, the published projects were a short narrative (or a summary) of the 1951-1971 period of practice by the architects: residential works that the architects focused on during the first years are exemplified by Villa H. Çon and Villa Ş. Saatçioğlu and during the last

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[75] For this reason, the issue of architectural authorship mostly focuses on a link between the architect and the works rather than on the question what authorship is. See for instance: (Anstey, Grillner & Hughes, 2007). Nevertheless, the issue of architectural authorship has also been questioned within the field. For example, these studies discuss what an architect is authoring regarding today's digital design technologies and methods: (Theodoropoulou, 2007; Siamopoulos, 2012).

years by Mülteciler Dormitory and Hukukçular Apartment Complex.[76] The Vakko Factory is presented as a study of the relation between industry and plastic arts, while the Moda Complex is involved in the publication as a regional research. Thus, both the Vakko Factory as a design of non-residential function, and the Moda Complex as a project on a regional scale come to the fore in the booklet in terms of the number of pages devoted and the presentation content.[77] In the publication, both explanatory drawings, like floor plans and site plan, and photographs -at least one or two- are used for each project. The project texts look like reports: Telling and describing buildings and projects, while making no comments, under the headings of plot, programme, costs, quantities and so on. Today, it is quite difficult to understand whether this distant and concise presentation was preferred due to the project publishing standards of *Arkitekt* where they had earlier been published, or this reflected the architects' approach in expressing their own works.[78] However, it is possible to argue that the architects Halûk Baysal and Melih Birsel attained the level of period-specific expressions in their presentations. In this sense, the words they wanted to share about their projects are neither more nor less in comparison to their contemporaries.

On the other hand, *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları* does not give a detailed account of the partnership. For example, it neither provides a complete list of their projects and competition entries, nor shares information about the members of their team; and it does not mention about the architects' use of design as a research area or their use of cricism as a production tool. Nonetheless, the selection is valuable as an example that indicates the link between architects and their production world in the 1970s in Turkey. Haluk Baysal - Melih Birsel architectural office wanted to promote themselves by means of their final products, and did not share any clue about the processes behind the scene. We can assume that the emphasis on achievement was still on the "realized" projects for independent architectural practice in the period. It may also be easier to

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[76] Birkan Apartments (1955) published in an international selection was not included in this booklet.

[77] Competition entries, projects of office building, "Tuesday Meetings," urban studies in the Chamber of Architects and other ongoing research projects are only mentioned in the entry text in the publication.

[78] As Ela Kaçel (2007) has stressed, "The architects stick to the usual publishing style of the *Arkitekt* journal that only defines and identifies the current buildings with no criticism, and they provide the editor with concrete data for this selection. The only data not to be concrete is a statement made by the architects about how they perceive architectural design to integrate the industry with modern art."

promote architecture through tangible and concrete conditions, and general comments. When asked about his future plans in an interview in 2003, Melih Birsel stated: "What we did not realize was more interesting than what we realized. If I have time someday, I want to publish them as "Unrealized Architecture" (Kesikbaş & Albayrak, 2003).[79] The booklet did not thus present a self-critical approach to the projects of the architects, but it displays their projects as a summary of twenty years that the architects spent together in professional practice.

2.4   Book III: *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works*

The first example of self-authored architectural publication following the above mentioned initial touches is *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works.*[80] Published in Ankara by Ajans-Türk Matbaacılık [Printing House] in 1970,[81] this 105-page, square-shaped softcover book presents Altuğ and Behruz Çinici's works during the nine-year period from 1961 to 1970. The book has an impressive cover, on which an almost abstract photograph taken from one of METU campus' buildings, with an architecturally and graphically strong expression. Dedicated to Kemal Kurdaş, METU President between 1961 and 1969, this bilingual book in Turkish and English starts with a "Preface" [Önsöz] written by Behruz Çinici, and continues with the architectural products of the Çinici couple, "Explanatory Information" [*Açıklayıcı Bilgiler*] and "Biography" [*Biyografi*]. (Figure 2.16)

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[79] Unfortunately, he did not have time to prepare such a publication before his death in 2003.

[80] I presented an earlier version of my study on *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works* at SALT, İstanbul, on May 29, 2015 as part of "Conference: Çinici Archive."

[81] Established in the early 1950s in Ankara as a news agency, Ajans-Türk was reorganized in 1953 as a printing house by its founders Şevket and Necdet Evliyagil brothers who had been experienced in journalism in İstanbul. Ajans-Türk became one of the leading institutions in printing in the country thanks to the technological investments and experts hired from abroad (Evliyagil, 2015; Akçura, 2012).

The second edition was issued in 1975.

Figure 2.16 *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works,* 1970, cover (photo by the author)

The Çinicis' career set a good example about the importance of architectural competition for an architect's professional life in Turkey.[82] Behruz Çinici (1932-2011) was graduated from İstanbul Technical University in 1954. In the same year, he became an assistant professor at the university; meanwhile, he attended several competitions in collaboration with various architects, as exemplary of practice in the field of architecture in Turkey at the time when the number of architects increased and the state continued to widely commission projects for public buildings through competitions. 1961 was the year when a national competition was held for the campus project of Middle East Technical University recently founded as a state university, and the proposal by Altuğ and Behruz Çinici won the first prize.[83] Altuğ Çinici had also finished the same school in 1959. Following the occasion, they moved to Ankara, and established the firm Çinici Architects. Indeed, the publication was based on their works for the following nine years; in this regard, the

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[82] As one of the significant settings of professional practice, architectural competitions of the 1950s "led to the formation of a lively professional platform and encouraged the development of the foundation of free professional offices" (Batur, 2005, p.50). Also see: Sayar, 2004.

[83] Before this one, an international competition for the campus project had been organized in the fall of 1959. The proposal by Turgut Cansever, Ertuğ Yener and Mehmet Tataroğlu won the first prize.

centre-piece of both the period and the publication was the METU campus project.[84] Although 80% of the book was allocated to the METU campus design, it was entitled "Architectural Works" because other contemporary designs by Çinici Architects were also presented in the book.

The publication is arranged by chapters each of which is composed of a particular project. First, Middle East Technical University campus project takes part in general terms; afterwards, Faculty of Architecture, Faculty of Administrative Sciences, Central Library, Administration Building, Faculty of Arts and Sciences-Auditoriums, Cafeteria, Faculty Housing, Gymnasium, and Faculty of Engineering-Metallurgy Department buildings, and buildings under-construction in the campus are shown as chapters. İstanbul Technical University campus project, "Ar-Tur" Resort Village in Burhaniye on the Aegean Coast of Turkey, Apartment Blocks in Bahçelievler district of Ankara and Science Lycee Campus in Ankara are other projects simultaneously presented in the book. All through the pages, there is no textual interpretation accompanying visual documents with the exception of captions on photographs and drawings. The book seems to be a visual essay: it is for looking at rather than for reading.[85] In this sense, I suppose that *Altuğ-Behruz Çinici Architectural Works* becomes a medium of display and imitates the structure of exhibition and the act of exhibiting.

2.4.1 Visualizing Architecture

It still remains uncertain when, where, and how architects in the country initially organized exhibitions to present their (architectural) works to the public. As a medium of display, exhibiting - the most direct and unmitigated way in reaching the public - provides publicity for an architectural work while sharing it with a society (Balamir, 2014, p.55).[86]

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[84] Behruz Çinici summarizes his professional life as follows: "the 1950s first tests and academic duties; the 1960s METU experiment and Çinici Architecture; the 1970s Çorum; 1980s TBMM (Grand National Assembly of Turkey); and the 1990s governmental tasks that I undertook from Edirne to Kazakhstan" (Çinici, 2001, p.90).

[85] In fact, one could read images as view texts. On the other hand, one argument put forward is that "The importance of the images" is the main difference in publishing architecture books. "The images in many cases are the central focus of the book, and the text is there to explain what can't be read in the images" (Hill, 2013).

[86] Manifestations and spreading ideas about architecture through exhibitions were an important part of the development of modern architecture. The 1914 Werkbund Exhibition in Cologne, the first

Nonetheless, as Uğur Tanyeli (2014a) argues, exhibiting architecture in Turkey has been hard to do and taken as unnecessary. In contrast to its uses in Europe since the seventeenth century, publicity of architecture through an exhibition practically began in Turkey in the twentieth century (p.48). In fact, similar to architect's auto-monograph, the presence of architect's exhibition is closely attached to the presence of a professional architect. The presence of modern individuals who demanded this new publicity and intended to exhibit their architecture was needed in the field for architecture exhibition. As Tanyeli (2014a) expresses in his essays, an exhibition is one of the statements made by an architect starting to imagine herself / himself as self-reliant and different from the crowd (p.50). In this sense, exhibitions are also appropriate productive mediums for architects to form their professional identity.

Even though there has not yet been enough study on the role and significance of architecture exhibitions in the history of architecture in Turkey, it seems that architect's engagement with the medium of display remained unusual and exceptional until the 1950s and 1960s. As Tanyeli explains (2014a), architectural models and drawings were displayed by the Ottomans in international fairs during the nineteenth century. During the first half of the twentieth century, few architecture exhibitions made their appearance: exhibitions of three architects (Sedad Hakkı Eldem, Burhan Arif Ongun and Seyfi Arkan) during the 1930s, exhibitions of foreign architects, of other states and the survey drawings of Sedat Çetintaş during the 1940s were organized in the early Republican period.[87] During the period following 1950, Middle East Technical University brought some novelty to the architectural environment and the system of education in Turkey, also affecting the practice of display to some degree as students projects were evaluated through an open jury system there, and researches and projects were put on public display

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exhibition organized by the *Deutscher Werkbund*, should be remembered in this context. The other most memorable exhibition is "Modern Architecture: International Exhibition" that was curated by Philip Johnson and Henry Russell Hitchcock and organized by the Museum of Modern Art (MoMA) in New York in 1932. The exhibition with accompanying publications declared "International Style" as the architecture of the era.

[87] After returning to the country during the 1930s from where they had been sent by the Goverment's scholarship, Sedad Hakkı Eldem, Burhan Arif Ongun and Seyfi Arkan had to open exhibitions regarding their experiences and works abroad. In 1938, Bruno Taut held an exhibition at the Academy of Fine Arts to introduce himself to the country. "The New German Architecture" exhibition in 1942 and "The British Architecture" exhibition in 1944 are also often mentioned in the literature (Tanyeli, 2014a, p.51).

for the first time in Ankara (Aktüre, Osmay & Savaş, 2007, pp. 14, 39, 66, 91, 95).[88] In later decades, the Venice Biennale of Architecture in 1980 brought attention to the practice in the international scale; and National Architecture Exhibition and Awards organized by the Chamber of Architects in Turkey from 1988 onwards became a remarkable turning point in national scale for architecture exhibitions.[89]

Figure 2.17a "Middle East Technical University Architectural Project Exhibition" [Orta Doğu Teknik Üniversitesi Mimarî Proje Sergisi], 1965, Istanbul Technical University (source: Salt Research)

As for an architect's display of his / her own works, Behruz Çinici suggested that Çinici Architects' 1965 exhibition was probably the first retrospective exhibition in the country presenting works of practising architects to the public. (Figure 2.17) The exhibition, named "Middle East Technical University Architectural Project Exhibition" [*Orta Doğu*

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[88] Architect Selçuk Milar's Gallery at Kumrular Street was an important site of exhibitions in Ankara. Selçuk Milar (1917-1991) was one of the pioneering figures of the period as an architect, designer, publisher and gallerists. Besides his poster designs and contributions to the professional organizations, his furniture designs, art gallery and the journal *Eser* that was published only in two issues are worth mentioning. For the role of the art galleries in Ankara's social and cultural life of the period, see: (Önsal, 2006).

[89] Unfortunately, the issues of architecture exhibitions, architecture on display or exhibiting architecture in Turkey have not been sufficiently researched. It is possible not to know architecture exhibitions organized in the country because the subject has not been explored enough. In fact, there appeared architecture exhibitions in the early 1970s. For example, "Bodrum First Arts and Culture Week" in 1973 included project exhibitions with models on the works of architects Turgut Cansever, Tuğrul Akçura, Nihat Güner, Affan Balaban, Behruz Çinici and Cengiz Bektaş (07.09.1973, Sanat Dergisi, sayfa 9 gazetearsivi.milliyet.com.tr). Moreover, Cengiz Bektaş's research on vernacular architecture was a subject for various exhibitions. In her thesis, Özlem Aksu draws an analogy between Bektaş's 1974 exhibition and Bernard Rudofsky's 1964 exhibition- "Architecture without Architects" (Aksu, 2007).

Teknik Üniversitesi Mimarî Proje Sergisi], includes drawings and architectural models of the METU campus in company with black and white photographs. It is stated in the invitation card to the exhibition signed by the president of METU Kemal Kurdaş that a show of the photographs of the campus by Gültekin Çizgen would accompany the exhibition.[90] Artist and educator Cemil Eren (1965), writing about the exhibition in his column in the *Ulus* newspaper mentioned that there were also a few other photos taken by Afife Bilek and Necmettin Külahçı at that show.[91] It was the first time that he visited an architecture exhibition, which had been opened like a photograph exhibition. Architectural drawings just informed about the skill of the architects in their profession. Thus, he supported such an exhibition that used architectural models and photographs to tell something about the profession to the crowd, to the people outside the profession. He also praised Gültekin Çizgen for his mastery in photography, and Selahattin Yazıcı for his fine craftsmanship in architectural models. Especially he found very successful the graphic board displaying "photographic impressions" of METU buildings by Çizgen and Bilek. He valued the architecture of Çinicis as implemented at METU because of its flowing interior spaces and ratios, effects of light and shadow, harmony of bare concrete and wood, and its sculptural manner. But Eren (1965) also questioned the idea of a faculty of architecture deprived from plastic arts as at METU, and expressed his doubt about how much art was given place in the METU projects and buildings. As a result, believing that such exhibitions would improve ideas and views of a society regarding architecture, the article ends wishing that this kind of events begun by the campus architects would become a tradition in the country.

The exhibition first opened on March 3-17, 1965 in Ankara at the American News Center in Kızılay.[92] The U.S. Ambassador to Turkey, Raymond A. Hare, and METU President,

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[90] Gültekin Çizgen (1940-), among the first photographer-artists experienced in photographing architecture in Turkey, photograpghed several architects' works of the period. Çizgen began studying graphics at the Academy of Fine Arts in İstanbul; nevertheless, he did not continue his education. He started taking photographs in the late 1950s (Günay, 2016; Çizgen, 2015).

[91] However, Gültekin Çizgen says; "if I am not mistaken, the photos in the METU exhibition was entirely mine" (Çizgen, 2015).

[92] At that time, the American Cultural Office in Ankara, located on Atatürk Boulevard no 97, is considered to be an important space and organization, and to have a significant role in everday social/cultural life in the city. The Office also had an impact on the architectural environment. The American Library founded here in 1951, for instance, was one of the important centers holding a valuable collection during the period when architecture and engineering students in Turkey were still deprived of books that would help them study.

Kemal Kurdaş inaugurated the event. Later on, the exhibition was also held at İstanbul Technical University, Academy of Fine Arts, and Yıldız Technical University in Istanbul.[93] In this way, the METU campus project was presented to the community, both public and professional, and directly introduced by means of the display environment. One of the instructors at the Academy of Fine Arts, Orhan Şahinler (1965), after visiting the exhibition, wrote his experiences and thoughts in the *Mimarlık* journal. Indeed, his writing was about the METU project, not about the exhibition itself. But the important thing to be emphasized is Şahinler's thought that, in organizing the exhibition, the architects wanted their projects to be criticized by other architects through the display. Indeed, the architects were waiting for critical reviews on their works. Behruz Çinici wrote the following lines in his logbook of the METU Campus construction (Çinici & Çinici, n.d.):

> My aim is to determine the response of the public and the colleagues on what we have built with the exposed concrete for the first time in the country on this scale. We tried to get their views by putting a notebook [at the exhibition to be filled by them]. While architects in our office were working in turns at the exhibition, I would secretly listen to them without manifesting myself among the audience (p.102). …

> In this opening here [at the university in İstanbul], I said to my teachers (*hocalarıma*); "See! … This exhibition is like the last time that I raised my hand in your class. Please examine, I wait for your critiques." (p.115)

Figure 2.17b "Middle East Technical University Architectural Project Exhibition" [Orta Doğu Teknik Üniversitesi Mimarî Proje Sergisi], 1965, Istanbul Technical University (source: Salt Research)

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[93] The exhibition was opened between March 24 to April 4, 1965 at Istanbul Technical University, Faculty of Architecture, and between April 7-22, 1965 at Istanbul Technical University, Maçka Technical School. Behruz Çinici mentions the exhibition in these resources: Arkitera, 2004; Çinici, 2001, pp.92-93; Çinici & Çinici, n.d., pp.98-116.

Figure 2.17c "Middle East Technical University Architectural Project Exhibition" [Orta Doğu Teknik Üniversitesi Mimarî Proje Sergisi], 1965, Istanbul Technical University (source: Salt Research)

Unfortunately, any detailed documents or information regarding this exhibition could not be found. Only the photos taken from the exhibition at İTÜ Taşkışla give a general idea. (Figure 2.17) Also in his logbook, Behruz Çinici mentions about the exhibition a little, and states that it attracted intensive attention. According to the attendance record, the number of people a day going to see the exhibition was like follows:

08.03.1965	15:00-21:00	776 people
09.03.1965	09:00-15:00	299 people
09.03.1965	15:00-21:00	200 people
10.03.1965	09:00-15:00	283 people
10.03.1965	15:00-21:00	135 people
11.03.1965	09:00-15:00	155 people
11.03.1965	15:00-21:00	117 people

12.03.1965	09:00- 15:00	135 people
12.03.1965		211 people
13.03.1965	09:00-15:00	232 people
13.03.1965	09:00-21:00	360 people
14.03.1965	09:00-15:00	305 people
14.03.1965	15:00-21:00	226 people
15.03.1965	09:00-15:00	185 people
15.03.1965	15:00-21:00	99 people
16.03.1965	09:00-15:00	118 people
16.03.1965	15:00-21:00	175 people
17.03.1965	09:00-15:00	170 people
17.03.1965	15:00-21:00	160 people

In fact, the METU project aroused curiosity at home and abroad, and was followed with interest. Besides being publicized overseas in various architectural journals, there were also foreign visitors from the beginning of the construction of the campus.[94] In all these information sharing, presentation, or let us say, promotion processes, the architects took part themselves. At the moment, although one could not know to whom an idea belongs to, Çinicis' sketches of the project took place on Kemal Kurdaş's invitation and greeting cards as a symbol / icon / logo. In fact, what the architects did was, on the one hand, trying to catch a standard at international level. On the other hand, the Çinicis tried to do everything good in accordance with the education they received, and love and respect for the profession.[95] To illustrate, Çinici Architect's title block was prepared earlier according to the example Mukbil Gökdoğan sent from the United States (Çinici & Çinici, n.d., p.13). But later, both Çinici Architecture's name and logotype, and graphics and visualization about the project presentations were regarded as one of the activity fields of the

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[94] Cüneyt Budak (1985) notes that the Çinicis have at least sixteen articles published in the international media until 1973. For instance: *Progressive Architecture*, October 1966; *L'architettura*, Aprile 1965; *Bauen+Wohnen*, 1965:7; *Baumeister*, 1965:12.

Suha Özkan mentions that, during the first years of the METU campus, international guests of the city, presidents, kings and other important people would always visit the campus. The architecture students, so to speak, were showpieces of modern Turkey, and the faculty building was the context of modernity (Özkan, 1999).

[95] Uğur Tanyeli also mentions the sensivity and care in Çinici's works since his student years. It is possible to evaluate the importance of his architectural history notes taken in Holzmeister lectures in this context (Tanyeli, 2007a, p.334).

architecture office. At Çinici Architecture, a logo including the project name and the title block was uniquely designed for each and every project.[96]

In brief, all these efforts like making publications, organizing exhibitions, giving speeches, etc., seem like a natural part of their architecture. Their son Can Çinici (2015) notes that "there was everything, hence, there would also be a publication." So, at first, a booklet made its appearance in 1964, before the 1970 book and the 1965 project exhibition. (Figure 2.18) It should be regarded as a preparatory work because it seems to be a draft of *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works.* In appearance, similar to the next publication, it is square in shape and includes photographs, drawings and the report of the Middle East Technical University Campus according to the following order: Plans of the Campus, Faculty of Architecture, Dormitories, Cafeteria, Faculty of Art and Science, Faculty of Engineering, and finally the Science Lycee. Black and white photographs depicted nearly a people-less architecture in this booklet. In a letter dated 19.06.1964, Mukbil Gökdoğan indicated that neither the photographs in the brochure did reflect the original characteristics of the buildings, nor the drawings (Çinici & Çinici, n.d., p.99).[97]

Figure 2.18a *Ortadoğu Teknik Üniversitesi* [Middle East Technical University], 1964, cover (photo by the author)

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[96] This was a task given to the newcomers in the office (Çinici, 2015).

[97] This brochure, also published by Ajans-Türk, is unimpressive in terms of print quality and graphical presentations when compared with the second publication. It appears to have coincided with the transition years of Ajans-Türk to offset printing techniques.

Figure 2.18b *Ortadoğu Teknik Üniversitesi*, 1964, double-page spreads (photo by the author)

Mukbil Gökdoğan, whom Behruz Çinici (1999a) considered as one of the great masters that enlightened him, was a family friend of the Çinicis, and among their biggest supporters. Gökdoğan translated Eliel Saarinen's 1948 theoretical book into Turkish, and it was published by the Faculty of Architecture Publications of ITU in 1967. This publication was one of the reference books of the Çinicis throughout their professional life, as Can Çinici (2015) explains. The initial sentences of the book, Saarinen's *Search for Form: A Fundamental Approach to Art*, are as follows:

In the search for form – when sincere and honest – the action is twofold: to create form; and to diagnose the created form. Accordingly, as the artist proceeds with his creation, there simultaneously develops a rationalizing yet unwritten analysis of the work. This analysis is a personal meditation, characteristic of the individual and, therefore, independent of the thoughts of others (Saarinen, 1948, p.vii).

So, the process of creating includes the diagnosis of form as well as the creation of form. It can be said that the Çinicis chose to take on the role themselves in this process. Although Behruz Çinici (2007) stated that he "prefer[red] to listen to voices about [his] works rather than talk on them," (p.91) he actually often talked. In order to explain his relation to his buildings, he used the example of an award-winning writer who, when asked how he found his works, answered that he could not read them yet (Arkitera, 2004). Nevertheless, the Çinicis 'read' their works. In other words, the architects wanted to form public relations and the public face of their business by themselves in parallel with their architectural practice.

In the 1970 book, *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works,* in the diagnoses and presentation of their works, the architects reached a high level of work. The book reveals a difference from the brochure printed six years ago regarding its quality and presentation. *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works* was prepared on a table of Çinici Architects. Altuğ Çinici was personally involved in the publication and dealt with its layout, frame settings, and cuttings. The book has a pioneering and progressive level of graphical representation for the period. Perhaps, the Çinicis' friendship with Nejdet Evliyagil -the owner of Ajans-Türk printing house- provided the realization of what the architects wanted to do for the book (Çinici, 2015).[98]

Unlike the cases where an image only supports, exemplifies or explains a thought in a publication, the narrative of the 1970 book is entirely based on visuals. In this book, the reader could confuse whether architecture serves photography or photography that serves architecture. Certainly, we can discuss here the depiction of architecture through photographic images, the development of architectural photography as a profession and

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[98] The Evliyagil Family Houses in Gaziosmanpaşa, Ankara, which were used by the family for almost 40 years, were designed by the Çinicis during the 1960s.

art,[99] and the contributions of architectural photographer Gültekin Çizgen. According to Çizgen, photography is a production beyond being illustrative: it is something more than a mere description of people or objects. Çizgen believes that architectural photography requires a culture, by way of which the photographer could look at buildings and read them as an architect (Çizgen, 2015). So, we can examine spaces, ideas, words, and moments in those images. Nevertheless, it seems more interesting that the architects asked themselves the question of how they would depict their projects and architecture, and they responded to that question with this book. The visual narrative in the book is both diversified and phased. In addition to aerial photographs and general frames which try to be objective and do not convey particular comments, images which present feelings created by architecture are also used. Besides the diversity of visuals, page layouts, sketches used and architectural projects redrawn for the book should also be mentioned. (Figure 2.19)

A single part throughout the pages where the voice(s) of the architect / architects heard is a short introductory text. Other textual parts of the book placed on the end are explanatory information about the projects and the written account of the architects' biographical information. In the beginning of the book, a relatively short text was written by Behruz Çinici as a preface. Çinici's narrative, or what he wrote and shared alternates between first-person singular and plural - I and we. In fact, the public face of Çinici Architects hardly includes Altuğ Çinici;[100] however, in Suha Özkan's words, Altuğ Çinici was the architect of "the success of the architect Behruz Çinici" (Özkan, 1999, p.10). As Can Çinici (2015) states, Çinici Architects was a complete partnership until 1971. During the period from 1970 to 1980, Altuğ Çinici served as a part-time architect in the office and worked on particular projects. After 1980, she rarely participated in working life.[101]

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[99] Architectural photography as an art or profession in Turkey has yet to be discussed in depth; however, a recent discussion can be found in the second issue of *Arredamento Mimarlık* in 2016.

[100] In this study, unfortunately, I could not provide enough space for the female architect Altuğ Çinici. Due to her silence, and unwillingness to talk about the past, especially in the face of her lifelong partnership of the work and life with the 'talkative' figure Behruz Çinici, Altuğ Çinici could not be a part of the narrative in this thesis.

[101] As Can Çinici (2015) notes, the architects seemed to have taken the Apollonian and Dionysian roles in their relations and dialogue: "My mother always rationalized things, and cleared things up; however, my father disarrayed things and caused a chaos, which provided another energy." Behruz Çinici (2004) remarked on his changing mood that oscillated between his two lovers: architecture and Altuğ Çinici. Perhaps, both did not exist at the same time, or could not... First, Behruz Çinici loved architecture, which he was actually married. When he fell in love with Altuğ Çinici, Behruz
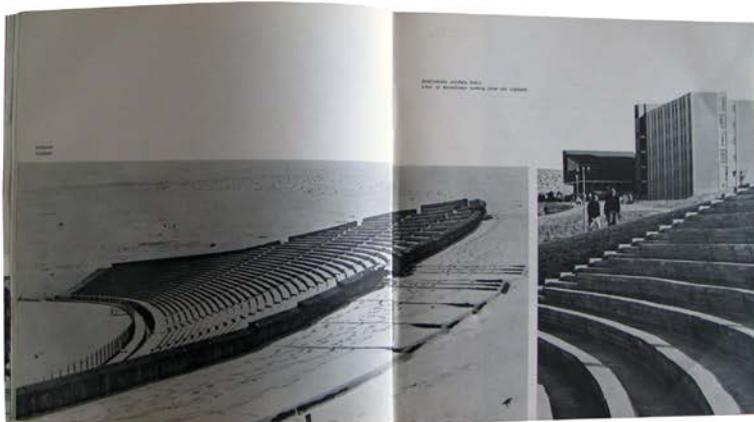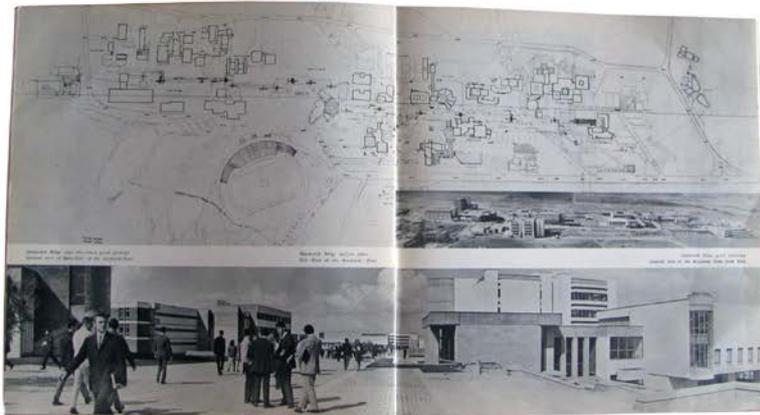
Figure 2.19a *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works*, 1970, double-page spreads (photo by the author)

Çinici affirmed that architecture was moving away from him. He explained that it looked as if architecture was jealous of her (p.19). It looks like Altuğ Çinici always remained as a student as well as a wife for him: He wrote in the 1999 book: "I dedicate this book to my student-wife Altuğ Çinici…" It seems to me that Altuğ Çinici thinks the same. The collage she prepared for the 1970-book is a visual form of this condition. In this quite interesting image, a single picture was made from the profile pictures of Behruz and Altuğ Çinici, the big picture is Behruz Çinici's, and hers is smaller. (Figure 2.20)
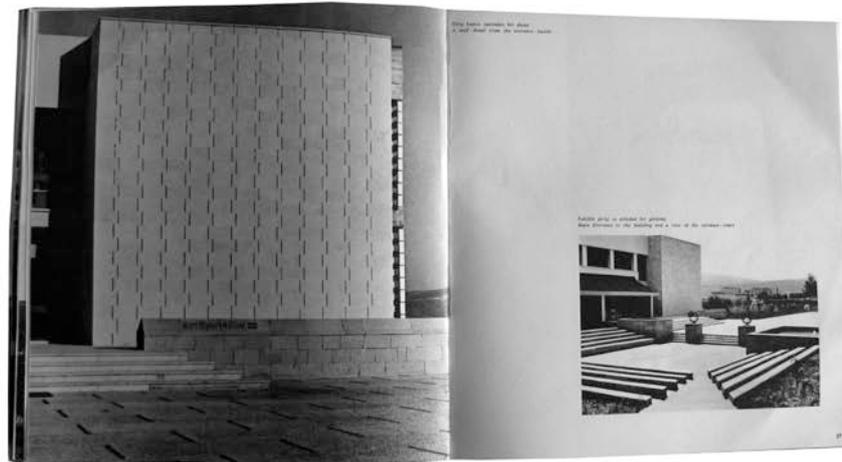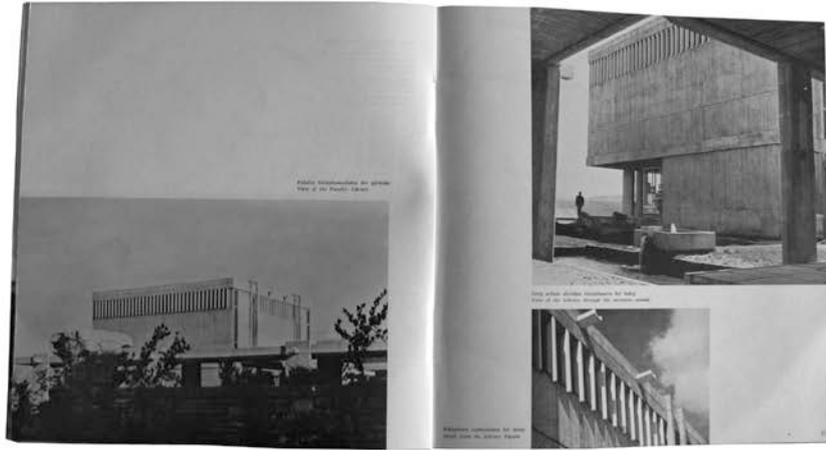
Figure 2.19b *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works*, 1970, double-page spreads (photo by the author)
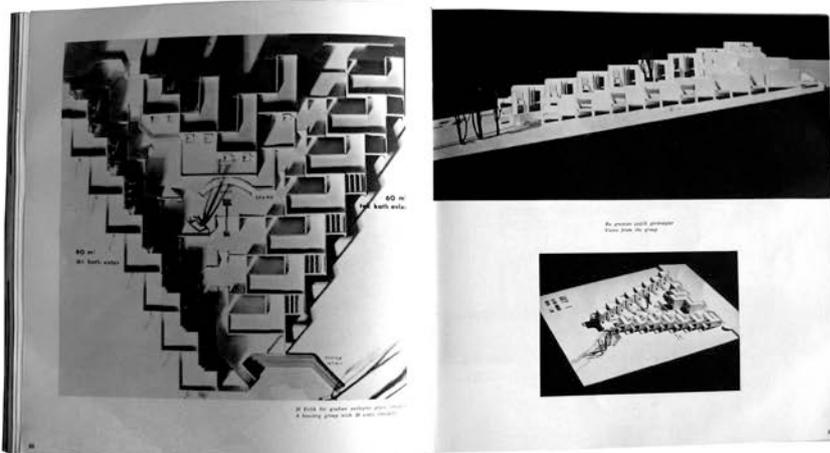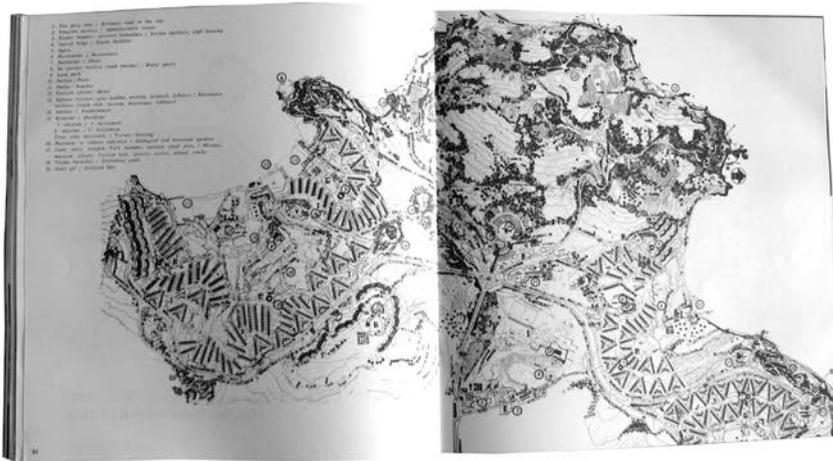
Figure 2.19c *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works*, 1970, double-page spreads (photo by the author)
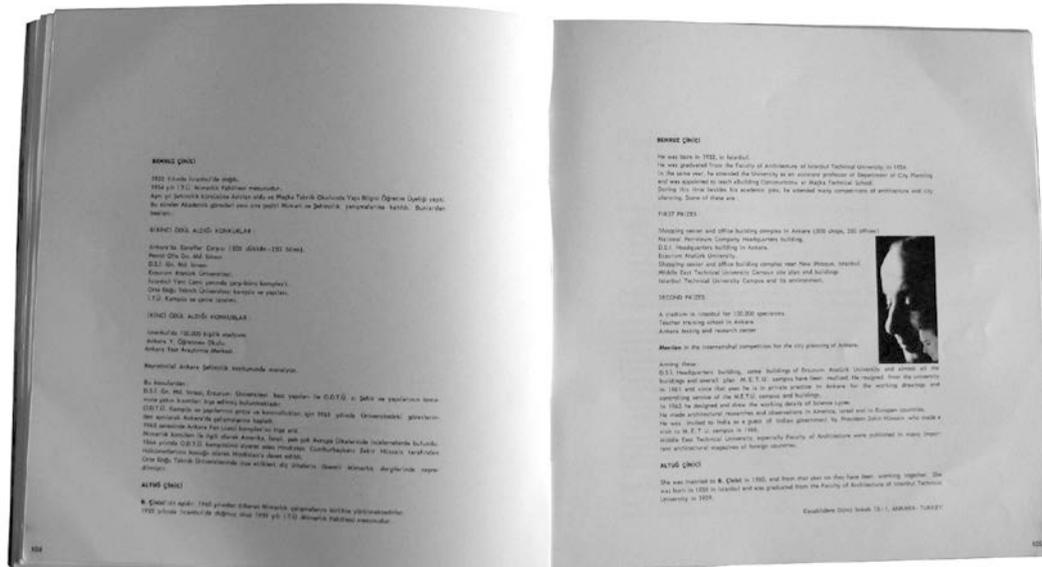
Figure 2.20 *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları - Architectural Works*, 1970, double-page spreads (photo by the author)

In the preface of the book, Behruz Çinici mainly talks about the importance of being able to build. He argues that "the architect needs to build his thoughts as a whole, from the drawing of the first line to the laying of the last brick" (Çinici & Çinici, 1970, p.4). According to him, architecture cannot be seen as a mere research for pleasure and beauty. Çinici believes that, besides the human factors, architecture is directly connected with socio-economic structures, legal arrangements and building codes in the country.[102] Furthermore, the role of the employer and managers is also significant and important in realizing the architect's design. This is why perhaps the 1970 book was dedicated to Kemal Kurdaş, the rector Çinici commemorates at the heart at every opportunity.

Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works could be the first self-published book offering architects' comments about their own works in the publication field in Turkey, which had hardly gone beyond the documentation phase. On its pages, METU buildings are presented through images; the works are put on display by

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[102] In this connection, while presenting messages about his own architecture in the future, Çinici also suggests to institute "City and Architecture Council" in Turkey as a governmental official / consultant to pave the way for easing difficulties and problems concerning planning and building in the country.

way of visuals as if they are "phenomena." The architects are able to express their architectures, for instance, through a single poetic frame. METU buildings are aesthetic objects like poems in this book. Each photo and page layout that describes a sense is impressionistic. To illustrate, it is impossible to read via this publication that the works by the Çinicis in the university campus during the 1960s are among the firsts in Turkey in many respects.[103] It seems that this approach is a conscious choice of the architects.

In this sense, the analysis and commentary made by Uğur Tanyeli on the architecture of Çinici in the course of the 1960s and the METU years are, I would argue, also true for Çinici Architects' attitude in making self-promotion. According to Tanyeli (1999), the METU campus of the Çinicis reflects a personal expression and an individual free statement contrary to the approach of the 1960s that was utterly remote from individualism (pp.14-21). The approach of the Çinicis to other mediums than the building, which they regarded as a part of their architecture, could also be seen as an extension of the same individual expression (Tanyeli, 1999). Behruz Çinici (1999b) thus commented: "Architecture is a poem I've seen in my imagination, I've heard like music" (p.107). According to him; "Architecture is not only structural but also an imaginary [*imgesel*] phenomenon" (Çinici, 1999b, p.109). Çinici could design, establish and build his architecture on these frames similar to the way that he perceived history as individual cases when he reproduced the past (Tanyeli, 1999, pp.18-20). Is the publication thus a presentation of the architecture of the Çinicis? It could be a reproduction of their architectures by means of the book, re-construction through another medium.

The Çinicis attached importance to the publication.[104] Behruz Çinici (1999a) considered publication as "an outlook to the past, as well as an open dialogue for discussions, an interrogation platform, or an ear for sounds, a hand raised to the masters and friends, just like in the classroom" (p.8). Publication is a tool for the architects to gain the necessary

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[103] The METU project involves various firsts in terms of its use of materials, and building techniques such as exposed concrete, plexiglass domes, steam central-heating system, and aluminum joinery (Budak, 1985).

[104] For other publications about the Çinicis and their architecture, see: Çinici, Behruz and Altuğ Çinici (1973) *Çorum: Orta Anadoluda Bir Toplu Konut Uygulaması İçin Ülke Bölge Kent Ölçeklerinde Çalışmalar*, Ajans Türk Matbaacılık Sanayi, Ankara; Altıner, Ahmet Turhan *ed*. (1996) *Habitat I'den Habitat II'ye Çorum binevler: gerçekleşen bir ütopya*, Çinici Mimarlık, İstanbul; Çinici, Ayşegül (1998) *Behruz Çinici*, Ana Basım; Tanyeli, Uğur *ed*. (1999) *Improvisation Mimarlıkta Doğaçlama ve Behruz Çinici*, Boyut Yayıncılık, İstanbul.

social infrastructure in achieving an international architectural quality. It is a means to ensure the survival of the architecture office so that the architects could make architecture.

The 1970-book is released in a limited edition, and is mostly given as a gift; however, for example, the book was sold in the Yaprak Bookstore (Çinici, 2015). What is more, the bustle with regard to the wish for attaining a certain level of work is also true for the architectural office. Moving from İstanbul to Ankara on August 20, 1962, the Çinici Architects' office became, as Suha Özkan (1999) defines "the symbol of modern life; clean and tidy as a sign of much of their works" (p.12).[105] Çinici (2001) mentioned the office –with staff up to 30 people from time to time- as a place that also served as a workshop in the training of young architects (p.91). The office had a proper library, which was considered important. A person new to the office or inexperienced in architecture was either employed in duty to design a title block, or given a responsibility to list new books of the library and put codes to them. The office had, in fact, its own order and discipline: For example, in the office the personnel could only drink tea and smoke during particular breaks away from the drawings.

In Çinici Architects, the archive is essential and valuable. Before a trip to Israel, for example, Çinici did not forget to write instructions and notes considering the archive: "Leyla will continuously check the archive. No sheet to be seen around. Nobody will be given the originals" (Çinici & Çinici, n.d., p.42). One of the rare names conducting architectural publishing professionally in Turkey, Cemil Gerçek (1994) comments on the importance of the archive given by the Çinicis as following:

> One or two architects extremely and seriously kept their works. One of them is Behruz Çinici. I remember, Çinici has all projects you want from working documentation to the preliminary design; each and every project has been classified and has been put into place (p.31).

The book of Çinici Architects was printed in both Turkish and English; in this way, they presented the office also to the international architectural community. The following words in the *Architectural Review* on the book lay emphasis on the importance of the step taken by the Çinicis:

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[105] The office was initially on Büklüm Street, and then on Güniz Street and later on İran Street in Çankaya, Ankara.

> Such a monograph is especially welcome from a country that does not do enough to export its architectural achievements. The well-intentioned architectural magazine *Mimarlik*, the only one known to the *Review*, falls short both in its standards of production and in its apparent unwillingness to provide summaries at least in French of English. The Cinici's work confirms that there is enough interesting building east of the Dardanelles to merit an urgent improvement in public relations (Turkish Renaissance, 1971, p.37).

It is understood that the book has been also instrumental for the communication between architecture in Turkey and abroad. Similar to the Çinicis', there appeared similar initiatives by other architects at the time trying to present their architectures at home and abroad. For instance, a booklet was prepared in 1972 to introduce Cengiz Bektaş, as one of the four candidates are chosen by the Chamber of Architects of Turkey, to the selection committee of the 1972 Jean Tschumi Prize, which was awarded by the UIA (International Union of Architects). (Figure 2.21) The booklet includes some of his selected architectural works as well as Bektaş's curriculum vitae and the lists of his awards, books and articles, exhibitions, conferences, radio speeches, and memberships. Here, the line between the architect's contribution to the public and the limits of self-promotion has been blurred again. In other words, introducing Cengiz Bektaş, the script simultaneously provides information on a section of the architecture milieu in Turkey. In 1971, Cengiz Bektaş organized an exhibition, "*Mimarlığımız Dün Bugün Yarın*" [Our Architecture Yesterday Today Tomorrow]. Turkish architecture from the 12th century to the 1970s was introduced here in 50 panels that displayed projects and photographs. The Goethe-Institut in Ankara supported the exhibition, providing an enlarger machine for Cengiz Bektaş, and paper boards from Germany without the custom payments to be used in the preparation of the exhibition. İbrahim Niyazioğlu worked for the exhibition design (Bektaş, 2012).

Figure 2.21 *Cengiz Bektaş*, 1972, cover & double-page spread (photo by the author)

2.5 Displaying Architectural Products

The years between the 1950s and the early 1970s, discussed in this Chapter, witnessed an active period for the architecture environment in Turkey. Besides the increase in the number of architects and architecture students, new architectural institutions and figures participated in the environment such as the Chamber of Architects, Middle East Technical University, and Building Information Centre. Accordingly, forms and roles of practice in architecture were diversified. The period thus is witness to the emergence of the practising architect in private offices in the modern sense alongside the anonymous architects in state offices of Turkey.[106] Contemporary social, political, and economic milieu in the country provided a fertile environment for such a change in architectural profession. In this vibrant era, architectural publication types became varied and increased in number with almost every institution issuing periodicals and publishing books. The diversity brought pluralism in form and content: a book could be published for students, the general public, or other architects in this context. Many of the architectural publications of the period seem to have shared characteristics regarding their way of dealing with the content or presenting architectures. As such, they provided the preliminary public expressions of architectures in Turkey.

There also appeared first architects' auto-monographs of the country as a part of this environment. Three examples of such publications discussed above carry the characteristics of an architecture exhibition. In fact, as an exhibition publicly exists both as an event, act, and place, the genre of architect's auto-monograph is similar as a medium of display. Jennifer Carter (2012) states that:

> The architectural exhibition has a long museological history, much of which has intertwined with traditions in the fine arts. Like exhibitions of paintings and sculpture, architecture has often been represented in exhibitions pictorially—in framed sketches and photographs—and in the scale representation of models atop plinths and in display cases (p.32).

In other words, the very pictorial character of architecture to be displayed is highlighted through both mediums. Furthermore, another shared characteristic between architect's

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[106] The following dissertation examines architectural production in state offices in Turkey during the early republican era: (İmamoğlu, 2010).

auto-monograph and architecture exhibition is related to what is being exhibited or publicized. Jennifer Carter (2012) continues to analyze that:

> In this, the architectural exhibition as genre largely borrowed from the well-established paradigm of fine arts displays focusing on product over process, on the completed building rather than generative or exploratory ideas (p.32).

The practice of displaying in auto-monographs similarly focused on architectural products that were publicized as the works of the featured architect.

Although architecture's / architect's relations with "visuals" and "writing" are very complex issues, they are part of those books in the most immediate and the simplest states or forms. Architectural expression through a visual or an image (drawing, photography, 3d-modeling, and 3d-rendering, etc.) has its own history. In one sense, it is the easiest and the most direct way to describe architecture, because architects regularly use visuals and images throughout their design processes. This is why, for most of the cases, there emerged no need for special efforts to reproduce design images, and hence, "visualizing architecture" is an essential part of self-representation. Additionally, the architectural language in visuals is universal, and in this way, it easily –and powerfully- addresses a wide audience. On the other hand, textual parts of the books include project lists, undetailed descriptions of projects, and picture captions. By all means, as a public display, an exhibition, as well as the books as examined here, rests upon a selection, organization, and order. All of these issues, in fact, are interrelated but this part only focuses on the instances where architectural products displayed, which is intimately concerned with collecting and narrating. While using the "exhibition" concept as a metaphor in this study, I mean that these auto-monographs are elementary / preliminary public (re)presentations of architectural products that architects found as worthy of display. Editors of the collection of essays, *Thinking about Exhibitions*, also emphasize the fact that "art exhibitions and anthologies are frequently used as introductions to specific phenomena" (Greenberg, Ferguson & Naime, 1996, p.1), and architecture exhibitions are likewise.

Therefore, here we witness architects' uses of the book as an exhibition in three distinct ways: Just as the book, every exhibition narrates something and presents something. Although the architects whose auto-monographs are studied here employed the same medium, their ways of using the medium, their quests, and the things they wanted to share

vary and are special. In *Seyfi Arkan ve Eserleri*, Arkan's career is totally shown in a listed way. Projects are classified and arranged in rows. Thus, through the medium of the book, Arkan's career is formed into a kind of graphic display by visualizing his architecture. In this way, not only quantity but also totality desired to be underlined is significant. On the other hand, the most striking feature of *Haluk Baysal – Melih Birsel Mimarlık Bürosu Çalışmaları 1951-1971* is its brief statement of the partnership's works. While trying to be objective and impartial, a few selected projects, not limited in scope, though, are presented in limited pages. The book thus seems as a written and pictorial summary of their career. *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works* is quite different from both, but it acted as an exhibition too. The book has its visual argument to depict: The visuals were not included as additional documentation to explain a thought, but they rather form an integral part of the argument expressed. The Çinicis questioned how they would depict their works and chose to display their architecture visually through pictures, drawings and sketches.

It could thus be argued that the architect's auto-monograph always incorporates the characteristics of an exhibition. This is not always related to the abundance of images or to the limited amount and characteristics of texts. In fact, the genre promises both a rapid narration and speedy reading. Its statements are quite short, and not profound. Furthermore, similar to architecture exhibitions, the architects' self-published books focus on architectural products, not on processes. Rather than ideas or thoughts on, or a series of steps taken to accomplish them, built works were mostly presented via their pictorial representations in these auto-monographs, which may be related to the general acceptance in the country of products as evidence of achievement.

CHAPTER 3

ARCHITECT'S AUTO-MONOGRAPH AS "ARCHIVE"

This chapter focuses on the two architects' monographs of the mid-1970s in Turkey. Both books shared with the architecture environment at home and abroad the buildings and projects that the architects produced in about twenty years at their architecture offices founded in the 1950s. The first, *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works* published in 1976 in both Turkish and English introduces architectural products of the Tekeli – Sisa Architecture Partnership.[107] It simultaneously aims to be a proof of the existence of practising architects in the country. The architects Tekeli and Sisa seem to have regarded making a monograph as a part of their practice. They also prepared the book in harmony with their corporate image. The latter, *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* was published in 1977 by the first professional publisher for architecture in Turkey, Yaprak Kitabevi [Yaprak Bookstore].[108] The monograph featured the architecture of Şevki Vanlı both in Turkish and English. Yaprak Bookstore was managed by architect Cemil Gerçek and the Vanlı monograph was the first product of its contribution to the architectural milieu in Turkey that lasted for nearly 10 years. Indeed, both bilingual monographs were intended for sharing architecture with architectural milieus both in Turkey and abroad. Feeling not only close to the international environment, but also, a part of the world was a recurring theme during the era. The Turkish participation in the Madrid Congress organized by the International Union of Architects (UIA) in 1975 can be interpreted as a reflection of this understanding. Both books were the largest repository of the architects' works at the time in terms of their contents and preferences of delivering this content. An accumulation of

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[107] Tekeli, Doğan and Sami Sisa (1976) *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works*, Apa Ofset Basımevi, İstanbul.

[108] Vanlı, Şevki (1977) *Proje Uygulama: Şevki Vanlı Mimarlık Çalışmaları/Architectural Works*, Yaprak Kitabevi, Ankara.

many years' architecture productions is not only stored but also structured in these auto-monographs. What is interesting is that the different types of architecture literature, contemporary with the monographs, which I address in this Chapter, also reflect the accumulation of long processes. Hence, these auto-monographs have an archival value, providing structured comprehensive documentation of many years of architectural production.

3.1 Book IV: *Doğan Tekeli-Sami Sisa Projeler –Uygulamalar / Architectural Works 1954-1974*

Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works was published in 1976[109] in Turkish and English[110] by Apa Offset Printing House in İstanbul as a compilation of the works for a period of twenty years by the *Tekeli – Sisa Architecture Partnership*.[111] The 170 page-monograph in 22.5 x 27.5 cm trim size has a black cloth hardcover, stamped in golden. The text-block of this octavo book is printed on glossy paper. The book is wrapped in a dust jacket in black and white. The cover design by Nevzat Çöl was printed directly on the jacket: the design includes four pictures from the projects in the book; i.e. Environmental Design Project for the Fortress of Rumelia (*Rumelihisar*) in İstanbul, A Hotel in Ankara, A Car Manufacturing Plant in Bursa, and A Market-Complex in İstanbul. Every couple of words on the cover; "projeler-uygulamalar / architectural works," "1954-1974," and "Doğan Tekeli – Sami Sisa," is separately and collectively perceived. The same *sans serif* typeface (font family) was used throughout the book starting from the title written in lowercase -without using capital letters. The book is formed of five chapters that categorize projects according to building types. The use of a combination of texts and images for every project throughout the book enables easy

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[109] Apparently, the book was published at the end of 1975. But the date of publication is not given in the book. Announcements and reviews about the book appeared in the latest issues of the architectural magazines in 1975. On the other hand, the book is dated as 1976 in the full list of publications available at the web-site of Tekeli-Sisa Architecture Partnership (http://tekelisisa.com/). Therefore, I accepted the year 1976 as the publication date of the monograph.

[110] The English translation of the book is done by Engin Yenal.

[111] The Apa Offset Printing House was established by Mazhar Apa in 1942 in İstanbul as a family business. It is one of the first printing houses using the offset technique in Turkey. The Apa Offset building in Levent, İstanbul was designed by Doğan Tekeli & Sami Sisa in 1967. Additionally, the architects became friends with Apa's son during their military services. For further information on Apa Offset, see: (Apa, 1984; Akçura, 2012).

reading and comprehending. The lists of published works and prize winning competition projects, and finally, an acknowledgement part accompany the book. (Figure 3.1)

Figure 3.1 *Doğan Tekeli-Sami Sisa Projeler –Uygulamalar / Architectural Works 1954-1974,* 1976, cover & double-page spread (photo by the author)

The publication, preparations of which continued for two years, is not only somewhat of a serious answer to the question of how to make an architecture office book in Turkey, but also a proof of the existence then of a satisfactory architectural production in Turkey. In an interview, conducted by myself in 2013 February in İstanbul, Doğan Tekeli addressed a radio talk where two famous (indeed he says 'important') professors in architectural history in Turkey had spoken about contemporary architecture, and they had disapproved of (architectural) works in those years in the country. They said: "Turkish architecture is zero now." These non-constructive critics and remarks by the professors, Tekeli notes, constitute one of the leading motives behind the publication of this monograph. Doğan Tekeli did not and does not agree with their comments. The partners Tekeli and Sisa believed in what they were doing, and they had done, and they were at least trying to do their job in the right way. Therefore, they wanted to publicize their efforts in the architectural environment in Turkey and abroad. They decided to publish a monograph that would be similar to architectural publications in the West. Hence, they prepared the book in Turkish and English to share what they had done, and why, and how, with students, colleagues and the public. They explain in the foreword:

> As a firm of architects that has won a great number of awards in competitions over the last fifteen years and seen most of its designs realized, we felt that it was our duty to gather the result of our work together and to present it to public opinion. We consider this as part of our main task of practising architecture, despite all the unsuitable conditions existing in Turkey (Tekeli & Sisa, 1976, p.7).

3.1.1 Making Architecture Book

Despite their aims, the architects had no idea about how to make a book. Doğan Tekeli recalled how they tried to prepare a book page like a design sheet. In fact, considering the issue of graphic design, architecture as presented on a page is quite a complex issue because it includes texts as well as images, i.e. photography and drawing, at the same time. Former architect's books in Turkey seem to have somehow neglected this design problem. Although Tekeli and Sisa published their works in both *Arkitekt* and *Mimarlık* prior to this monograph, architectural periodicals have their own style, which does not present an advanced stage in making architectural publications. On the other hand, Doğan Tekeli had an earlier experience in this by preparing five or six years ago a publication about one of their works, the Drapers' Wholesalers Center in İstanbul [*Manifaturacılar*

Çarşısı].[112] This project by Tekeli and Sisa - together with Metin Hepgüler- had won the first prize in a limited competition in 1959, and the market-complex was built from 1960 to 1967 in İstanbul. After the opening of the complex, the cooperative wanted to publish a book of remembrance. Tekeli cared for photo shooting, preparation of drawings and writings, and typesetting and printing, and finally, the book was published in 1969.[113]

Yet, every publication has its own design problems. During the period, graphic designers' area of profession was still under construction in Turkey, and Tekeli-Sisa partnership's attempt could be the first experience with page design to present architecture.[114] Thus, their friend Önder Küçükerman helped Doğan Tekeli and Sami Sisa design their book in collaboration with the Apa Printing House. Önder Küçükerman (1939-) graduated from the Academy of Fine Arts in İstanbul in 1965, and began working as an assistant at the University. From 1966 onwards, he was also assigned as the publishing specialist of the Chamber of Architects' *Mimarlık* journal with Necati Şen and later with Nihat Toydemir. Küçükerman (2015) remembers those days when the *Mimarlık* journal was a good opportunity for him to gain over seven years' experience in publishing architecture. Because of this experience in the journal, one day he was called by Tekeli and Sisa, Küçükerman (2015) supposes. He shared his experiences of architectural publication with them, and his thoughts on a system of making book they would use (Küçükerman, 2015). So the preparations of drawings, photographs and texts to be used in the monograph were put on the agenda of the architecture office. As Tekeli (2013) confirms, Küçükerman advised that the book -unlike the design sheet- had to have an order with same heading font for each project, and same margins for every page, etc., and that the book meant a series of positive and negative / white spaces. At the end, they used a three-column layout as the base of page design that individualized every page in the sequence of the book.

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[112] *İstanbul Manifaturacılar ve Kumaşçılar Çarşısı*, İstanbul, 1969. One could easily come across similar building monographs over the course of the era, such as those on Atatürk Cultural Center, Ulus İşhanı, Ahmetler Postanesi, etc. A building monograph as an architecture-publication genre in Turkey is also an exciting subject which awaits to be studied.

[113] Doğan Tekeli stresses the importance of his efforts for this publication (Tekeli, 2012, p.176). Seeing the devastated state of the complex after 40 years, the book becomes a document on how the architects originally designed and executed the building.

[114] The Graphic Artists Association of Turkey (*Türkiye Grafik Sanatçılar Derneği*) was founded in 1968 and remained active for only two years. As a professional association of graphic designers in Turkey, the Turkish Society of Graphic Design (*Grafikerler Meslek Kuruluşu*) was established in 1978. For brief overviews on the history of graphic design in Turkey, see: (Becer, 2006; Durmaz, 2012)

Meanwhile, Küçükerman (2015) notes, their conversations about the monograph remained uncertain. As a result, he prepared a full-size book mock-up by pencil drawing that included every page of the book, and showed all the projects with present and possible images. In this sense, the following question comes to mind: What exactly was Küçükerman's (editorial) contribution to the book? Unfortunately, it is a difficult endeavour today to identify the roles in the co-production process of the book.

In the end, to illustrate their presented designs and projects comprehensively, Doğan Tekeli states (2013), they added explanatory sketches like Le Corbusier's to the technical drawings in the book. Sketches were mostly drawn by Tekeli himself at different stages in the book-making process. Architectural drawings of projects, plans, sections and so forth, were simplified, and also redrawn for the book. Those new drawings were prepared by Tülay Kılınçaslan. According to Küçükerman (2015), redrawing was a serious work because the projects had to be drawn in the same scale to ensure smooth lines in the published book. Therefore, it took several months and needed a budget.

What is more, architectural photography in Turkey was still experiencing its first steps throughout the process of the publication. Pleasing and highly aesthetic photographs were taken by Gültekin Çizgen, Reha Günay (Architect, ITU, 1960), Adil Arıkan and Emin Kavuncu to convey the experience to the reader. Although his name was not referred to in the book as a photographer, Önder Küçükerman (2015) mentioned himself among those. They worked hard, as Küçükerman (2015) states, to present the story they wanted to tell through the photos in the book. All of the photographs were ensured to be in the same black and white tones, little touch-ups made if necessary.

Short texts provided in the book, often used as an introductory part of every project, are similar to the (project) reports in some ways, outlining objective data concerning designs, and referring to the architects' approaches to them. In other words, the explanatory texts seem to have been prepared as written expressions of the projects and buildings. One argument put forward is that all the texts relating to a project explained how the program was dealt with in its design (Özkan, 1975).

After a brief period of hesitation between chronological or typological sequence, the architectural works were presented in typological order under the headings of

"Environmental design, Educational buildings, Administrative buildings, Commercial and touristic buildings, Industrial buildings, and Recent works." However, the projects in each chapter follow the chronology. In this way, Tekeli (2013) adds, if there was any progress in their designs, it would be followed. The auto-monograph in its final form seems to strikingly resemblance and clearly presents the partnership's architecture in its elegant and calm outlook. As a result, the partnership may not be the first one dealing with the issue of architecture on the page but it seems that they could be regarded to be the first forming their own exposition method.
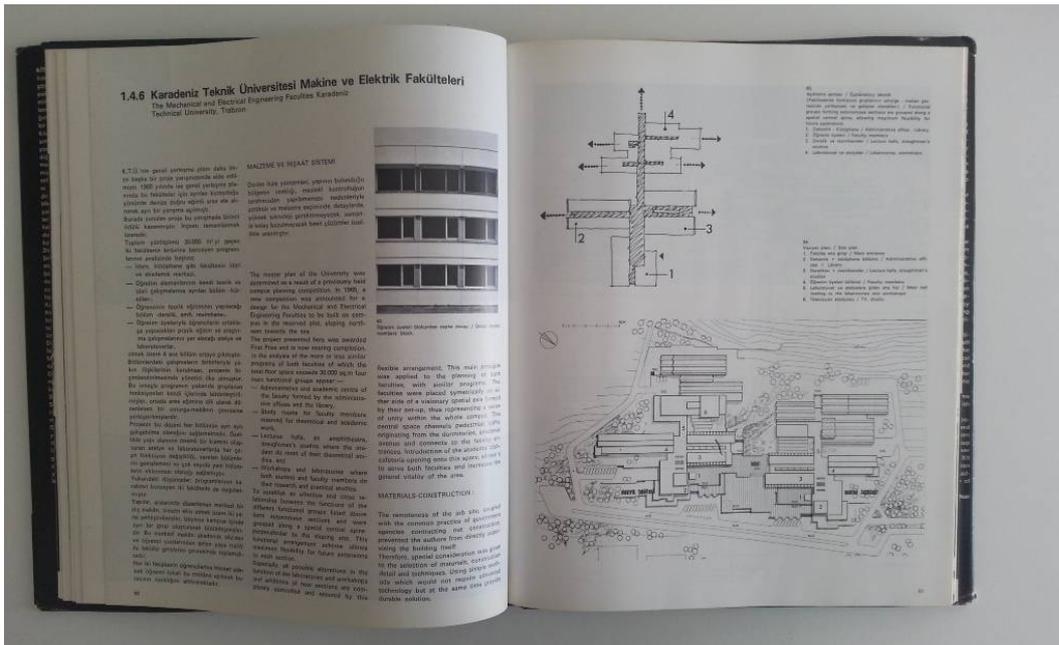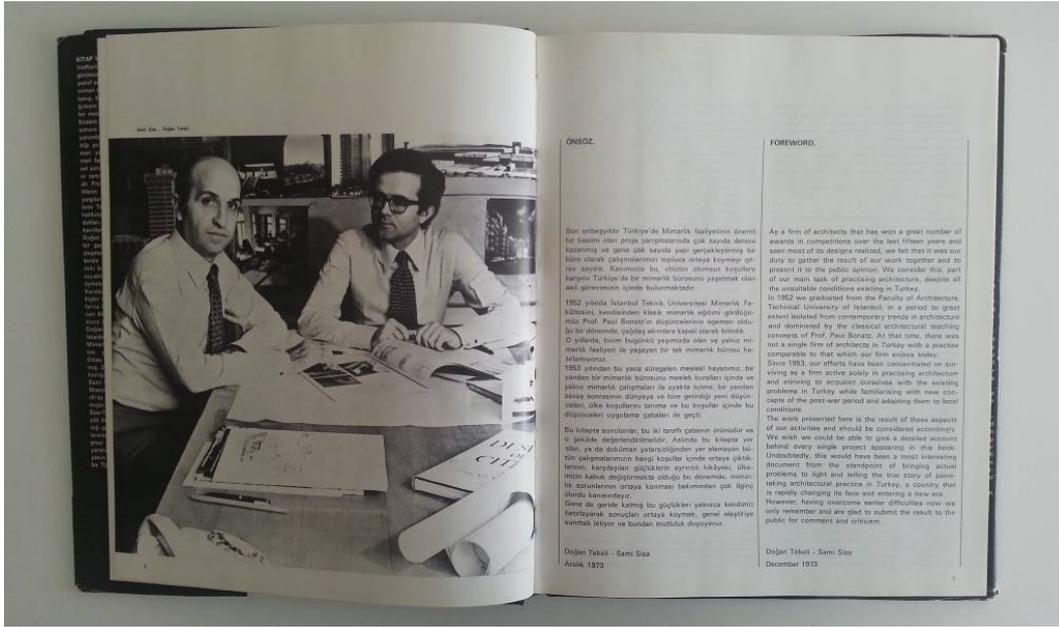

Figure 3.2 *Doğan Tekeli-Sami Sisa Projeler –Uygulamalar / Architectural Works 1954-1974*, 1976, double-page spread (photo by the author)

Throughout the Tekeli & Sisa auto-monograph, we could not explicitly hear the personal voices of the architects and do not witness their personal experiences in practice. Only in the foreword of the monograph, Doğan Tekeli and Sami Sisa mention about themselves as "we." Perhaps the only thing seeming personal and private in the book is a picture of the architects given a place on the opposite page of the foreword. It seems like the picture caught Sisa and Tekeli during a discussion related to a project at the table on which drawings, an open journal, a book, pens and other documents take place. A board in the office draws attention behind the architects holding a pen or pencil in their hands. In the

picture, Sisa looks directly at the camera while, Tekeli looks at Sisa - the most touching detail in the book. That look and the things told between the lines of the foreword are the only concrete tips making the architects' presence felt in the book. (Figure 3.2) Apart from those, the publication looks like a sentence without a subject or a story writing in the third person.

One reason creating this feeling is that the partnership shared the results of their architecture in the publication by presenting only the finished architectural products. This prevented to understand the processes behind their works.[115] They express their feelings about this as follows:

> We wish we could be able to give a detailed account [of what happened] behind every single project in this book. Undoubtedly, this would have been a [very] interesting document from the standpoint of bringing actual problems to light and telling the true story of painstaking architectural practice in Turkey, a country that is rapidly changing its face and entering a new era (Tekeli & Sisa, 1976, p.7).

The difficulty of doing architecture in the country, and the professionalism of the architects in practising architecture, are recurring motives of the foreword. In the words of the architects, "[their] efforts had concentrated on surviving as a firm active solely in practising architecture…" (Tekeli & Sisa, 1976, p.7) Following their graduation in 1952 from İstanbul Technical University, Doğan Tekeli (1929-) and Sami Sisa (1929-2000) founded their office in 1954 in İstanbul. Many critics or historians in Turkey such as Uğur Tanyeli consider the Tekeli – Sisa Architecture Partnership to be the first institutionalised architecture office among others established during the 1950s in the country.[116] Bülent

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[115] Although the architects accepted architecture as a process rather than a product, they were able to share their architecture through the final product. In 2012, there appeared the book that features the memories of Doğan Tekeli, and includes the stories of buildings and projects, and processes experienced in the background. See: Tekeli, Doğan (2012) *Mimarlık: Zor Sanat*, Yapı Kredi Yayınları, İstanbul.

[116] In fact, according to Tanyeli (2001c), the publication date of the Tekeli-Sisa monograph is the year for the institutionalization of the real architecture practice in Turkey (pp.14-15).

Other architectural offices established during the early 1950s were İMA (*İnşaat ve Mimarlık Atölyesi* / Construction and Architecture Studio by Maruf Önal, Abdurrahman Hancı and Turgut Cansever) and the Baysal-Birsel partnership.

Özer (1976) also indicates in his page-long introduction to the monograph that the architects' professionalism was reflected in their formation of a systematic archive:[117]

> ... [T]he office of Doğan Tekeli – Sami Sisa had all the work it meticulously achieved (projected or built) for twenty years systematically archived and, so to speak, ready for publication. This was, as far as the Turkish scene was concerned, an occasion that could not be missed. (p.9)

Özer says (2015) that he suggested the office to make such a monograph. He is a friend of Tekeli and Sisa who visited their architecture office occasionally. He knew so well about the office that Özer saw the book draft after he had written the introduction. He stated that he did not need to see or examine anything beforehand; he already knew the architects and their architecture (Özer, 2015).

Indeed, Bülent Özer finds the Tekeli – Sisa book significant and he highlights its pioneering role in the emergence of the criticism of architectural works and in the appearance of other monographs (Özer, 1976, pp.8-9). Şevki Vanlı (1976) also hopes that the Tekeli-Sisa monograph -and similar publications- would develop an interest of historians and critics of modern architecture in the practising architects' works. "We need real critics," he states, and emphasizes how important it is for historians / theorists / critics the first-hand documentation that practising architects share through publications (Vanlı, 1976, p.10). Vanlı would like to congratulate Tekeli and Sisa because, according to him, theirs is a significant achievement to have worked for twenty years and projected thousand square meters construction in an environment where architect-practitioners were left alone. Despite all unfavourable conditions in the country, their effort to make projects and buildings would affect the dissolution of the understanding that took practising architecture in a negative way (Vanlı, 1976, p.10).

A contemporary book blurb and some book reviews[118] also emphasized the meaning and the importance of *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar- Architectural Works*. The blurb text written by Demirtaş Ceyhun (1934-2009) was printed on the front and back flaps of the dust jacket. It states: "This is an original monograph

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[117] However, Doğan Tekeli (2013) emphasizes that keeping documents in their office was not a conscious decision until the publication of the first monograph.

[118] The *Yapı* journal of the period also gave place to the monograph with the citations from the texts of Demirtaş Ceyhun and Bülent Özer printed in the book ("Doğan Tekeli-Sami Sisa," 1975b, p.8).

covering a portion of our newly emerging modern architecture." A book review, on the other hand, that was published in the *Arkitekt* journal in 1975, emphasized that the book, forming a beginning for monographs in Turkey, showed up in the middle of Doğan Tekeli and Sami Sisa's career; however, the genre, which was an ordinary architectural book genre in the West, generally emerged as a self-evaluation of professional life at its end ("Doğan Tekeli-Sami Sisa," 1975a, p.90). Although these remarks consider the monograph from slightly different angles, together with other issues, they both concentrate on the amount of projects and works that the partnership had produced in a short while, that is, forty-six designs in twenty years.[119] Furthermore, both remarks seem to partly attribute the partnership's success to what they called "our /Turkish architecture" or "us/Turkish architects", not to the architects themselves. What is more interesting is that the architectural environment, which had been quiet about the architecture of Tekeli – Sisa for many years[120] and generally thought that there had not been any architectural practice worthy of praise in Turkey,[121] considered this time the partnership's works part of their identity.

What this means is that the monograph was not taken to represent the architecture of the Tekeli-Sisa partnership alone, but rather it was attributed a meaning for the representation of Turkish architecture and architects in general. Doğan Tekeli (2013) himself also stated that such an effort of making an architecture book was for the sake of Turkish architecture.[122] Bilingual nature of the book, on the other hand, refers to the partnership's desire to exist in the international arena. Demirtaş Ceyhun (1976) emphasized that Tekeli and Sisa "were selected to represent Turkey in the group of 100 outstanding architects from all over the world" in the XIIth UIA (International Union of Architects) Congress held on May 5-10, 1975 in Madrid. The subject of the congress was "Architectural

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[119] Environmental design, educational buildings: 12, Administrative buildings: 4, Commercial and touristic buildings: 7, Industrial buildings: 11, Recent Works: 12 projects. Among the works, one-third of the projects are competition designs, and almost 90 % of them were built.

[120] According to Suha Özkan (1975), Turkish architectural literature, especaially contemporary architecture books, did not give much space to the partnership's architectural practice.

[121] Based on the profesors' previously mentioned comments: "Turkish architecture is zero now" (Tekeli, 2013).

[122] Tekeli saw their book in a library in Zurich and the RIBA (The Royal Institute of British Architects) in England. The bookstore of the Building Information Center (YEM Kitabevi), founded in 1973 and directed by Demirtaş Ceyhun, was selling the Tekeli-Sisa monograph in İstanbul (Tekeli, 2013).

Creativity – Ideation + Techology," and Rafael de la Hoz was its Rapporteur General. Whether the participation of Tekeli and Sisa in this international event was a selection or not is not known, but the partners attended the UIA 1975 Congress. Tekeli's impressions, issued in the *Yapı* journal after the Congress, offer a comprehensive summary of the meeting. As it is understood in his article, about 100 architects from participant countries around the world were asked to describe their design methods in a short article (Tekeli, 1975). Turkey responded to the questionarrie with the written comments by Sedad Eldem and Tekeli and Sisa. As Tekeli (2013) recalls the situation, Turgut Cansever was also called to join the survey; nevertheless, he could not. Finally, the architects were classified by the research according to their design methods. The Tekeli-Sisa partnership were involved in the naturalist group, while Sedad Eldem in the intuitionist group in this inquiry, which was eventually published in four languages. This international event should have been an interesting experience for Tekeli and Sisa, providing an opportunity for the architects to reflect on their architectures. Tekeli (2013) notes; he used the term "induction" [*tümevarım*] for the first time there for describing their architecture and their design method.[123]

The book is simultaneously reviewed by Suha Özkan for the *Mimarlık* Journal in the tenth issue of 1975.[124] According to Özkan (1975), *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural* was a pioneer and an entirely international example of a monograph. It had been a tradition in the Western world, Suha Özkan added, that architects published their works on their own in order to prevent the involvement of a third party as an interpreter. This was to architects' advantage in order to promote their works, and their role in a society (p.59). Most of all, original documents were presented to the society by means of such books. Özkan also observed the inexistence of Tekeli and Sisa's architecture in contemporary books; few publications that gave place to their architecture did not include any in-depth analyses. Nevertheless, from 1956 to 1972, their works published in architectural journals could demonstrate how active they were in architectural practice. According to Suha Özkan (1975), moreover, there was a

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[123] Similarly, Tekeli and Sisa's participation in 1982-Venice Biennale and "Belgrade -Turkish Architecture" exhibition is valuable in showing that architecture in Turkey began to take part in the international architecture community.

[124] İbrahim Niyazioğlu wanted Suha Özkan to write this book review on *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural*. "Take this book and write a review," Niyazioğlu said; "We won't publish only the cover" (Özkan, 2013).

fundamental difference between the Tekeli-Sisa monograph and its Western counterparts in their approaches to present the set of beliefs on which their architecture would be based. In this sense, the lack of a theory to base their architecture is at the centre of Özkan's critique. In fact, he considered the practice of architecture without a theoretical framework as incomplete (Özkan, 1975). However, Tekeli and Sisa did not think in the same way as Özkan. Doğan Tekeli (2001), for instance, indicated that they did not except discourse as a thinking system to direct architectural form beforehand, or as an absolute requirement of architecture (p.145). The architects considered architecture as a process rather than an outcome. The architects asserted that architecture, as a social art, was a profession that offered services to the society,[125] not a tool for showing (p.142).

When Suha Özkan and Doğan Tekeli referred to "theory", did they mean the same thing here? Özkan refers to the theoretical approach and design philosophy followed in the formation of structure, and to the characteristic attitude of order and form – in fact, the lack of them (Özkan, 1975). However, if we talk about a system of thought, or thoughts that direct their architecture, the architects Tekeli and Sisa also had an attitude to architecture –mostly unspoken or unstated perhaps, which could only be read through their architectural practice.[126] In this sense, I would argue that the monograph especially takes on an important role for the period in which the architects did not talk about their architecture. The book is a medium where ideas following each other continuously are sometimes underlined or illustrated in a succession of the pages. In the end, the Tekeli-Sisa auto-monograph offered an overall picture of the partnership and their architectural practice.

Uğur Tanyeli (1994a) draws attention to the book's documentation feature in the interview published in the second monograph of Tekeli-Sisa.[127] He emphasizes the necessity of self-documentation for the architects in a country where documentation is not generated in another format (Tanyeli, 1994a). In this sense, the Tekeli-Sisa monograph is the repository

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[125] In this way, besides their professional works, they provided consultancy; at the same time, they worked for educational institutions and professional associations from time to time.

[126] The concepts and topics that were addressed by Doğan Tekeli in the early 1980s are the thoughts that shaped their architecture (Tekeli, 1981).

[127] *Doğan Tekeli – Sami Sisa Projeler, Yapılar 1954-1994* entered the field in 1994 presented the Tekeli – Sisa Architecture Partnership's 40 years practice in architecture.

of their architecture. Tekeli and Sisa indeed regard the book as a part of their profession; according to the architects, to express themselves through publications is one of their tasks (Tanyeli, 1994a). This is also part of their professional identity; Doğan Tekeli (2013) for instance speaks of an intention to differ from other practising architects in Turkey by being an architect who published the first serious monograph in the country. On the other hand, it is also important to note that Tekeli (2013) argues that their book aimed to be educational rather than promotional. He mentioned how they had learned from Breuer, Zehrfuss, Gropius or Le Corbusier in due time; they wanted to share their experiences similarly to the reading audience in the country. Tekeli (2013) mentioned that he heard from many people that a generation grew up with their book.

In the end, from the front matter to the acknowledgements, the book presented a professional structure and outlook with its content as well as its appearance, similar to its Western counterparts. Moreover, among contemporary publications, *Doğan Tekeli-Sami Sisa Projeler –Uygulamalar / Architectural Works 1954-1974* gives the impression that the book is a result of a collaborative process.[128]

3.2   Architectural Bookmaking as Profession

The four cases examined above are all self-published books; that is, the architect-authors were the publishers of their books. In fact, there was no specialized publisher intended for publishing on architecture in Turkey until the formation of the Building Information Center in İstanbul in 1968. As mentioned in the previous parts of this study, architecture books of the period were usually published by universities, Chamber of Architects of Turkey, commercial publishers (Dost Publishing, Birsen Bookstore Publishing, Gelişim Publishing) or by other –generally state-based- institutions (Turkish Historical Society, İşbank, etc.). Self-publishing was notably common for the architects' auto-monographs during the era.[129] It was only around 1975 when an attempt emerged to take bookmaking

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[128] During the period, we often come across partnerships and teams in architectural practice, and the participation of these partnerships and teams in architectural competitions.

[129] The life cycle of a book in those cases is quite different from Robert Darnton's communication circuit. Darnton (1982) desribes the elements of the circuit as follows: the author, the publisher, the printer, the shipper, the bookseller and the reader. So in the case of self-published books some roles are missing; i.e. the publisher, the shipper and generally the bookseller, or some actors lose their significance in the process.

on architecture seriously as a profession in the country: Yaprak Bookstore [*Yaprak Kitabevi*] was founded in Ankara by Cemil Gerçek (1930-1995).

Following his graduation from the Academy of Fine Arts in İstanbul in 1953 as an architect, Cemil Gerçek worked in various jobs and took on several tasks of the architectural profession for several years from practising architecture to teaching, from site supervision to management (Gerçek, 1994). Meanwhile, in Cemil Gerçek's words, Yaprak Bookstore started like a hobby as a result of his interest in books not in architecture. He tells: "My wife and I were in love with books, we loved reading" (Gerçek, 1994, p.28). His wife Lale Gerçek (2013) indicates that they provided books first from abroad, sold them, and subscribed architects and architecture students to foreign journals. There was a remarkable need for technical publications in the country (Gerçek, 1979, p.5), and Cemil Gerçek decided to translate and publish German Callwey's *Entwurf und Planung* (E+P) series in Turkish.[130] According to Lale Gerçek (2013), he had skills of an entrepreneur. So they went to Germany and bought the copyright of the series E+P. The first book *Modern Sağlık Yapıları* [Modern Health Buildings] translated by Architect M. Ali Oray was published in 1975 by the bookstore.[131]

Then, until the 1980s, more than ten books, their titles ranging from housing to industrial buildings, followed the first one, dealing with different architecture building types (See, Appendix F). They published the exact copies of the German books in the series in terms of both content and appearance, except the sequence of books. (Figure 3.3) Books on building types are fashionable among architectural publications because "everyone is looking for a book to immediately benefit from" (Hasol, 2013). Yaprak Bookstore's E+P series could be taken to coincide with the utilitarian habits of architects and architecture students in using books. Hence, the series had become the main source material for those interested in architecture and studying architecture for many years in the country.

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[130] It means *Design and Planning* in English, or *Tasarım ve Planlama* in Turkish; nevertheless, quite a different name was chosen as the title of the series in Turkish, i.e. *Etüd ve Proje* [Study and Project]. I suggest that it has been preferred to leave the initials (E+P) unchanged.

[131] The book was reviewed by Teoman Aktüre for *Mimarlık* in the 8-9th issue, August-September, 1975. See: (Aktüre, 1975, p.50).
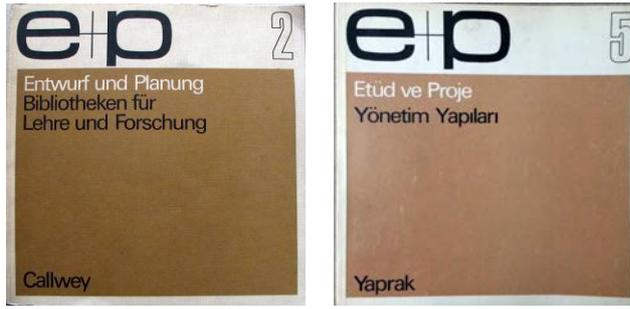
Figure 3.3 Covers of Callwey's and Yaprak Bookstore's E+P series (photo by the author)

Yaprak Bookstore's experience in publishing was significant both as a place and an organization. First, its place was in Kavaklıdere, Yeşilyurt Street. Later on, it moved to Selcan Han on Atatürk Boulevard No. 127, on the ground floor of the building of OR-AN Yapı Endüstrisi [Building Industry]. Around 1979, the Gerçeks simultaneously rented the ground floor of the building of the Chamber of Architects in Kızılay, Konur Street. As Lale Gerçek (2013) indicates, Yaprak Bookstore's places were cultural spaces in Ankara. Not only architects and architecture students, but also politicians, writers, artists, actors, and foreigners often visited the bookstore. Their place at Konur Street for instance also acted as an art gallery from time to time. It was home to the exhibitions of (later known / famous) painters such as Zahit Büyükişleyen, Habib Aydoğdu and so on. On one occasion, Lale Gerçek (2013) adds, they organized *Technique-Architectural Publications Exhibition* with books that had been published by İstanbul Technical University and forgotten in the University's storehouses.

In addition to being a cultural center, Yaprak Bookstore was a friendly environment. Before professional relations, fellows were already friends. Whenever they needed the translation of a book, they looked for a kind hearted friend, as Lale Gerçek (2013) states. Although they always paid royalties on each work, Yaprak Bookstore could not pay too much, only manage symbolic amounts.[132] In the case of Yaprak Bookstore, it seems that work was sometimes interlaced with public service. Lale Gerçek (2013) highlights the fact

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[132] Enis Kortan (2013) recalls that Cemil Gerçek paid him a royalty for his book, *XX. Yüzyıl Mimarlığına Estetik Açıdan Bakış* which was published in 1986 by Yaprak Bookstore. On the other hand, Cengiz Bektaş (2012) remembers that Gerçek gave him books instead of a payment for his book *Cengiz Bektaş Mimarlık Çalışmaları*.

that Yaprak Bookstore had never been a profit-making company. Further, publishing became a really difficult occupation from time to time because of the shortage of paper and unqualified printing techniques in the country. Lale Gerçek (2013) remembers how they asked once her former teacher, Yelman Gazimihal, the Director General of SEKA (*Türkiye Selüloz ve Kağıt Fabrikaları A.Ş*) then, to provide paper for printing a book.

Having issued translated books, Cemil Gerçek started to publish *Project Application* series, and he expressed his thoughts and their aim as follows:

> After providing our architects with various international and national publications, the *Yaprak Publishers* have, over the past two years, commenced publishing their own books. While translating architectural reference books into Turkish, the publishers decided to introduce local works of architecture in the form of easily available documents to architects at home and abroad for the knowledge of future generations. We are convinced that this publication of Turkey's architectural works is the duty of this civilization, and with this in mind, we have started the *PROJECT APPLICATION* series. Our intention is to publish one book every two months including books on architectural competitions, self-criticism, science of construction and architectural education (Gerçek, 1977, p.5).

In fact, the predicted schedule in Gerçek's mind was never realized. The first book *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* was out in 1977; the second book *Cengiz Bektaş Mimarlık Çalışmaları,* and the third book *Yapıda Taşıyıcı Sistemler* [Building Construction Systems] were published in 1979, and finally *Sedad Hakkı Eldem Büyük Konutlar* in 1982. Thus, the first and the last books of the *Project Application* series came out five years apart; furthermore, the series could not be published in a wide range of book titles as it had been expected. The books on Şevki Vanlı, Cengiz Bektaş and Sedad Hakkı Eldem were architect's monographs and presented the architects' practice and works. *Yapıda Taşıyıcı Sistemler* on the other hand, the third book in the series which was written by Cemil Gerçek himself, deals with nine construction systems in architecture.[133] The book allocates more space to new systems, techniques, and materials than to the traditional ones. What is more, in 1980, *Mimar* also started to be published by Cemil Gerçek's Yaprak Bookstore as a bimonthly journal of contemporary architecture. In fact, it was founded by five architects, namely Cemil Gerçek, Orhan Dinç, Orhan Özgüner, Ali Terzibaşıoğlu, and Oral Vural. Nevertheless, following the first issue, the team was

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[133] *Yığma* [Masonry], *Betonarme* [Reinforced concrete], *İskelet* [Skeleton], *Prefabrikasyon* [Prefabrication], *Uzay Kafes Kirişler* [Space Truss Beams], *Asma* [Suspension], *Kabuklar ve Katlanmış Plaklar* [Shells and Folded Slabs], *Şişirme* [Inflated), and *Oyma* [Carving].

dissolved (Gerçek, 1994, p.29). The *Mimar* journal wanted to deal mostly with design and application in architecture, to highlight competition entries, and to present projects and designs from site plans to details. *Mimar* took practitioners as its main audience; accordingly, its content "would be limited to architecture only" (Gerçek, 1994, p.29). One of the last books of Yaprak Bookstore was issued in 1986. That was *XX. Yüzyıl Mimarlığına Estetik Açıdan Bakış* [An Esthetical Outlook to the 20th Century Architecture] Enis Kortan's doctoral dissertation of 1984, in which the aesthetic values of contemporary architecture were criticized (Kortan, 2013). Kortan's work added richness to the corpus of Yaprak Bookstore. (Figure 3.4)

Figure 3.4 Yaprak Bookstore's *Project Application* series (photo by the author)

As Cemil Gerçek (1994) explains, their effort in publishing was not welcome all the time. Additionally, bookmaking as a profession of publishing, producing and selling books in the country was then a really difficult job. First, architectural context was not ready for the publishing experience in some ways. Yaprak Bookstore could hardly collect and document contents for its publications. Cemil Gerçek (1994) noted how they asked architects to publish their works, and returned empty-handed. He stated that an architect once answered them: "Here is the location of a building you asked, the building is standing there, you could go, take whatever pictures you want, draw whatever plans, and you could publish as you like, free" (Gerçek, 1994, pp.30-31). Gerçek (1994) added that there were very few architects who stored and preserved their works and projects seriously.

Moreover, there was not a big reading audience that showed interest in books and journals that they published, and wanted to buy them. Nobody wanted to support this venture. Quite the contrary; "other publishers that issued journals didn't welcome us," Cemil Gerçek says (Gerçek, 1994, p.29). The venture was criticized as follows: "We were publishing the Chamber's journal; it was considered improper when we also started to publish a journal of our own" (Gerçek, 1994, p.29). Yet, Cemil Gerçek believed that one of the most important things in publication was continuity (Gerçek, 1994, p.33). So with their inadequate budget, he tried to keep going, and to seek solutions to ensure continuity for publications. They did almost everything by themselves; together with his many duties, Cemil Gerçek took photographs for publishing. Page design indeed was considered to be another important element for reducing costs. Accordingly, Yaprak Bookstore decided to use small page size for ensuring the continuous publication of the *Mimar* journal (Gerçek, 1994). However, they also tried to present the same content that was presented in large page size-journals, in minimum page surfaces this time. In order to achieve this, white space was limited in the pages of *Mimar* in order to print more information on the page. If we remember the discussion related to Tekeli-Sisa book above, for example, the difference between Küçükerman's approach and Gerçek's is apparent with reference to their aesthetic versus economical approaches to a page / graphic design. In Küçükerman's approach, both uses of positive and negative spaces, and the balance between them mattered in page compositions. On the other hand, in Gerçek's method, the economy was his (or their) chief concern. It can be argued that Gerçek would prefer a

lower quality of publication in order to make his business live longer. It was more important to keep it alive (Gerçek, 1994, p.33).

Doubtlessly, Gerçek's contributions to the architectural milieu of the decade could not be underestimated. Even though contemporaries did not recognize enough the value of Yaprak Bookstore, there was no other institution or corporation concerning both contemporary architecture and architectural practice that much then. Except for technical books, there were not enough publications for architects and architecture students in Turkey to acquaint them with the design. Hasan Özbay (1996), writing in memory of Cemil Gerçek, likens Yaprak Bookstore to a desert oasis. As an architecture student between 1974 and 1980 in Ankara, Hasan Özbay explains the difficulty in finding books or journals that were subsidiary to design studies during their education. Library facilities and bookstores in Ankara were quite limited.[134] In this context, Yaprak Bookstore was a chance especially for Ankara, and for architects and architecture students in general. The publisher was a mediator between architecture and the enthusiastic audience, and between contemporary and local agendas of architectural environment. Cemil Gerçek's major occupation -being an architect- and his way of thinking and dealing with publications, created all the difference. To Gerçek (1984), unrecognized work could not exist in the field of architecture. A project will begin to be forgotten when it is unbuilt; however, this situation will change if the project can be published. Hence, he argues; the unbuilt project will come into being through publication (Gerçek, 1984). Therefore, Yaprak Bookstore's books and the *Mimar* journal have provided an intensive documentation on architectures in Turkey. Yaprak Bookstore's books and journals as a whole acted like a collection that provided information about and documentation on architectures and architects of a period in Turkey. Yaprak Bookstore's and Cemil Gerçek's efforts constructed an archive in its own way.

Yaprak Bookstore was not only a hub of activity but also a roof for productive figures of the period. Among them, a significant figure to be mentioned is İbrahim Niyazioğlu (-1988) who studied architecture at METU Faculty of Architecture between 1966 and 1974. Nevertheless, he especially played a role in contemporary graphic design, media, and

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[134] The Library of Chamber of Architects was opened in 1977-78 in Ankara professionally. Moreover, the libraries of the Goethe-Institut, Turkish American Association, Institut Français Turquie and Turco-British Association in Ankara provided books on architecture in foreign languages.

arts.[135] İbrahim Niyazioğlu designed the covers of the *Yürüyüş* journal and drew illustrations. He also took tasks for *Mimarlık* around the years of 1974-75, designing covers, acting as a technical secretary, and editor in chief of the journal (Şentek, 2010 and *Mimarlık 50 Yaşında*, 2013). (Figure 3.5) Furthermore, almost all publications of Yaprak publishing house were designed by Niyazioğlu. In addition to preparation of *E+P series*, he designed other books, namely those on the works of Şevki Vanlı, Cengiz Bektaş and Sedad Hakkı, and books by Cemil Gerçek and Enis Kortan, as well as the *Mimar* journal published by Yaprak Bookstore.

Figure 3.5 *Mimarlık* covers from 1975 designed by İbrahim Niyazioğlu.

Yaprak Bookstore's experience undoubtedly provided new meanings to publishing on architecture in Turkey. Thanks to Yaprak Bookstore and Cemil Gerçek, there developed new roles in publishing environment: i.e. the publisher, the bookseller, the page designer, the translator, and so on. Yaprak Bookstore could turn one-man practice, which had been kept going on, for example, by Zeki Sayar for the *Arkitekt* journal for over fifty years, into a multi-actor (professional) practice. Cemil Gerçek's persistent and multi-faceted character (as an architect, artist, politician, writer, and photographer), his belief in and experiences in this endeavour, on the other hand, should have been taken as his notable

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[135] Yılmaz Aysan's works on visual adventures of the leftist ideology in Turkey gives a place to İbrahim Niyazioğlu, and analyzes his contributions to the publishing environment (Aysan, 2013, pp.64-73).

traits to create changes in the profession of publishing, producing and selling books about architecture in twentieth century Turkey.

3.3 Book V: *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works*

Şevki Vanlı Mimarlık Çalışmaları-Architectural Works was the first book in the *Project Application* series coordinated and published by Cemil Gerçek's Yaprak Bookstore. The book could also be the first example in Turkey that presented a contemporary architect's works and productions and was published by a bookstore-publisher engaged in publishing professionally. Printed in 1977 in Ankara, the book includes over 20 years' works of Şevki Vanlı. The 152-page monograph is in the form of a square, 24*26 cm, and it has slightly yellowish pages and a thick paperback cover in light blue. It is prepared in two languages: Turkish and English. After a short preface by Cemil Gerçek and short bio-data of Vanlı, a comprehensive description part written by the architect, and projects and designs by Şevki Vanlı in the following four sections follow. English translation of the book was done by Argun Yum. As indicated in the colophon, the book's page layout was prepared by İbrahim Niyazioğlu. Two-column page layout is preferred in the initial pages of the book while the three-column format is used for the rest. This layout provided flexible graphic solutions to the pages of each project that would bring diversity in documents –i.e. Turkish and English texts, photographs and drawings- to be presented. (Figure 3.6)

In its physical appearance, the *Project Application* series is similar to the E+P books that the bookstore had begun publishing two years ago as the translation of Callwey's *Entwurf und Planung*. The information about the series on the front cover is located in the upper part: the name of the series *Project Application* on the left and the number of the book in the set on the right. In the middle of the cover, there appears the book title "Şevki Vanlı" in black and large format, and the eye immediately catches the following subtitle "Architectural Works" at the same time. Unlike the E+P series, a black and white photograph, taken from the model of Recreational Facilities in Mersin, takes place just below the title "Şevki Vanlı Mimarlık Çalışmaları-Architectural Works." The publisher's logo "Yaprak" makes its appearance on the bottom of the cover. The name of the book is also on the spine. The book has a light-blue cover. It was stated in the first pages of the book that the series is published by Cemil Gerçek and there is also a copyright notice

added. On the back cover, there appears only the book price. Although, it is stated in the bibliography section of the *Arkitekt* journal in the 4th issue of the year 1977 that "the book is presented to the reader with a careful offset printing," at first glance it does not look like printed carefully. When placed side by side, for example, with the Tekeli-Sisa monograph discussed at the beginning of the Chapter, there is a remarkable variation in approaches to producing a book. In fact, for a period during which publishing industry experienced shortages of paper, and offset printing technique was launched only recently, this edition is still attentive as it is stated in *Arkitekt*. And in this sense, it should be emphasized once again that the Tekeli-Sisa book must have been a product of an almost impossible production process, and provides a quality virtually impossible.[136]

Şevki Vanlı Mimarlık Çalışmaları-Architectural Works was prepared to be also advertised abroad in accordance with a decision probably given by Vanlı and Gerçek together.[137] As noted in the preface of the book, "to introduce local works of architecture in the form of easily available documents to architects at home and abroad for the knowledge of future generations," Cemil Gerçek had taken the first step with Şevki Vanlı. Selim Vanlı, Şevki Vanlı's son, remembers that the Doğuş Group sent some architects to the Arab countries such as Saudi Arabia and Libya to find jobs; even though his father did not get any job there, he also made the trip (Vanlı & Özdağlar, 2013). Şevki Vanlı (2006) was talking about the issue himself without going into details: "In the 1970s, during one of the economic crises that had happened so often in Turkey, our builders opened abroad with Bülent Ecevit's initiative" (p.623). Indeed, due to the economic distress experienced in the domestic market since the late 1960s, contracting companies in Turkey was trying to enter the international markets at the time (Batmaz, Emiroğlu & Ünsal, 2006; Tayanç, 2011). Hence, it was likely that the architects in Turkey wanted to expand their markets too. In this context, the Vanlı monograph's entirely bilingual nature may be taken to exemplify the contemporary attempts at promoting Turkish architects abroad.

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[136] The Tekeli-Sisa book is printed by Apa Offset, while 3-Er Offset prints the Vanlı monograph. It should be remembered here that Apa Offset was among the first offset printing houses in the country.

[137] In his memoirs, Vanlı mentioned the role of the book at a couple of job interviews; see: (Vanlı, 2002, pp.190-191).
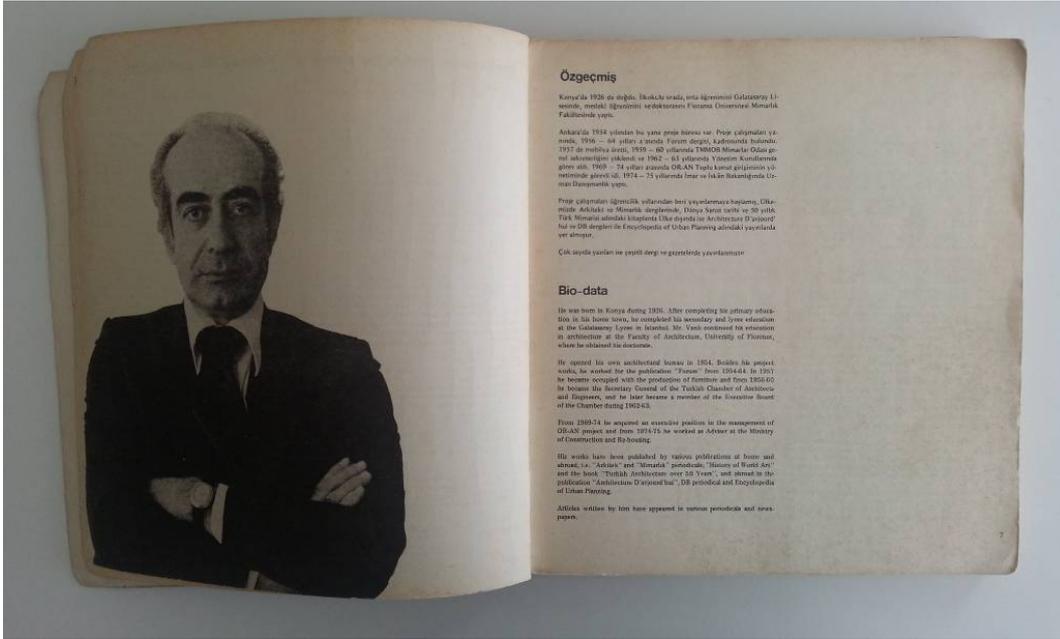
Figure 3.6 *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works,* 1977, cover & double page spread (photo by the author)

Şevki Vanlı, in his review of the Tekeli-Sisa book released about a year before his own book, emphasized the uses in the publication of such a monograph for the architectural

environment. In the article, Vanlı listed three major benefits for private architectural practice and criticized those days' attitudes in architecture: According to him, the Tekeli-Sisa monograph would give a different perspective to the environment that did not accept designing and building practices as valuable; it would encourage colleagues who had moved away from the practice of "doing" architecture; and it would help increase the interest of historians, critics and theoreticians who would thus witness firsthand information in architectural production (Vanlı, 1976, p.10). Here, Vanlı underlines the role of practising architects and architects' auto-monographs in the formation of the discourses on architecture. These comments made by Vanlı for the book of the Tekeli-Sisa Partnership are of course also relevant for his own book, and other similar publications. Indeed, Vanlı wrote the article when his monograph had not been released yet; nonetheless, the book could then be in the preparation process or at least the decision to publish such a book could have already been taken. The motivation of Vanlı for publishing was in parallel with what Doğan Tekeli told: Architecture offices in Turkey were continuing their professional practice under difficult conditions; the offices were not supported by the architecture environment, and could not draw the attention that they desired; and there was not any critical comment on architectural production. In brief, the aim of *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* was twofold: To mediate practising architects' relations abroad in finding new business, and to form a base for possible evaluations of architectural historians and critics while setting an example for his colleagues in the country.

Şevki Vanlı evaluated the last 25 years in "Explanations by the Architect," a comprehensive introductory text to the book. He stated that he found architects taking the floor as practitioners important and valuable. Practitioners' opinion, Vanlı argues, was the first hand information as different from that of an historian, theorist and critic. Here, Şevki Vanlı builds a chronological narrative on recent periods as the 1950s, 1960s and the last 10 years. He generally mentioned about a change in the country –perhaps in the world - and made observations about the architect's place and "model" within this context. He underlined the processes through which the role of an architect had changed: From the 1950s until the 1980s, the architect initially served singular persons' wishes and demands, then those of groups, and finally of organizations. There existed then a collective production and collective needs; therefore, the architects' subjects acquired a new scale. That is, Vanlı determined a shift in the relationship between the architect and his / her

field of activity from a single unit of architectural construction to city parts. The "Explanations by the Architect" section is followed by four sections presenting his projects, and buildings. The first three chapters: "Houses;" "Commercial, cultural, social" and "Environmental design" outline sections according to the various functions and scales. The section "University Years" and "Preliminary Works," to which less space is devoted, is presented as a final chapter in the Vanlı book.

Figure 3.7 *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works*, 1977, double page spread (photo by the author)

Every project of the monograph is explained through both images and texts. For each project, plans, sections or elevations were tried to be given place. In some cases, cross sections or details are also added - although details were not prominent features in the architecture of Şevki Vanlı as he seems to have attached more importance to the "image" he designed and applied (Vanlı & Özdağlar, 2013).[138] On the other hand, it is interesting to note that sketches were barely used in this book because "applied design and technical drawings are the most reliable documents" for Vanlı (2006, p.45). According to him, eye-

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[138] Some people I interviewed drew attention to this aspect of his architecture at times: missing good details into practice (Gerçek, 2013; Vanlı & Özdağlar, 2013). In this sense, I wonder why he added these details in the book.

catching images in architectural publications were not considered important (Vanlı, 2006, p.45). Rather than handsome images, technical drawings that he found reliable were frequently used in the book. However, there are no standards for the drawings in the Vanlı monograph. Simplified drawings were used on the pages, while some projects were presented through detailed layouts, or working documentation drawings. Furthermore, in the presentations of projects in the publication photographs had limited use. In other words, photography in this book does not have an important, glamorous or privileged place, unlike for other similar examples like Çinicis' contemporary book. Nevertheless, architectural photography was still used in various ways to present general, frontal, or interior views of each project. In addition to the images, projects and buildings were also presented in texts similar to project reports. In these texts, there is no subject, action or event in the sentences, and no narrative time. However, the "Explanations by the Architect" part of the book is written in the first-person plural pronoun, "we." The short personal background section of the book at the beginning refers to Şevki Vanlı in the third-person singular, "he."

3.3.1 Writing Architecture I: Past / Future

Şevki Vanlı thought about time. He commented that he did not want to deal with the past in order to be able to live in the future and his dream world. It was a pleasure for him to forget; it was a goal (Vanlı, 2002, p.9). According to Vanlı (2007), it was important to understand history and the past through questioning and criticism, to consider them as a part of a process involving the future, because "talking about history is talking about architecture" (Vanlı, 2007). History indeed "has a past much longer than a century, and it should also have a future full of utopia" (Vanlı, 2006, p.881). To put it differently, the architect, Şevki Vanlı, was a modern individual who positioned himself in time and space; he considered his relations with the past and the future, and took a place himself. It is possible to interpret his relationship with the past and the future through his writing and reading: Vanlı wanted to forget the past, and here, writing became a tool for him in forgetting. Reading, on the other hand, was a way to join history, to be included in an existing order, life and accumulation, to become a part of the modern world, to connect to a tradition. Şevki Vanlı as a reader became a part of a world, geography, times or cultures, or of the future. He explained this as follows:

Our discourse is to live the core design process freely, while following the developments in the world by an experimental interest. The principle that we adopted in our student time of "making architecture for the future" is continuing its validity until today (Vanlı, 2001, p.8).

Figure 3.8 Some books from the library of Şevki Vanlı (source: Şevki Vanlı Architecture Foundation, photo by author)

Şevki Vanlı had dreams for the future. In fact, he was a visionary. Nonetheless, the most characteristic feature of the activities of Vanlı could be to take action and to set values. In 1968, he established the first mass housing project that was initiated by private initiative in Turkey: OR-AN (Middle Anatolia).[139] It is remarkable OR-AN Mass Housing Settlement not only aimed to plan and realize large numbers of housing units but also to create a social environment and proposed a new way of life for the middle-income-group. Furthermore, *OR-AN Yapı Endüstri Merkezi* [OR-AN Building Industry Centre] was

[139] A report on the settlement, "Ankara'da OR-AN Toplu Konut Yerleşimi" appeared in the *Mimarlık* journal in 1970. Moreover, in her study, Ayşe Aktan (2008) aims to analyze OR-AN Mass Housing Settlement, its history and current status within the framework of examples in the world and Turkey.

founded in Ankara as an organization similar to that in İstanbul. (Figure 3.9) Doğan Hasol, one of the founders of The Building Information Centre in İstanbul, also took active roles in the foundation of the center in Ankara. The OR-AN Housing Company rented a space in a commercial building on Atatürk Boulevard for six months (Vanlı, 2002) that was suitable for the center's events. The ground floor was used as a bookstore, and then it became Cemil Gerçek's Yaprak Bookstore. Several exhibitions of building materials and related productions were opened on the upper floor. A variety of meetings were held, and sometimes art exhibitions were also organized at the center. The journal of *Yapı Endüstrisi* handling architecture from the viewpoint of industrialization started to be published by the OR-AN Housing Company at the same time (Özdel & Çaylan, 2000).

Figure 3.9 *OR-AN Yapı Endüstri Merkezi* [OR-AN Building Industry Centre] advertisement in *Mimarlık* in the second issue of 1969.

After having completed his architectural education in Italy and returned to Turkey, Şevki Vanlı opened his own architecture office in 1954 in Ulus, Ankara with his uncle Muzaffer Vanlı. While his office spaces changed in time,[140] Vanlı remained active in architectural practice until the end of his life. He (2001) believed that there were peoples who practiced

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[140] Like numerous Turkish architects, Vanlı spent many years of his professional life in the apartment buildings in Kızılay, Kavaklıdere and Çankaya in Ankara. However, it was around 1987-88 that he built his own architecture office in Or-An, Ankara with the belief that working in a beautiful setting would give happiness to people (Sargın, 2001, pp.166-169).

architecture, who kept architecture alive and who transformed it into a societal phenomenon while preserving it (p.9). For an accomplished professional platform, he argued, these three groups should produce the 'shared' culture. It can be suggested that his life-long experiences aimed to seek this synthesis. That is why he took an innovative and leading role in the architectural milieu of Turkey. In other words, Vanlı did not consider architecture the sum of his interested fields or practices, but a discipline and culture. Moreover, another sign of his efforts is Şevki Vanlı Architecture Foundation that was formed in 1989. The aim of the organization is to promote architectural culture in the country by means of publications, conferences and workshops.[141] In this context, some basic architecture books have been introduced to the reading audience in Turkey since 1990 in addition to the copyrighted works translated in Turkish.[142] The organization awarding the best graduation projects in architecture in Turkey (Archiprix Türkiye) also commenced in 1996 as another contribution to the Turkish architectural environment by Şevki Vanlı Architecture Foundation.

There is no doubt that all of these initiatives were parts of the future Şevki Vanlı was planning. On the whole, they were believed to be multi-directional and sustained steps for the settlement of an architecture culture in the country.[143] Vanlı was an individualist aware of his social responsibilities. On the one hand, he believed that good architecture should be a part of architect's social responsibility; as Tekeli (2008) points out, "He wanted to be a public subject." He simultaneously took active roles in the professional bodies of Turkish architects in line with this understanding. On the other hand, in his words, he found this environment where individuality was restricted strange and had difficulty in adopting to it. He wanted "not to be lost in the society" (Vanlı, 2002, p.15). However, as

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[141] Information about the purpose and organization of the foundation can be found at its web site: http://www.sevkivanlimimarlikvakfi.org.tr

[142] Şevki Vanlı Architecture Foundation Publications- *20th century International Architecture* (*20. Yüzyıl Uluslararası Mimarisi)*: 1. *Mimari Eleştiri Yazıları* by Alan Colquhoun, translated by Ali Cengizkan, appeared in May 1990. 2. *Mimarlık Üzerine On Kitap* by Vitruvius, translated by Suna Güven. 3. *Mimarlıkta Karmaşıklık ve Çelişki* by Robert Venturi, translated by Serpil Merzi Özaloğlu. 4. *20. yüzyıl Mimarisinde Program ve Manifestolar* by Ulrich Conrads, translated by Sevinç Yavuz. 5. *Las Vegas'ın Öğrettikleri* by Robert Venturi, Denise Scott Brown and Steven Izenour, translated by Serpil Merzi Özaloğlu Şevki Vanlı Architecture Foundation Publications- *Copyrighted Works in Turkish* (*Türkçe Telif Eserler)*: 1. *Mimar Sinan Estetik Bir Analiz* by Prof Dr. Jale Nejdet Erzen. 2. *Mimar Kemalettin'in Yazdıkları* by Prof Dr. İlhan Tekeli, Araştırmacı Selim İlkin.

[143] Nevertheless, one argument put forward is that all these initiatives are his excuses to make architecture, and opportunities Vanlı created to manage to make architecture (Hasol, 2011, p.196).

Tanyeli notes (2008a, pp.7-16), until the 1990s, architectural environment mainly valued architectural products. The subject (the architect), i.e. who produced them, was hardly mentioned. Vanlı's thoughts and approaches were critical of this understanding, emphasizing the architect's role as an individual in the various fields of architectural production. As a public figure, Vanlı chose to take over tasks in such multiple fields of the discipline, produce and speak about architectural production instead of complaining. In the 1970s, for example, he stated: "We need real critics. All of us need the critic who shows us ourselves in our efforts" (Vanlı, 1976, p.10). Indeed, the articles he wrote in 50-60 years,[144] and the final work he released in 2006, enhanced the field of architectural criticism that was very weak in Turkey (Cengizkan, 2008). In this sense, by representing the continuity between architectural thinking and practice, he became an unusual role-model for the architectural environment of Turkey (Güzer, 2008).

In short, Şevki Vanlı wanted to be active in every area of architecture and life, and one of the central features of this process could be writing. Here, writing is like a spine: A medium or a vehicle which provides continuity of different interests, fills the gaps, expands ideas, and obtain a totality. In fact, an architect's relation to writing is multi-layered and certainly peculiar. From the beginning of his career, Vanlı frequently talked about architect's loneliness in the country. After the lively cultural environment he had experienced during his study years in Italy, he found architecture milieu in Turkey quiet and unresponsive about what was happening. "We are practitioners," he says, who "lived alone and anxiously. Nobody has seen us worth-evaluating; nobody has seen our success or our wrongs worth examining" (Vanlı, 2006, p.xii). This seems to have been one of his main motivations to start writing about architecture: the desire to talk about architecture, and to share his architecture and thoughts. In his own words, Vanlı had to write as the people before him had never spoken (Vanlı, 2007). Here, writing plays a communicational role for Şevki Vanlı. Books and publications formed a speaking and conversation environment for him.[145] Writing as a medium helped him build a meaningful social connection that he needed and desired to change the architect's social isolation as an outsider.

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[144] For instance, one of his seminal articles on architectural criticism was published in 1958 in a weekly news magazine *Kim,* titled "Hiltonculuk," the coined phrase translated as "Hiltonism" (Vanlı, 1958). In the article, Vanlı criticised Turkish architects of the 1950s who "re-produced" the Hilton Hotel in their practice. A discussion about Vanlı's criticism can be found in: (Kaçel, 2011).

[145] Vanlı's latest book carries the title of "Talking about Architecture."

In fact, Şevki Vanlı took great pleasure in writing (Kanal B, 2006). It would not be wrong to say that writing was always next to his "lover", that is architecture. Since the 1950s, his articles began to appear in the *Arkitekt* journal of the period. After his graduation from the University of Florence, Şevki Vanlı (1926-2008) opened his own architectural office in 1954 in Ankara. Following that, his contributions to the architectural environment in Turkey increased. He was simultaneously involved in the *Forum* magazine. He considers himself among the art-lovers in the Editorial Board of the magazine, which were formed of different groups according to Vanlı. One included people who wanted to go into political practice, and the others were interested in politics academically. Şevki Vanlı tends to believe that *Forum* was a platform where ideas would be generated rather than a magazine for political struggle (Çakmak, 2007, pp.720-721). The publication commenced on April 1, 1954, and was issued twice a month until its closure on October 15, 1969. Şevki Vanlı wrote mostly on building policy and the arts for *Forum* from 1956 to 1962.[146]

In 1960, his book *Frank Lloyd Wright: İnsana Dönüş* [Frank Lloyd Wright: Back to the Human] was published. The book, usually referred to as a small book regarding its size and content, was among the firsts of architecture literature in Turkey. It could be the first monograph written by a Turkish architect featuring one of the modern masters. He explained about this work as follows: "Starting as a monograph, I wrote everything that came to my mind" (Vanlı, 2002, p.106). The following 20 years was a period when Şevki Vanlı was busy with professional practice, duties for the Chamber of Architects, and magazine articles. In 1977, the first book that presented his architectural works and thoughts, *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works,* was published by Yaprak Bookstore. While Vanlı was turning his 50th year in the profession, in 2000, *Mimarlık Sevgilim* [Architecture My Love] was printed by İletişim Yayınları [İletişim Publications]. In 2001, one year later, *Şevki Vanlı Düşünceler ve Tasarımlar* [Şevki Vanlı: Thoughts and Designs] was published by the Architects' Association 1927 as edited by Güven Arif Sargın. *Mimarlık Sevgilim* shares memories accumulated through a life in an

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[146] The story of *Forum*'s initiation is a good example of how to publish a magazine during the 1950s in Turkey by eager and willing but inexperienced teams. Aydın Yalçın learned to print from the experiences of students who had already published a magazine in the Faculty of Political Science, Ankara (*Mülkiye*). The *Forum* team collected money among themselves so as to print the magazine. It was not easy to distribute the publication either with the limited facilities of the period. The coverless magazine *Forum was* released without any photos and contained a lot of texts and articles. As such it was not in a style that Turkish readers and intellectuals would favour (Çakmak, 2007, pp. 42-46).

autobiographical tone with the general reader. Here, the reader bears witness to Vanlı's close relation with architecture that covers his whole life. It is seen that Vanlı did not comprehend, experience or perform architecture but rather he lived -in- architecture. *Şevki Vanlı: Düşünceler ve Tasarımlar* presents half a century of professional practice, experience, and designs collectively together with the thoughts behind them. As editor Güven Arif Sargın (2001) emphasizes, this publication, completed approximately in 1.5 years, is a self-critical work, in which different but constructive discursive frameworks are presented to the architecture platform beyond the mere narration of Vanlı's practice in purely historical index (p.5). In this sense, two books, memories and the monograph, together with their content complementing each other, show us a thorough and in-depth "architect profile."

The latest book of Şevki Vanlı *Mimariden Konuşmak: Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış* [Talking about Architecture: Criticism on 20th Century Turkish Architecture that Nobody Wants to Know About] was published by Vanlı Architecture Foundation in 2006. The book has about 1,000 pages arranged in three volumes. It has a scope and approach not seen in the architectural milieu in Turkey until today. As an architectural history study that includes many examples, buildings and architects, it is more comprehensive than the existing literature on a limited canon of architects and buildings. In this masterpiece, Şevki Vanlı tried to understand 100 years of architecture in Turkey – 50 years he witnessed, and 50 years he generated ideas on - by trying to be as inclusive as possible. Evidently, as Serpil Özaloğlu also lays emphasis on, Vanlı did not object to the periodization of the architectural historians in the country but he "changed heroes" (Vanlı, 2007). In other words, as Ela Kaçel clarifies, in his last book Vanlı "historicized ordinary practices of architecture in Turkey" (Kaçel, 2011, p.165). Every building, and project, mentioned in this book, is presented with at least one or two images to the reader. Visuals tell a different story from the texts at times but reading with the texts they could form a whole.

Vanlı (2002) believed that writing added a dimension to life and improves people because thinking and reading were initially required for writing (p.98). In years, his writing improved to become faster by practice (Vanlı, 2002, p.9).[147] The writing drafts he left

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[147] For many years, he got rhythm in this pleasure, in the practice of writing. It took one or two months during his university years to write an earlier article of architecture, as he notes. Later, he

behind exemplify how Vanlı worked as an author. (Figure 3.12) The architect wrote texts as he designed projects. The drafts are like sketches; there are nearly dozens versions of a text. Vanlı wrote and re-wrote the same subject again and again in a similar manner as he repeatedly worked on a design. Texts were cut and pasted and continuously changed again and again. Vanlı broke texts into pieces, put words in between lines or made some additions; he re-wrote what he had written. He aimed to achieve simplicity in his writings that would not tire the reader. In each re-reading, he reviewed the text in order to decide what he could subtract. Vanlı wrote and edited over and over again; hence, he re-wrote and perfected his thoughts and ideas on paper. (Figure 3.10)
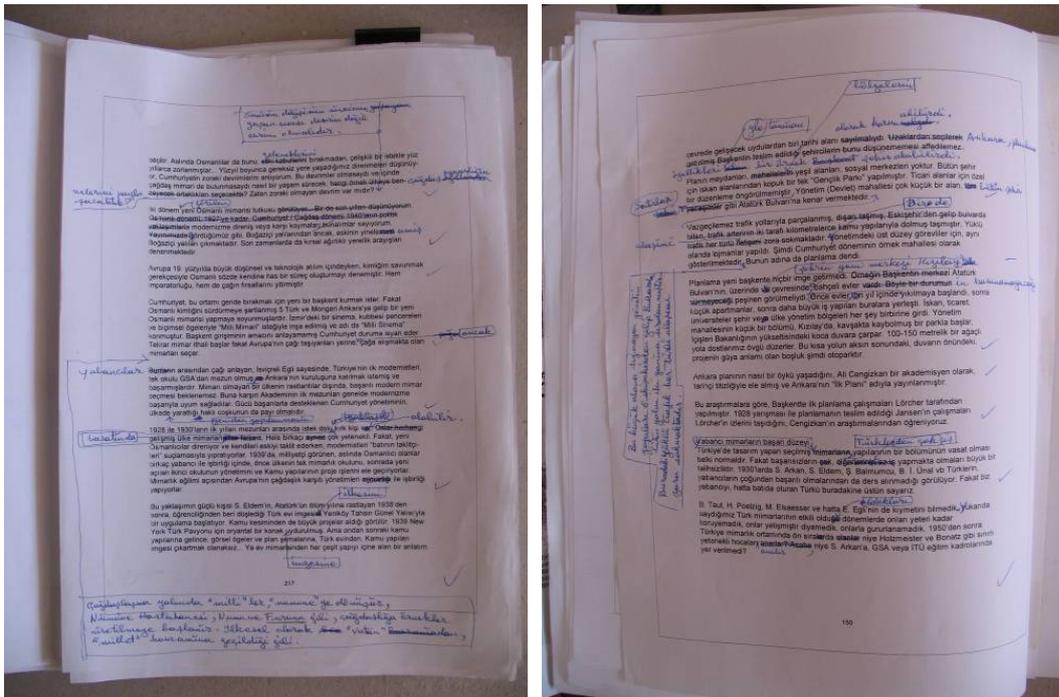
Figure 3.10 Pages from the edited copy of *Mimariden Konuşmak: Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış* [Talking about Architecture: Criticism on 20th Century Turkish Architecture that Nobody Wants to Know About] (source: Şevki Vanlı Architecture Foundation, photo by the author)

A handwritten note on a cardboard file in his disheveled archive drew my attention. An emergent meaning associated with a word that differs by a single letter in Turkish pretty excited me. Şevki Vanlı wrote as "Architecture is structure!" (*Mimari yapıdır!*); whereas I

wrote his thoughts within two days for the period of *Forum*. The nights of six months were very hard to past for the little book he wrote about F. L. Wright (Vanlı, 2002, p.9).

read it in the first place as "Architecture is text!" (*Mimari yazıdır!*). (Figure 3.11) Still, architecture was writing for Şevki Vanlı, or every piece of writing is also a structure as architecture itself. Vanlı wrote for architecture, and continuously he wrote. He stated:

> You could not see buildings without publications; you could not communicate without thoughts get published… The architect does not recognize history, living environment, even his/her own architecture in the absence of publications, and could not reach ideas induced by them, could not argue and evaluate. In the visual arts, especially in architecture, publishing is one of the key actions (Vanlı, 2006, p.569).

He stated that he did not have any static and stereotyped opinions, but constantly changing thoughts. This is why he tried to think of the use of writing, he said: "I write things rapidly flowing through my mind to catch up" (Savaşır, 2008)".
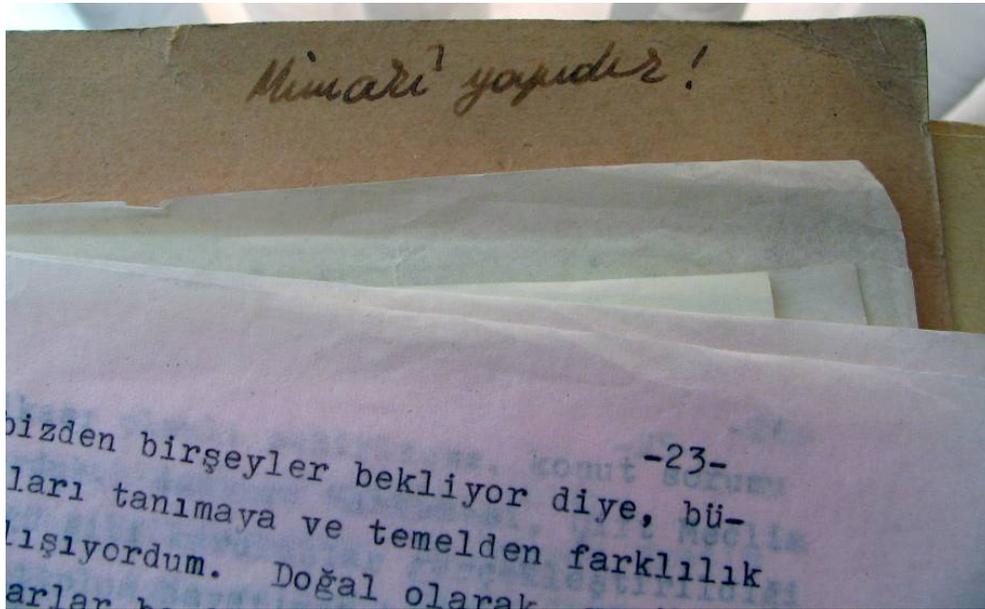
Figure 3.11 "Architecture is structure!" [*Mimari yapıdır!*] (source: Şevki Vanlı Architecture Foundation, photo by the author)

The attitudes and approaches of Şevki Vanlı, which I have tried to express above, widely differ from those of Tekeli –Sisa, Vanlı's colleagues and contemporaries examined in the beginning of the Chapter. Although the Tekeli-Sisa partnership did not consider talking and writing about architecture as a part of their practice, Şevki Vanlı did not hesitate to formulate his thoughts in writing on everything. The architect is witnessed here as a figure who values commenting on his own architecture and regards doing that as a part of the

professional practice. He thought that "Designers' ideas also provide basic information and important documents for historians" (Vanlı, 2006, p.9). Vanlı not only left information and documents to historians or critics, contemporaries or future colleagues, but he also produced them.[148] At the same time, Şevki Vanlı tried to understand architectures or architectural environment in Turkey and to explain his architecture in this context. With him, architecture in the country gained a chatty, colorful, and "enigmatic" personality in an environment that wanted to remain silent about architecture (Tanyeli, 1992).

Here, I would argue that *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* is a station in Vanlı's œuvre. When the entire corpus of his work is evaluated together, *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* could be better situated in its own place and gain more value. Although Vanlı indicated that his thoughts were constantly changing, I think one could trace continuity in his thoughts. For instance, an idea was discussed in a single row of articles, a few years later echoed in a book's foreword, and after 10-20 years distributed to the sections of his three-volume book. His writings and what he wrote about have a rhythm and repetition but they were not duplicated. Vanlı's thoughts were developing and becoming more detailed by writing in time. On the other hand, the Vanlı monograph is very important and precious today because over 20 years' works of Şevki Vanlı are stored and displayed in that in the way that the architect wanted and formed into a coherent body of work.

Today, the Vanlı archive's abandoned condition that needs urgent attention makes the 1977 book even more meaningful.[149] (Figure 3.13) Şevki Vanlı assumed that "An architect living in the designer's mess does not have a good archive" (Sargın, 2001, p.189). Nevertheless, he seems to have been not fully aware of the archival characteristics of his architectural productions – designs and texts -themselves. The duality between the past and the future comes to the fore as a concept of the archive just as it has been observed in

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[148] Although Vanlı indicates himself that he was not an historian, as Ela Kaçel argues, he acted like a historan. Please see: (Kaçel, 2011).

[149] This collection in the hotel rooms at *Erkeksu Çiftliği* consists of documents which were not included in the personal collection of Vanlı's family members. In this sense, it should be noted that it does not provide enough information to characterize Vanlı's library and study or his architecture office. For instance, Vanlı's three-volume book implies a larger personal library and a much more comprehensive archive in terms of scope and diversity of content.

the architect's thoughts. In fact, to compile, protect or save records of the time (today or the past) means to reproduce their copies for the future. In other words, the past and future exist together within the archive. In this context, architect's monograph takes on a new meaning as an architect's archive.
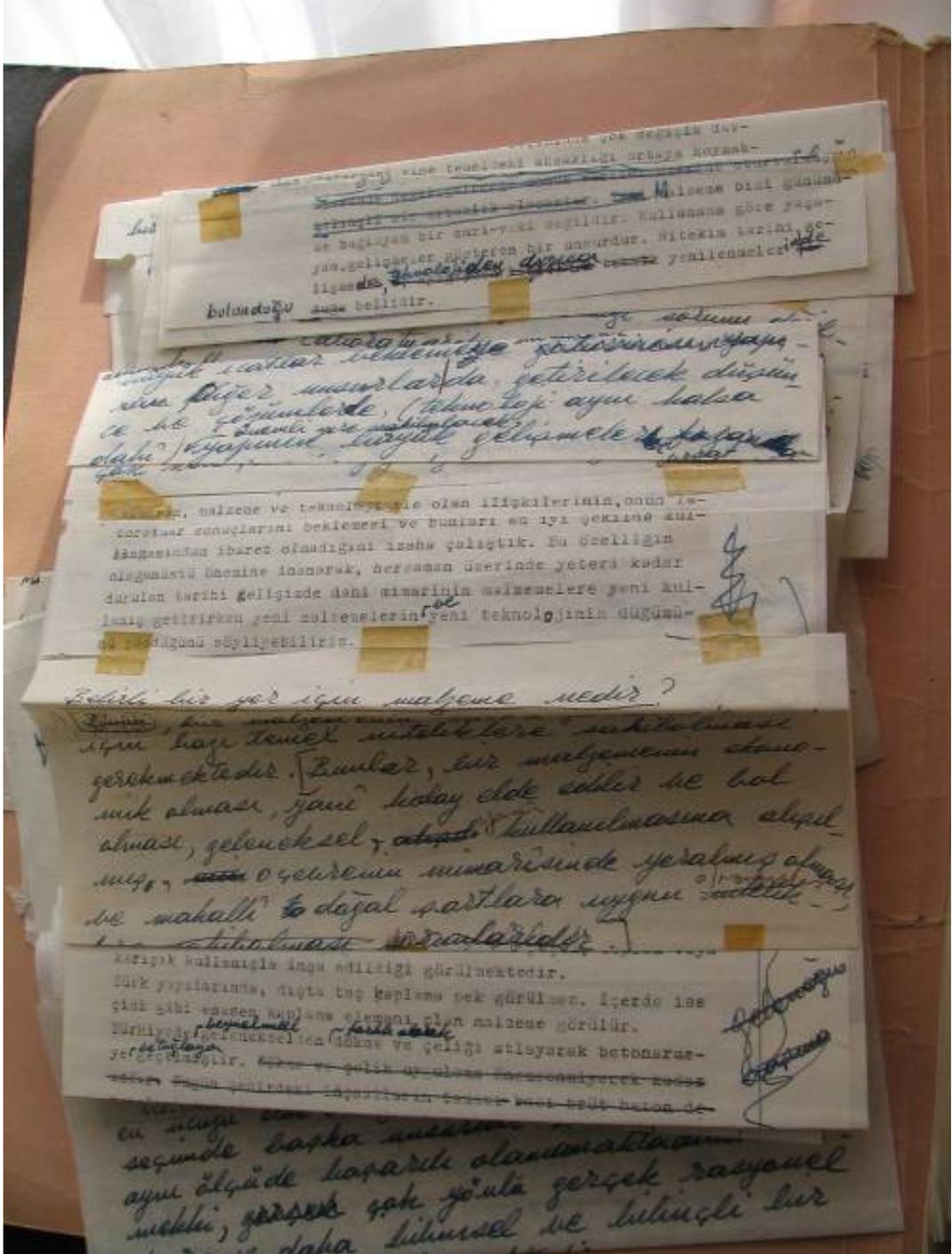
Figure 3.12 A preliminary version of a piece of writing (source: Şevki Vanlı Architecture Foundation, photo by the author)

Figure 3.13 Şevki Vanlı Archive (photo by the author)

3.4.   Structuring Architectural Production

There were several contributions to architectural production in the fields of theory and history as well as practice during the period of the 1970s. To be more precise, practising architects were not alone in their attempts to form a professional platform in Turkey or to promote architecture culture in the country, but there were other individuals and institutions contributing to this effort. In 1975, the first dictionary of architecture in Turkey was released. The dictionary is written by Doğan Hasol, and published by the Building Information Centre as the second publication of the Centre.[150] (Figure 3.14) Hasol started writing the dictionary in 1968; however, it took seven years to be completed. The publication is called as *Ansiklopedik Mimarlık Sözlüğü* [Encyclopaedic Dictionary of Architecture], which explains the meaning of words, and provides details about them. Hasol (2010) stated that, during his assistant years in the İstanbul Technical University,

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[150] Although the date of publication is mentioned as 1976 in various sources, the year of 1975 is written in the colophon.

Cengiz Bektaş mentioned that he was preparing an architectural dictionary to be published during the 1970s. Nevertheless, when he brought his works to a certain point, Doğan Hasol's architectural dictionary had already been released. According to to Cengiz Bektaş, whoever did the work is less important than the work done. Furthermore, he states that Doğan Hasol knows more languages than him. Thus, Bektaş consideres the dictionary by Doğan Hasol to be good; and finally, he decided to cancel writing (his version of) the architectural dictionary. In fact, I assume that both attempts, completely unaware of each other at the time, could be signs of a need in the architectural milieu in that period (Bektaş, 2012; Bektaş, 1979, p.7).

Celal Esad Arseven's art dictionary translated from French to Turkish[151] gave him the idea of writing a dictionary on architecture in Turkish. He notes that he was inspired by the working methodology of Arseven, which he experienced incidentally once, and modeled his approach on dictionaries abroad (Hasol, 2010).[152]
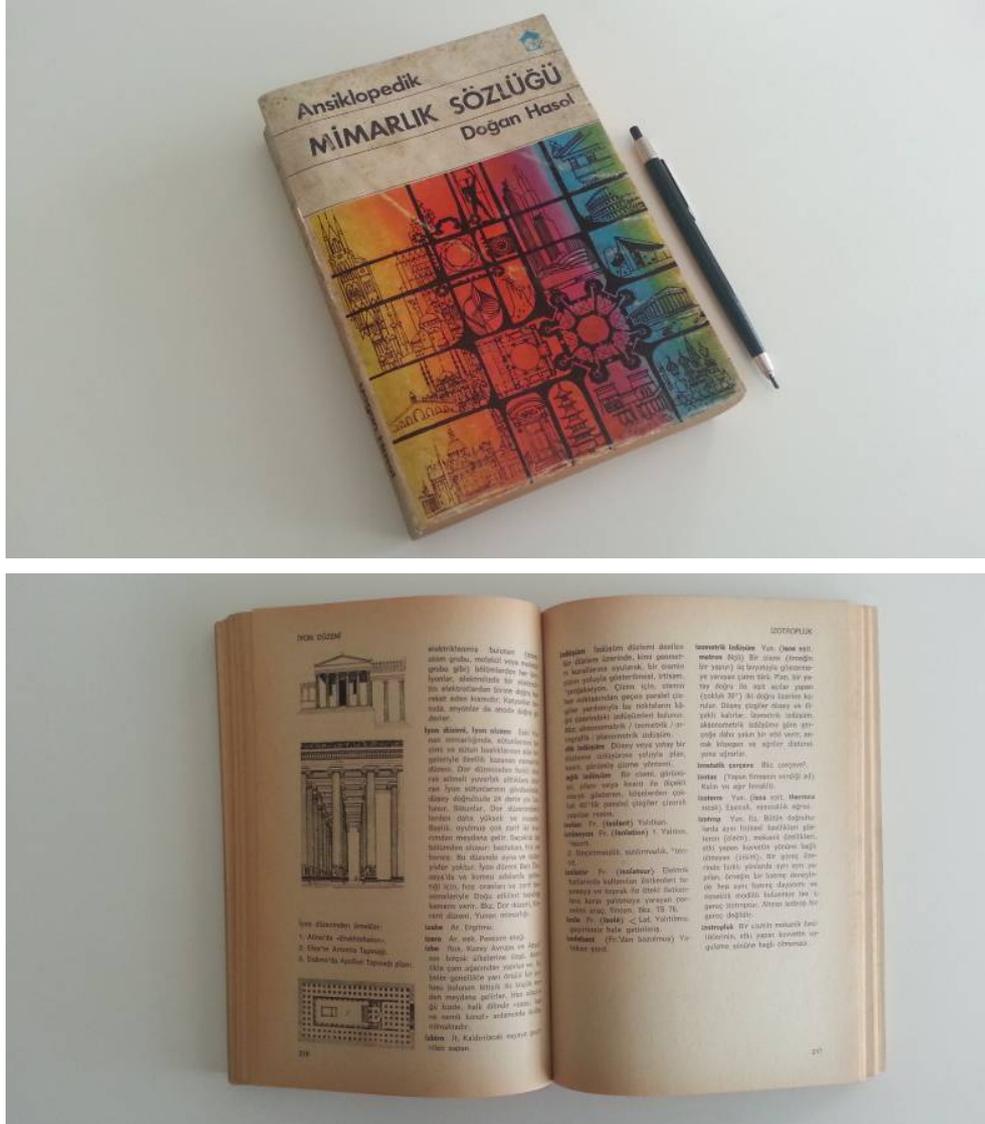
Figure 3.14 *Ansiklopedik Mimarlık Sözlüğü* [Encyclopaedic Dictionary of Architecture], 1975, cover & double-page spread (photo by the author)

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[151] Fransızcadan Türkçeye Sanat Lûgati. Dictionnaire D'Art, Français-Turc, 1944, Ankara

[152] *Concise Encyclopedia of Architecture* (M. S. Briggs, 1966, Everman's Reference Library), *The Penguin Dictionary of Architecture* (J. Fleming, 1966, Penguin Books), and *A Dictionary of Civil Engineering* (J. S. Scott, Penguin Reference Books, 1965) are some of the books mentioned in the references of the dictionary.
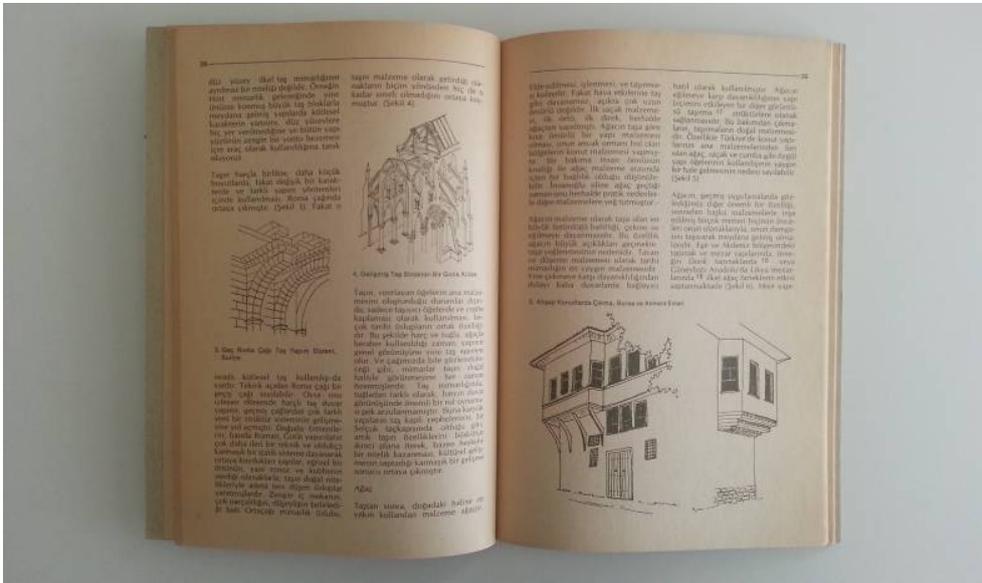
Figure 3.15 *Mimarlık Kavramları: Mimarlığın Kuramsal Sözlüğüne Giriş* [Concepts of Architecture: An Introduction to Theoretical Dictionary of Architecture], 1980, cover & double-page spread (photo by the author)

As Hasol describes in the preface, this reference book covers the terminology of architecture, building technology and material, building types, ornamentation, style, and movements as well as the formal terminology of architecture. Owing to the inventory character of his work, Hasol gave place to the words that had already become less effective, and lost their actuality, in addition to common or current words in architecture. Later on, he confirmed that he did not neologise or create any words; he only collected

existing words in the language (Hasol, 2010). There is no computer technology in those days, so Hasol used a typewriter for documentation with a carbon paper making two copies simultaneously. He wrote eight entries on one page, and the page was split into 8 to create filing cards; afterwards, the cards were arranged in boxes alphabetically to make finding, adding and editing easier. The dictionary was published by 'letterpress printing' and every three sheets, which contain sixteen pages, were printed in a day. From 1975 to today, the extended versions of the *Ansiklopedik Mimarlık Sözlüğü* has been continuously printed. The 12th edition of the publication covers approximately 10,000 entries and 500 black and white drawings and images in 520 pages (Yem Yayın, n.d.). According to Doğan Hasol (2010), the dictionary was issued in 3,000 copies each time.

Two years before Hasol's attempt listing architectural words and collecting them in a reference work, Doğan Kuban (1926-), graduated from İstanbul Technical University, Faculty of Architecture in 1949, published in 1973 his lectures in a book titled *Mimarlık Kavramları: Mimarlığın Kuramsal Sözlüğüne Giriş* [Concepts of Architecture: An Introduction to Theoretical Dictionary of Architecture]. (Figure 3.15) The book was published by İstanbul Technical University Faculty of Architecture. The script had been written in 1966 in order to introduce to students the architectural concepts that composed the vocabulary of architecture, and printed as lecture notes a few times (Kuban, 1980, p.7).

These two publications exemplify the rise of studies that attempted to define the production and accumulation in the field of architecture at the time. The Republican period architecture in Turkey similarly became a field of research during the 1970s. The earliest book on the topic is *50 Yılın Türk Mimarisi* [Fifty Years of Turkish Architecture] by Metin Sözen and Mete Tapan, which was published in 1973 in connection with the celebration of the fiftieth anniversary of the Turkish Republic (Sözen & Tapan, 1973). In fact, *50 Yılın Türk Mimarisi* bears a striking resemblance to Bülent Özer's narration, discussed in the previous chapter; that is, both are based on periodization and seek stylistic turning points of architecture in Turkey in comparison with Western architecture. Bilge İmamoğlu reminds us the fact that "İnci Aslanoğlu conducted her research simultaneously, but her book *Erken Cumhuriyet Dönemi Mimarlığı* [Early Republican Period Architecture] was published later in 1980" (İmamoğlu, 2010, p.14). Aslanoğlu's study on the architecture of the first fifteen years of the Turkish Republic considers its subject

matter within the social, economic and cultural context. In fact, the research is still one of the reference guides in relation to the twentieth century architecture in Turkey due partly to its extensive catalogue considering individual projects and buildings such as those by lesser-known architects and institutions, those of typologies aside from public buildings, and those in cities other than Ankara. Similarly, Sözen and Tapan's study includes a larger visual repertoire,[153] introducing more building and architects of the period, and bibliographic references about the twentieth century architecture in Turkey. Nonetheless, Sözen and Tapan's book was not contextualized, and the images used were not paired with textual narrative.

One year later, in 1974, Sözen and Tapan's approach, and Özer's methodology, mainly based on formal analyses in architecture, were strongly criticized by Somer Ural. In the article, *"Türkiye'nin Sosyal Ekonomisi ve Mimarlık: 1923-1960"* [Social Economy and Architecture of Turkey: 1923-1960], Ural noted (1974) that there had been no 'scientific' research and analysis on Turkey's architectural history and he simultaneously offered a broader framework in which twentieth century architecture was examined. For him, architecture and urbanization were not 'self-generated' and 'self-serving' phenomena; they were instead closely connected to the characteristics of the society, and they bore traces from the dominant ideology, economics, culture, and politics of that society (Ural, 1974, pp.5-7). Correspondingly, starting with attempts at 'westernization' of the Ottoman society in the nineteenth century to the architecture of the 1950's, he chronologically surveyed the history of architecture in Turkey in relation to the changing socio-economic systems in the country. Although Ural's study does not touch upon almost any particular examples of the built environment, it is considerable and reasoned in its attempt to examine complicated interactions between architecture, urbanization and socio-economic forces to understand the twentieth-century architecture in Turkey.

Another research providing a wider frame for the interpretation of architecture in Turkey came in the doctoral dissertation *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi* [Evolution of Architectural Thought in Turkey during the Republic], by Üstün Alsaç (Alsaç, 1976). Alsaç pointed out that, not only buildings but also architectural ideas, such as those related to educational, organizational, and legal realms,

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[153] While Özer made use of both photographs and architectural drawings, Sözen and Tapan mainly used architectural photographs in their book.

were also architectural products. Nontheless, in the first part of the dissertation, buildings seem to have still been the fous in his presentation of the successive architectural stylistic movements of the Republican period are presented. In fact, in this first chapter, Alsaç could not take a step further the approach towards the Republican period architecture, and mainly remained loyal to the conventional history of architectural styles. Nevertheless, in the second chapter, he continued to conduct the research thematically; in this manner, "new" subject fields - for instance, architect's associations, legal arrangements, architectural education, print media (books, and architectural journals), conferences, building and building material industry, etc. - were added into his analyses to reveal 'reflections' on architectural thought that the new nation-state brought about. It could be argued that not only architectural practice but also the evolution of architecture as a "profession" and an "institution" were involved in Alsaç's architectural histor(iograph)y; however, they appeared apart in a historical narrative to a certain degree.

At the time, there was a general awareness of accumulation, probably in connection with the celebration of the fiftieth anniversary of the Republic of Turkey in 1973. For example, the General Directorate of State Archives' Republican Archives section was founded in 1974. Hence, as discussed above, studies on such an approach of accumulation in the field of architecture also emerged in this context. The two examples of the architects' monographs examined in this chapter – the books of Tekeli-Sisa and Vanlı - were also the result of an accumulative approach. In one way, the monographs demonstrated how the architects wanted to be remembered. In that, they also illustrated how the architects constructed their mediums of repository / books as a record, evidence or source. "What architects kept" and "what was preserved" are related to their wish both in documenting memory and information, and making history.

Organizations of professional architectural offices or firms paved the way for gaining access to this memory, information, and collection. In other words, making architects' auto-monographs needs regular documentation and systematic record only possible in established offices of architectural practice. In this sense, an architect's auto-monograph becomes an archive in its own way; it becomes a space of storage for an architectural office. Similar to the architect's monograph, an archive – used as a conceptual metaphor here - interrelates the past with the present and future, and it processes by excluding as well as including. That is why, drawing an analogy between the two examined cases in

this chapter and the notion of the archive, I want to point out that 'accumulation' is another distinguishing feature of the genre.To be more precise, by way of architect's auto-monograph, the architects both documented and structured this accumulation, i.e. their œuvre. A sustained effort over decades is summed up in these books, making unknown known, secret evident and the private public. Using "archive" concept as a metaphor here, the emphasis is simultaneously placed on the (long) duration.

CHAPTER 4

ARCHITECT'S AUTO-MONOGRAPH AS "NARRATIVE"

This chapter consists of three architect's monographs: *Cengiz Bektaş: Mimarlık Çalışmaları* [Cengiz Bektaş: Architectural Works], *Turgut Cansever: Thoughts and Architecture* and *Sedad Hakkı Eldem: Büyük Konutlar* [Sedad Hakkı Eldem: Large Houses].[154] The Bektaş monograph is the second book of the series of the "Project Application" that was directed by Cemil Gerçek's Yaprak Bookstore. Published in 1979, the book differentiates from other publications by its attempt at problematizing architectural expression. That is, it is the first architect's monograph to create its own way to narrate architecture. It seems that Cengiz Bektaş was thinking about the ways how he would present his 15-years professional practice in architecture in a book, and constructed his unique way in question-and-answer dialogue form. Two years later, in 1981, another architect's auto-monograph made its appearance, *Turgut Cansever: Thoughts and Architecture*. The Cansever monograph has a narrative beginning, i.e. an introductory essay, and continues with the buildings and projects. Cansever had practised architecture for 35 years when his monograph was published. The Aga Khan Award for Architecture that he received in 1980 was the main motivation of the publication. The Turkish Historical Society, one of his award-winning project's client printed the book. Despite their individual features, the two monographs of this chapter especially put emphasis on the written expression and verbal statement in architecture over image and drawing. These are books not only to look over but to read. In fact, by the end of the 1970s, (the meaning of) architecture in Turkey started move beyond "practice" and this brought about a pluralistic appearance in the architectural milieu in the country. An awareness of defining architecture generated within this environment. For the first time, Gürhan Tümer's works

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[154] Bektaş, Cengiz (1979) *Proje Uygulama 2: Cengiz Bektaş Mimarlık Çalışmaları*, Yaprak Kitabevi, Ankara; Cansever, Turgut (1981) *Thoughts and Architecture*, Türk Tarih Kurumu Basımevi, Ankara; Eldem, Sedad Hakkı (1982) *Proje Uygulama: Sedad Hakkı Eldem Büyük Konutlar*, Yaprak Kitabevi, Ankara.

focused on such issues as definitions of architecture in printed medium. All contributed through multiple individual statements to contemporary practice of understanding architecture. The chapter ends with the analysis of *Sedad Hakkı Eldem: Büyük Konutlar* [Sedad Hakkı Eldem: Large Houses], the last book of the "Project Application" series published in 1982 by Cemil Gerçek, Yaprak Bookstore. As a collection of house, *yalı,* villa and embassy projects by Sedad Hakkı Eldem, the book presents Eldem's life-long research on the anonymous principles of the "Turkish house" and his attempts at its reinterpretation in his architectural practice.

4.1.　Book VI: *Cengiz Bektaş: Mimarlık Çalışmaları*

Cengiz Bektaş: Mimarlık Çalışmaları [Cengiz Bektaş: Architectural Works], the second book of the *Project Application* series by Yaprak Bookstore, was published in 1979 in Ankara.[155] The book attracts attention because of its charming red soft-cover. A strip across the cover includes black and white photographs, drawings and texts. The imagery chosen to represent what the book was about is a photograph of the Turkish Language Society [*Türk Dil Kurumu*] building designed by the architect, architectural drawings in white on black background, and a portrait of the architect Cengiz Bektaş himself.[156] The words on the front cover, i.e., the name of the series "Proje Uygulama 2" [Project Application 2], the title "Cengiz Bektaş Mimarlık Çalışmaları" [Cengiz Bektaş Architectural Works] and an indication of the publisher –Yaprak Bookstore, were kept separated and simple but clearly perceived. The spine also contains the (half) title and the publisher's logo that runs from bottom to top. On the back cover, a blurb about Cengiz Bektaş and the book is provided with the initials C. G., referring to Cemil Gerçek, the owner of the Yaprak Bookstore. The so-called "red book" contains 150 pages, and it is 26 cm tall and 24.5 cm wide. (Figure 4.1)

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[155] For Cengiz Bektaş (2012), it was improper to publish his book before the book of Sedad Hakkı Eldem; nonetheless, Cemil Gerçek was of different opinions on the issue, and Gerçek said Bektaş that this was not his concern.

The book was produced by Maya Matbaacılık Yayıncılık Ltd. Şti., which used the offset printing technique. It was the same printing house at the time that printed the *Mimarlık* journal.

My copy of the book was autographed for Külebi on 29.12.1979 in Ankara. Turkish poet Cahit Külebi (1917-1997) was working at the Turkish Language Society during the 1970s.

[156] Among the eight publications in this study, the first and only one carrying a photograph of the architect on its cover is *Cengiz Bektaş Mimarlık Çalışmaları*.
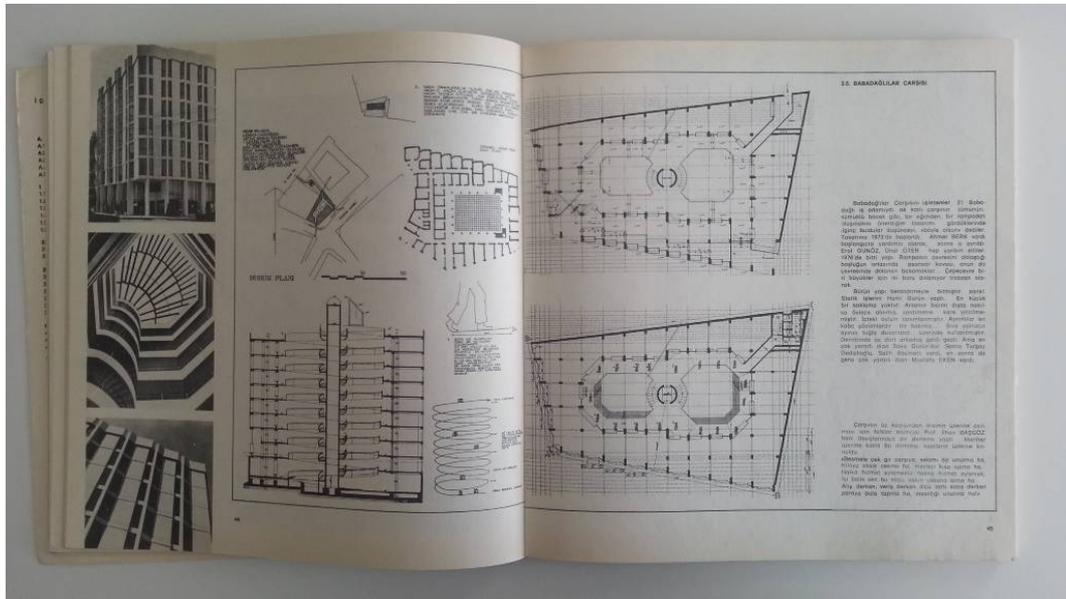
Figure 4.1 *Cengiz Bektaş: Mimarlık Çalışmaları* [Cengiz Bektaş: Architectural Works], 1979, cover & double-page spread (photo by the author)

The organization of the book seems systematic: Following an introduction part, *Cengiz Bektaş: Mimarlık Çalışmaları* contains sixteen chapters presenting projects typologically under the titles of "Industrial buildings, Schools, Shopping centers, Office buildings, Bank buildings, Hotels, Fairs, Mosques, Monuments, Embassies, Buildings for the elders, Buildings for the students, Laboratories, and Houses;" and the book ends with a

conclusion titled "The Beginning of the End." Even though he had begun to study architecture in the Academy of Fine Arts in İstanbul, Cengiz Bektaş (1934-) completed his education in the Technical University in Munich in 1959. After his return to Turkey, he opened his first office in 1963; as a result, the book includes and presents over 15 years of architectural practice by Bektaş.

4.1.1. Writing Architecture II: Communication

A prolific poet, writer, researcher and architect, Cengiz Bektaş saw writing as a way of thinking. He stated: "I wrote as much as I designed. I am writing today without stopping for a better architectural environment" (Bektaş, 2001, p.62). In fact, earlier than designing and practising architecture, he started writing at the age of fifteen (Bektaş, 1979, p.6).[157] By the time of the appearance of the "red book" in 1979, more than ten books by Bektaş had already been published. Apart from some early poetry, there appeared other titles too on researches and essays.[158] He was also involved in continuous research on vernacular architecture, occasionally instructed at home and abroad as a guest lecturer, and worked at non-governmental organizations. As Suha Özkan (1984) stated, "It is a fact that Bektaş has published more poetry than many of the country's renowned poets, has carried out and published more research than most professors of architecture" (p.50). In retrospect, it seems clear that Cengiz Bektaş has always had stories, and a strong urge to share them. As Bektaş expressed with clarity; "I have things to tell. If I can express these things with architecture, that's fine. But if I have something to say that can't be said with architecture; I still must find a way to communicate it" (La Piana , 1994). Thus, whenever necessary, he used any way to communicate, e.g. speaking, writing, or designing via mediums like architecture, poetry, exhibitions, short-length films, radio talks, and so forth. To that end, he is considered to be an army alone due to his strikingly extensive works spreading over a wide area (Bektaş & Tanyeli, 2001, p.19).

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[157] In 1949, Bektaş wrote a column of a local newspaper in his hometown called *Demokrat Denizli* (*Democrat Denizli*) (Bektaş, 2003).

[158] Poetry: *Kişi*, 1964; *Akdeniz*, 1970; *Mor*, 1974; *Dört Kişiydiler Bir de Ben*, 1974 Researches on architecture: *Koca Sinan* (*ed.*), 1968; *Halk Yapı Sanatından Bir Örnek: Bodrum*, 1977; Essays: *Mimarlıkta Eleştiri*, 1967; *Bedri Rahmi: Nakışlı Bir Deneme*, 1975 Others: *Sappho*, 1977; *Amerika Amerika-Katlar Savaşı*, 1977, and *Dört Ayak*.

Cengiz Bektaş has total confidence in good architectural environment for the creation of good architecture. He believes that architects and architecture take on new meanings in relation with the public, that a strong relationship between architect, architecture and the public should be built. This is why he also began writing for the masses to form such a context, in which architecture occurs, in the same way as he began writing for architecture. Bektaş (1980a) mentions his determined attempt as "his fight" (p.8), which is in fact his life long effort. The sites of his fight are various; however, it appeared first to the eyes of the public as a whole with *Mimarlıkta Eleştiri* [Criticism in Architecture] in 1967,[159] and continued with *Benim Oğlum Bina Okur* [My Son Studies Building] which was published by YAZKO in 1980.[160] Like *Mimarlıkta Eleştiri*, the book is a collection of essays Bektaş wrote to give public an understanding of architecture, and to make architecture a part of (larger) culture. His approach to writing architecture for the masses attached importance to the lucidity of the book; that is, everybody in the street should understand when reading it. Cengiz Bektaş was able to do this without much effort because it turns out that his telling stories were based on his own experiences, woven with people, culture and life. Both the size of the book - 10.5 cm x 19.5 cm similar to a pocket-size book - and that it included sketches, inform its use. *Benim Oğlum Bina Okur* is illustrated with hand-drawn architectural sketches by Cengiz Bektaş. It seems that the architect typically made sketches during his fieldtrips throughout Turkey, which were also included in his publications from time to time. To sketch in studying vernacular architecture does not only offer an opportunity to record information about it, but also raises awareness for local characteristics, and helps deeper understanding about local intelligence. In this way, "values" that should be conveyed from past to future are narrated with both texts and visuals.

In addition to his two other books, *Halk Yapı Sanatından Bir Örnek: Bodrum* [Bodrum: An Example from People Tectonic] (1977) and *Antalya* (1980), one might also trace his research in vernacular architecture with article series of "Halkın Elinden Dilinden" [From

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[159] I have already mentioned the book - *Mimarlıkta Eleştiri* [Criticism in Architecture] in Chapter 2.

[160] YAZKO, as the first and only cooperation of writers and translators in Turkey, was founded by Mustafa Kemal Ağaoğlu in 1980. With its publications, i.e. more than 200 books and magazines (namely *Yazko Edebiyat, Yazko Çeviri* and *Yazko Somut*), the cooperation left indelible remarks on literary and cultural life of a period in Turkey. Furthermore, YAZKO was a unique experience to offer an alternative model for a cultural organization. The logo of the cooperation is an interpretation of a pigeon together with an open-book, which was designed by Sait Maden (Depe, 2014).

People's Tongue, From People's Hands] printed in *Mimarlık* from 1976 to 1980. Bektaş states his experiences of those days as follows: "I was looking for a place to hold, and this was a way." He went and saw every part of Anatolia because he wanted to search and determine the "right things" in vernacular architecture -which were steady bases of architecture having deep roots - to be used in his works (Bektaş, 1980b, p.133). His sharing through these articles and sketches, in his words, was "by-products" of his self-learning process (Bektaş, 1987, p.86). He wanted "to carry over the positive elements of past living styles into his contemporary buildings" (La Piana, 1994). In other words, his research into vernacular architecture is a quest for the future not for the past, for today not for history. (Bektaş, 1987, p.86) Indeed, traditional culture and vernacular architecture were resources for Bektaş, which nourished him in his studies. He did not copy styles or forms; rather he tried to understand lifestyles and mentalities, and to discover the values to be carried forward to the future. In this sense, he considers not the built environment but ways of life and living architectures. "I don't need, for example, to show my knowledge of Ottoman architecture by making cupolas or using stone," he explains. "Instead, I try to make a building with the same mentality as traditional architects had with a central space where people can come together" (La Piana, 1994). In his point of view, form that occurs at the end of the path to be followed by principles, is a plant or a flower that grows in its region, something given by the place. Therefore, form cannot be transferred or copied from place to place, from one epoch to another (Bektaş, 2013).

His professional understanding of practice requires going beyond "lines", i.e., architecture should not remain on paper; that is, according to Bektaş, an architect not only designs and builds but as an intellectual, also thinks, writes, talks, draws, and more importantly questions. At one point, one of the main questions here is for whom architectures are written. Both expressions and writings of Bektaş illustrate the position he takes up from the very beginning: For example, the "red book" is written for the architectural milieu. The opening sentence of the "red book" is a question: "What method will we follow in making this script / book?" The answer indicates the difficulty they confronted, and puts forwards another question: "Even though their subjects are lively, such scripts become lifeless and very boring. How should we do to be away from this?" The answer suggests:

> I looked at examples: first a life story, then examples of application and design...
> These examples are also tried to be represented by means of one or two drawings
> and photographs, whereas every design is a different adventure for an architect

with joy, boredom, sadness, war, and successful or unsuccessful outcomes (Bektaş, 1979, p.5).

These opening remarks underlines that the "red-book" questioned "traditional" ways of making an architect's book. In other words, the introductory dialogue criticized the existing way of making such books. In fact, if *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works* was a serious example of making an architectural book in the country, *Cengiz Bektaş: Mimarlık Çalışmaları* would be a critique of it. Therefore, it was here preferred to narrate Bektaş's architecture through background stories rather than sharing his practice through end products, unlike the approaches of Baysal-Birsel and Tekeli-Sisa in making publications. The architect described in his book the processes behind the building rather than the building itself. In other words, the "red book" did not present the good and the successful, but it shared experiences and told the whole story and adventure.[161] I suggest in this sense that *Cengiz Bektaş: Mimarlık Çalışmaları* was the first architect's auto-monograph that aimed to problematize writing architecture by dealing with its aims to communicate with people to present them the specific meanings of architecture for the architect; hence, it was the first to use its own way to narrate architecture.

In that connection, the book's use of "dialogue" as a method was another defining feature of *Cengiz Bektaş: Mimarlık Çalışmaları*. In fact, it was a real conversation, as Cengiz Bektaş also told me - first in initial correspondence by telephone, and then during our face-to-face conversation. The book was formed of the questions İbrahim Niyazioğlu posed and Cengiz Bektaş answered, and the script was written in the form of their dialogue. As a literary figure, Bektaş could have used literary techniques also in writing architecture. *Cengiz Bektaş: Mimarlık Çalışmaları* was not the first and the only publication in which he used the dialogue form at the time. For example, in his *Bedri Rahmi Nakışlı Bir Deneme* [An Essay with the Embroidery of Bedri Rahmi], 1976, Bektaş wrote as if he had a conversation with his close friend Bedri Rahmi Eyüboğlu. In fact, Bektaş has his own style in writing: he sometimes uses a prose woven with poetry, or (folk) songs or enriched by cultural motifs and local sayings. It seems that he writes depending on "oral literature" tradition at times. The other important point to be emphasized is that such a tone of a work not only specifies relations between the author

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[161] In this context, the book is also a place for self-criticism.

and the reader, but also forms connections between the author and his / her subject. Thus, the Niyazioğlu-Bektaş dialogue or the exchange between the two in the "red book" occasionally adopts a "didactic" tone, which incorporates an aim of teaching and education. This may be related to the fact that Bektaş finds (knowledge) exchange and sharing others' experiences beneficial as a training model. Additionally, Bektaş recommends that architects should know how to copy. To put his words differently, architecture –we may say- is learned by imitation. He argued for instance that the eyes of architects could read not only texts but also other stories told by means of images. Thus, both dialogue and narrative forms will offer a solution for him to translate "knowing" to "telling."

In a little while after it was up for sale, *Cengiz Bektaş: Mimarlık Çalışmaları* was out of print, Bektaş commented, thanks to complete presentations of projects and his experiences and struggles with clients shared. According to Cengiz Bektaş (2012), people valued the "red book" especially due to these two characteristics: First, projects were explained thoroughly, up to a one-to-one scale in the book. It did not consist of beautiful photographs, Bektaş notes, but rather contains such plans, elevations, and facades through which the projects would be entirely represented. It was not intended to design pages, for instance, as a graphic designer liked; quite the contrary, the pages were designed by considering that an architect would clearly and completely understand what was explained and told. This presentation technique (or this approach) was, Bektaş (2012) states, thought and used by İbrahim Niyazioğlu because he was an architect himself. In this sense, the drawings used on the cover accordingly became much more meaningful, emphasizing that the book was transparent in some way; i.e., the book-cover simply and strikingly explains its content. The second characteristic of the book, to which reading audiences attached importance, was that it shared the arguments that the architect had mostly with clients during the design and construction processes. Bektaş argues that incorporating these arguments were useful because architects and reading audiences were guided through the book by such struggles, learning in detail with whom he had to deal in these, for which issues, and how. Thus, in Bektaş's opinion, the "red-book" had a degree of influence on one-generation of architect's trained in Turkey, and it had turned into a guide for young architects in showing the way, as almost every architect in Anatolia got the book (Bektaş, 2012; Güzer, 2014).

A similar argument could be made about his architecture: Abdi Güzer (2001) states that "lifestyle, scenarios, cultural background, an ideological future are always considered as a natural part of the project" in Bektaş's architectural approach. In his approach, Güzer (2001) continues,

> architecture is not limited to a project in technical sense. … Architecture not only finds the answer, but it is also an action asking questions. Indeed, it is possible to observe a separate adventure or story mingled with building in almost every project of Bektaş (p.56).

In fact, as an architect, Cengiz Bektaş has dealt with a specifically unique (design) problem or a couple of issues for every project. As Uğur Tanyeli (2001b) suggests, "His architecture and architectural products have a trans-architectural content" (p.45). In the book, Bektaş is telling the story of each project particularly around those issues he dealt with – i.e., his own version of the story of his architecture among many other stories that could be told by others involved. As explained in the book, in the project of Halil Bektaş School, for example, his main issue was to design a school where kids would not to be scared; in Edirne Mass Housing, the design problem was to solve user's participation in management and design processes; in the design of Babadağlılar Shopping Center, the challenging issue was to design multi-level shopping center without using stairs.

In the first few pages of the "red-book", following Niyazioğlu-Bektaş's introduction that encourages readers to think about the concept of the book, there follows the architect's biography with the questions of İbrahim Niyazioğlu and the answers of Cengiz Bektaş. This conversational biography reveals the "first person," gives us the chance to meet a "personality," and creates the desired effect of liveliness – if we remember Bektaş's opening comments that stressed such scripts' general boringness despite their lively subjects. Accompanying portraits of the architect in 1940, 1946, 1956, 1961, 1962 and 1975 publicize Cengiz Bektaş at different ages, calling readers to witness his life phases. "Architectural Practice Today," "On Education" and "Co-workers" are other parts of the introduction of the book. Thus, the contemporary architectural agenda is also at issue in the book. Then, projects and buildings appear under the sections based on building types, e.g. industrial buildings, schools, etc. Besides the choice of a narrative mode for the script, other distinguishing features of presenting projects also attract attention in the "red book."
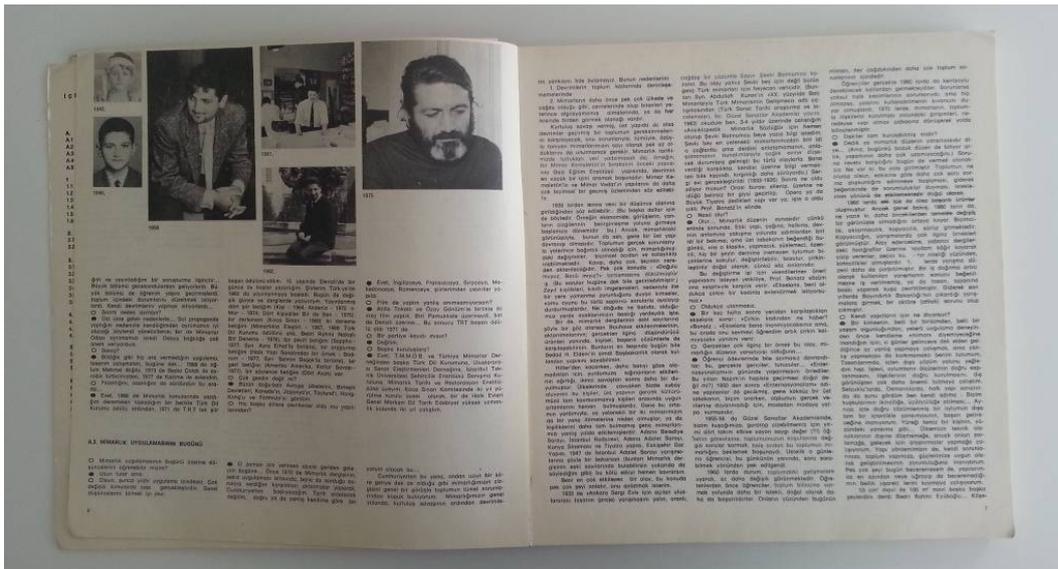
Figure 4.2 *Cengiz Bektaş: Mimarlık Çalışmaları*, 1979, double-page spread (photo by the author)

First, for Cengiz Bektaş, each project, it seems, is conducive to the emergence of new collaborations as each project is a research area. Nearly half of the projects in *Cengiz Bektaş: Mimarlık Çalışmaları* are joint works. In fact, Bektaş's experience in architectural office is a quest for finding his way of independent practice. After finishing the school in 1959, he started working for Alexander Baron von Branca and Fred Angerer in Munich. Branca and Angerer won the competition by a joint project; afterwards, they together established an architectural bureau that Cengiz Bektaş managed. However, Bektaş actually wanted to return to his country. After a brief period of experience in Germany, he saw the offer for working at Middle East Technical University in Ankara as a good step to go back to Turkey. In 1962, he started to work at METU, not as a teaching staff though, but as an architect at the Directorate of Construction Works of the University. During the same years of 1962-63, he opened his own architecture office in Ankara with Oral Vural, and Vedat Özsan joined them later on.[162] At the time, architectural offices in Ankara were at Ulus, as Bektaş expressed: "I rented an office at Kızılay. Later I moved the office to *14 Mayıs Evleri* [14 May Houses in Gaziosmanpaşa district in Ankara]. Whoever came to the office teased me by saying "We've come to Konya!" (Bektaş, 2007a) commenting on the

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[162] Bektaş tells in the book that establishing the office costed the architects 125 Turkish Liras; and the office curtains were sewn by themselves.

then unusual place of the office. In the ensuing years, Cengiz Bektaş mainly focused on architectural competitions that were "a very good way of exploring his ideas," and won prizes (Khan & Özkan, 1984, p.48).

In 1978 he came to Istanbul, settled in Kuzguncuk, and established the Bektaş Participatory Architectural Workshop [*Bektaş Özyönetim Mimarlık İşliği*] in company with a number of architects. Cengiz Bektaş and his workshop engaged with the local people in Kuzguncuk, and developed various projects with them (Height, 2005, pp.44-49). Furthermore, the workshop was based on self-management and it was set up on the idea of full democracy and a little of socialism. In that, all architects at the office gained the same amount of money, and they worked under the same conditions. All decisions were taken by an absolute consensus (Bektaş, 2007a). Both the entire members of the workshop and employers were tried to be participated in the design processes. "Participation at all levels is important for us" Bektaş indicates (Khan & Özkan, 1984, p.49). Hence, their model for architectural practice went beyond the conventional scope of architecture: the team shared every face of life indeed– shared responsibilities, common benefits, ideas, etc. - and they experienced and embraced a communal life by going together to boat tours or cultural activities. Bektaş tells:

> All of our trips were to increase our common words and experiences while talking and designing in the office. To speak about those experiences, words and memories…. I think design should be produced by speaking, discussing, and spending time together (Bektaş, 2007a).

Although the terms of working together at the architecture workshop were written, and the order of relations between co-workers was determined, the workshop did not last long (Bektaş, 2007b). According to Cengiz Bektaş, there had not been such an established culture so it did not go well: people must/should have been prepared from the base to realize it. The Bektaş Participatory Architectural Workshop lasted for six years. Then, in his words, he returned to the beginning, and Cengiz Bektaş Architectural Office [*Cengiz Bektaş Mimarlık Bürosu*] was founded (Bektaş, 2007a).

This unique experience coincided with the preparation process of the "red-book." However, the Bektaş Participatory Architectural Workshop was not directly reflected in the book; although the self management-workshop was formed by the presence of equal individuals, the book emphasized the figure of the architect. Nevertheless, this may not be

taken as a contradiction, tension or inconsistency because, although the experience of the workshop was not reflected in the book, sharing experiences and learning from each other formed the main approach in Bektaş's philosophy / thinking / way of life. According to his point of view, there is an important distinction between the westerner and the easterner: easterners always learn through personal experience; whereas westerners concurrently learn from other people's experiences. Learning from others may be possible via sightseeing, talking, discussion and writing (Bektaş, 1987, p.82). This everyday manner of him is reciprocated in a powerful metaphor, and he often describes his position through the same metaphor: A pebble cannot be a pebble alone. Yet, it becomes a pebble stone in response to others (Bektaş, 1980b, pp.131-132).

In addition to the emphasis on collaborative working, another remarkable feature of the "red book" is its highly subjective manner. Any presentation among about 60 projects in the book does not resemble each other. Nor is conventional information on designs given in similar ways concerning their dates and location, figures involved in the projects (client, architectural team), total areas and so on. Each project in the book is presented according to its own merits. There are some special projects for which 4 to 6 pages were allocated. These include the Turkish Language Society Building (TDK), Headquarters of the Office of Agricultural Producers (TMO) and Babadağlılar Shopping Center, explained in detail by means of generous use of documents like photographs, drawings and texts. Yet, there are other projects presented in the book with a tiny paragraph or a single diagram. Under each heading, Niyazioğlu-Bektaş conversation continues. They discussed that particular type of buildings (i.e., banks), and spoke on Bektaş's experiences and thoughts on the subject (i.e., bank buildings). In some cases, not only a long monologue but also a research report by the architect also appears on the pages of the "red-book."

It seems that visual means of representation in *Cengiz Bektaş: Mimarlık Çalışmaları* is quite limited. On the whole, visual materials of the book lack the quality and/or quantity that seem required, and insufficient for their purpose. If we take an example, there is no architectural sketch drawn by Bektaş in the book, and there exist only a small number of photographs. Available construction drawings and details in hand are used to present the projects, and they were not redrawn for publication. As a result, some drawings remain too small to be read. Thus, contrary to what Bektaş believes, it may be easily argued that visual expression in the "red book" sometimes becomes weak and inadequate.

As discussed earlier in this study, the issue of what is / was deemed a success by architects, architectural practice and architectural milieu of the 1970s in Turkey seems to have lost some significance in this case; or at least, according to Cengiz Bektaş inaugurated or finished buildings are not a success criterion in architecture. In the "red-book," less than half of the projects are built projects, and the others are unrealized concepts and competition entries.

In the "Beginning of the End" section of the book, Bektaş shares a belief that he repeated here and there:

> A certain life experience is required in architecture; education continues with things learned by practice and application, but you may be an architect only in your forties (Bektaş, 1979, p.150).

In fact, at the time of the publication of this book, he says, he newly began to consider himself an architect; and the book is a medium through which he looked back at his own ways, and settled up his own contemporary position (Bektaş, 1979, p.150).

4.2   Architectural Definitions in Printed Medium

Here, we should be reminded of the fact that critics have drawn analogies between Bektaş's architecture and his poetry. Doğan Kuban (2001) argues, on the basis of a commentary by literary critic Tahsin Saraç, that Bektaş's tangible poetry addressing mind has its solid structure that is also essential to the understanding of his architecture (p.28). Regarding Bektaş's architecture, on the other hand, Suha Özkan (1984) asks: "Can one say that his poetry is devoid of architecture and his architecture devoid of research?" According to Özkan; "What structure is for his poetry, space happens to be the same for his architecture" (p.50). Bektaş himself too made an analogy between writing and design. A good illustration of this appears in *Mimarlıkta Eleştiri:* He defined Le Corbusier's *House of God* in Ronchamp as a poem that a poet wrote by structural elements (Bektaş, 1967, pp.27-38). He similarly mentioned about his mosque in Etimesgut (1964) as an example / a building where the concept of contemporary mosque became pure like the purity of the Turkish language (Bektaş, 2003). He also develops the claim that literature, in a sense, is to create from nothing, so is architecture (Bektaş, 2003). In a later interview, he compared "the characteristics of his poetry with the qualities of his architecture" as follows:

Literature is made with words, but also with rhythm and with silences. Architecture is about light and about rhythm between spaces… The critics say that my poetry has a specific structure. And in architecture you also have a structure: you have columns, you have beams. In Renaissance architecture the windows are made to be seen; they stand out. It's a very important element. But in my work you must forget the columns and the windows. As an architect I think not about windows or walls but about creating a space. Each of these elements (windows, columns) are like words in a poem. Individually they are not so important; but they bring music, color and light to the whole. In the end, with a poem or a building, you are happy or you are not. The individual elements, be they words or windows, are not so important (La Piana, 1994).

His understanding and definition of architecture have indeed a multifaceted nature. On the one hand, he puts forward the view that architecture is defined as a space; "silences, pauses and spaces are necessary for architecture." Architecture, Bektaş says, is a volume first of all, a three to four dimensional volume. On the other hand, in his point of view, "architecture is a way of looking at the world" (La Piana, 1994). His attitude sometimes went parallel to the environment and the period, sometimes sought new ways separated from the mainstream. First, in his publication, there appeared the definition of not only architecture but the architect within the ideas that were tried to be diluted with the articles compiled in *Mimarlıkta Eleştiri* (1967). A number of people in the country, according to Bektaş, were architects who remained within the boundaries of lines, i.e. just drew projects. They were unable to construct their designs, and unable to improve their knowledge with experiments. An architect, however, not only draws but builds (Bektaş, 1967, pp. 18-19). In another words, for Bektaş (1979), architecture is an action, it is a practice (p.50).

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This emphasis on doing / building / founding is perhaps an extension of the discussion of a concept that had been ongoing since the 1950s in the country. When we examine oral history meetings on the 50th anniversary of METU Faculty of Architecture, we can see that there appeared a new definition of architect associated with the establishment of a new university. As a part of the education model at METU, Türel Saranlı described an architect who would be a little bit of an urban planner, of economist and of sociologist, who would be acquainted with physical planning and the culture of building, and who should become familiar with both local materials and technologies. A professional architect should implement a project that was also designed by him / her, who was self-

sufficient in architecture production, and produced solutions for his / her environment and country (Aktüre, Osmay & Savaş, 2007, pp.52-53). In addition, this was a period when architects and designers controlled the design of all features of a building: from a hinge to a door handle, from a sink to furniture…

Two public events organized by the Chamber of Architects of Turkey clearly reflect the architectural milieu of the late 1960s: The First National Physical Planning Seminar [*1. Milli Fiziki Planlama Semineri*] in 1968, and Architecture Seminar [*Mimarlık Semineri*] in 1969. The motto of "Chamber of Architects in the service of society", which represented the socialist understanding of the period, was a resource for the seminars in terms of architecture and planning. Both events served to approach architecture as a practice close to urban planning, and architect to a technician for this purpose. Along similar lines, Bülent Batuman (2006) argues:

> It is interesting to see that the architects striving for social agency defined in objective, scientific grounds redefined their professional domain closer to urban planning. For instance, Cengiz Bektaş, who was a practicing architect (and not someone occupied with planning), argued that the architect had to assume her place in relation to social problems "with the responsibility of a 'planner' (pp.76-77).

According to İlhan Tekeli (2015), it was a social awakening period when everything was criticized. The accumulation of knowledge and experience regarding urban planning in Turkey since the 1930s had greatly seen the solutions of problems in the practice of architecture. However, by 1968 there had emerged a cadre of professionals trained in urban and regional planning, and paid close attention to what was going on in the world. [163] The cadre was aware of the importance of the economic and social dimensions in city and regional planning (Tekeli, 2002, pp.10-11). Architects and planners being side by side[164] made it possible to build a bridge between social structure and architectural activities (Tekeli, 2015). On the other hand, as Akın Atauz (2013) also states, cities and all the problems related to cities were at the same time architects' problems. Architecture at that time was a thing perceived at that (i.e. an urban) scale. Atauz (2013) affirms that, in

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[163] The first City and Regional Planning Department in Turkey was opened at METU in 1961.

[164] Although the Chamber of City Planners of Turkey was founded in 1969, as Akın Atauz remembers, even in 1975, the graduates of the Faculty of Architecture (of METU) including planners would register to the same Chamber, i.e. Chamber of Architects (Atauz, 2013).

the mid-1970s, the publications of the Chamber of Architects tried to understand and tell the basic problems of architecture through the urban scale in relation to urban transport, urban green areas and parks, public housing, etc. There existed then the idea of architecture that was associated with large scales as legitimate.
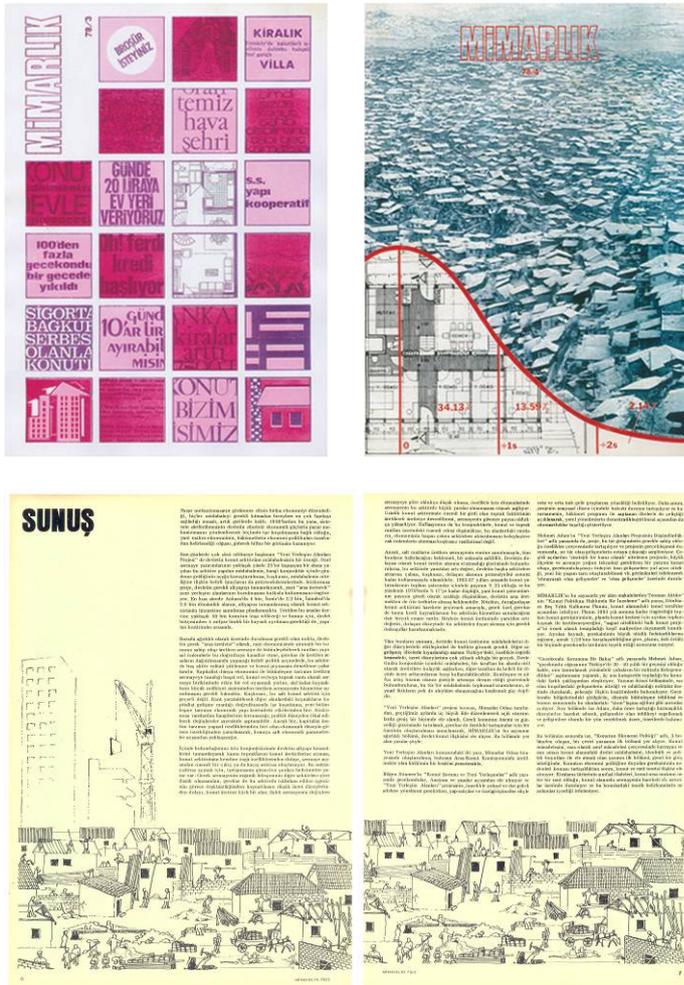
Figure 4.3 *Mimarlık* covers of the third and fourth issues in 1978, and the introductory essay of *Mimarlık* in 1979/03, which focus on housing problem and production.

This wider conception of architecture was of course criticized then by some architects engaging in architectural practice. As İlhan Tekeli (2015) narrates, some architects believed that the Architecture Seminar was not something about architecture, but about social sciences and economy; and spoken issues were too general, and had nothing to do with what architecture was. However, some self-employed architects in pursuit were also

close to the Chamber's approach. It was the period during which the practising architects tried to integrate into the society. Housing projects during the 1970s can be given as examples, such as the Or-An settlement in Ankara (1970-75) by Şevki Vanlı, Edirne Mass Housing (1973-78) by Cengiz Bektaş, Yeşilköy Housing Project (1973) by Haluk Baysal and Melih Birsel, and Çorum Houses (1970-77) by Altuğ and Behruz Çinici. Each mentioned project gave its own answer to the housing need in the country especially experienced during the 1970s. The architects offer unique approaches to dealing with the problem and the issue of mass-housing. After long pre-study periods with the teams including researchers from a wide range of disciplines, i.e. social scientists, urban planners, etc.., the architects proposed new lifestyles, organizational models and social environments on the occasion of housing and settlement design.

Indeed, what the scope of architecture is has been a chronic debate. If we remember the critical view of Suha Özkan on the architectural understanding of the Tekeli-Sisa partnership, disscussed in the previous chapter, we will see that the architects did not present an architectural theory, which was directly related to their architectural practice, or to which they tightly linked as a natural component of their professional practice. However, for Suha Özkan, the practice of the profession that was not based on theory was incomplete. Although not covering a much wider definition , the discussion on the role of the architect was also observed at the time. In *Mimarlıkta Eleştiri* in 1967, Cengiz Bektaş (1967) notes that architects will be / should be ahead of the community. For him, what is good and what is bad, what is beautiful and what is ugly, need to be written and explained to the society (p.41). Hence, an architect plays a key role in the community.

The periodicals of the era that newly began broadcasting offered alternative approaches in or to architecture as well. The *Çevre* [Environment] journal by Selçuk Batur, which commenced to be published in 1979, underlined "good" architectures. Cemil Gerçek (1994), on the other hand, explained their approach to the *Mimar* [Architect] journal, whose first issue apperaed in February-March 1980 by Yaprak Bookstore, as follows:

> ... In recent years, architectural magazines not only in Turkey but all over the world underwent a change. They maintained attitudes, tackling issues outside of architecture and predominating theoretical subjects, and they extended their environment. For example, *L'Architecture d'Aujourd'hui* during our period used to feature merely projects, details, and structural explanations, while architecture magazines in recent years began to include painting … [or] any field of art that

exists. We adopted this attitude while issuing our magazine. We have said that our magazine will be limited to architecture only; nothing will be inserted from outside of architecture… We definitely and consciously did not want to shift to fields outside architecture (p.29).

Although what is inside and what is outside architecture was quite ambiguous, and the definition of architecture changed from an architect to another, the citation above shows the position that the journal of *Mimar* had; that is, *Mimar* wanted to highlight the practitioner and architectural practice over theoretical debates. In fact, alternative voices at the same time appeared in the architectural milieu in Turkey. Those new architectural journals - *Çevre* by Selçuk Batur and *Mimar* by Cemil Gerçek - were issued in opposition to the "politicized" *Mimarlık* journal. Batur and Gerçek wanted to emphasize and promote practising architects' efforts, which, they believed, were neglected in the country.

There was added a new breath to the architectural milieu around the 1980s from İzmir and from the academy this time. Numerous publications by Gürhan Tümer (1944-2013) thenceforth appeared one after another; Tümer's interests and the things he wrote on varied in terms of their forms and scopes. He looked at life and architecture a little differently: a general belief is that Gürhan Tümer approached both life and architecture through writing. He briefly described his life-long pursuit in the profession as follows: "I am writing architecture rather than drawing" (Tümer, 1991, p.57)· His feelings about writing were also strong enough at a young age to want a typewriter from his family as a present when he graduated from the Technical University in 1970. In fact, Tümer (2007) noted that he had hardly loved architecture; he had not believed in "architecture that could contribute to the solution of problems of the society and individuals." Then one day, Tümer noticed with excitement that he would search and work on architecture in literature and literature in architecture: "Yes, beyond architecture is a very full and rich area" (Tümer, 1980a, p.13). Each subject Gürhan Tümer dealt with as related to architecture, were related to literature and philosophy, and the relationships between them, as seen in his works like "The Torah and Architecture," "Sky and Architecture," "Animals and Architecture" and so on.

His two books *Mimarlığın Özü ve Sözü* [Essence and Word of Architecture] and *Mimarlığı Tanımlamak* [Defining Architecture] published in 1980 should be discussed in a little more detail in the context of this study. *Mimarlığın Özü ve Sözü* consists of ten essays on architecture. The book in a sense exemplifies the point where Tümer's

perception of architecture could extend to. Almost thirty years after the book, Tümer said: "I've seen a lot of tips in these lines I wrote on how I would approach architecture in the future" (Tümer, 2010). He tried to contribute to architecture with this book of essays, to think about architecture, to write what he thought, or rather in his own words, to think when writing in the course of the book.

Tümer's other book *Mimarlığı Tanımlamak* reflects an exceptional effort in the country. Naturally, it should be regarded as a basic work on defining "defining architecture" in the architectural milieu of Turkey. The aim of Tümer's research was not to discuss what architecture was, but to present a proposal on how to approach the problem of defining architecture. In this sense, I give importance to the book in which the architect first initiated a discussion on the concept of description and its relation with architecture. The relations of the concept of definition with the level of knowledge and consciousness, and with language, were shortly examined in this book. The definitions of architecture from the past and those days were presented to highlight how definitions could be significantly different for architects from Le Corbusier to Bülent Özer, from Viollet-le-Duc to Vitruvius. Then, Gürhan Tümer shared the outcomes of a conducted survey among architecture students and others to identify how they defined architecture. Finally, the conclusion contained his comments and suggestions. Until the industrial revolution, individuals understood the environment through the relationship they directly established with it. However, after the nineteenth century, there formed a gap between the people and the environment. The meaning of architecture and the environment it created also faded out then. Humankind started to try to capture the meaning of architecture through languages, talking and discussion, and trying to give it a new direction (Tümer, 1980b, pp.19-20). Thus, everyone chose one or a few features of architecture according to his / her own understanding and purpose, and interpreted it again accordingly (Tümer, 1980b, pp.26-27).

According to Gürhan Tümer, there could be two general approaches encountered in his study: first, people could define "their understanding" of architecture, not architecture. Thus, for example, as there were many architects in the architectural milieu, so were there many definitions of architecture. The second approach asserted that architecture would be defined within the framework of scientific-logical methods. As a result, architecture was a concept on whose definition could not be an agreement. Gürhan Tümer argued in an

interview after nearly two decades of his dealing with the definition of architecture that he had not preferred to define architecture at the time. Definitions were always insufficient, and architecture was just mysterious without a definition (Tümer & Gökmen, 2004, p.9).

4.3   Book VII: *Turgut Cansever: Thoughts and Architecture*

By the end of the 1970s, an approach through which architecture became an idea and thought also had taken its place in the architectural environment by means of the printed media, when *Turgut Cansever: Thoughts and Architecture* was printed only in English by the Turkish Historical Society Press [*Türk Tarih Kurumu Basımevi*] in 1981. As indicated by the name of the book, it includes not only the architect's thoughts but his projects and buildings. Cansever's architectural works – from restoration projects to urban / regional planning, from proposals and sketches to the implemented designs - are chronologically presented in the monograph. The leading article, *Thoughts,* written by Cansever, also guides the readers in line with his thinking and philosophy by enabling to decipher his architectural practice.[165] (Figure 4.4)

It is the Aga Khan Award for Architecture that lied behind the publication. Turgut Cansever (1920-2009) was one of the architects among the first (1978-80) cycle awards recipients of the international Aga Khan Award for Architecture. Both his designs of the Turkish Historical Society building in Ankara (with the assistance of Ertur Yener), and the Ertegün House in Bodrum were rewarded the prize in respect to the architect's "search for consistency with historical context" (Cansever, 1981). This is why the pictures of the buildings were used on the book jacket.

In appearance, *Turgut Cansever: Thoughts and Architecture* is a hardcover book about 23 x 24.5 centimeters, and it contains 96 pages. Nevertheless, the book feels thicker most likely due to its gray textured cloth, stamped in black, and it is given a prestigious feel by the use of glossy paper and colored-shiny images in the text-block. The endpapers are decorated with detail drawings in white on thicker black paper. The front cover of the book contains a nearly full-page color photograph of the Turkish Historical Society

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[165] The text reappears in Turkish in the *Mimar* Journal's Special Edition focusing on Turgut Cansever (Cansever, 1983) and later on in the Cansever book of Boyut Contemporary Turkish Architects series (Cansever, 2001).

building. The title is given on the upper part of the cover: "Turgut Cansever" is written on the left with a larger font size, "Thoughts and Architecture" on the right with a smaller font size in the same serif typeface. The back cover of the book is the same as the front with the exception of the photograph it holds. This time a photograph of the Ertegün House is added to the back cover. Short texts on the award-winning projects, seemingly excerpts from the reports of the jury committee, were given place in the inside flap of the book, while the back cover flap was left empty. Subsequent to the half title and the title pages, *Thoughts and Architecture* begins with the table of contents. The "Contents" is followed by "Foreword" and "Thoughts" both written by Turgut Cansever. Then, twenty-two (selected) projects are presented chronologically with texts and visuals. The two-column page layout is preferred. The monograph concludes with credits only for photographs and "Acknowledgements."

This monograph is the first and only publication made by Turgut Cansever himself to show his projects and ideas in a retrospective manner. The book offers a view of Cansever's 30 years of professional practice, from 1949 to 1981, to the public for the first time. Cansever's discomfort about the commercial aspect of architects' self-published works might have prevented such a share at an earlier time of his professional life (Düzenli, 2005, p. 332). After receiving the Aga Khan Award for Architecture, Cansever prepared the monograph to compile his architecture up to that date. In fact, the monetary award Turgut Cansever received from the architecture prize was used for its printing.[166] *Turgut Cansever: Thoughts and Architecture* was printed by the Turkish Historical Society Press –the architect's award-winning client- while Cansever was working on the Society's new printing house project in Sincanköy. Through the trips between Ankara and İstanbul, Turgut Cansever himself carried out the preparation of the monograph without any support (Öğün, 2015). It was an individual work: Cansever paid attention by himself to the texts, photo frames, page designs and printing organization. He placed importance on such works as the design of architectural layouts or uses of other visual materials. A good illustration of this is the selection of the fabric of the book cloth. The gray textured fabric made him glad when he found it because it was exactly what he had wanted (Öğün, 2015).

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[166] As one of the recipients, Turgut Cansever received US $ 24,000.

Figure 4.4 *Turgut Cansever: Thoughts and Architecture,* 1981, cover & double-page spread (photo by the author)
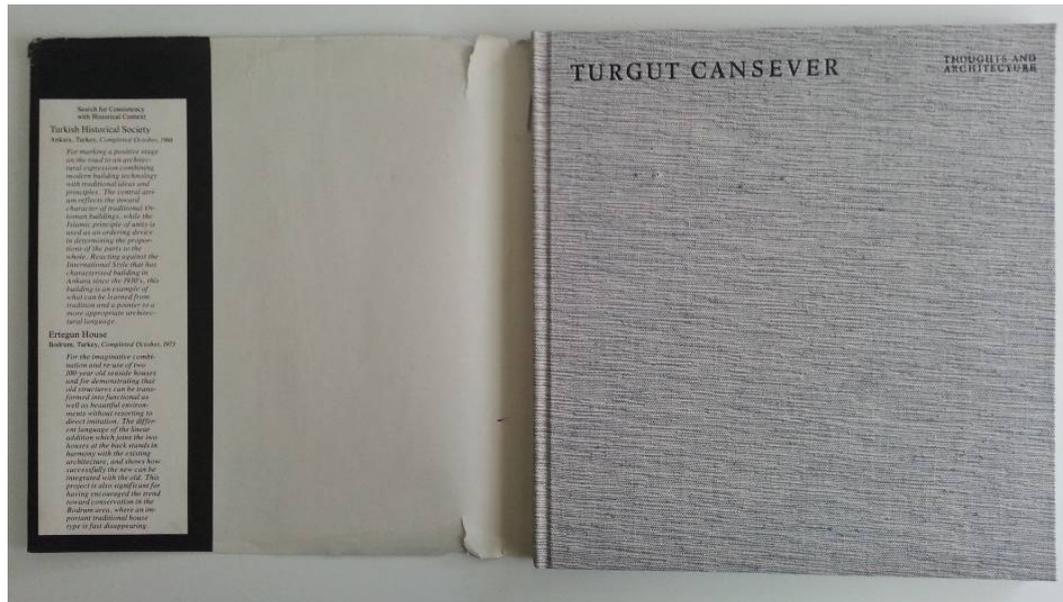
Figure 4.5 *Turgut Cansever: Thoughts and Architecture*, 1981, book cloth (photo by the author)

Turgut Cansever graduated from the Academy of Fine Arts in İstanbul in 1946 and completed his PhD there with the dissertation titled "Turkish Column Capitals" [*Türk Sütun Başlıkları*]. The earliest project of the monograph "The Restoration of Sadullah Pasha's *Yalı* [Seaside Mansion] on the Bosporus" is also dated to the same year. Cansever acted as a teaching assistant of Sedad Eldem at the Academy for a while. Upon his return from a trip abroad, in 1951, he started his own architecture business. During the years between 1952 and 1955, Cansever continued his professional practice in collaboration with Maruf Önal and Abdurrahman Hancı, and later with Suha Toner, in their architectural firm İMA (*İnşaat ve Mimarlık Atölyesi* / Construction and Architecture Studio) that was among the first partnerships in the country. At the same time, Cansever played an active role on the issues of the professionalization of architecture in the country, from the establishment of the Chamber of Architects of Turkey to the problems of architectural competitions. In 1960, Turgut Cansever finished his professorship thesis, "Contemporary Architectural Problems" [*Bugünün Mimarlık Meseleleri*]. From 1959 to 1960, he was assigned as the head of the Marmara Region Planning Organization [*Marmara Bölgesi Planlama Teşkilatı*]. This was the first task among other appointments Cansever would undertake with local and civil authorities in the near future, concerning cities, urban development and conservation. He was the director of the İstanbul

Municipality Planning Department in 1961, the head of Istanbul Metropolitan Planning Project in 1974-1975 and a member of the Turkish Delegation of the Council of Europe in 1974-76. He worked for the İstanbul Municipality from 1975 to 1980 and for the Ankara Municipality in 1979.

However, Cansever's professional life story until the date of the publication, as outlined above, is not embodied in the monograph. In this respect Cansever's auto- monograph differs from its contemporaries discussed in this study. For example, neither the architect's biography nor the photograph of the architect is included in the book. The context that determined his architectural practice was not mentioned either. As it is stated by him in the foreword to the book:

> The Primary purpose of this manuscript is only to acquaint the reader with the "Architecture" I have been trying to develop and the "physical planning activities" I have so far engaged in. Therefore, little space has been devoted to the discussion of the basic theoretical problems, and care has been given for the extreme crystallization of written explanations of such. Special effort has been made to avoid ambiguities which may arise in these discussions.
>
> I hope to discus in greater detail the issues which are briefly referred to in this manuscript in the near future (Cansever, 1981, p.7).

The book does not depict Turgut Cansever himself but it provides an entry into his world of thought and an acquaintance with his architecture, as the architect confirms. Indeed, our only encounter with the architect in the monograph *Turgut Cansever: Thoughts and Architecture* is the short foreword where the architect mentions himself in the first person, "I". In this sense, a link between the practitioner and practice / the designer and design in this publication was not formed through the "expected" mediums such as a portraiture and/or biography of the architect. But the link between the architect and the architectural product was indicated through the medium of "storytelling." That is, it is this short foreword that the architect took the opportunity of saying that architectural products presented in the book belonged to him.

4.3.1. Writing Architecture III: Statements

The Cansever monograph with its title makes the intended audience feel that it is different from the previous architect's monographs in the country. Firstly, there have been other

monographs of course which share their architects' thoughts with the audience through their pages; nonetheless, there has been no one carrying the word "thought" to the title of the book. Secondly, in other publications, we do not see any clues that architects define or express their architecture from the outside. It seems that their thoughts always use the field of architectural practice as their base. For example, Şevki Vanlı tried to understand and write the context in which professional practice took place; and Behruz Çinici emphasized the difficulties practitioners faced, and the importance of clients' role at this point. On the other hand, there has seemingly been no direct connection between "thoughts" Cansever expressed and "architecture" Cansever practised. In "Thoughts," the architect is not talking about "what's done" or "how it's done." One faces something new in "Thoughts" that cannot be experienced in his architecture, or could gain a clearer perspective through this piece of writing to understand his architecture.

Turgut Cansever begins to speak about his ideas and philosophy of art in the field of architecture, which he had established a basis from the outside, i.e., the philosophy of Islam and its ontology. In this sense, "Thoughts" dated 1981 was the first text of such an approach in the architectural milieu of Turkey.[167] Here, on the basis of the philosophy of existence, wholeness and the unity of being, Turgut Cansever presented the work of art and architecture as being a part of the universe and the cosmos:

> A work of art is a projection of the cosmological perception of "being" in the artistic product. The decision the artist makes while engaged in his artistic endeavor is determined by his conception of being and of the hierarchy of its forces. So, art is a discipline within the realm of ethics –religion.
>
> Sense of responsibility and consistency of behavior, developing from the consciousness of the unity between perception of form and being, is the step which transforms the human creature into a human being. Therefore, during the architectural design process, the totality of issues involved in the perception of being should be fully considered (Cansever, 1981, p.8).

One can participate in a realm of discourse through "Thoughts." The discourse could be taken here as a value system for Cansever that guided him in practice and inspired him for his choices. Moreover, his architectural understanding was also based on the same extensive system of belief and thoughts. However, it is generally argued that his

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[167] According to Uğur Tanyeli, *Thoughts* is the manifesto of Cansever's philosophy (Tanyeli, 2001a, p.13).

statements on the unity of being, beautification of the world, and the glory of individuality [*ferdiyetin yüceliği*], the key concepts of his discourse, are not directly reflected in the architecture of Cansever (Tanyeli, 2001a, pp.16-21). I tend to believe at this point that architecture for Turgut Cansever was not just an action to be performed; it was a part of his intellectual activity. In this sense, could this be the reason that he did not seem to be impetuous in his professional practice? Turgut Cansever is an architect whose –only- fifteen projects were built.[168] Aykut Köksal (2013) emphasizes that he "only chose to produce when the situation / context / conditions were "right" for him."

In *Turgut Cansever: Thoughts and Architecture*, less than half of the projects presented were realized designs. Besides a few competition entries, the other half of projects presented were unbuilt. The projects Cansever presented in the book vary in their contents: There are projects summarized in one page each, while others were comprehensively described over 8-10 pages like the Turkish Historical Society building, Ertegün House, or Karatepe Open-air Museum. The presentation of the projects generally includes photographs; nevertheless, images of architectural models especially attract attention in the cases of the unrealized designs. Architectural drawings and sketches were rarely allocated in the pages of the monograph. It does not seem like that importance was given to drawings or sketches. An introductory text for each project tries to reveal the essence of the design usually in four-five sentences, with the exception of a few buildings that are discussed in detail. Any thorough information, other than the date and place of the project, is not given such as the team behind the building or design, the size of the building program, etc.

An interesting point I wish to make is about the collage of "The Proposals for İstanbul," which is a rare example for the book as for the other monographs. In this unusual case, two photographs, taken from report covers and project titles together, were used to identify the scope of the work. (Figure 4.6) The aim of the photographs is to present the work as more extensive and detailed than it was presented in the book. This collage might also exemplify the monograph's "concise approach" implied in the beginning of the book. The architect aimed to offer more in the near future, when the monograph got published.

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[168] However, Turgut Cansever himself did not think that he had done less work in his professional life because the architect's definition of architecture, as Tanyeli also suggests, covers not only 'building' but also all his intelectual efforts (Tanyeli & Yücel, 2007, pp.314-136).

Nevertheless, I would argue that the presentation on other pages does not clearly show the reading audience the multi-dimensionality of Cansever's works, and the scope and size of his business. Restorations, urban studies, works at different scales and subjects – from individual houses to university campuses, could only "indicate" but not define the plurality and depth of his architectural productions.
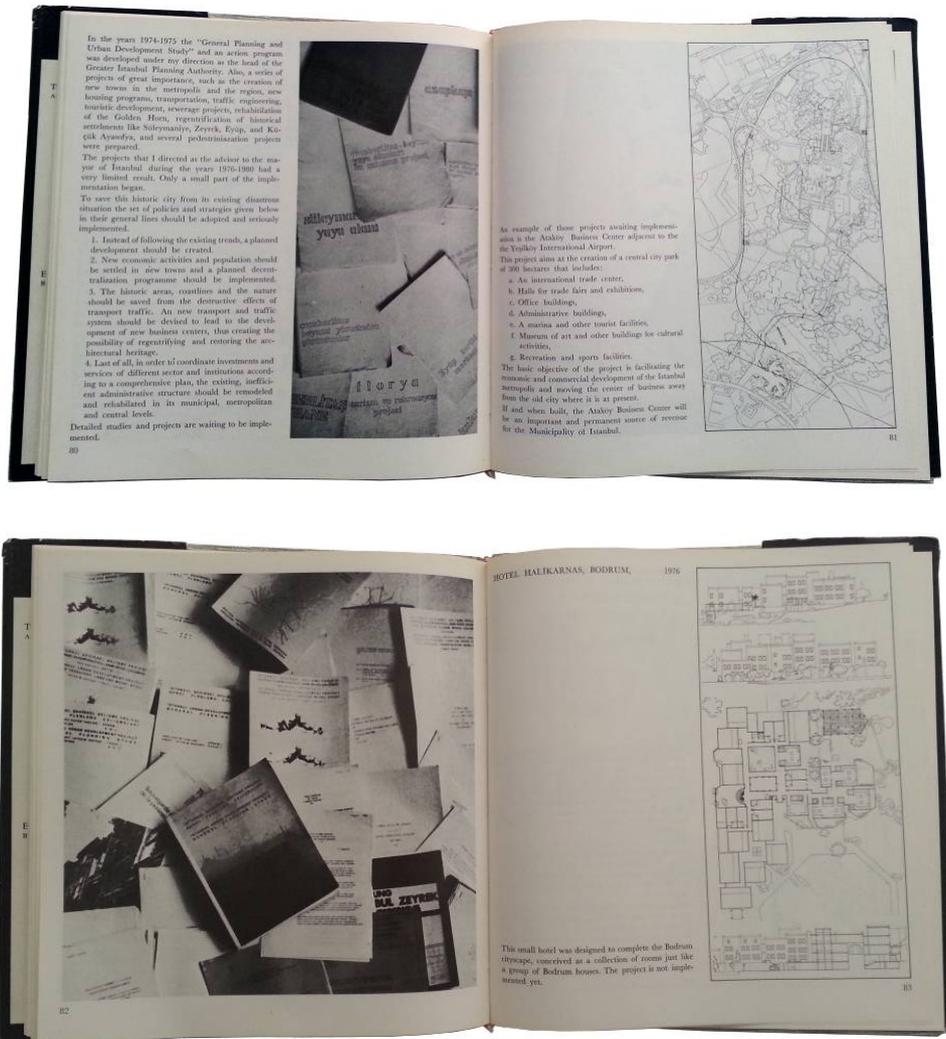
Figure 4.6 The photographs of the reports taken together on the left pages, "The Proposals for Istanbul", *Turgut Cansever: Thoughts and Architecture,* 1981 (photo by the author)

Two years later, the 11th issue of the *Mimar* journal in 1983 was printed as "Turgut Cansever Special Edition." It was the first time that the journal presented to the audience a "personalized" content: Turgut Cansever. At first glance, the special issue of *Mimar*

appears to be the Turkish translation of *Turgut Cansever: Thoughts and Architecture.*[169] Indeed, the monograph's content was revised for the target audience in Turkey. When we examine the book and the journal, differences reveal in Cansever's preferred presentations for his Turkish and foreign contemporaries and colleagues. More condensed versions of the documents were used for "Turgut Cansever Special Edition" of *Mimar.* The projects that had produced more discussion on the agenda of the Turkish architectural environment, and the projects that the architect wanted to stress, have diverse documents here. To illustrate, the projects like the Beyazıd Square Pedestrianization, the Middle East Technical University campus, the Turkish Historical Society building and Ahmet Ertegün House were discussed in detail in the *Mimar* journal. Following the introductory text signed by *Mimar*, "Düşünceler," the Turkish translation of "Thoughts" in the book, similarly takes place in the first pages. Sixteen selected projects from Cansever's œuvre were then displayed and described through texts, drawings and photographs. The last page of the journal is devoted to the English version of the text "Thoughts."

I would argue that this special issue was a significant contribution to the architectural environment in Turkey because the Cansever monograph had been published only in English, and it was not probably sold in bookstores.[170] The journal indicates its purpose in publishing the issue as follows:

> We have brought together an architect's approach to various issues. We aim to introduce one of us to the inland and abroad, and to build the communication (dialogue) between us and foreign architects (*Mimar* – Turgut Cansever Özel Sayısı, 1983, p.4).

Cemil Gerçek had known Turgut Cansever from his student years at the Academy of Fine Arts. As I discussed in the previous chapter, Gerçek's Yaprak Bookstore had difficulty to prepare and collect qualified documents for publication. Therefore, *Mimar* had also some trouble with contents of the journal to be supplied and compiled. For this reason, after the monograph had been published, Cemil Gerçek possibly proposed that Cansever's architectural works would also be published in the *Mimar* journal. If we consider the

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[169] In fact, Turgut Cansever wrote the book in Turkish, and the family members translated it into English later on (Öğün, 2015).

[170] During the interviews I've conducted, it is said that one of the books of the *Project Application* series should be on Turgut Cansever. That is, this issue of *Mimar* has created a monograph "effect" in minds.

friendship between Cansever and Gerçek, the decision might have been given together. The monograph, autographed by Turgut Cansever to Cemil Gerçek on September 17, 1982, is located in the METU library collection. (Figure 4. 7)
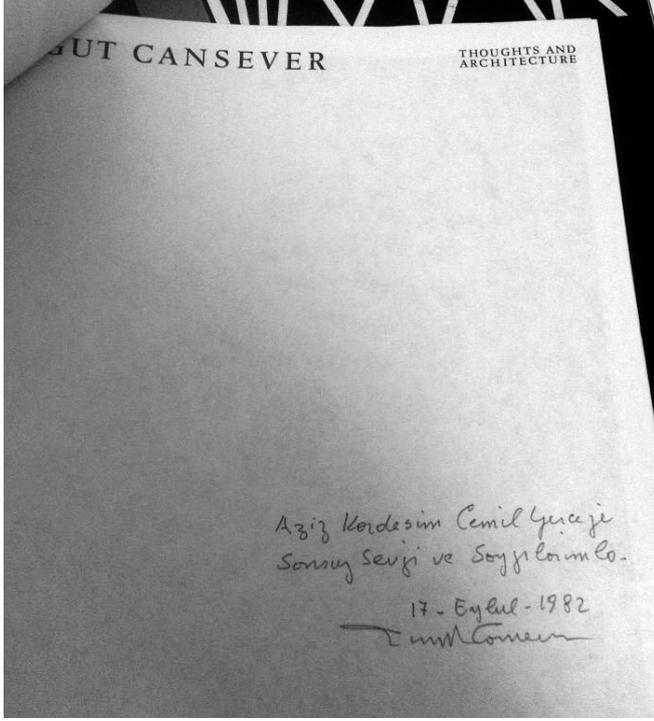
Figure 4.7 Autographed *Turgut Cansever: Thought and Architecture* in the collection of METU Library (photo by the author)

<center>*</center>

Turgut Cansever: Thought and Architecture is a monograph released during the 30th anniversary of the architect's career, and "Thoughts" is a first text in his professional life where the architect shared his philosophy. In fact, Turgut Cansever seldom wrote; or indeed he seldom published his writings.[171] His texts do not seem to be a way of sharing his thoughts with the public. Listed by Halil İbrahim Düzenli (2009), the number of

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[171] Until the 1980s, there appeared more practical publications by Turgut Cansever, which did not have philosophical / theoretical dimensions. As one of the most popular publication genres of the period, building pamphlets (monographs) on Anadolu Club Hotel, Göztepe Apartments and Turkish Historical Society were also prepared for publication and designed by the architect himself (Öğün, 2015).

articles Cansever wrote but only found for the first time after the 1990s, is remarkable. On the other hand, the people who know him well do not characterize Turgut Cansever as a "writer." Mustafa Armağan,[172] for instance, mentioned him as a "thinker" whose thoughts overflowed while he was talking, but not while writing (Armağan, 2007, pp.10-11). According to Tanyeli, Turgut Cansever was the first example of an architect in Turkey who became a persuasive speaker, or a man of eloquence, on the agenda (Tanyeli & Yücel, 2007, p.260). In short, Turgut Cansever was an architect who would prefer explaining his thoughts in doing and speaking rather than writing.

Cansever had new and unique ideas for the professional environment in the country, and he wanted to announce his word and make a statement by using every tool he had (Tanyeli & Yücel, 2007, p.264). The tool could be architecture or writing about architecture. Nevertheless, it seems like that his word was short but to the point. As Cansever explains, he was impressed a lot by one of the Prophet Muhammad's sayings on discourse. The hadith says: "Just tell and stop." Hence, if you have something to narrate, -practically- you won't (Tanyeli & Yücel, 2007, p.284). Therefore, as Atilla Yücel argues, Cansever's statement on architecture was an intellectual production in itself and his discourse had a place in the literature as an autonomous intellectual production (Tanyeli & Yücel, 2007, p.172). In this sense, both the monograph and his architecture were instruments of intellectual labour.

Turgut Cansever seldom wrote and published although he was an architect and thinker who valued books, reading and writing. (Figure 4.8-4.9) This could be comparable to his attitude towards practising architecture. Following his graduation from the Academy of Fine Arts with a degree in architecture in 1946, Cansever participated in the academic environment for a short period. In the 1945-46 academic year, he was a teaching assistant of Sedad Eldem. During the times, he was working on the drafts of Sedad Eldem's books such as *Türk Evi* [Turkish House] and *Yapı: Geleneksel Yapı Metodları* [Traditional Building Methods][173] and organized the content of those publications. One of his first

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[172] Researcher and writer Mustafa Armağan (1961-) has prepared Cansever's writings and interviews for publication since the 1990s.

[173] *Türk Evi*, a study on plan types of Turkish Houses by Sedad Eldem, was published in 1954. *Yapı*, written by Sedad Eldem in four volumes and first printed in 1966, includes traditional and modern building techniques and details.

articles, a review of Ernst Diez's *Türk Sanatı* [Turkish Art],[174] appeared in *Felsefe Arkivi* [Philosophy Archive] in 1947.[175]
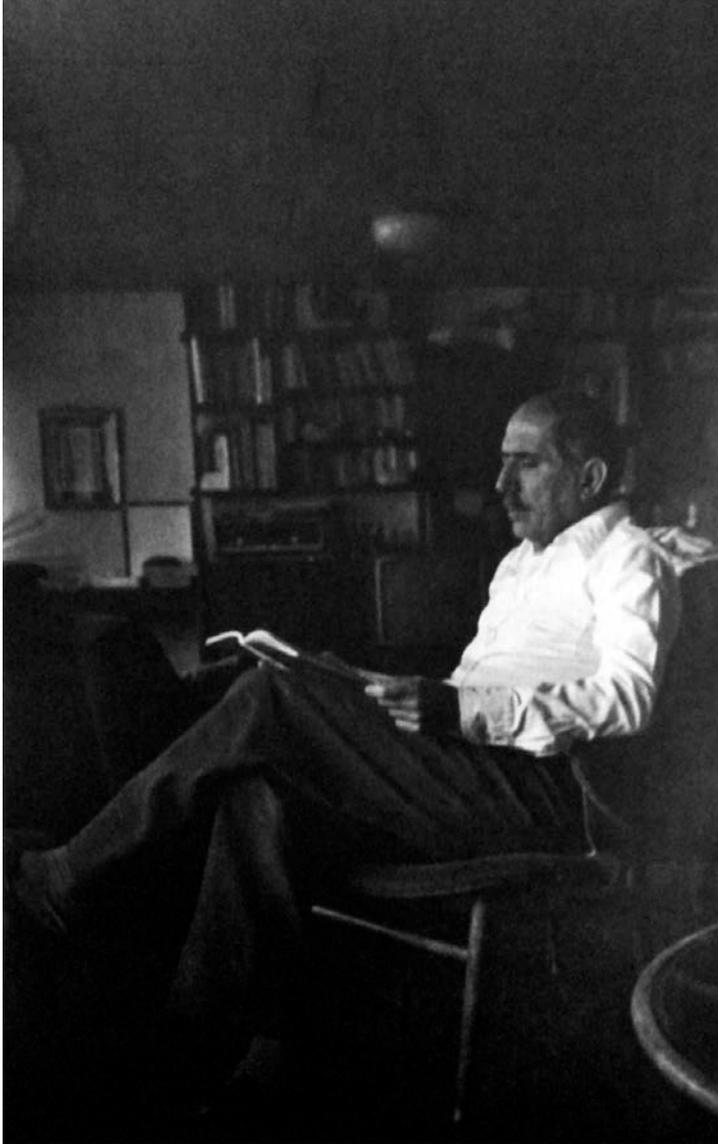
Figure 4.8 Turgut Cansever while reading at home, Istanbul, 1980s. (source Işın, 2013, p. 296)

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[174] Ernst Diez (1878-1961) is an Austrian historian of Islamic art. For his work on Turkish Art see: Diez, Ernst (1946) *Türk Sanatı*, *trans*. Oktay Aslanapa, İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, İstanbul.

[175] *Felsefe Arkivi* was a journal of philosophy which was commenced publishing in 1945 by Istanbul University Faculty of Literature, Department of Philosophy.
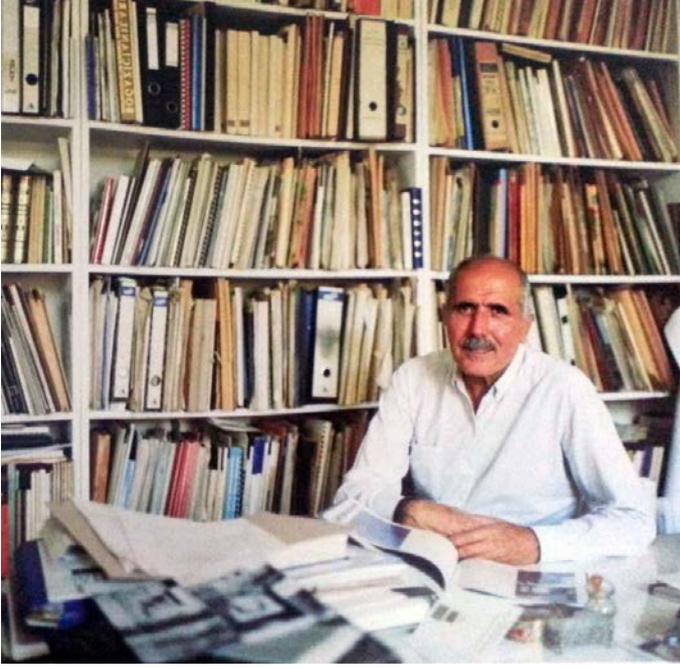
Figure 4.9 Turgut Cansever in front of his library; open monograph on the table (source: Köksal, 2013, p.77)

Turgut Cansever started his doctoral program in 1946 at the Istanbul University Faculty of Literature Department of Art History, and Ernst Diez was his dissertation advisor. Completed in 1949, his doctoral thesis was the first doctoral dissertation on art history in Turkey. Additionally, Turgut Cansever could be the first architect who studied for doctorate in art history.[176] Uğur Tanyeli (2001a) considers that this situation should be a sign of his intellectual interest in theoretical problems in art and architecture. During the 1950s and 60s in Turkey, it was very uncommon to pay attention to the intellectual background of art and architecture; in this sense, Cansever's stance was unusual (p.12).

Nevertheless, it cannot be argued that Turgut Cansever could have addressed to a wide audience until the 1990s. Although an architect-thinker, who created his own architectural discourse in the country, is generally expected to present his/her discourse in the discipline of a book (Vanlı, 2006, p.303), Turgut Cansever unluckily did not have such a holistic

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[176] This work, titled as *Türk Sütun Başlıkları* (Turkish Column Capitals), was prepared for publication by Faruk Deniz in 2010. In the preface, Deniz shares the story of Cansever's doctoral studies, and discusses the meaning of the dissertation and its place in literature; see: (Cansever, 2010).

production. His discourse spread out across various forms and in multiple statements. Fortunately, Cansever's articles and interviews have been published (or are prepared for publication) by Mustafa Armağan since the 1990s. These books could become an important part of Cansever's œuvre at the moment. Thus, Turgut Cansever could convey his thoughts to a wider reading audience. In a way he was also proved right in his belief that one day someone would read him (Deniz, 2010, p.XXXVII).
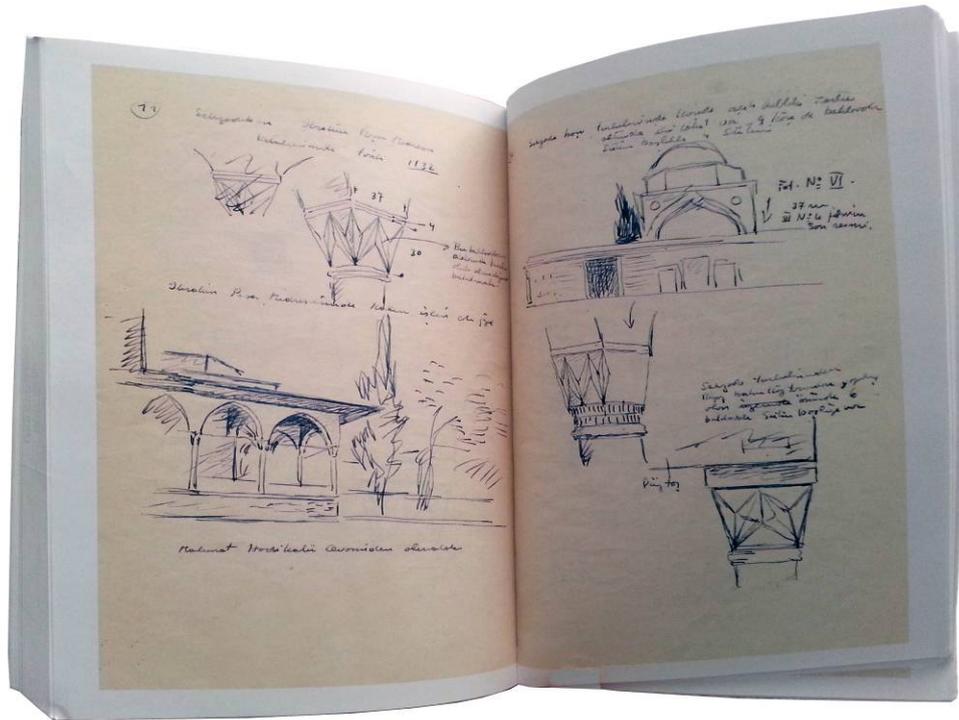
Figure 4.10 Pages from the sketchbook of Cansever that he kept during his doctoral studies (source: Reprinted in Cansever, 2010)

As a reader, in *Turgut Cansever: Thought and Architecture,* we could hear the author-architect Cansever himself in the acknowledgement part*.* Cansever firstly thanked the clients who allowed him to implement his ideas in architecture; secondly the people who enabled him to work for İstanbul, and finally the staff of the Turkish Historical Society Press for their success in making the book. Indeed, the press must have given utmost support to Turgut Cansever for the publication to become the best because during the period printing was problematic in the country. The good quality of the monograph could

be the result of such close-cooperation between the architect and the printing house.[177] As a physical object, the monograph is a sign of the award which was a source of pride and considerable prestige for both the architect and the client, the Turkish Historical Society.

The Aga Khan Foundation was established in 1978 in order to give incentive and formative awards for the works in Islamic countries. It was approved that the first award would be given in the field of architecture, and a board of directors was formed for the Aga Khan Award for Architecture.[178] In the same year's April, the first of a series of seminars was held in Paris on the theme of "Toward an Architecture in the Spirit of Islam" in order to discuss award categories and processes, and to form an intellectual basis. The second seminar was held at the Grand Tarabya Hotel on September 26-28, 1978 in İstanbul.[179] The İstanbul Seminar was organized under the title of "Conservation as Cultural Survival" and professionals both from Turkey and abroad presented papers, and made subsequent discussions at three-sessions there.

Although Turgut Cansever did not give a paper presentation at the seminar, he was among the participants. He was quite excited about the occasion where the adventure, which he had experienced, and the connections among beliefs, customs and vernacular architecture, which he had long been dealing with, became a discussion topic on the agenda in Turkey and the Islamic world (Öğün, 2015). Following the completion of five seminars in the series concerning "Architectural Transformations in the Islamic World,"[180] the first cycle awards was announced in July 1980: Turgut Cansever received two awards among 200

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[177] During the 1980s, the Turkish Historical Society Printing House used advanced technology and equipment with trained and professional staff, and was regarded as one of the largest printing presses in the Middle East and the Balkans (Akçura, 2012, pp.332-333).

[178] 1980 Steering Committee: His Highness The Aga Khan, Nader Ardalan, Garr Campbell, Sir Hugh Casson, Charles Correa, Hassan Fathy, Oleg Grabar, Dogan Kuban, William Porter; 1980 Master Jury: Titus Burckhardt, Sherban Cantacuzino, Giancarlo de Carlo, Muzharul Islam, Aptullah Kuran, Mona Serageldin, Soedjatmoko, Kenzo Tange and Mahbub ul-Haq.

[179] Participants from Turkey: Tuğrul Akçura, Orhan Alsaç, Nurhan Atasoy, Akın Atauz (*Mimarlık*), Afife Batur, Selçuk Batur, Turgut Cansever, Tuncay Çavdar, Vedat Dalokay, Nezih Eldem, Sedad Hakkı Eldem, Doğan Kuban, Aptullah Kuran, Zeynep Nayır, Hande Suher, Doğan Tekeli, İlhan Tekeli, Güler Yalım (Ministry of Tourism) Engin Yenal and Atilla Yücel (Mimarlıkta Ağa Han Ödülü, 1979, p.4).

[180] Seminars I: *Toward an Architecture in the Spirit of Islam*, Paris, April 1978; II: *Conservation as Cultural Survival*, Istanbul, September 1978; III: *Housing: Process and Physical Form*, Jakarta, March 1979; IV: *Architecture as Symbol and Self-Identity*, Fez, October 1979; V: *Places of Public Gathering in Islam*, Amman, May 1980.

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candidate-projects from 30 countries with his "Turkish Historical Society" and "Ertegün House" projects by the reason of "Search for Consistency with Historical Context".[181]
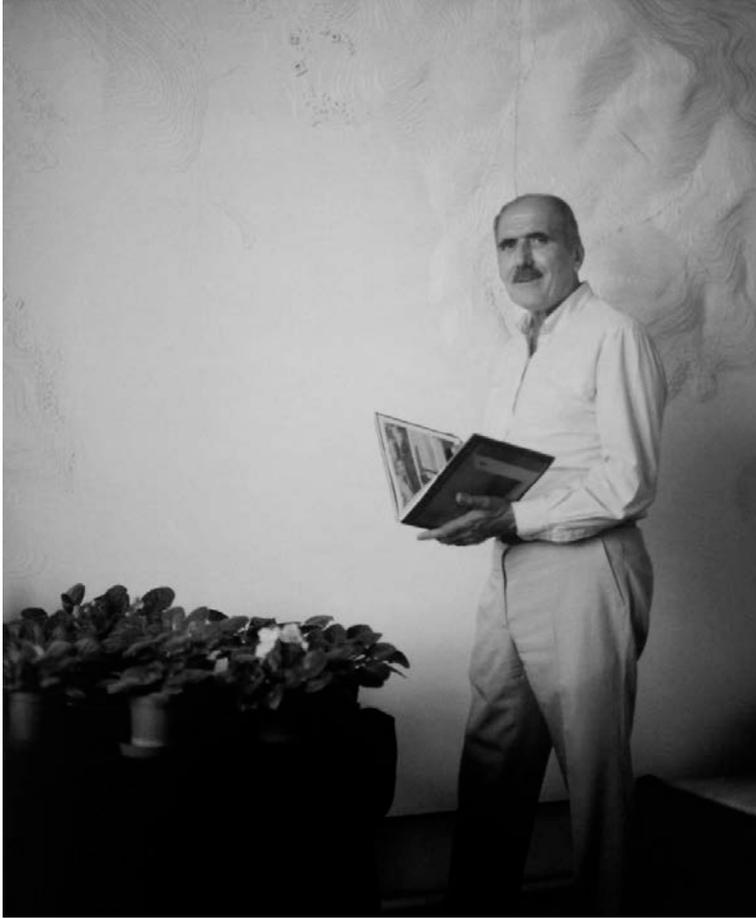
Figure 4.11 Turgut Cansever with his monograph in hand (source: Tanyeli & Yücel, 2007, p.413).

The establishment of the Aga Khan Foundation, the seminars organized, and finally the first cycle awards recipients were featured in the *Çevre* journal of the period.[182] Other architectural periodicals did not discuss the Foundation, awards or seminars in a detailed

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[181] "The Restoration of Rüstem Paşa Caravanserai" in Edirne by Ertan Çakırlar was also rewarded in the 1980-Cycle Awards. For the publication featuring the recipients of the 1980 Aga Khan Award for Architecture, see: *Architecture and Community, eds.* Renata Holod and Darl Rastorfer.

[182] The Aga Khan Award for Architecture was examined in *Çevre* as the main topic in the 9-10th issue, and as news in the 2nd, 4th and 7th issues.

way.[183] The architecture of Turgut Cansever and the award-winning buildings were not presented in a comprehensive manner and not shared with the public through the architectural media in the country. In brief, it could be stated that the publishing world did not congratulate Turgut Cansever for the award; it seems that the architectural milieu of the 1980s in Turkey did not welcome the award warmly. This could have been the reason why the climate / context of architecture remained distant from the architecture and thoughts of Cansever as presented in his monograph. By this publication, the architect could also have aimed to provide a "voice" for the architectural environment that was deprived of the "right" voices. He could not find any medium to explain himself, so he might have wanted to make this book to explain himself.

In brief, the late 1970s and early 1980s should have been be pretty exciting years for Turgut Cansever. While he was a figure nearly marginalized and ignored from the architectural environment in the country, he gained the admiration of the international environment and received a prestigious award. Just after that, the publication opportunity, emerging through the monetary award, might have contributed to the processes of approval and self-legitimization. Indeed, Cansever could not have spread his thoughts, architecture and critics over the period; however, the book was going to be a medium to help sharing all. The year of the publication of *Turgut Cansever: Thoughts and Architecture*, i.e., 1981, was when Cansever turned 60, and celebrated 30 years in practice. During the same years, significant examples of Cansever's practice were beginning to emerge. The approval and the reward received from the international environment and the belief in not being alone would probably allow Turgut Cansever to draw his own road more safely than before. The award became instrumental in the emergence of a more powerful sound of Cansever: The 1980s, for instance, was a turning point in his architecture office and his practice in architecture. As a result of the re-organization of the business, Emine and Mehmet Öğün participated in professional practice (Düzenli, 2005, p.340). Therefore, the monograph is like a "semicolon" in Cansever's career. In the following years, the emphasis of the internationality was more pronounced in his

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[183] Engin Yenal summarized the Istanbul Seminar in the *Arkitekt* journal in 1978/372, and the first cycle awards recipients were announced as a list in *Arkitekt* in 1980/379. On the other hand, the Chamber's *Mimarlık* journal apparently remained silent on Cansever's Aga Khan Award. However, it brought the issue of "contemporary interpretations of Islamic architecture" up for discussion on the occasion of the award through the pages of *Mimarlık*. The remarks of Bozkurt Güvenç in 1981/3, Ayda Arel in 1981/4, Atilla Yücel in 1981/5, İlhan Tekeli in 1981/6, Feyyaz Erpi in 1981/7 and Mete Ataç in 1981/11-12 on the issue took place in the journal.

professional life. It seems that Cansever, with his thoughts and philosophy, belongs to "a world of meaning" in an international level: He was one of the Master Jury Members of the 1983 Cycle Aga Khan Awards for Architecture, and worked as an advisor for the establishment of the Makkah University. Cansever also participated in the 1980 Architecture Biennale.

4.4   Understanding Architecture

From the late 1970s onwards in the field of architecture in Turkey, new dimensions of architectural practice started to reveal themselves as examples of the printed mediums got published over the period. As analyzed in this chapter, the monographs on Cengiz Bektaş (1979) and Turgut Cansever (1981) conduced to this emergence as the narrated parts of the books came much more to the fore. That is, architectural expression became "something" other than a written account of architectural production as seen in the earlier architects' auto-monographs.

As a literary figure Cengiz Bektaş problematized how to describe his architecture in the book of *Cengiz Bektaş: Mimarlık Çalışmaları,* and gave a response in his own way to narrate architecture, i.e. writing in a dialogue form. The Bektaş monograph shared his stories about the processes behind the practice of architecture with the reading audience, not the practice itself. To be more precise, the narrative, which Bektaş constructed, described a series of events relating to his practice to communicate with people through writing architecture.

As "a man of thought" Turgut Cansever, on the other hand, talked about his thinking and philosophy by enabling to decipher his architectural practice in *Turgut Cansever: Thoughts and Architecture.* In other words, the monograph became a place where the architect developed an understanding of (his) architecture while presenting his practice. Cansever's narrative mode is different from Bektaş's: Cansever was writing on architecture from somewhere not in the field of architecture, perhaps in the field of philosophy. The link between his writings and statements about architecture and his buildings and projects is not direct. His statements on architecture manifested themselves through the practice of writing architecture.

Meanwhile, similar to Cengiz Bektaş and Turgut Cansever among other architects in Turkey, Gürhan Tümer began to interpret architectural profession in another way. Tümer approached architecture through writing. His research and book *Mimarlığı Tanımlamak* demonstrated a rare interest that discussed the concept of definition of and its relation with architecture.

Therefore, architectures in the printed mediums examined in this chapter have been conceived through writing as a result of a broader view of architecture. Both the concept of architecture and the elements of architectural practice were redefined here. The body of knowledge related to architecture did not only cover "building" anymore. A building was no longer important and valuable for its tectonic qualities, but became an object to be studied, discussed, and understood. Architectural knowledge about "building" was separated from the knowledge that newly began to be produced: i.e., the knowledge of understanding architecture.

The printed mediums in this chapter indicate the complex relationship between architecture, architect and writing. Like architecture's relations with visuals, their relation with writing also has its own history. What I would emphasize here is that the printed mediums discussed in this chapter could be considered as instances where the books and narratives mediated new practices in architectures such as writing architecture, defining architecture, and understanding architecture.These architectural practices that began to be formed during the late 1970s would be institutionalized in the architectural milieu of the 1980s in Turkey.

4.5   Coda - Book VIII: *Sedad Hakkı Eldem: Büyük Konutlar*

It seems that self-published (or self-authored) monographs sometimes generate a deep contradiction for the architects in Turkey. In these publications, the self-promotion of business and the modesty of professional aspirations seem to present a contradiction; i.e., while such publications could help in marketing architectures, this contradicts with the humbleness of architects. Turgut Cansever, for example, stated that self-published architect's books created a commercial appearance, and this feeling was bothering him (Düzenli, 2005, p. 332). This is why his monograph *Turgut Cansever: Thoughts and Architecture,* as Öğün (2015) emphasizes, was not a book to get new jobs and was not

distributed to clients by Turgut Cansever. It is also realized by a long speech in the book of *Turgut Cansever: Düşünce Adamı ve Mimar* [Turgut Cansever: A Man of Thought and Architect] that Cansever did not frequently raise his views on his own architecture or architectural design.

Indeed, there is a vague line between promotional purposes and sharing or presentation of architectural works in this type of publications. Although some of the architects would never reveal their thoughts about self-fashioning, it can be argued that the architects' monographs, as discussed in this study, found their own ways to deal with this tension - the inherent tension (of the architect's auto- monograph genre) between selling yourself to get work and explaining yourself. The Çinicis' monograph, for instance, was taken as a part of the public image that Altuğ and Behruz Çinici would like to form. Behruz Çinici was so proud to announce that they had organized the first retrospective exhibition of architecture because it had been a natural consequence of their efforts and wish. The Çinicis wanted to make the first analysis of their architecture themselves. Therefore, the monograph was only one narrative within the whole that the architects desired to establish, and this is why the dilemma of the publication genre mentioned above would not apply here. On the other hand, the Baysal and Birsel architectural partnership tried to present their architecture objectively: Halûk Baysal and Melih Birsel put a distance between the presentation of their works and themselves. This approach does not create the feeling that the partnership aimed at marketing their architecture via the booklet. The Tekeli-Sisa architecture monograph claimed to say a word on Turkish architecture rather than to be a representation of the architecture of the partnership, thus producing a type of self-representation again as different from self-promotion. Doğan Tekeli and Sami Sisa even supposed that their monograph also had an educational role. Similarly, Cengiz Bektaş pointed out the importance of sharing experiences and knowledge exchange through this type of publication.

In this context, I would argue that it was Sedad Hakkı Eldem who could not easily determine his relationship with the ways and means of presenting himself and his architecture, and hence with the architect's monograph. On the one hand, he regarded the situation when architects said something about themselves as dangerous. For example, Eldem said in 1986 about Le Corbusier that the most intimate side of him was his art, not

his speech[184] (Eldem, 2014, pp. 24-25). It seems that Eldem did not want to talk or write about his own architecture much.[185] It is remembered that Eldem frequently emphasized: "An architect does not talk, but draws!" (Tanyeli, 2001d, p.12). Orhan Özgüner (2014) argues that Eldem did not put his thinking and philosophy on paper quite often: As a practitioner, he tried to explain himself by designing and building (p.16); that is, the thing spoke for itself. In other words, it seems, the architect could not form / construct / design how his architecture would be (re)produced in other mediums.

On the other hand, Sedad Hakkı Eldem wanted to make publications about his architecture and works, and he did not avoid making publications. Beginning from 1931, Eldem's buildings and projects were published in architectural journals. Additionally, as it appears, a "Sedad Eldem book" should have remained on his agenda for some time. In 1976, for example, Eldem offered Suha Özkan to write his monograph (Özkan & Yenal, 2014, p.4). The publication would celebrate Eldem's 50th anniversary in the profession, albeit as prepared by others, not himself. As a result of his aim to publish his works, in 1982, *Sedad Hakkı Eldem: Büyük Konutlar* [Sedad Hakkı Eldem: Large Houses] was published by Cemil Gerçek's Yaprak Bookstore as the first book to present the architecture of Sedad Eldem in a retrospective selection. A year later, in 1983, *Sedad Hakkı Eldem: Elli Yıllık Meslek Jübilesi* [Sedad Hakkı Eldem: Fifty Years Jubilee of the Profession] made its appearance together with the accompanying exhibition prepared by Mimar Sinan University (formerly the Academy of Fine Arts) on the occasion of Eldem's 50th year in a professional career. 1983 was also the 100th anniversary of the school, where Sedad Eldem had been teaching for nearly 48 years. Another book on his practice, this time in English, *Sedad Eldem: Architect in Turkey,* followed in 1987.[186]

<div align="center">*</div>

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[184] Here, Eldem is not very clear on what he has said that is interpreted by the author depending on the context.

[185] When Özkan and Yenal wanted to publish a book on Eldem, holding an interview with Sedad Eldem appeared as the only solution to enter into the architect's world of thought (Özkan & Yenal, 2014, pp.4-5).

[186] Recently, Sedad Hakkı Eldem was celebrated on the centennial anniversary of his birth in 2008. A dual exhibition and accompanying books, tittled "Sedad Hakkı Eldem I: Gençlik Yılları" and "Sedad Hakkı Eldem II: Retrospektif," offer comprehensive documentation on the architect (Eldem & Tanju & Tanyeli, 2008; Tanju & Tanyeli, 2008).

Sedad Hakkı Eldem (1908-1988), an important architect in Turkey since the early Republican decades, graduated from the Academy of Fine Arts in 1928. After the study tours in Europe, he became a member of the same faculty in the 1930s; simultaneously, his private practice began in İstanbul. Eldem's professional career continued with extensive production as a teacher, practising architect and researcher from the 1930s to the 1980s. However, besides the surveys on the Turkish civic building tradition,[187] publications about his architectural practice had remained somewhat quiet. So, as it is highlighted in the advertisement printed in the *Mimar* journal, *Sedad Hakkı Eldem: Büyük Konutlar* [Sedad Hakkı Eldem: Large Houses] was "the first and only publication, in which the architect published his works collectively" at that time. (Figure 4.12) It was printed in 1982 in Ankara as the fourth book in the series of *Project Application* published by Cemil Gerçek's Yaprak Bookstore. *Sedad Hakkı Eldem: Büyük Konutlar* is a collection of "large house" projects by Eldem such as summerhouses, *yalıs,* embassy buildings and villas, which emerged as a product of his 50 years in the profession. (Figure 4.13)

Sedad Hakkı Eldem: Büyük Konutlar, a 24*26 cm paperback book with 160 pages, is similar to the other books in the series except for some features. Bright colours (indigo blue and red) on the off-white background define the cover of the book. Unlike other volumes in the series, there is no background colour of the cover design; off-white comes from the colour of the selected cover paper. The name of the series *Proje Uygulama* [Project Application] is situated on the top of the book cover and the publisher's logo "Yaprak" sits at the bottom. Here, a smaller font-size is used for both texts than those in the previous books. The book title "Sedad Hakkı Eldem" and the subtitle "Büyük Konutlar," both in red, are placed on the colour block. The title attracts attention by means of its bold colour and bigger font-size. The texts of the cover, in the same *sans-serif* typeface as the other books in the series, are aligned to the left. An indigo solid band found near the bottom of the cover runs across from the front to the back, and contains hand-drawn architectural drawings in white. Front and back cover flaps -previously

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[187] These include *Bursa* Evleri [Bursa Houses] (1948), *Türk Evi Plan* Tipleri [The Plan Types of Turkish House] (1954), *Yapı-Geleneksel Yapı* Metodları [Structure- The Methods of Vernacular Structure] (1967), *Rölöve I, II* [Building Survey I, II] (1968,1977; with Feridun Akozan and Köksal Anadol), *Köşkler ve Kasırlar I, II* [Mansions and Pavilions I, II] (1969, 1974), *Sa'dabad* (1977), *Türk Bahçeleri* [Turkish Gardens] (1976), *Türk Mimari Eserleri* [Turkish Architectural Works] (1976), *Köseoğlu Yalısı* [Koseoglu Waterfront Residence] (1978), *Boğaziçi Anıları* [The Memoirs of Bosphorus] (1979), *İstanbul Anıları* [The Memoirs of Istanbul] (1979), *Topkapı Sarayı, Bir Mimari Araştırma* [Topkapı Palace: An Architectural Survey] (1984; with Feridun Akozan) and *Türk Evi I, II, III* [Turkish House I, II, III] (1984, 1986, 1989).

unused- are added to the cover. As distinct from the other books in the series, the number of the book, indicating which book it is in the series, is not mentioned on the cover and in the book. There is also the book title on the book spine. The back cover includes only the colour band coming through the front cover. [188]

Figure 4.12 The advertisement for *Sedad Hakkı Eldem: Büyük Konutlar* in the 11th issue of the *Mimar* journal in 1983.

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[188] As Lale Gerçek (2013) indicates, there were luxurious editions of the books in the *Project Application* series. Although I have never come across those editions during my study, the hardcover edition of *Sedad Hakkı Eldem: Büyük Konutlar* is seen in the advertisement.
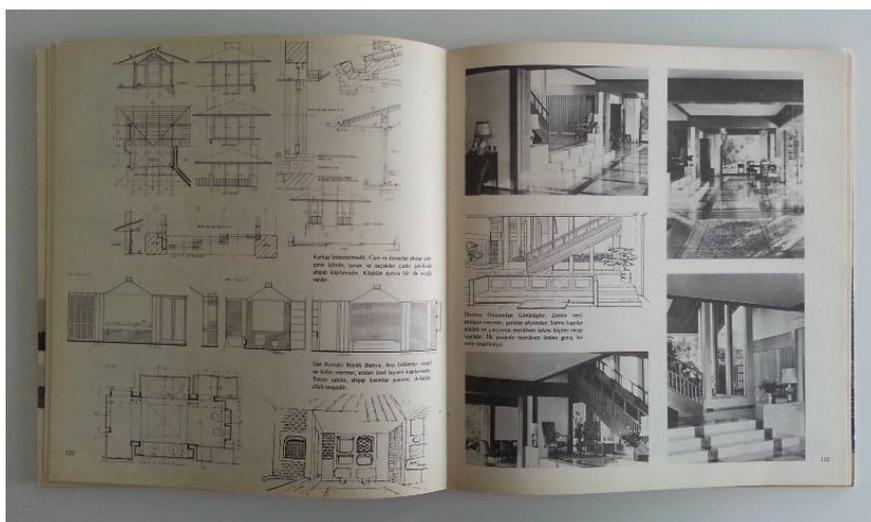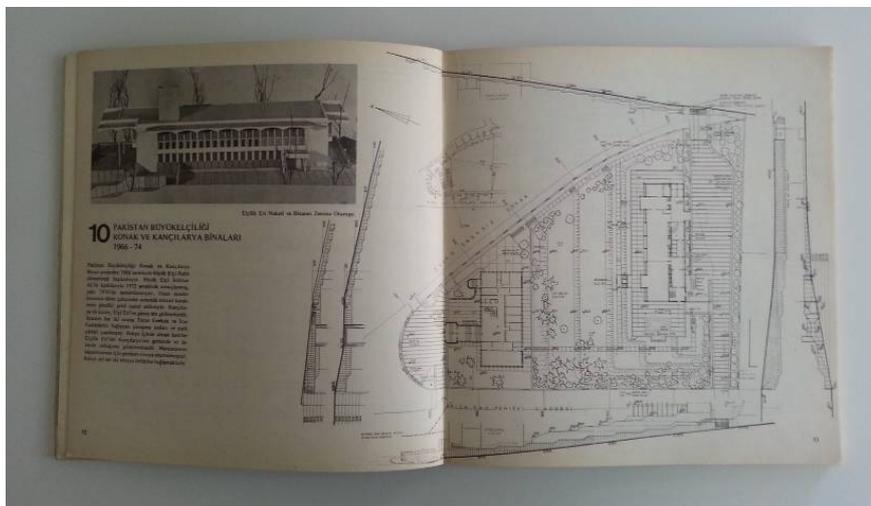
Figure 4.13 *Sedad Hakkı Eldem: Büyük Konutlar* [Sedad Hakkı Eldem: Large Houses], 1982, cover & double-page spread (photo by the author)

Following the half-title, the colophon, and the title page, there appears the dedication part: the book is dedicated to the memory of the architect's wife, Fahire Sedad Eldem. The opposite page includes a full-page portrait of the architect. In the photograph, Sedad Eldem does not directly look at the camera and appears thoughtful. The next two pages present an "introducing article" written by Leyla Baydar. Eldem told Cemil Gerçek that he requested Leyla Baydar to write the article, and Gerçek delivered this request to Baydar. In fact, Leyla Baydar (2013) remembered that she had felt honoured by this request because she nourished love and respect for him. Baydar, as one of Eldem's students, was graduated from the Academy of Fine Arts in 1945. After the brief information about the architect's personal background, Baydar focused on Eldem's architectural practice and thinking. The article begins by emphasizing the place of Sedad Eldem in the Republican period architecture in Turkey:

> Sedad Hakkı Eldem has an important place, by his practice, teaching and writings, among the architects having an influence on the Republican period architecture (Baydar, 1982, p.6).

Baydar's introductory article emphasizes Eldem's life-long effort to discover the balance between international and national architectures and follows the traces of Eldem's experiences through his designs, buildings, and ideas as manifested in his writings.
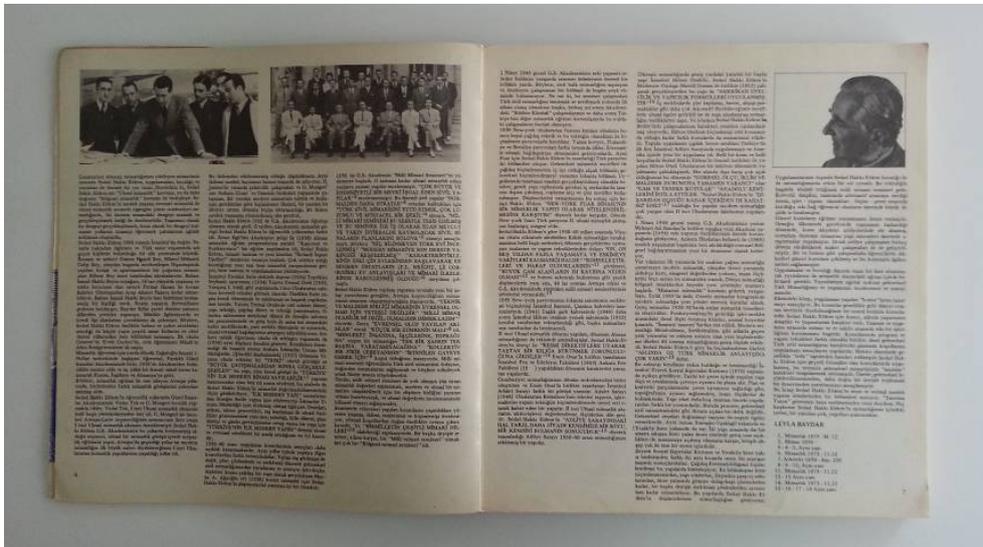
Figure 4.14 Leyla Baydar's introductory article in *Sedad Hakkı Eldem: Büyük Konutlar,* 1982, double-page spread (photo by the author)

Sedad Hakkı Eldem: Büyük Konutlar includes a selection of twenty-five houses designed by Sedad Eldem between 1944 and 1980. The numbered projects in the book follow a loose chronology. The project texts contain brief explanations about and physical descriptions of the buildings. İbrahim Niyazioğlu designed the book as other publications of Yaprak Bookstore. A three-column page layout was chosen, but the layout is almost untraceable because of the almost overcrowded pages. Moreover, some of the pages seem to be untouched by a designer. Working documentation projects, architectural details, and hand-drawn sketches, located side by side, and almost intertwined on the pages, create confusion and reduce the readability of the projects. In fact, the combination of different scales supports this problem. It is very difficult to read and comprehend the projects in the book due to the lack of both explanatory captions and simplified project drawings. It seems that there is not any order or standard in (the presentation of) architectural drawings. The documents used for each project are also quite different. It can also be said that photography was not intensively used in the book. There is no credit for the photos but it is known that some of the photographs were taken by Cemil Gerçek during a boat ride on the Bosporus (Gerçek, 2013). Generally speaking, the printing quality of the book could be considered to have improved since the first monograph in the series, *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works.*

The Sedad Eldem monograph ends with an afterword written by Cemil Gerçek. Like this, the table of contents also takes place at the end of the book. In the afterword, Gerçek underlines the responsibility of all countries in investigation, documentation and preservation of their cultural values, and then the introduction of these values to the entire world by publishing. Gerçek also emphasizes the importance of the "great architect, great people, and great thinker" Sedad Hakkı Eldem and his architecture. Houses formed a significant place in Eldem's works; furthermore, the characteristics of Turkish civic architecture attracted attention in Eldem's house designs as a unifying feature. According to Cemil Gerçek, Eldem's houses approached "anonymity:" The houses are standing as "natural" products within the environment; nevertheless, Sedad Eldem's architecture could also be recognized in each building.

"Houses" as a book topic is perhaps the most appropriate title and the subject matter of a book on Sedad Hakkı Eldem because Eldem dealt with houses more than anything else. He studied and designed houses; he also wrote on them extensively. The documentation of

Turkish civic architecture was conducted by Sedad Eldem and his students for many years through the National Architecture Seminar [*Milli Mimari Semineri*], which commenced in the early 1930s at the Academy of Fine Arts under the guidance of Ernst Egli, the then director of the Department of Architecture. The purpose of the Seminar was to seek the principles of the Turkish civic building tradition to be survived. Today, some researchers and historians believe that these studies and documentation on the "Turkish house" were resources for Eldem's own architecture (Tanyeli, 2001d; Aysel, 2008). Thus, Eldem wanted to create a "new Turkish style" from the spirit of traditional Turkish houses. As Sedad Eldem (1980) states: "The chief aim of my fifty years of professional life has been to create a regional architectural style" (p.96). For him, this regional / national style would be based on Turkish domestic architecture. Accordingly, his publications about Turkish civic architecture, starting around the 1950s with *Bursa Evleri* [Bursa Houses] and *Türk Evi Plan Tipleri* [The Plan Typology of Turkish House], should be regarded as the extensions of Eldem's architecture rather than historical works. These studies were interpreted as "the architect's experiments in architectural expression" [*mimari ifade denemeleri*] by Uğur Tanyeli (2001d, p.20). As a result, *Sedad Hakkı Eldem: Büyük Konutlar* becomes an important piece in the entire works of Sedad Eldem, and the word "houses" in the title indicates a long-term, comprehensive and deep effort.
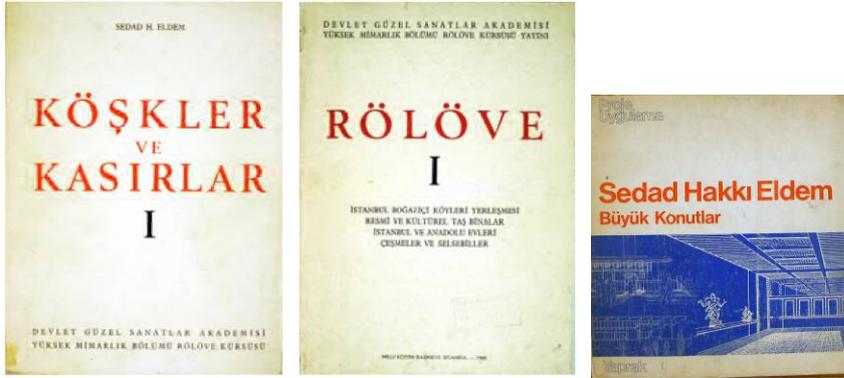
Figure 4.15 The covers of *Köşkler ve Kasırlar I* (1969), *Rölöve I* (1968) and *Sedad Hakkı Eldem: Büyük Konutlar* (1982) side by side.

We do not know in detail the specific roles that the publisher Cemil Gerçek, the architect Sedad Hakkı Eldem, the page designer İbrahim Niyazioğlu or the contributor Leyla Baydar played in the book production process. It is still known that Sedad Eldem gave his

students and assistants responsibility at times, and charged them with duty but he was always monitoring them during the work. For example, the students and assistants of Eldem shared the experiences they gained in the preparation for publishing some of Eldem's books.[189] Sedad Eldem had his buildings' photographs taken within the frames that he wanted to see them: The photographs of Eldem's architecture were taken from the architect's own eyes (Aysel, 2008, p.86).[190] Until *Sedad Hakkı Eldem: Büyük Konutlar,* Eldem had designed all his books (Tanyeli, 2008d).[191] However, his contributions to (or interference with) the design of the book published by Yaprak Bookstore is unknown. Unlike the earlier rectangular shaped books of the architect, this book has a square format. The symmetry in the page layout that the other Eldem books remained loyal to is absent here. On the other hand, the title of the book in red and the lack of the background colour on the cover could be signs of expressing respect for the architect's previous publications. It seems that Cemil Gerçek, together with İbrahim Niyazioğlu, were entrusted with the task of printing the Sedad Eldem book.

There is, however, a further point to be considered: Uğur Tanyeli draws attention to an autobiography Sedad Eldem wrote in the early 1980s (Tanyeli, 2008c, p.46; Tanyeli, 2001). According to Tanyeli, the autobiography was ready to be used in the preparation of the book *Sedad Hakkı Eldem: Büyük Konutlar.*[192] This background story where the architect mentioned himself as "Sedad Eldem" offers a comprehensive narrative, and provides good documentation regarding the architect's self-conception. It is a piece of writing in which Sedad Eldem was widely praised by himself. When the texts of Gerçek and Baydar in *Sedad Hakkı Eldem: Büyük Konutlar* are analyzed together with the autobiography, it is clear that both Gerçek and Baydar partly used Eldem's story, and benefited from it in constructing their own arguments. In fact, there is no sign of Eldem's "direct" participation in the process of making the book; nonetheless, as Uğur Tanyeli (2001) has argued by referring to the correspondences between Eldem and Gerçek, the

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[189] I have already mentioned Cansever's contribution to Eldem's books in the previous Chapter. For some other references, see: Giritlioğlu, 2008; Anadol, 2008; Ersoy, 2008.

[190] For an analysis of Eldem's photography, see: (Tanyeli, 2009b, pp.133-145).

[191] Some of the page layouts the architect prepared for his books are available online at Salt Research. One or two mock ups of Eldem's books with his handwritten corrections are located in the Mimar Sinan University Archives (Aysel, 2008, p.84).

[192] There are several copies of the autobiography. One was released here: Tanyeli, 2001d. Some other examples are found at Salt Research.

collection can be considered as a product of interaction and collaboration between the architect and the publishing house (pp.195-196). (Figure 4.16) Lale Gerçek (2013) also confirmed that Sedad Eldem closely pursued the book's production process.
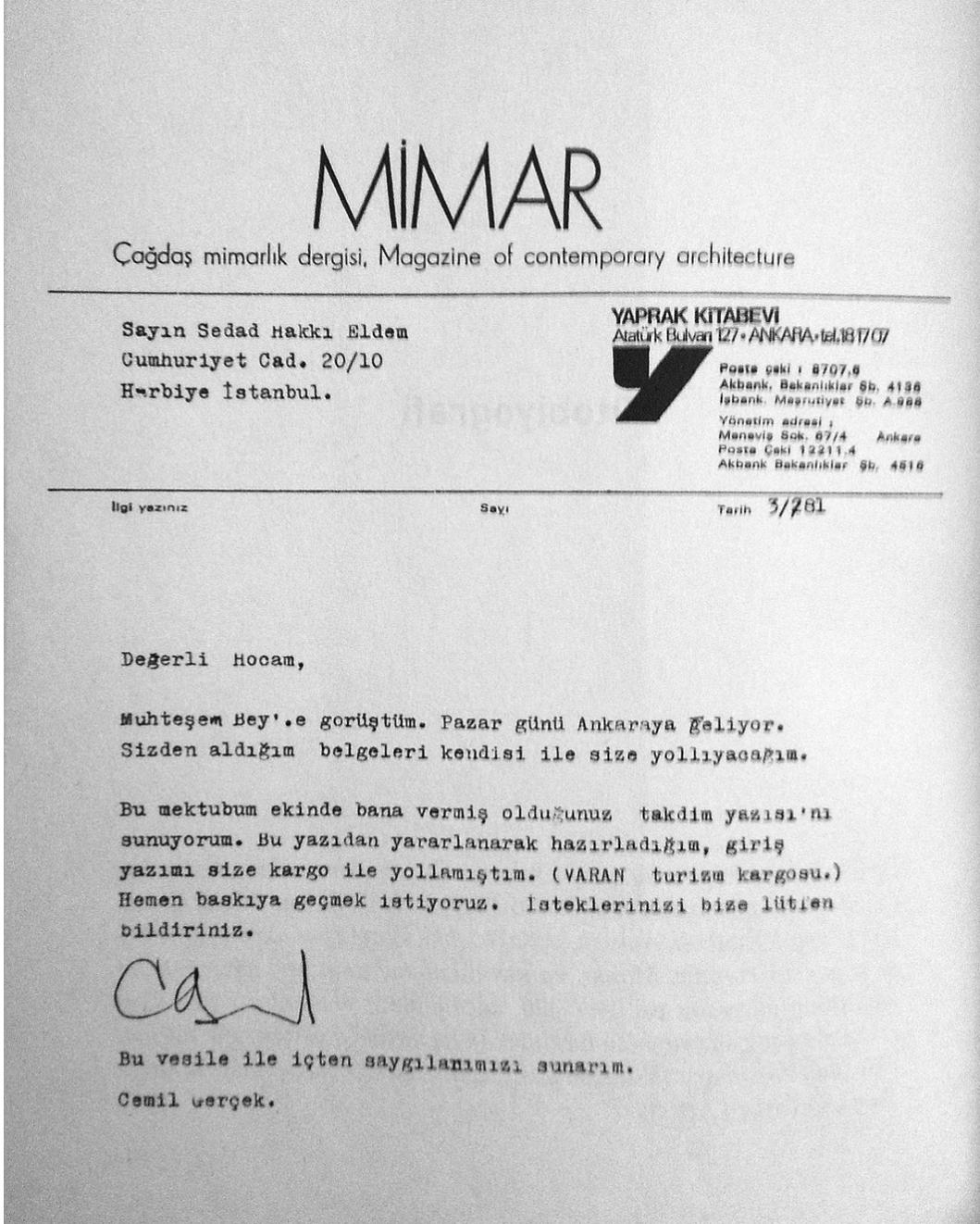
Figure 4.16 The letter, Cemil Gerçek wrote to Sedad Eldem (source: Tanyeli, 2001d, p. 196).

SEDAD H. ELDEM
Y. MİMAR
CUMHURİYET CADDESİ 20 İSTANBUL

21.12.1981

Pek saygıdeger Leyla Baydar,

Hakkımda yazdığınız yazıdan dolayı çok teşekkürler ederim.
Ümid ederim ki bana bu yazıda verdiğiniz öneme layık sayı-
labilirim.

Birkaç nokta üzerinde rötuşlar yaptım, kusuruma bakmayın.
İlk olarak Sedad'ın "t" değil, "d" ile yazılmasını rica
ederim. Metin içinde geçtikçe, mesela S.H.E. diye kısaltı-
labilir mi diye düşünüyorum.

New York Fuar Binası'nın bir mimari eser olarak nitelendi-
rilmesine karşıyım. Sergi eser olarak resmi Türk Pavyonunu
yaptım. Fuar binası her mimarın anlayabileceği gibi, şura-
dan buradan toplama alçı ve çini motiflerden oluşturulmuş-
tur. Planın esasları benim olmakla beraber, cephe ve iç me-
kanlar tasarladığım şekilde uygulanmamıştır. Bunun belirtil-
mesini arzu ederim.

Hilton Oteline gelince, genel olarak iştirakimin bir iki çi-
ni ve pavyon motifinden ileri gitmediği şeklinde gösteril-
mek istenmektedir. Tesadüf şu ki, tamamiyle devrinin otel
klişesine sadık olan yatak katları plan düzeninin dışında,
genel karakter, ve öncelikle cephe sistemleri ilk olarak
Adliye Sarayında uygulamak istenenlerin devamıdır. O kadar ki,
bu beyaz çimento cephe sistemi o zamanlar Amerika'da tamamiy-
le meçhuldü. Ve bu teknik shok beton ismi altında yavaş yavaş
Amerika'da da uygulanır olmuştur.

Milli Mimari Semineri'ne gelince, bundan kırk, elli yıl önce
başlamış olan bu araştırma çalışmaları şüphesiz ki dünya ça-
pında bir öncülük faaliyetidir. Memleketimizde bu disiplin,bu-
gün çoğu mimari mektebinde farklı şekillerde de olsa uygulan-
maktadır. Bunun için Akademi' deki bu faaliyetin memleket için-
de ve dışında zamanından çok evvel bir devirde ortaya çıkmış
olduğunun tebarüz ettirilmesi yerinde sayılabilmelidir.

../.

Figure 4.17a The letter, Sedad Eldem wrote to Leyla Baydar (source: Baydar Personal Collection).

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-2-

Bu münasebetle sizinle yeniden temas etmek imkanını bulmuş
olduğumdan dolayı mutluyum. İlk fırsatta sizi Ankara'da
ziyaretime müsade edeceğinizi ümid eder, sevgi ve saygı-
larımı kabul etmenizi rica ederim.
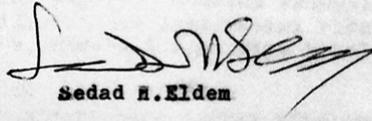
Sedad H.Eldem

Figure 4.17b The letter, Sedad Eldem wrote to Leyla Baydar (source: Baydar Personal
Collection).

Similarly, Leyla Baydar began to write the introductory essay without seeing the book draft; however, Sedad Eldem wanted to see the text before getting it published. Eldem wrote a letter to Baydar about the essay and talked to her on the phone. It seems that the issues mentioned in his letter were considered by Baydar and she revised the text according to Eldem's critics. Nonetheless, a dialogue also was experienced between them as follows: When Baydar was telling him on the phone why she used the word "international brutalism" in the essay,[193] Eldem hesitated, and "Well, as you know," he said (Baydar, 2013). Baydar did not change this expression in the text. (Figure 4.17)

Accordingly, I am of the opinion that *Sedad Hakkı Eldem: Büyük Konutlar* is the result of the collaborative process between the architect, the publisher and other contributors. From another perspective, although it may not seem like, it could also be taken as an example of an architect's monograph that includes "editorial control." The role of the publisher can be better understood if *Sedad Hakkı Eldem: Büyük Konutlar* will be compared with *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi.* The latter was prepared under the guidance of Eldem himself, as Uğur Tanyeli (2008b) claims and the documents and materials for the publication were provided by the architect. Furthermore, it is the first monograph where Sedad Eldem's projects and buildings were "fully" listed in a way that the architect preferred (Aysel, 2008).[194] In terms of its physical properties with large and heavy tome including 370 pages, *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi* could be the most extreme example of the architect's auto-monographs discussed in this dissertation. I think that Sedad Eldem, who possessed the largest personal archives of the country (Tanyeli, 2008b), has a slightly exaggerated approach in this publication *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi*. It seems that Eldem did not set his priorities in selecting projects to be published, or could not make a choice among them. After the foreword by Muhteşem Giray, *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi* includes a text on the architect's life and personality (12 pages), his writings on various issues such as Turkish House, urbanism, interior design and Islamic architecture (37 pages), and the photographs of the architect with the clients, fellow architects and architecture students (18 pages). The next 293 pages are devoted to Eldem's architectural works placed chronologically from his

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[193] The mentioned sentence is: "The Palace of Justice is a building which bears the traces of international brutalism and accepts function, material and the construction technique as the basic parameter for the composition."

[194] According to Tanyeli, however, the book includes conflicting information especially regarding details and dates (Tanyeli, 2008b, p.91).

student years during the 1920s to the 1980s. Instead of controlling his excessive amount of documents, it seems, the documents in the book controlled Eldem. In that, Eldem's auto-monograph could be regarded as attempting to be an exhibition, an archive, and a narrative at once. Nonetheless, there is not any prominent structure that organized the book as a whole and would guide the intended audience through the pages. In fact, *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi* is unfortunately not an easily readable and comprehensible book.

Figure 4.18 Covers of *Sedad Hakkı Eldem: Büyük Konutlar*, 1982 and *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi* [Sedad Hakkı Eldem: Fifty Years Jubilee of the Profession], 1983 (photo by the author)

The chances are that Sedad Eldem left Cemil Gerçek and Yaprak Bookstore alone in their preparation of *Sedad Hakkı Eldem: Büyük Konutlar* while he was busy working for *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi*. In this way, the introductory article to *Büyük Konutlar*, for instance, written by Sedad Eldem, was not included in the book as it had been planned to but could only partially influence the texts of Gerçek and Baydar. The presentations of and documents on the architecture of Sedad Eldem in *Büyük Konutlar* also look different from those in *50 Yıllık Meslek Jübilesi*. Consequently, thanks to the contributors, in the case of *Büyük Konutlar*, the book became a medium to produce knowledge. When the two simultaneous books of Eldem are examined together, this main difference reveals itself: In *50 Yıllık Meslek Jübilesi*, the immensity of the presented

projects and related documents makes the production of architectural knowledge invisible. Nevertheless, *Sedad Hakkı Eldem: Büyük Konutlar* is also an agent for "forming" architectural knowledge in addition to presenting Eldem's architecture as it has a response to the question of "how to make architecture in Turkey." Through the book, Sedad Eldem shows the reading audience his variety of experiments in practice, design, and application in "response."

What I would argue here is that *Sedad Hakkı Eldem: Büyük Konutlar* tried to establish an architectural epistemology for architecture in Turkey. The twenty-five large houses in the book not only presented the architecture of Eldem but also shared his theoretical understanding of Turkish house, and displayed Eldem's practical understanding based on a rich archive on regional housing formed during more than 50 years. The print monograph reveals the continuity and coherency/consistency in the architecture of Eldem, in his thinking, writing, speaking, and building. It presents Sedad Hakkı's life-long research on the anonymous principles of the "Turkish house" and his attempts at its reinterpretation of his professional practice. In other words, the publisher mediated the epistemology of architecture that the architect created through experience, and the book hence became an instrument of intellectual labour. Therefore, the knowledge produced by the book might not have been immediately understood at the time. It was an attempt to open a dialogue with reading audiences who would create the meaning. This is one of the reasons why this study on architect's auto-monographs ends with the book of *Sedad Hakkı Eldem: Büyük Konutlar,* which can be considered as a turning point in architectural literature in Turkey. The monograph, I think, is one of the pioneers on the epistemology of architecture within a growing literature.

One of the aims of the book *Sedad Hakkı Eldem: Büyük Konutlar*, similar to the others in the series, was to promote the architecture of Eldem worldwide but this goal was not fully achieved because the book was published only in Turkish. The English translation of it, on the other hand, had seemingly been also planned, but could not be realized.[195] In fact, Sedad Hakkı Eldem received proper recognition in the international architectural scene when he had made a presentation entitled "Toward a Local Idiom: A Summarized History of Contemporary Architecture in Turkey" at the second seminar of the Aga Khan Award

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[195] The English translation (draft) of the introductory article wrtitten by Leyla Baydar is located in Sedad Hakkı Eldem Collection in Salt Research.

for Architecture held in İstanbul in 1978.[196] Eldem would benefit from this event to share his thoughts and practice with the international platform. For Eldem, the 1980s appeared to be lively from the very beginning: He was awarded an honorary doctorate in philosophy in 1979 by the Academy Fine Arts; received the Sedad Simavi Award for Architecture in 1982 and the Grand Award in Art by the Ministry of Culture in Turkey [*Kültür ve Turizm Bakanlığı Büyük Sanat Ödülü*] in 1983. Three years later, in 1986, Sedad Hakkı Eldem received another award with the "Social Security Complex" in İstanbul in the third cycle of the Aga Khan Award for Architecture. The Complex was considered as one of the most successful and refined examples of the contextualist approach in modern architecture. Following the award, with the publication of *Sedad Eldem: Architect in Turkey* in 1987 under the editorship of Sibel Bozdoğan, Suha Özkan and Engin Yenal, Eldem received publicity and attained a place in the international literature on architecture. It is the fourth book in a series and was published by *Mimar Books* coordinated by the Aga Khan Foundation to create "their own heroes" in the third world (Özkan & Yenal, 2014, p.2).[197]
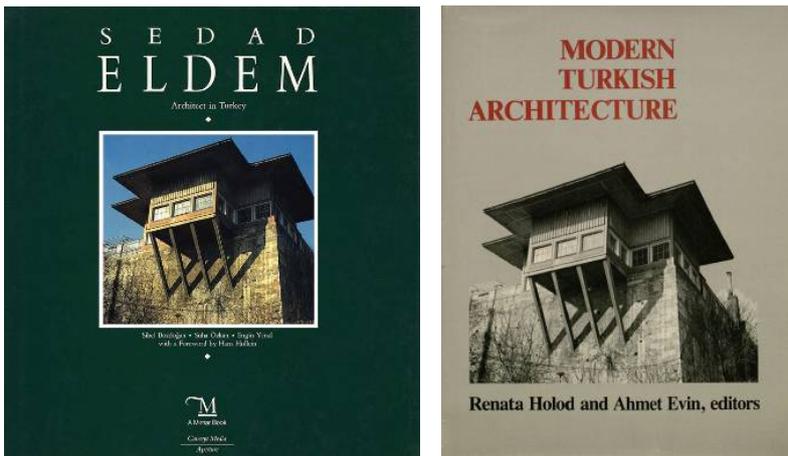
Figure 4.19 Covers of *Sedad Eldem: Architect in Turkey* (1987) and *Modern Turkish Architecture* (1984) including the same picture of Sedad Eldem's *Taşlık Café* (1948) in İstanbul.

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[196] For an earlier example of his ideas on tradition, cultural continuity, and national architecture that the architect discussed in this presentation, see: (Eldem, 1940).

[197] The first book of the series apeared in 1984 on Charles Correa (1930-2015, India); the second book about Hassan Fathy (1900-1989, Egypt) was published in 1985, and the third monograph focusing on Geoffiey Bawa (1919-2003, Sri Lanka) in 1986.

For a critical review of the *Mimar* monographs, see: Çelik, 1994.

Architecture of Turkey in the Republican period had already been moved to the agenda of the international architectural community in the early 1980s when an exhibition and a seminar was organized in 1982 as a part of the Atatürk centennial celebrations in 1981 at University of Pennsylvania, taking into focus the "Turkish architecture" from 1923 to 1980. The joint work of the Middle East Technical University and University of Pennsylvania continued with the ensuing book *Modern Turkish Architecture* published under the editorship of Renata Holod, and Ahmet Evin in 1984.[198] The book includes a collection of essays by a group of "young scholars" analyzing architecture in Turkey through periods from their viewpoints. In fact, it was a wide-ranging, theoretical and original work at the time (Arel, 1986).

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[198] In the second edition of the book published by the Chamber of Architects of Turkey in 2005, Suha Özkan joined the editorial team of the project.

CHAPTER 5

CONCLUSION

After the period of analysis in this dissertation from the 1950s to the early 1980s, there followed a tough but busy decade for architectural publications in Turkey. As Haldun Ertekin (1984) indicates, the practice of architectural publishing in the country in the early 1980s experienced difficulties as closely related to the socio-political and economic conditions. The two consecutive *coup d'etats* in 1971 and 1980 caused many periodicals to cease publication and some others to pause (Özdel, 1999, pp.79-80). The oldest and long-lived journal of architecture in the country *Arkitekt* also released its final volume in 1980. However, besides those continuing publications like *Mimarlık* and *Yapı,* new periodicals also began to be published, increasing in number towards the end of the 1980s; namely, *Çevre* (1979-1980), *Mimar* (1980-1984), *Design-Konstrüksiyon* (1985), *Arredamento Mimarlık* (1989-) and *Tasarım* (1989-). It could be argued that the period when architectural journalism was a one-man-job ceased after *Arkitekt*. Nonetheless, new initiatives in publishing on architecture such as Selçuk Batur's (Çevre Publications) and Cemil Gerçek's (Yaprak Bookstore) also included unprofessional standards in their business because of the degree of individual efforts invested in them.

Indeed, these two entrepreneurial architects provided a "creative" response to the architectural, political and economic conjuncture from the late 1970s onwards (Özkan, 2013). Cemil Gerçek's Yaprak Bookstore mostly covered the issues of practice and design in architecture through the series of "Etüd+Proje" and "Project Application." Selçuk Batur's Çevre Publications, on the other hand, primarily focused on the theoretical field of architecture.[199] It seems that the Çevre Publications had an interest in the physical properties of publications, as well as the content (Şentek, 2005). Thus, in addition to those

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[199] Doğan Kuban's *Mimarlık Kavramları: Mimarlığın Kuramsal Sözlüğüne Giriş* (1980) and Vincent Scully's *Modern Mimarlık*, *trans*. Selçuk Batur (1980) could be mentioned.

already mentioned in this study, new agents and actors began to participate in architectural book publishing at the turn of the 1970s like graphic designer Bülent Erkmen (1947-) and Reyo Printing House founded in Babıâli, İstanbul.

Over the 1980s, the number of books getting published seemingly increased, and a plurality in architecture titles is observed. In fact, the second half of the 1980s became a period when thinking on architecture itself became dominant in Turkey (Tanyeli, 1994).[200] One of the reasons is that, as Ergut and Özkaya (2005) stress, "Due to the political prohibitions, which emerged during the first half of the 1980s, architects moved away from social issues and towards the problems of architecture itself" (154). In terms of architectural publications, "Turkey [was] at a completely different level now, compared to the 1960s" stated Bülent Özer (1984). At the time, not only university and institution presses, but also other publishers trying to reach a wider audience showed interest in books on architecture, design, history and theory, and environmental design.[201] This means that issues regarding architecture and the built environment were no longer trapped within the "professional circles," but could then be the field of interest of those not having a direct connection with the subject. Architecture thus became "socialized," a part of the contemporary culture of society. According to Kazmaoğlu & Tanyeli (1986), architecture underwent a structural change through such socialization. In this period, although architecture became a difficult field for producers (i.e., architects), it became easier for consumers (Kazmaoğlu & Tanyeli, 1986).

The dissertation has focused on the genesis of the architect's auto-monograph as a genre of the printed mediums of architecture, outlining the changes that affected the conceptualization of architecture from the 1950s to the more pluralist context of the 1980s in Turkey. Firstly, during the three decades between the 1950s and the 1980s, i.e., from Arkan's pamphlet of 1956 to Eldem's book of 1982, the conception of architecture in

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[200] During the second half of the 1980s, imported books seem to have increased in Turkey. For example, *Literatür Yayıncılık* [Literature Publishing] was established in 1988 to bring professional and educational books into the country.

[201] For instance, Nicolaus Pevsner (1977) *Ana Çizgileriyle Avrupa Mimarlığı, trans.* Selçuk Batur, Cem Yayınları, Enis Kortan (1983) *Le Corbuiser Gözüyle Türk Mimarlığı ve Şehirciliği*, Boyut Yayınları and Stephen Gardiner (1985) *Le Corbusier, trans.* Üstün Alsaç, AFA Çağdaş Ustalar Dizisi 7 published by Cem Publishing, Boyut Publishing and AFA Publications respectively could be mentioned.

Turkey moved beyond the practice of constructing and designing, and new architectural production processes that did not merely result in "building" began to emerge. Architecture became, for instance, the object of thought, and the subject of research and criticism. Concepts, terminology or language from other disciplines, i.e., political science, sociology, physiology and theology, started affecting the field of architecture slowly; that is, architecture started to be re-conceptualized. Here, those steps were initially taken by practising architects as examined through the auto-monographs in this study. In other words, architects' auto-monographs discussed here are the most concrete and obvious evidence of this change. Contemporary printed mediums were not only the space that presented the changing concept of architecture but it also became a medium that generated this change in the practice of architecture.

Secondly, a common opinion is that, in the architectural scene towards the 1980s in Turkey, the radical attitude in the practice of architecture began to soften, and plurality and diversity in practice were observed (Yücel, 1984). In this context, the eight architects' monographs examined in this dissertation contributed to this overall picture: The publication genre started with Arkan's pamphlet that had merely displayed categorical and chronological project-lists, and continued in the 1970s in more complex examples that comprised a variety of layers. In this sense, the book on Sedad Hakkı Eldem and his works was also a sign of the pluralistic appearance of the architectural milieu of the 1980s. In addition to being part of the architectural production itself, the architect's monograph as a "container" that included and presented architectures over the period offered plurality with its content.

Thirdly, the culture of architecture began to take a place throughout these decades in the wider cultural scene through newly founded professional bodies and award programs in the country. To be more precise, one can follow the shift in the re-framing of (the disciplinary boundaries of) architecture also through various mediums other than the book. Towards the end of the decade, there appeared (alternative) professional bodies: The Turkish Independent Architects' Association was founded in 1987, aiming to discuss the problems of architectural profession and practising architects, and to find solutions to these problems. In 1989, furthermore, the Şevki Vanlı Architecture Foundation was established by Şevki Vanlı himself to promote settling an architectural culture in the society through publications, conferences, and workshops. Like publications, these

institutions offered habitable niches for alternative understandings of and approaches to architectures in the country.

New social and cultural dimensions were then added to the professional practice of architecture. It was also the time of "awarding architecture" because it was now important to esteem as well as recognize this field of practice. Most significantly, the National Architecture Exhibition and Awards program was initiated in 1987 by the Chamber of Architects of Turkey.[202] The program was the first institutional attempt "to bring architectural culture and profession into the public agenda in Turkey" (Balamir 2005, p.11). The first cycle of awards was given in 1988, on the 400th year anniversary of Architect Sinan's death, in order to document the architectural production in the country by honouring successful colleagues, and to reach the general public (Özbay, 2014). Sedad Hakkı Eldem received the Grand Award (Sinan Prize) in this first cycle in 1988:

> ... for his immense contributions to architectural profession in its fields of education, culture, building design and construction, as well as for his exemplary career in establishing the identity of the "Architect" in our society (Balamir, 2005, p.34).[203]

Lastly, on the one hand, architecture in the eyes of society began to be redefined. The changing architectural scene was accompanied by the changes in the role of architects in the country. There emerged in this context professionals taking on different roles: architects could then become writers, theorists, spokespersons, critics, thinkers, readers, researchers, publishers, photographers or graphic designers alongside practitioners and teachers. Considering the relation between architects, architecture and books, also provides insights into this new body of practices. As discussed in this study, Behruz Çinici was a spokesperson as well as a practitioner, Şevki Vanlı a critic and an entrepreneur,

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[202] For an analysis on the role of the Chamber in "developing architecture as a modern profession," and its relation to the National Architecture Exhibition Awards, see (Ergut & Özkaya, 2005).

[203] Among those whose auto-monographs have been studied in this dissertation, Turgut Cansever (1990), Şevki Vanlı (1992), Doğan Tekeli-Sami Sisa (1994) and Behruz Çinici (2004) received the Grand Award for their lifelong achievements. The following names, given the Contribution to Architecture awards, also draw attention: Zeki Sayar (1988), Doğan Kuban (1990), Cemil Gerçek and Yapı-Endüstri Merkezi (1992), Bülent Özer (1996), Gürhan Tümer (2004). Considering the National Architecture Exhibition and Awards program, published in 2005, the retrospective catalogue consisting of articles and documenting the nine award cycle from 1988 to 2004 offers an overview (Balamir, 2005). The Exhibition and Award program has a website: http://mo.org.tr/ulusalsergi/ There is also a master's thesis on the topic: (Durmaz, 2009).

Turgut Cansever a thinker, Cengiz Bektaş a writer an intellectual, Cemil Gerçek a publisher, or İbrahim Niyazioğlu a graphic artist. Moreover, architects started to be involved in different relationship networks and collaborated with other professionals, i.e., publishers, graphic artists, photographers, etc. In the period of concern, not only commercial but also social relationships between architects were highlighted. Architects were connected through several social networks in the architectural community such as teacher-student, successor-predecessor, co-worker, or partner.

On the other hand, the ways through which architects reconstruct their selfhood in their profession and represent their professional identity were also diversified. In this context, how do we approach, for instance, such cases as Eldem's autobiographies that were continually revised by the architect? As underlined by Tschumi and Cheng (2003), could it be argued that architects seem to be busy with developing their own autobiographies rather than improving the art of building? Indeed, Sedad Hakkı Eldem tried to establish an interpretive connection between his life and works by (re)writing his architectural biography because he thought about himself in respect to what he had done. As Dana Arnold (2002) argues, "our identity is constructed around our past" (p.35) and Eldem was aware of that.

Figure 5.1 Sedad Eldem (1925) and Turgut Cansever (1938) self-portraits (source: Eldem & Tanju & Tanyeli, 2008, p, 41; Düzenli, 2009, p.308).

Without any doubt, there are various mediums for the art of creating oneself. A good illustration of this is two self-portraits by Sedad Eldem (1925) and Turgut Cansever (1938), which can be considered as the first signs of architects' self-discovery and self-expression when they were at the age of seventeen. (Figure 5.1) It could be argued that this early consciousness of selfhood had been a characteristic of the identity of the architects, and as a concept it expanded its field in time. Although the professional images of these architects had not earlier been established via publications or specifically in writing, with their self-conscious identities, they were always among the most prominent actors in the twentieth-century architectural environment in Turkey due to their own constructions and social impacts.[204]

Even though the contribution of architects' auto-monographs to the architectural environment has recently been disputed, the genre has always been one of the appropriate mediums to present the professional self. In addition to the richness and diversity of the roles architects took, the case of the genesis of the architect's auto-monograph in Turkey was an indication of the emergence of the architect-author in the country, as Tanyeli explains, whereby architectural authorship was a social and cultural construction (Tanyeli, 2009a; Tanyeli, 2014b). The architectural monograph carries self-portraiture with its autobiographical qualities. Architects have built and rebuilt their own professional identities and architectures through this printed medium.

The fact that these identities are publicized in auto-monographs, on the other hand, could require questioning the role of the genre in the construction of the architectural canon. What is the connection between an architect's recognition and his / her published works? Are the architects examined in this study notable and well-known individuals for the twentieth-century architecture in Turkey because they published about their own practice; or did they get widely published because their architecture was important and valuable as representative of the period's architecture in the country? These are questions that should be further researched and analyzed. However, this dissertation has demonstrated that the role of the architect's auto-monograph in the "construction of architecture as a professional field" is more important than its role in "the architect's self-presentation."

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[204] For example, Sedad Eldem is generally regarded as the legend in the Turkish architectural scene (Tanyeli, 2001; Özkan & Yenal, 2014). Tanyeli and Yücel also discuss the issues of "subjectivity and the existence of subject" that they experienced in Turgut Cansever (Tanyeli & Yücel, 2007, p.168).

That is to say, the genre as an agent for (architect's) recognition, in fact, became a sign of the architectural culture that was established and enlarged in this context. Indeed, the collective presence of architects and architectural monographs defined the contemporary culture of architecture in the country.

<p style="text-align:center">*</p>

This dissertation is an introduction to examine architectures through the printed medium. I have pursued an approach that accepts the printed medium as the subject of historiography rather than the building or its creator architect, around which the writing of history in architecture centred for many years. In this sense, focusing on the genesis of architects' auto-monographs in Turkey, the dissertation has attempted to reveal the issues hitherto untouched or undervalued, and addressed a shift in the cultural and historical context of architecture in the country.

The architects' auto-monographs examined in this study as the products of the three decades between the 1950s and the 1980s, have demonstrated that a number of practising architects in Turkey prepared monographs on their own architecture at the time, and a few of them also tried to publish their œuvres themselves. Contrary to the conventional opinion of the architectural environment, there were not a small number of printed books in the literature on architecture in the country over the period. Indeed, the architects' monographs formed only one part of the printed mediums in architecture that included various other publications such as periodicals, architectural biographies and studies on individual architects, and other books on building types, styles and periods, as well as those on architectural theory, history and criticism, which all contributed to contemporary interrelations between architects and architectures.

Nevertheless, the period of the genesis of architect's auto-monograph also had its shortcomings; it seems that these architecture books on a wide variety of topics were not always well-recognized in the general architectural environment.[205] At the time, some of the activities and practises were missing in contemporary print culture on architecture, such as a well-organized distribution and reception of and feedback for architectural

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[205] Perhaps, for this reason, many architects in the country have had the feeling that there were not many architectural publications / books in the period of concern.

publications, which are indeed central to publishing practices. Therefore, the printed mediums in architecture at the time could not form a fully institutionalized practice yet because of the absence of continuity, multiplicity and social acceptance of publications (Güzer, 2014).[206] The books on architecture themselves were still unable to create a publishing tradition and norms in the print culture in architecture. Hence, by revisiting these books, architects and architectures, the dissertation has attempted to stimulate an open dialogue among them through an historical analysis as the interplay between architects and books also suggests the revelation of the network in the architectural atmosphere of the country.

It is seen throughout the dissertation that the architects (re)defined the genre of the architectural monograph according to their own benefits, aspirations and needs, and created a relatively new medium in the specific architectural network of each case. The architect's auto-monograph, in need of a practising architect who creates architectural products, relates the architect to a number of actions and establishes links with them. As examined in this study, the architects Seyfi Arkan, Haluk Baysal-Metin Birsel, Altuğ and Behruz Çinici, used the printed medium to "visualize" their architectural products through displaying them. The architect's auto-monograph became a place for Doğan Tekeli-Sami Sisa and Şevki Vanlı, on the other hand, to store their architectural productions over a long period of time that were structured and ordered through the printed medium by the architects themselves. Cengiz Bektaş and Turgut Cansever both wrote on their architectures in their architectural monographs – albeit in different ways - by emphasizing understanding architecture itself. That is why architects' auto-monographs in this study could have been interpreted under different groups of analysis that presented the characteristics of an "exhibition," an "archive" and a "narrative" respectively.

In this framework, the architect's auto-monograph is the site where not only the practice (i.e., architectural products / production) of an architect is publicized but also architecture itself is conceptualized in discursive terms. For the earlier cases examined, the conception of architecture is related to the architectural products displayed in the auto-monographs – i.e., the building, the photograph, the drawing, the sketch, or the text. Then, the accumulated products as structured and ordered in the books highlight architectural production, whereby the architectural conception is based on the practice of architecture

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[206] The comments of Güzer are similar to his views on architecture criticism in Turkey.

itself, i.e., the action. For the latest cases examined, on the other hand, the discourse is stimulated through the architects' individual understandings of architecture itself as a professional field, rather than in their specific products or different ways of production in the field. Thus, the architects' auto-monographs here are the sites of the formation of the discourses on architecture as well as the presentation of its practices.[207]

By enquiring how architectures are thus conceptualized and publicized in changing contexts through the printed medium, the dissertation has attempted to outline a new research field in Turkey. That is to say, it has dealt with another and neglected (hi)story by focusing on the history of books in Turkey that still needs further analysis in future studies. Although, in each chapter, I have tried to shed light on various issues relating to the study of books, little space could have unfortunately been devoted to the books' production processes and their reception because of the lack of available information. Similarly, each agent / agency in the process that is expected to take part in any study concerning the history of books could not have been discussed here either.[208] Nonetheless, as a study on publishing about architecture, the dissertation could be taken as attempting to take the first steps to analyze architects' relations to their auto-monographs, or more generally, as an introduction to the history of the relation of architecture to printed medium in Turkey.

This dissertation, studying the genesis of architect's monograph as a part of the printed medium on architecture in a specific historical context in Turkey, presents a basis for and clues for similar analyses of contemporary and future cases. This is because the genre continues to occupy an important position in architectural publications, and further changes in it in later decades have carried on characteristic features as formed by these early cases. It is generally argued that the development of the electronic medium has begun to redefine the printed medium as it has reconceptualized architectural production.

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[207] I used the word "discourse" here as socially and culturally constructed modes of expressions and patterns of meanings in architecture. In this sense, a wide variety of (*Foulcauldian*) "discursive formations" has emerged throughout this dissertation. There is an extensive literature on the issue of discourse, and the following are among the most seminal works to further open up the discussion: (Barthes, 1997; Crysler, 2003; Eco, 1997; Foucault, 1972; Foucault, 1981; Forty, 2000; Mills, 1997).

[208] These could include architect as writer and reader, architect's library/study, the production of a book as a material artefact, book publishing technology and techniques in the country, and graphic design of architectural books.

Yet, as Alan Powers (2002) addresses, "Its [the printed book's] dominance may be threatened by new types of medium, but some of its characteristics are likely to be copied in the other media that may replace it" (p.157). Consequently, studying the universal and timeless as well as the local and changing characteristics of architect's auto-monograph will help understand similar presentations of architects' works in other (new) mediums at present or in the future. Hence, having been examined thoroughly in this study in their diversities, these early monographs simultaneously addressing local and global audience could provide answers to current debates on the role and the future of architectural monographs. What I would argue is that the characteristics of architects' auto-monographs as an "exhibition," an "archive" and a "narrative" that have formed the analytical frame of their genesis in Turkey, are indeed the key concepts of the genre in general although the balancing of these concepts defines a specific book according to the approaches of its actors and the requirements of its specific context that produce and reproduce architecture.

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APPENDICES

APPENDIX A

LIST OF INTERVIEWS

Atauz, Akın. May 31, 2013, Ankara, Personal Interview.

Balamir, Aydan. January 22, 2015, Ankara, Personal Interview.

Baydar, Leyla. April 23, 2013, İzmir, Personal Interview.

Bektaş, Cengiz. December 25, 2012, İstanbul, Personal Interview.

Bozdoğan, Sibel. June 20, 2015, Ankara, Personal Interview.

Bulca Erim, Aydan. June 8, 2013, Ankara, Personal Interview.

Çinici, Can. January 10, 2015, İstanbul, Personal Interview.

Çizgen, Gültekin. May 20, 2015, Telephone Interview.

Derviş, Pelin. November 27, 2015, Telephone Interview.

Evliyagil, Sarp. June 10, 2015, Ankara, Personal Interview.

Gerçek, Lale. April 10, 2013, Ankara, Personal Interview.

Güzer, Celal Abdi. December 19, 2014, Ankara, Personal Interview.

Hasol, Doğan. February 7, 2013, İstanbul, Personal Interview.

Kortan, Enis. May 6, 2013, Ankara, Personal Interview.

Küçükerman, Önder. January 8, 2015, İstanbul, Personal Interview.

Öğün, Emine. May 30, 2015, İstanbul, Personal Interview

Özbay, Hasan. October 17, 2014, Ankara, Personal Interview.

Özer, Bülent. January 6, 2015, Personal Interview.

Özkan, Suha. June 11, 2013, Ankara, Personal Interview.

Öztürk, Ali Osman, Süreyya Atalay and İlgiz Öztürk. November 13, 2015, Ankara, Personal Interview.

Pamir, Haluk. May 14, 2015, Ankara, Personal Interview.

Taneri, Yurdanur. June 28, 2013, Ankara, Personal Interview.

Tanyeli, Uğur. March 22, 2014, Ankara, Personal Interview.

Tekeli, Doğan. February 8, 2013, İstanbul, Personal Interview.

Ünalın, Çetin. December 23, 2014, Ankara, Personal Interview.

Vanlı, Lale. July 2, 2013, Ankara, Personal Interview.

Vanlı, Selim and Gülnur Özdağlar. May 3, 2013, Ankara, Personal Interview.

APPENDIX B

LIST OF ARCHIVES AND PERSONAL COLLECTIONS

Ajanstürk Printing House

Chamber of Architects of Turkey

Çinici Family Collection

Emine Öğün and Cansever Family Collection

Leyla Baydar Personal Collection

SALT Research

Şevki Vanlı Architecture Foundation

APPENDIX C

CHRONOLOGICAL LIST OF AGENTS OF ARCHITECTURAL PRINT CULTURE AND OF ARCHITECTURAL CULTURE

From the Beginning to Tanzimat Reform Era (1839-1876)

1483	Printing House	The first printing house in Istanbul could be established by rabbi (*haham*) Gerson. (Kabacalı, 2000 p.9)
1493	Printing House	The Jews founded their first press in Istanbul. The technology could be brough by jewish families from Spain to Istanbul. (Kabacalı, 2000 p.9)
1567	Printing House	The first Armanian printing house in Istanbul is founded by Apkar Tıbir. (Kabacalı, 2000 p.10)
c. 1580s ***not printed***	Book	Sinan's Autobiographies: *Adsız Risale* (Untitled Treatise), *Risaletü'l Mi'mariyye* (Treatise on Architecture), *Tuhfetü'l-Mi'marin* (Choice Gift of the Architects), *Tezkiretü'l-Ebniye* (Record of Buildings), and *Tezkiretü'l-Bünyan* (Record of Construction)
1588		"iki tüccara dışarıda Türk harfleriyle kitap bastırıp, bunları gümrük vergisinden bağışık olarak Osmanlı Devleti sınırları içinde satma iznini içeren bir ferman verilmiş..." (Kabacalı, 2000 p.13)
1594	Book	*Tahriri'l-Usulü'l Öklides* is published abroad, and then moved to Istanbul for selling. (Kabacalı, 2000 p.13)
1614		Risale-i Mimariyye
1627	Printing House	The first Greek printing house in Istanbul could be estanblished by Nicodimus Metaxes. (Kabacalı, 2000 p.12)
1729	Printing House	The first Ottoman Turkish printing house, İbrahim **Müteferrika** Matbaası, published its first book: *Lugat-i Vankûli* the Turkish version of the medieval Arab dictionary. 2 vols/666 and 755 pages/500 copies.
1773	Education	Mühendishane-i Bahri-i Hümayun (İmparatorluk Deniz Mühendishanesi)
c. 1783	Printing House	Embassy of France Press (including translations for military training schools in Üsküdar – Humbarahane and Mühendishane). (Kabacalı, 2000 p.27)
1792-93	Book	*Fenn-i Harb* (Science of War) – Unknown author, translated into Turkish from the French original by Konstantin Ipsilanti (Beylikçi Raşid Efendi, press supervisor)
1793	Book	*Fenn-i Lağım* (Science of Mining) – Sebastien le Prestre de Vauban, translated into Turkish from the French original by Konstantin Ipsilanti (Beylikçi Raşid Efendi, press supervisor)

1794	Book	*Fenn-i Muhasara* (Science of Siege) – Unknown author, translated into Turkish from the Frenchoriginal by Konstantin Ipsilanti (Beylikçi Raşid Efendi, press supervisor)
1795	Education	Mühendishane-i Berr-i Hümayun (İmparatorluk Kara Mühendishanesi) - 1847 yılında müfredatına mimarlık alanında da dersler konularak batı usullerine göre mimarlık bilgileri verilmeye başlandı. 1883 yılında Hendese-i Mülkiye'ye dönüşen Mühendishane-i Berr-i Hümayun, 1909 yılında Mühendis Mekteb-i Alisi adını alarak, sivil mimar ve mühendislerin yetişmesi konusunda eğitim vermiştir.
1797	Printing House	Basmane Odası / **Mühendishane Matbaası** is founded
1831	Profession	The dissolution of the Office of Royal Architects (Hassa Mimarları Ocağı'nın kaldırılması) (Nalbantoğlu, 1989 p.4)
1873	Book	L'architecture Ottomane (including *Tezkiretü'l-Ebniye*)

From Tanzimat to the Republic (1876-1923)

1883	Education	Royal Academy of Fine Arts (Sanayi-i Nefise-i Şahane Mektebi) – the first school to offer a degree in architecture
1883	Education	Hendese-i Mülkiye
1892-93	Book	Sakızlı Ohannes, *Fünun-ı Nefise Tarihi Medhali*, Kütübhane-i Karabet, İstanbul.
1896	Book	Ahmed Ziyaeddin, *Ameli Menazır*, Alem Mat. İstanbul
1897-98		*Tezkiretü'l-Ebniye (printed in İqdam)*
1908	Institution	The first professional society (Osmanlı Mühendis ve Mimar Cemiyeti)
1908	Journal	Osmanlı Mühendis ve Mimar Cemiyeti mecmuası (1908-1909)
1911	Book	*Fenn-i Mimari* by Mimar Kemalettin Bey & Ali Tal'at Bey (Mühendis Mektebi Yay) İstanbul. (1926, 2. Baskı)

1923-1950

1925	Book	*Demir İnşaat,* Ali Ziya Koca, Müminzade, Yayınevi : Haydarpaşa Demir Yollar Matbaası
1927	Institution	The Association of Turkish Architects (Türk Yüksek Mimarlar Derneği)
1928	Law	The Engineering and Architectural Services Act (1035 sayılı Mühendislik ve Mimarlık hakkında Kanun)
1928		Harf Devrimi
1928	Book	Türk Sanatı, Celal Esad Arseven
1928		Milletlerarası rakamlar
1928	Book	*İnşaat*
1931	Journal	*Arkitekt* Journal by Zeki Sayar (1931-1980)
1931	Book	*Yeni Mimari*, by Celal Esad Arseven, Agâh Sabri Kitaphanesi
1931	Book	*Mimar Sinan*, by Ahmet Refik(Altınay), Kanaat Kütüphanesi
1931		Metrik sistemin ölçü sistemi olarak kabulü
1932	Institution	The foundation of Türk Dil Kurumu

1932		Dil Devrimi
1937	Book	*Şehircilik – Urbanizm*, Celal Esad Arseven, İstanbul
1937	Book	*Sinan Hayatı ve Eserleri,* Afet İnan, İstanbul.
1938	Book	*Mimari Bilgisi,* Bruno Taut, Güzel Sanatlar Akademisi, İstanbul – çev. Adnan Kolatan
1938	Journal	*Türkiye Cumhuriyeti Nafia Vekaleti Bayındırlık İşleri Dergisi* (1934-1944 / 1966-1972)?
1938	Journal	*Vakıflar Dergisi* (1938-2008)?
1939	Book	*Mimar Sinan ve XX. Asır Mimarisi-Kısa bir tetkik,* Z. Kocainan, İstanbul.
1941	Journal	*Yapı* (1941-43) Tahir Tuğ et.al.
1944	Journal	*Mimarlık* Journal by Türk Yüksek Mimarlar Birliği (1944-1953)
1944	Book	*Hastane yapıları /* Benno Schachner; çev. Eyüp Kömürcüoğlu, İTÜ
1947	Journal	*Eser* Journal by Selçuk Milar (1947-48)
1947	Book	Eski Mısır mimarisindeki nisbetler / V. Vladimirov ; çev. Hamit Dilgan, Selim Palavan, İTÜ [1968 ikinci baskı?]
1948	Congress	1. Türk Yapı Kongresi @ Ankara
1948	Book	*Dokümantasyon : konusu ve problemi*, Ulvi Yürüten, İTÜ
1948	Book	*İslam sanatı,* Hilmi Ziya Ülken, İTÜ
1948	Book	*Mimar Koca Sinan*, İ. H. Konyalı, İstanbul.
1949	Book	*Türk hamamları etüdü* , Kemal Ahmet Aru, İTÜ
1949	Book	*Mimari kompozisyonun prensipleri*, Howard Robertson, Robert Atkinson , çev. sermet Gürel., İTÜ
1949	Book	*Orta Anadolu'da köy evlerinin yapısı*, Ruhi Kafesçioğlu, İTÜ

1950-

1950	Book	*Yüksek Mimar Seyfi Arkan: Türk Hımark, Proje, Keşif ve Taahhüt İşleri* (this one is lost in Beyazıt Library)
1950	Book	*Açık hava tiyatroları*, Orhan Bozkurt, İTÜ
1950	Book	*Anıt-kabirler ve zafer-asker anıtları*, Doğan Erginbaş, İTÜ
1950	Book	*Ankara evleri,*Eyüp Kömürcüoğlu, İTÜ
1950	Book	*Kapılar : Türk yapılarından ondört rölöve, teknik ve mimari özellikler, Muhittin Binan, İTÜ*
1950	Book	*Mimar Koca Sinan'ın Eserleri*, İ. H. Konyalı, İstanbul (Tarih Hazinesi ilaveleri)
1951	Book	*İstanbul şadırvanları,* Enver Tokay, İTÜ
1951	Book	*Konya evleri*, Celile Berk, İTÜ
1952	Book	*Koca Sinan'ın köprüleri : XVI. asır Osmankı medeniyeti içinde Sinan, köprülerin mimari bakımdan tetkiki, siluet ve abide kıymetleri* , Orhan Bozkurt, İTÜ
1953	Book	*Diyarbakır evleri*, Doğan Erginbaş, İTÜ

1953	Book	*Türk çarşıları* , Gündüz Özdeş, İTÜ
1953	Book	*İzmir : kuruluşundan bugüne kadar* , Emin Canpolat, İTÜ
1953	Book	*Konferanslar*, Daniel Boutet; *çev*. Faruk Umar, Altan Löker, İTÜ
1954	Institution – Printing House	The foundation of **Chamber of Architects** in Turkey
1954	Book	*Türk barok mimarisi hakkında bir deneme*, Doğan Kuban, İTÜ
1954	Book	*Türk evi plan tipleri*, Sedad H. Eldem, İTÜ
1954	Book	*İslam dini ilk camiler ve Osmanlı camileri* , H.K. Söylemezoğlu, İTÜ
1954	Book	*Konferanslar*, Marius Duriez ; *çev*. B. Postacıoğlu, İTÜ
1954	Congress	1. İmar Kongresi @ Ankara
c.1956	Book	***Seyfi Arkan ve Eserleri, 1933-1956***
1956	University	Middle East Technical University
1955	Book	*Alahan manastırı mimarisi üzerinde bir inceleme*, P. Verzone; *çev*. Mükerrem Usman, İTÜ
1955	Book	*İstanbul Teknik Üniversitesi Mimarlık Fakültesi öğrenci çalışmaları 1955*, İTÜ
c.1955	University	Karadeniz Technical University
1957	Book	*Şehirciliğin ve Memleket Planlamasının Esasları*, Ernst Egli, Yazar Matbaası, Ankara – *çev*. Kenan Taşpınar, TODAİE
1958	Book	*Bina inşaatında alüminyum*, Abdullah Sarı, İTÜ
1959	Book	*Mimaride güneş kontrolu* , Lütfi Zeren, İTÜ
1959	Book	*Tekniğin mimariye tesiri*, Gazanfer Beken, İTÜ
1960	Book	***F. LL. Wright: İnsana Dönüş*** by Şevki Vanlı, Dost Yayınları (architect monograph)
1961	Journal	*Mimarlık ve Sanat* Journal by Bülent Özer (1961-1964)
1961	Book	*Mimari tenkid'de metod araştırması yolunda bir deneme*, Gündüz Atalık, İTÜ
1961	Book	*İnsan ve ev*, Doğan Erginbaş, İTÜ
1962	Book	*Bir mekan anlayışı konferansı : F.L. Wright'ın ölümü münasebetiyle 15 Haziran 1959, haz*. Orhan Bozkurt, İTÜ
1962	Book	*Okul yapıları : İlkokullar*, Necibe Çakıroğlu, İTÜ
1962	Book	*Şehircilik konferansları : 1962-66* [4 tane, kitapları da var], İTÜ
1963	Journal	*Mimarlık* Journal by Chamber of Architects (1963-)
1963	Book	*Japonya'da iki ev*, Aligül Ayverdi, İTÜ
1964	Journal	*Akademi* Journal by GSA (1964-67)
1964	Book	*Ortadoğu Teknik Üniversitesi* by Altuğ-Behruz Çinici (building monograph)
1964	Book	***Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme*** by Bülent Özer - İTÜ

1964	University - Printing House	The first books of ODTÜ Mimarlık Fakültesi Basım İşliği (**Aptullah Kuran**, İlk Devir Osmanlı Mimarisinde Cami & **Atilla Bilgütay**, Zelzele Bölgelerindeki Yapılar için Nizamlar ve Şartlar & **Atilla Bilgütay**, Özel Yük ve Özel Şekiller Yardımı ile Plaklar Teorisi Denklemleri Çözümü)
1964	Book	*Kuzey memleketlerinde konut yapımı,* çev. M. Tarim, İTÜ
1964	Book	*Yaşanan mimari* / Steen Eiler Rasmussen; çev. Birsen Doruk, İTÜ
1965	Book	*Yassıhöyük – Bir Köy İnclemesi - Yassıhöyük – A Village Study*, METU
1965	Book	*Anadolu-Türk mimarisi tarihi,* Doğan Kuban, İTÜ
1965	Book	*İşçi konutları organizasyonunda işveren + işçi + mimar bağlantısı yönünden Türkiye için bir araştırma,* Birsen Doruk, İTÜ
1965	Book	*Tokyo için bir plan. 1960,* Kenzo Tange...(ve diğ.); haz. Aligül Ayverdi, İTÜ
1965	Book	*Malzeme ve konstrüksiyon metotlarının mimari formun yaratılmasındaki rolü,* Orhan Bolak, İTÜ
1965	Book	*1960'larda mimari: ümitler ve kuşku*, Giedion Siegfried; çev. Selçuk Batur, İTÜ
1965	Book	*Tuhfet-ül Mimariyye*, Mimar Sinan, *çev.* Rıfkı M. Meriç, Türk Tarih Kurumu (Mimar Sinan, Hayatı, Ederi I: Mimar Sinan'ın Hayatına, Eserlerine dair Metinler)
1966	Book	*Modern mimarinin gelişimi,* Jürgen Joedicke; çev. Bülent Özer, Orhan Göçer, İTÜ
1966	Book	*Mimari eserin oluşunda eğitimin etkileri ,* M. Erol Kulaksızoğlu, İTÜ
1966	Book	*Toplum Kalkınması, Teori ve Uygulanması,* İrem Acaroğlu, METU
1966	Book	*Modern Mimarlığa Giriş,* J.M.Richards ve Elizabeth B. Mock, *çev.* Aptullah Kuran, Orta Doğu Teknik Üniversitesi, Ankara
1967	Book	***Mimarlıkta Eleştiri*** by Cengiz Bektaş, Dost Yayınları (criticism)
1967	Book	*Bina bilgisi : temel bilgiler* / Orhan Bolak
1967	Book	*Konut yapılarında kişi-alan-maliyet bağıntıları,* Güngör Aydoslu, İTÜ
1967	Book	*Camilerin aydınlatılması üzerinde bir araştırma,* haz. Orhan Bolak, İTÜ
1967	Book	*Japonya mimarlığında geçiş mekanı,* Gaudenz Domenig ; çev. Aligül Ayverdi, İTÜ
1967	Book	*Konut yapımında iktisadi unsurların kullanılışı,*Altan Öke, İTÜ
1967	Book	*Yeni Mimari ve Bauhaus,* Walter Gropius, Mimarlar Odası Kültür Yayınları-1, İstanbul (Mo İst. Şb.) – Çev. Özgönül & Erdem Aksoy
1967	Book	*Form Araması... Sanat Üzerine Bir Deneme,* Eliel Saarinen, *çev.* M. Gökdoğan, İskender Matbaası, İstanbul

1968	Institution – Printing House	The foundation of YEM in Istanbul (Building Industry Center)
1968	Book	The first books by Chamber of Architects (*1. Milli Fiziki Planlama Semineri*, E. Turak, İ. Tekeli, Y. Gülöksüz (*eds*))
1968	Institution – Printing House ?	*Yapı Endüstrisi* (1968-72) Orta Anadolu Toplu Konut Şirketi, OR-AN
1968	Book	*Anonim mimaride çeşitlilik deneme I.*, Necati Şen, İTÜ
1968	Book	*Anadolu gezilerinden izlenimler bir batı Anadolu gezisi: (Şubat 1962),* İTÜ
1968	Book	*Hümanist bir bilim dalı olarak sanat tarihi,* Erwin Panofsky; çev. Afife Batur, Selçuk Batur, İTÜ
1968	Book	*Osmanlı devri İstanbul Sıbyan mektepleri üzerine bir inceleme,* Özgönül Aksoy, İTÜ
1968	Book	*Mimar Koca Sinan,* Afet İnan, Türkiye Emlak Bankası, Ankara
1968	Book	*Aile ve Mesken Konusunda Fransız Mimarlarının Bugünkü Eğilimleri,* P.H. Chombart de Lauwe, *Çev.* Ayda Yörükan, İmar ve İskan Bakanlığı Mesken Gen. Md., Ankara
1969	Book	*Konferanslar,* Nonuji Nasu, Tachu Naito, Kiyoshi Muto, İTÜ
1969	Book	*Konut araçları açısından sistematik bir tasarlama yönteminin geliştirilmesi,* Nigan Bayazıt, İTÜ
1969	Book	*Bakışlar: Günümüzde Resim Heykel Mimarlık,* Bülent Özer, Yapı Endüstri Merkezi Yayınları, İstanbul (the first book by YEM)
1969	Seminar	Mimarlık Semineri by Chamber of Architects (Seminar on Architecture)
1969	Journal	Şehircilik Enstitüsü Dergisi by İTÜ (1969-81)
1970	Book	***Altuğ-Behruz Çinici 1961-1970 Mimarlık Çalışmaları***
1970	Book	*Anadolu medreseleri: Selçuklu ve beylikler devri,* Metin Sözen, İTÜ
1970	Book	*Avrupa mimarisinin anahatları ,* Nikolaus Pevsner ; çev. Selçuk Batur, İTÜ
1970	Book	*Küçük Asya'da bulunan Roma İmparatorluk çağı tapınakları ,* Mükerrem (Usman) Anabolu, İTÜ
1970	Book	*Türk Mimarisi,* Prof. Dr. Suut Kemal Yetkin, Bilgi Yayınevi, Ankara
1970	Book	*Yeni Ulusal Mimarlık,* Somer Ural, Hasan Çakır, Ankara
c.1971	Book	***Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971***
1971	Journal	Bülten by METU (1971-81)
1971	Book	*Anadolu'da Roma devri mimarisi : plan bakımından bölgesel özellikleri üzerinde bir araştırma* / Berge Aran, İTÜ
1971	Book	*Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950-60,* by Enis Kortan, METU
1971	Book	*Mimari tasarım temel bilgiler,* Orhan Bolak, İTÜ

1971	Book	*Tek evden toplu konuta* , İsmail Utkular, İTÜ
1971	Book	*Perspektiv: Öğrenci-Mimar ve Sanatçılar için,* Orhan Şahinler, İstanbul
1972	Book	*Japonya mimarlığı mekanı: özellikle iç mekan kuruluşuna yaklaşım,* Aligül Ayverdi, İTÜ
1972	Book	**Cengiz Bektaş** (booklet)
1973	Journal	*Yapı* Journal by YEM (1973-)
1973	Catalogue	*Yapı Kataloğu* by YEM
1973	Library	*Başvuru Kitaplığı* by YEM
1973	Book	*Mimari tasarıma giriş programı üzerine bir araştırma,* Birsen Doruk, İTÜ
1973	Book	*Mimaride etki ve görsel idrak ilişkileri,* Uğur Erkman, İTÜ
1973	Book	*Tek katlı yapıların tasarımı için bir yöntem* / Gülsün Sağlamer, İTÜ
1973	Book	**Çorum: orta anadoluda bir toplu konut uygulaması için ülke-bölge-kent ölçeklerinde çalışmalar** by Altuğ-Behruz Çinici (building monograph)
1973	Book	**50 Yılın Türk Mimarisi,** by M. Sözen and M. Tapan, İş Bankası Kültür Yayınları
1973	Book	*Mimarlık kavramları, Doğan Kuban, İTÜ*
1974	Book	*Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960-70*, by Enis Kortan, METU
1974	Book	*Osmanlı camilerinde kemer : strüktür-biçim ilişkisi üzerine bir deneme (1300-1730),* Afife Batur, İTÜ
1975	Book	*Onsekizinci yüzyıl İstanbul mimarisinde batılılaşma süreci,* Ayda Arel, İTÜ
1975	Book	*Ansiklopedik Mimarlık Sözlüğü* by Doğan Hasol - YEM
1975	Institution – Printing House	Yaprak Kitabevi - Cemil Gerçek (translations of German Callwey's 'etüd + proje' series, publications of project application series, the journal *Mimar* and Kortan's book) (1975-1986)
1975	Journal	**Journal of the Faculty of Architecture** by METU (1975-)
1975	Journal	Yapı Araştırma Kürsüsü Bülten by İTÜ (1975-81)
1975	Journal	MTRE by İTÜ (1975-81)
1975	Book	*Adım Adım Mimarlık,* Faruk Sırmalı, Birsen Kitabevi yayınları, İstanbul
1975	Book	*Osmanlı mimarlığında Sultan Ahmet Külliyesi ve sonrası (1609-1690),* Zeynep Nayır, İTÜ
1975	Book	*Mimarlık Tarihi, Jean Charles Moreux (çev. Zeynep Çelik), Gelişim Yayınları*
1975	Book	*Türkiye'de 50 yılda yayınlanmış arkeoloji, sanat tarihi ve mimarlık tarihi ile ilgili yayınlar bibliyografyası: (1923/1973) yazar dizini* / Ayla Ödekan, İTÜ
1975	Book	*Türk Mimarisinin Gelişimi ve Mimar Sinan,* M. Sözen, R. Arık, K. Asova, Türkiye İş Bankası Kültür Yayınları

c.1976	Book	***Doğan Tekeli-Sami Sisa: Projeler ve Uygulamalar (1954-1974)***
1976	Journal	Mimarlık Bülteni by KTÜ (1976-82)
1976	Book	*ODTÜ Gaziantep Kampusu*, by Enis Kortan, METU
1976	Book	*Sydney Opera Binası*, by Enis Kortan, METU
1976	Book	*Değerlendirmede temel sorunlar ve mimarlıkta değerlendirme*, Yıldız Sey, Mete Tapan, İTÜ
1976	Book	*Türk Bahçeleri,* Sedad Hakkı Eldem, Kültür Bakanlığı Yayınları
1976	Book	***Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi***, by Üstün Alsaç, KTÜ. Baskı Atelyesi
1976	Book	*Risale-i Mimariyye (Mimarlık Hakkında Kitap)* Cafer Çelebi, Türk Tarih Kurumu
1976	Book	*Sanatın Öyküsü,* E. H. Gombrich, *çev.* B. Cömert, Remzi Kitabevi Yayınları, İstanbul.
1976	Book	*Süleymaniye Camii ve İmareti İnşatı*, Ömer L. Balkan, Türk Tarih Kurumu
1977	Book	***Şevki Vanlı: Proje Uygulama Mimarlık Çalışmaları*** by Yaprak Kitabevi
1977	Book	*Ronchamp Tapınağı*, by Enis Kortan, METU
1977	Book	*Çevresel sanat*, Semra Ögel, İTÜ
1977	Book	*Ana Çizgileriyle Avrupa Mimarlığı,* Nicolaus Pevsner, Cem Yay. / çev. Selçuk Batur
1977	Book	*Dizayn eğitiminde ölçüm ve değerlendirme için bir elkitabı, haz.* Amerikan Mimarlar Enstitüsü; *çev.*Teoman Doruk, İTÜ
1977	Book	*Osmanlı öncesi Anadolu Türk mimarisinde mukarnaslı portal örtüler*, Ayla Ödekan, İTÜ
1977	Book	*Osmanlı mimarisinde tarikat yapıları, tekkeler,zaviyeler ve benzer nitelikteki fütuvvet yapıları,* Ahmet Işık Doğan, İTÜ
1977	Book	*Türk Mimarları*, Ahmet Refik Altınay, Sander Yayınları
1978	Book	*Mimarlık Bilimi Kavram ve Sorunları*, Mustafa Pultar, Çevre ve Mimarlık Bilimleri Derneği (ÇEMBİL)
1978	Book	*Yaşanan Şehirler*, M.V. Posokhin, *çev.* R. Avidor, Nur Gürel et al., Mimari Bilimler Yayınları, İstanbul
1978	Fair	The first **Yapı Fuarı** in Istanbul
1979	Book	***Cengiz Bektaş: Mimarlık Çalışmaları*** by Yaprak Kitabevi
1979	Journal	***Çevre*** by Selçuk Batur (1979-80)
1979	Book	*İnsan Mekan İlişkileri ve Kafka,* Gürhan Tümer, Ege Üniversitesi Güzel Sanatlar Fakültesi Baskı İşliği, İzmir
1979	Book	*Çevre, Yapı ve Tasarım, der.* Mustafa Pultar, Çevre ve Mimarlık Bilimleri Derneği, Ankara
1979	Book	*Mimari dizayn öğreniminde eğitim durumları düzeni,* Teoman Doruk, İTÜ
1979	Book	***İstanbul Anıları, Reminiscences of Istanbul*, Sedad Hakkı Eldem, Çeltüt Matbaacılık Kolektif, İstanbul**

1979	Building Monograph	*Atatürk Kültür Merkezi*, H. Tabanlıoğlu
1980	Journal	**Mimar** by Cemil Gerçek - Yaprak Kitabevi (1980-85)
1980	Book	*Mimarlığın Özü ve Sözü*, Gürhan Tümer, Essen Matbaacılık, İzmir
1980	Book	*Mimarlığı Tanımlamak*, Gürhan Tümer, Ege Üniversitesi Güzel Sanatlar Fakültesi Baskı İşliği, İzmir
1980	Book	*Mimarlık kavramları,* Doğan Kuban, Çevre Yayınları (İTÜ'den sonra ikinci baskı)
1980	Book	*Modern Mimarlık,* Vincent Scully, çev. Selçuk Batur, Çevre Yayınları
1980	Book	*Temel dizayn : öğretim programı geliştirme üzerine bir çalışma,* Birsen Doruk, İTÜ
1980	Book	*Erken Cumhuriyet Dönemi Mimarlığı: 1923-1938*, by İnci Aslanoğlu, ODTÜ
1980	Book	*Mimari planlama-tasarlama sürecinde problem belirleme ,* Mine İnceoğlu, İTÜ
1981	Book	**Turgut Cansever: Thoughts and Architecture** by TTK - Turkish Historical Society
1981	Book	*Çağdaş Üniversite Kampusları*, by Enis Kortan, METU
1981	Book	*Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi,* by Yıldırım Yavuz, ODTÜ Mimarlık Fakültesi Basım İşliği, Ankara
1982	Book	*Mimari tasarımda çözümün tanımı ve nesnel olarak değerlendirilmesi / Gülsün Sağlamer, İTÜ*
1982	Book	*Mimarlık Edebiyat İlişkileri Üzerine Bir Deneme,* Gürhan Tümer, Matbaa Kavram, İzmir
1982	Book	*Mimari tasarım için bir veri üretim yöntemi olarak çevre analizi,* Uğur Erkman, İTÜ
1982	Book	**Sedad Hakkı Eldem: Büyük Konutlar** by Yaprak Kitabevi
1983	Book	**Sedad Hakkı Eldem: Elli Yıllık Meslek Jübilesi** by Mimar Sinan Üniversitesi (architect monograph)
1983	Book	*Le Corbuiser Gözüyle Türk Mimarlığı ve Şehirciliği*, by Enis Kortan, Boyut Yayınları
1983	Book	*Mimari tasarımda belirsizlik : esneklik ihtiyacının kaynakları ve çözümü üzerine bir araştırma,* K. Ferhan Yürekli, İTÜ
1983	Book	*Konut tasarımına mutfağın etkisi ve mutfak tasarımı*, Nilüfer Ağat, İTÜ
1983	Building Monograph	*Yeşilköy Havalimanı Yeni Terminal Binası*, Hayati Tabanlıoğlu
1984	Book	**Modern Turkish Architecture,** Holod, R. and A. Evin *eds.* Uni. of Pennsylvania Press
1984	Book	**Cumhuriyet Dönemi Türk Mimarlığı (1923-1983),** by M. Sözen, İş Bankası Yay.
1984	Book	*Türk konut mimarisi bibliyografyası,* Metin Sözen, Uğur Tanyeli, İTÜ

1984	Book	*Mimarinin son 25 yılı semineri : 24-27 1984 Nisan bildiriler, İTÜ*
1984	Book	*Alanya'da geleneksel konutlar*, Hasan Şener, İTÜ
1985	Institution – Printing House	Boyut Yayın Grubu
1985	Book	*Le Corbusier*, Stephen Gardiner (*çev*. Üstün Alsaç), AFA Çağdaş Ustalar Dizisi 7, İstanbul
1986	Book	**XX. Yüzyıl mimarlığına estetik açıdan bakış**, by Enis Kortan - Yaprak Kitabevi
1987	Book	**Sedad Eldem: Architect in Turkey**, Bozdoğan, S., S. Özkan and E. Yenal (*eds*.) A Mimar Book, Concept Media, New York (architect monograph)
1987	Institution	The foundation of **Türk Serbest Mimarlar Derneği** - TSMD
1987	Book	*Mimarlıkta Tasarım Bilgisi*, Erdem Aksoy, Hatiboğlu Yayınevi, Ankara.
1988	Awards	**Ulusal Mimarlık Ödülleri** by Chamber of Architects
1988	Book	*Toplu konutlarda tasarım-yapım sistemi-mekan kullanımı etkileşiminin araştırılması*, Ahsen Özsoy, Nur Esin, İTÜ
1989	Institution	The foundation of **Şevki Vanlı Mimarlık Vakfı**
		T h e 1 9 9 0 s
1994	Book	*Doğan Tekeli-Sami Sisa: Projeler, Yapılar (1954-1994)*, İstanbul - architect's monograph
1995	Awards	Archiprix Türkiye (Ferhan-Hülya Yürekli, Şevki Vanlı, Doğan Hasol)
1997	Book	*Sema ve Murat Soygeniş: Yapılar ve Projeler, 1982-1997* - architect's monograph
1998	Book	*Erkut Şahinbaş 1968-1998 Mimarlık Çalışmaları* - architect's monograph
1998	Digital-age	Yapı Kataloğu in CD.
1998	Book	*Behruz Çinici*, *ed*. Ayşegül Çinici, Ana Basım - architect's monograph
1998	Book	*Tabanlıoğlu Selected Works*, Tabanlıoğlu Architects
1999	Book	*Improvisation Mimarlıkta Doğaçlama ve Behruz Çinici*, *ed*. U. Tanyeli, Boyut Yayın Gurubu, İstanbul - architect's monograph
2000	Building Monograph ?	*Hannover Expo 2000 Turkish Pavilion*, Tabanlıoğlu Architects
2001	Book	*Şevki Vanlı: Düşünceler ve Tasarımlar, ed.* Güven Arif Sargın, Mimarlar Derneği 1927, Ankara. - architect's monograph
2001	Book	*Yapıtlar Anılar 1 / Merih Karaaslan* - architect's monograph / memoirs
2002	Book	*Galataport Istanbul*, Tabanlıoğlu Architects

2003	Book	*Orhan Alsaç: Bir Türk Mimarının Anıları Yaşamı Etkinlikleri* - architect's monograph
2004	Museum	Sanal Mimarlık Müzesi (by YEM)
2004	Book	*Metin Hepgüler* - architect's monograph
2004	Book	*Nevzat Sayın: Düşler, Düşünceler, İşler 1990-2004* - architect's monograph
2005	Book	*Emre Arolat Building / Projects 1998-2005* - architect's monograph, Literatür Publishing by İhsan Bilgin and Suha Özkan
2005	Book	*Sedad Eldem / Architect in Turkey* - architect's monograph
2006	Book	*Emre Arolat Architects-Nazaran* - architect's monograph
2006	Book	*Doruk Pamir / Yapılar Projeler 1963-2005* - architect's monograph
2006	Book	*M. Özgür Ecevit: Seçilmiş Projeler ve Yapılar* - architect's monograph
2007	Book	*Şevki Pekin / Architectural Works* - architect's monograph
2007	Book	*Han Tümertekin Recent Works* - architect's monograph
2007	Building Monograph	*Dalaman Airport / Dalaman Havalimanı*, YEM Publishing, Istanbul
2008	Book	*Hüseyin Bütüner-Hilmi Güner Yapılar / Projeler* - architect's monograph
2008	Book	*Abdurrahman Hancı Yapılar / Projeler* - architect's monograph
2008	Book	*T-Projects*, Tabanlıoğlu Architects
2010	Book	*Tabanlıoğlu Projects R.01*, Tabanlıoğlu Architects
2011	Book	*Erginoğlu & Çalışlar Seçilmiş İşler 1993-2010* - architect's monograph
2011	Book	*Tabanlıoğlu Projects R.02*, Tabanlıoğlu Architects
2011	Book	*T-Projects*, Tabanlıoğlu Architects
2012	Building Monograph	*Blue Zone Loft Two*, Tabanlıoğlu Architects
2012	Building Monograph	*Sipopo Congress Center*, Tabanlıoğlu Architects
2013	Book	*EAA Emre Arolat Architects – Context and Plurality*, Rizzoli International Publications By Philip Jodidio and Suha Özkan
2013	Book	*Autoban: Form. Function. Experience*, Gestalten
2013	Book	*Bir Açılış Olarak Mekan - Enclosure as a Disclosure*, Selim Velioğlu
2014	Book	*Transparency & Modernity, Tabanlıoğlu Architects* (Written by Philip Jodidio and Suha Ozkan, Contribution by Luis Fernandez-Galiano), Skira Rizzoli
2014	Book	*A Tasarım Mimarlık: The Architecture of Ali Osman Öztürk* (Master Architect), Images Publishing

CHRONOLOGICAL CHART OF ARCHITECTS' AUTO-MONOGRAPHS
AND THEIR CONTEXT

1989
Arredamento Dekorasyon
Vanlı Architecture Foundation
1988 *Tasarım*
National Architecture Exhibition and Awards
1987
Turkish Independent Architects' Association
Sedad Eldem: Architect in Turkey
1984
M. Sözen-Cumhuriyet Dönemi Türk Mimarlığı
Modern Turkish Architecture by R. Holod & A. Evin & S. Özkan
1982 *Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi*
1981 **Sedad Hakkı Eldem: Büyük Konutlar**
Mimarlık Edebiyat İlişkileri Üzerine Bir Deneme by Gürhan Tümer
1980 **Turgut Cansever: Thoughts and Architecture**
Erken Cumhuriyet Dönemi Mimarlığı by İnci Aslanoğlu
1979 **Mimar**
Mimarlığın Özü ve Sözü Mimarlığı Tanımlamak by Gürhan Tümer
Çevre
1977 **Cengiz Bektaş: Mimarlık Çalışmaları**
1976 **Şevki Vanlı: Mimarlık Çalışmaları-Architectural Works**
Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi by Üstün Alsaç
Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works
1975
Yaprak Bookstore by Cemil Gerçek (1975-1986)
Mimarlık Sözlüğü by Doğan Hasol
1973 Enis Kortan - *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1960-70*
50 Yılın Türk Mimarisi by M. Sözen-M. Tapan
Mimarlık Kavramları by Doğan Kuban
Çorum book by the Çinicis
Yapı
1971 *Cengiz Bektaş (booklet)*
Enis Kortan - *Türkiye'de Mimarlık Hareketleri ve Eleştirisi 1950-60*
1970 **Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971**
Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works
1969 *Yeni Ulusal Mimarlık* by Somer Ural-Hasan Çakır
Bakışlar by Bülent Özer
Architecture Seminar
İstanbul Manifaturacılar ve Kumaşçılar Çarşısı (D. Tekeli)
Chamber of City Planners
Mimarlıkta Eleştiri by Cengiz Bektaş
Building-Industry Centre
1964 METU project exhibition, by the Çinicis
Ortadoğu Teknik Üniversitesi by the Çinicis
AH: Bülent Özer
1963 *Akademi*
Bektaş professional practice -1963
Mimarlık
1960 **Karadeniz Technical University**
Mimarlık ve Sanat
METU Department of City and Regional Planning
1956 *F.L.L. Wright İnsana Dönüş* by Şevki Vanlı
Seyfi Arkan ve Eserleri, 1933-1956
1954 **Middle East Technical University**
Vanlı professional practice -1954
Tekeli-Sisa professional practice -1954
Çinici professional practice -1962 / 1954
1950 **Chamber of Architects of Turkey**
Baysal-Birsel professional practice -1952
Cansever professional practice -1951
Yüksek Mimar Seyfi Arkan: Türk Hımark, Proje, Keşif ve Taahhüt İşleri
1st Building Congress
Arkitekt (1931-1981)
Arkan professional practice -1933
S.Hakkı professional practice -1931

UIA Madrid: Creativity and Technology
Aga Khan Award for Architecture (1978-80 1st cycle

1975

Legend
Architect's professional life
Periodical
Institutions / Figures
the number of architects

Architect's auto-monograph
Architect's other books
History of Architecture
Others...

around 17.000 architects
around 4000 architects
fewer than 900 architects
fewer than 400 architects

APPENDIX E

CHART OF ARCHITECTS' AUTO-MONOGRAPHS AND
THEIR CONTEXT IN IMAGES

Eldem professional practice -1931

Cansever professional practice -1951

Bektaş professional practice -1963

Vanlı professional practice -1954

Tekeli-Sisa professional practice -1954

Baysal-Birsel professional practice -1952

Çinici professional practice -1962 / 1954

Arkan professional practice -1933

Yüksek Mimar Seyfi Arkan: Türk Hımark, Proje, Keşif ve Taahhüt İşleri

Seyfi Arkan ve Eserleri, 1933-1956

F.L.L. Wright İnsana Dönüş by Şevki Vanlı

Ortadoğu Teknik Üniversitesi by the Çinicis

MEU project exhibition by the Çinicis

Mimarlıkta Eleştiri by Cengiz Bektaş

İstanbul Manifaturacılar ve Kumaşçılar Çarşısı (D. Tekeli)

Altuğ-Behruz Çinici 1961-1970 Mimarlık Çalışmaları

H.Baysal-M. Birsel Mimarlık Bürosu Çalışmaları: 1951-1971

Cengiz Bektaş - booklet

Çorum book by the Çinicis

Doğan Tekeli-Sami Sisa: Projeler ve Uygulamalar (1954-1974)

Şevki Vanlı: Mimarlık Çalışmaları

Cengiz Bektaş; Mimarlık Çalışmaları

İstanbul Anıları by Sedad Hakkı

Turgut Cansever: Thoughts and Architecture

Sedad Hakkı Eldem: Büyük Konutlar

Sedad Hakkı Eldem: 50 Yıllık Meslek Jübilesi

Sedad Eldem: Arvhitect in Turkey

| 50 | 54 | 56 | 60 | 63 | 64 | 65 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 79 | 80 | 81 | 82 | 83 | 84 | 87 | 88 | 89 |

1st Building Congress

Chamber of Architects

Middle East Technical University

Mimarlık ve Sanat

Akademi

Mimarlık

Building Information Centre

AH: *Yeni Ulusal Mimarlık* by Somer Ural-Hasan Çakır

Yapı

Mimarlık Sözlüğü by Doğan Hasol

Çevre

SMD
TSMD

Vanlı Architecture Foundation

AH: Bülent Özer

Bakışlar by Bülent Özer

AH:Üstün Alsaç

AH: İnci Aslanoğlu

AH: *Modern Turkish Architecture*
AH: *Cumhuriyet Dönemi Türk Mimarlığı*

National Architecture Exhibition and Awards

Arkitekt (1931-1981)

AH: *50 Yılın Türk Mimarisi* by M. Sözen-M. Tapan

Mimarlık Edebiyat İlişkileri Üzerine Bir Deneme by Gürhan Tümer

Mimar

Tasarım Arredamento Dekorasyon

Karadeniz Technical University

Architecture Seminar

Yaprak Bookstore by Cemil Gerçek (1975-1986)

METU Department of City and Regional Planning

Chamber of City Planners

fewer than 400 architects

fewer than 900 architects

around 4000 architects

around 17.000 architects

Le Corbusier: Oeuvre complete / The Complete Architectural Works / 8 volumes (1929-1969)

UIA Madrid: *Creativity and Technology*

Mimarlığın Özü ve Sözü & Mimarlığı Tanımlamak by Gürhan Tümer

Mimarlık Kavramları by Doğan Kuban

Faruk Sırmalı: *Adım Adım Mimarlık*

Aga Khan Award for Architecture (1978-80 - the first cycle)

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LIST OF PUBLICATIONS BY YAPRAK BOOKSTORE

E+P Series	1975	1- *Modern Sağlık Yapıları*, Franz Labryga, *çev*. M. Ali Oray
	1976	2- *Kongre Merkezleri ve Oteller*, Paulhans Peters, Christel Erben, *et al. çev*. M. Ali Oray
	1977	4- *Bahçelievler*, Friedemann Wild, *çev*. Rıza Yandım
		5- *Yönetim Yapıları*, Bruno Krekler
	1978	3- *Çok Amaçlı Sosyal Yapılar*, F. Wild, *çev*. M. Ali Oray
		6- *Terasevler – Toplu Konutlar 1*, Christof Riccabona, Michael Wachberger, *çev*. Yalçın Oğuz
		7- *Sıraevler – Toplu Konutlar 2*, Paulhans Peters, Josef M. Kolin *et al. çev*. M. Ali Oray
	1980	8- *Endüstri Yapıları*, Friedemann Wild, *çev*. M. Ali Oray
		9- *Belediyeler ve Yerel Yönetim Yapıları*, Roland Ostertag, *çev*. Leyla Baydar
	1981	10- *Üniversite Yapıları*, T.H. Darmstadt, *çev*. M. Ali Oray
	n.d.	11- *Kent Konutları*, Paulhans Peters, *çev*. Selahaddin Akın
E+P Housing	1988	*Bahçelievler*, Paulhans Peters, Ursula Henn, *çev*. Fahrettin Tolun
		Güneş ve Konut, M. H. Wachberger, *çev*. Lale Gerçek
		Sıra Konutlar, Paulhans Peters, Ursula Henn, *çev*. Selahaddin Akın
Project Application	1977	1-*Şevki Vanlı Mimarlık Çalışmaları*
	1979	2-*Cengiz Bektaş Mimarlık Çalışmaları*
		3-*Yapıda Taşıyıcı Sistemler*, Cemil Gerçek
	1982	4-*Sedad Hakkı Eldem Büyük Konutlar*
?	1986	*XX. Yüzyıl Mimarlığına Estetik Açıdan Bakış*, Enis Kortan

Periodical	1981-1984	*Mimar: Çağdaş Mimarlık Dergisi*
		(Bimonthly journal of contemporary architecture - 19 issues)

Subscriptions		*L'Architecture d'Aujourd'hui, Abitare, Architectur Wettbewerbe, Architettura, Architectural Design, Architect Journal, Architectural Record, Architectural Review, Baumeister, DBZ, Detail, Domus, Interni, Japan Architect, md Moebel Interior Design, mia casa, Tutto ville, Wettbewerbe Actuell, Werk Bauen-Wohnen*

LIST OF BOOK PRICES

1956	*Seyfi Arkan ve Eserleri 1933-1956*	Seyfi Arkan	Türk Himark Plan Yapı Müessesesi	5 kuruş
1960	*İstanbul Moda Koleji Proje Müsabakası*	Düzn. Mimarlar Odası İstanbul Şubesi 4. Devre İdare Heyeti	Mimarlar Odası İstanbul Şubesi (Mimarlar Odası İstanbul Şubesi Müsabakalar Serisi)	25 TL
1960	*F. LL. Wright: İnsana Dönüş*	Şevki Vanlı	Dost Yayınları	10 Lira
1967	*Yeni Mimari ve Bauhaus*	Walter Gropius İngilizceden çevirenler: Özgönül Aksoy - Erdem Aksoy	Mimarlar Odası Kültür Yayınları-1	500 Krş.
1970	*Yeni Ulusal Mimarlık*	Somer Ural and Hasan Çakır	An Matbaası	150 kuruş
1975	*Ansiklopedik Mimarlık Sözlüğü*	Doğan Hasol	Yapı Endüstri Merkezi	60 Lira
1976	*Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works*	Doğan Tekeli and Sami Sisa	Apa Ofset Basımevi	150 TL
1977	*Proje Uygulama: Şevki Vanlı Mimarlık Çalışmaları / Architectural Works*	Şevki Vanlı	Yaprak Kitabevi	300 TL

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WORK EXPERIENCE

2015 April- present	*Commemoration Programme Coordinator* Chamber of Architects of Turkey
2012-2014	*Architect*, Güzey Architecture
2008-2012	*Freelance Designer,* Select work:

. Exhibition of "Zeki Sayar ve *Arkitekt*" by Chamber of Architects of Turkey – *graphic designer,* December 2011

. The permanent exhibition panels of Kaman Kalehöyük Archaeology Museum – *graphic designer,* July 2010

. The book titled 'Clemens Holzmeister: An architect at Turn of an Era' (edited by Aydan Balamir) – *Project assistant, graphic designer,* September 2010

. METU 11th Art Festival – *graphic designer,* March 2010

. Design concept and execution of Architectural History Conference Turkey I, METU – *graphic designer,* October 2010

2009 May-	*Assistant Coordinator for Content*
2009 September	FOLIA, Istanbul Independent Architects Association EU Project: 13 Episode TV Documentary on Architecture: *Yaşasın Mimarlık* (Long Live Architecture)
2006 -2007	*Design Manager, Graphic Designer* TM *Tasarım Merkezi* (Design Centre Magazine) METU Faculty of Architecture Research and Implementation Centre for Built Environment and Design
2005 - 2006	*Architect*, Mavi Project
2002 -2005	*Executive secretary*, Chamber of Architects of Turkey Ankara Branch

FOREIGN LANGUAGES

Advanced English, Intermediate Russian

PUBLICATIONS

Bancı, S. (2015) 1958 Brüksel Expo'sunda Türkiye ve Türk Pavyonu, *Arredamento Mimarlık*, 2015/05, 290, pp.107-115.

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Bancı, S., T. Akış, et. al. (*eds*.) (2004) *Kızılay'da Yayalar ve Yaya Ulaşımı: Sorunlar, Sebepler ve Süreçler*, TMMOB Mimarlar Odası Ankara Şubesi and TMMOB Şehir Plancıları Ankara Şubesi, Ankara.

MATBU MİMARLIKLAR:
TÜRKİYE'DE 1950'LERDEN 1980'LERE MİMAR OTO-MONOGRAFİLERİ

Bu tez, Türkiye'de mimarlığın bir dönemini matbu (basılı) mecralar aracılığıyla incelerken, matbu mecrayı tarihyazımının konusu olarak kabul eden bir yaklaşım izliyor. Mimarlık tarihyazımı uzun yıllar boyunca yapıyı ve onun yaratıcısı mimarı kendisine eksen olarak almıştı. Ancak son yıllarda artan bir ilgiyle sergi, kitap, dergi, yarışma gibi diğer mecralardaki mimari üretimi de ele alan bir yazın oluşmaya başladı. Aslında, mimarlığın mecralar ile ilişkisi kapsadığı alandaki konuların çeşitliliği, tarihsel ve kuramsal katmanların derinliği nedeniyle oldukça karmaşık bir araştırma alanı. Yine de bu karmaşıklığa meydan okuyan ve aynı zamanda mimarlığın sadece yapıda ifade bulduğu şeklinde özetlenebilecek yaygın yaklaşımın aksine, farklı mecralarda üretilen mimarlığı anlamak için yollar öneren çalışmalar da var. Bazı çalışmalar örneğin, bir mimarın kitapla, yazıyla veya okumayla ilişkilerini tartışıyor. Bazıları belirli bir zaman ve coğrafyadaki mimarların yayın kültürüyle çok yönlü bağlantısını analiz ediyor. Bazen, mecranın yeniden kavramsallaştırılması ya da mimarlığın yeniden tanımlanması yeni araştırma ve çalışmalar için temel oluşturuyor. Mimarlık ve metin, mimarlık ve görsel arasındaki karşılıklı ilişki ise üretken bir araştırma konusu olarak özellikle ilgi çekiyor. Mimarlık süreli yayınları veya Rönesans ilmi eserleri (*treatise*) gibi belirli bir yayın türüne odaklanan çalışmalar da var.

Benzer şekilde bu tez, 1950'lerden 1980'lere Türkiye'de mimarlığı incelemek için matbu mecraların alt kategorilerinden birine odaklandı. Araştırma konusu olarak seçilen mimar oto-monografisi, mimarın inşa edilmiş çalışmalarının, inşa edilmemiş projelerinin ve hayali tasarımlarının bir derlemesidir. İçeriği mimar tarafından neredeyse çalışmalarıyla eş zamanlı bir şekilde yayına hazırlanan bir koleksiyondur. Mimar oto-monografisi mimarın ürettiği (tüm) eserleri retrospektif bir şekilde görseller ve metinler aracılığıyla sunar. Bunu

yaparken mimara, kendi mimari üretimini yapılandıracağı ve mimarlık anlayışını geliştireceği bir yer sağlar. Dolayısıyla oto-monografi mimarlara sadece kendilerini ve çalışmalarını sunmaları için değil, aynı zamanda bir değerlendirme ve öz eleştiri yapabilmeleri için de fırsat tanır ve mimarların birer profesyonel olarak özel kimliklerinin oluşumuna aracılık eder. Binalardan ve onların mimarlarından uzun yaşayan mimar monografileri, uzun yıllardır mimari pratiğe ev sahipliği yapıyor, böylece mimarlık tarihine ve teorisine temel oluşturuyor. Bu nedenlerle, bir dönemin mimarlığını anlamada ve analiz etmede mimar oto-monografileri uygun ve değerli bir araştırma konusu olarak karşımıza çıkmaktadır. Aslında bu çalışma, mimar oto-monografilerini ve dolayısıyla matbu mimarlıkları, yürüttüğü araştırmanın hem nesnesi ve öznesi hem de izlediği tarihyazımı yaklaşımının konusu olarak kabul etmektedir. Bu yaklaşımla, Türkiye'deki mimar oto-monografileri üzerine yoğunlaşırken, şimdiye dek dokunulmayan ve gözardı edilen konuları aydınlatarak ülkedeki tarihsel ve kültürel bağlamda mimarlığın bir döneminde deneyimlenen kaymayı gözler önüne sermektedir.

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Bu çalışmada, Türkiye'deki 1950'lerden 1980'lere aşağıda listelenen mimar oto-monografileri üzerinde duruluyor. Türkiye'de mimarlar 1950'lerden itibaren kendi çalışmalarını bir kitap disiplini içinde toplu olarak yayınlamaya başladılar. Diğer bir deyişle, o tarihten itibaren serbest meslek pratiğiyle uğraşan bazı mimarlar kendi ihtiyaçları için monografiyi kullanmayı tercih ettiler ve mesleki kimliklerini matbu mecra aracılığıyla oluşturmayı istediler. Bu kitaplar, Türkiye'de profesyonel mimarların matbu mecrayı nasıl ele aldıklarını ve nasıl kullandıklarını örneklerken, bir dönemin mimarlığına da ışık tutuyorlar.

- *Seyfi Arkan ve Eserleri, 1933-1956,* 1956

- *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları- Architectural Works,* 1970

- *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971,* 1971

- *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works,* 1976

- *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works,* 1977

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- *Cengiz Bektaş: Mimarlık Çalışmaları,* 1979

- *Turgut Cansever: Thoughts and Architecture,* 1981 [Turgut Cansever: Düşünceler ve Mimarlık]

- *Sedad Hakkı Eldem: Büyük Konutlar,* 1982

Seyfi Arkan'ın 1950'li yıllardaki broşürü, bu yayın türünün Türkiye'deki başlangıcına, dolayısıyla ülkede profesyonel mimar kimliğinin oluşumuna işaret ediyor. Monografi için ortamda serbest meslek pratiğiyle uğraşan ve mimarlık yayınlarını kullanmaya ihtiyaç duyan mimarlar olmalıdır. Denilebilir ki, 1950'lere gelindiğinde ülkede hem mimarlık mesleğinin gelişiminde hem de mimar oto-monografilerinin ortaya çıkışında uygun bir ortam oluşmaya başlamıştır. Bu anlamda monografi, serbest mimarın ülkenin mimari ortamında kendine bir yer edinebilmesi veya sahip olduğu yeri güvenceye alabilmesi için kendi mimari ürünlerini sunarak baş etmeye çalıştığı bir piyasa sisteminin uzantısıdır. Seyfi Arkan örneğini takiben, listeden izleneceği üzere 1970'ler boyunca yoğun bir şekilde, Altuğ ve Behruz Çinici, Haluk Baysal-Melih Birsel, Doğan Tekeli-Sami Sisa, Şevki Vanlı, Cengiz Bektaş ve Turgut Cansever, Türkiye'de profesyonel bağlam gelişirken, böylesi bir yayın pratiğini sürdürdüler. Mimarlar monografileri aracılığıyla ortamla paylaşmayı istedikleri mimari ürünlerini yapılandırırken mimarlık anlayışlarını da geliştirdiler. Çalışma kapsamında ele alınan mimar oto-monografilerine dair liste 1980'lerin başlarında, yani ülkede mimari bağlamın farklı özellikler sunmaya başladığı bir dönemde, Sedad Hakkı Eldem'in kitabıyla sona erer. 1980'li yılların sonlarına doğru ülkede yayınlanan kitaplar, öncekilere kıyasla fiziksel özellikleriyle, üretim, kullanım ve alımlanma süreçleriyle farklı yayınlardır. Türkiye'de 1950 ve 1980 seneleri, getirdikleri sosyo-politik ve ekonomik değişimlere atıfla, yaygın olarak tarihyazımı eşikleri olarak kullanılmışlardır. 1950-1980 dönemi, çağdaş mimari bağlamlar tarafından üretilen, onları etkileyen ve onlardan etkilenen mimar oto-monografilerini konu edinen bu çalışma tarafından da benimsenmiştir.

1950-1980 yılları arasında monografilerini üreten mimarların isimleri oldukça etkileyicidir. Yirminci yüzyılda Türkiye'de mimarlık üzerine üretilen çalışmalar hemen hemen her zaman bu isimlerden ve onların mimarlıklarından ülkedeki dönem mimarisinin temsilcisi olarak bahsederler. Tasarımları ve düşünceleriyle bu mimarlar, Arkan, Baysal-Birsel, Çiniciler, Tekeli-Sisa, Vanlı, Bektaş, Cansever ve Eldem, Türkiye'de mimarlık ve mimarlık tarihi üzerinde silinmez izler bırakmışlardır. Bu mimarların oto-monografileri

üzerine yürütülecek bir tartışma hem ülkede çağdaş mimarlık pratiğinin oluşumunda onların rolünü değerlendirmeye hem de dönem mimarisini incelemeye kuşkusuz yardımcı olacaktır.

Bu tezde mimar oto-monografisi yayın türüne (*genre*) odaklanılırken, bu tür kısıtlayıcı ve dışlayıcı bir kural oluşturmak yerine, esnek ve geçirgen bir kavramsal çerçeve sunmak üzere ele alınmaktadır. Bu esnek çerçeve ile literatürde böyle bir yayın türünün kati bir tanımı olmaması nedeniyle, bu çalışma hangi kitabın yayın türünün en özgün örneği olduğu veya hangi kitabın tanımdan uzak olduğu gibi tartışmalara girişmez. Ortak yönlere sahip olmakla birlikte yukarıda belirtilen sekiz kitabın oldukça farklı özellikleri ve tarzları vardır. Bu çeşitliliğin; mimarlar, binalar ve mecra arasındaki etkileşimle ilgili farklı konuları anlamamıza yardımcı olması nedeniyle çalışmaya olumlu katkısı olmuştur. Diğer bir deyişle bu çeşitlilik, belirli bir zaman ve coğrafyada mimarların bu yayın türünü kendi mimarlıklarını üretmek için nasıl kullandıkları sorusuna verilen farklı yanıtları açığa çıkarmaktadır. Bu çalışma mimar monografisini, değişmeyen veya ayırt edici özelliklerine odaklanmak yerine, belirli bağlamlarda farklı roller üstlenme potansiyeli çerçevesinde tanımlar. Sonuç olarak, Derrida'nın (1981) işaret ettiği gibi, bir yayın türü olarak mimar oto-monografisi bu çalışmada tartışmayı açmak ve kurmak için başvurulan zahirî bir araçtır. Bununla birlikte, bu tezde ele alınan ve belirli bir yayın türüne yaklaşan sekiz örnek, mimar oto-monografisinin belirli özelliklerinin ana hatlarını da çizerler. Bu edebi kategori yayınların fiziksel özelliklerinden üretimine katılan aktörlere ve harcanan bütçeye kadar tipik nitelikleri ve düzenlerine istinaden döneminin değişken ama tanımlanabilir bir ürünü olarak tasavvur edilebilir.

Tarihsel olarak, tartışmalı ifadeler içeren mimar monografileri daha başarılı olarak görülse de (Rammohan, 2015), diğer özelliklerinin yanı sıra bu yayın türünün tüm örnekleri gerçek malzeme sağlarlar. Bu yönüyle mimarlık kitaplarının yarattığı hayalî ama "yine de gerçeğe bağlı" dünya üretken bir araştırma alanı sunar (Powers, 2002, p.159). Bu tezin araştırma alanı da 'mimarlıklar' ve 'kitaplar' arasındaki bu üretken ilişkiye referansla oluşturuldu. Burada mimarlık, yapı yapma sanatı tanımının ötesinde, kapsamı daha büyük bir mimarlık anlayışının altını çizmek için çoğul olarak alındı. Mimarlar yaşanabilir formlar kadar kitaplar gibi başka kültürel eserler de üretirler. Mimarlığın çoğul kullanılarak 'mimarlıklar' olarak değerlendirilmesi, mimari üretimin tüm alanını - mesela mimarların sadece yapılarını değil, görsel veya metin aracılığıyla sundukları düşüncelerini

de - kapsayarak, mimarlığın geniş anlamlılığıyla gelen değişkenliğini akılda tutmak ister. Genel olarak kitap, özelde ise mimar monografisi, mimarlığı ve mimarlığa dair farklı kavrayışları içeren kültürel eserlerin biri olarak mimarlıkların üretildiği bir ortama dönüşür. Bu bağlamda kitapların ve mimarlıkların müşterek varlıkları bu çalışmanın esas vurgusunu oluşturuyor.

<p style="text-align:center">*</p>

Türkiye'de özellikle incelenen erken erken dönemlerde kayda değer mimarlık kitabı olmadığı, olsa bile bunları okuyan mimar bulunmadığı yönündeki genel kanı ve görüşler çalışma sürecinin neredeyse her aşamasında şüpheyi de beraberinde getirdi. Bu önyargıların yanı sıra, başka bazı koşullar da bu çalışmayı zaman zaman güçleştirdi. Evvela, analiz edilecek çalışma alanı bugüne kadar, ön ayak olan nispeten küçük çaplı araştırmalar dışında, neredeyse el değmeden kalmıştı. Ama diğer taraftan, çalışma alanının temas ettiği alanlarda ise çok fazla çalışma vardı. Başka bir deyişle, mimar oto-monografilerine dair yürütülecek çalışma, mimarlık, mimarlık tarihi, mimarlık teorisi, medya çalışmaları, söylem analizi, görsel çalışmalar, kültür ve yayın tarihi ve kitabın tarihi gibi pek çok akademik disiplinin kesişimde yer alıyordu. Bu nedenle mimarlar, mimarlıkları ve kitaplarıyla ilgilenen bu tez, kendi araştırma soruları kadar matbu mecralarda (yeniden) üretilen mimarlıkları çalışmak için yöntem ve yaklaşımlarını kuracağı çerçeveyi bahsi geçen alanlardaki çeşitli kaynaklardan yararlanarak oluşturdu.

İlgili ve güncel yazının çeşitli kaynaklarının incelenmesinin yanısıra, başlangıçta, doğrudan örnek alınacak herhangi bir çalışma olmadığı için, tezin anahatlarının sözlü görüşmeler ve arşiv araştırmalarına dayanarak şekillendirilmesi planlanmıştı. Bir araştırma yöntemi olarak sözlü tarih görüşmelerinin kullanımı bu çalışma için yeni - tamamlayıcı veya destekleyici - özgün belgeler üretmek ve eski belgeleri yeniden değerlendirmek için yeni yollar açabilmeyi sağladı (Grele, 2006, ss.54-55). Monografilerin mimarlarıyla, bugün aramızda olmayan mimarların aile ve çalışma arkadaşlarıyla ve kitapların üretimiyle ilgili olabilecek diğer aktörlerle röportajlar gerçekleştirildi. Pek çok diğer kişiyle de dönemin genel resmini anlamak için kısa görüşmeler yapıldı. (bkz. Ek A) Ancak bu çalışmada, sözlü tarih görüşmeleri başlangıçta planlanan kadar etkin bir rol üstlenemedi. Sözlü tarih görüşmesinin sınırlılıkları açıkça ve sıklıkla konuşmalara yansıdı. Görüşmeler süresince ne sorulursa sorulsun, görüşme yapılan kişi ne söylemek istiyorsa,

ne hatırlıyorsa ya da nasıl hatırlamayı tercih ediyorsa soruyu o şekilde yanıtladı.[209] Her görüşme, kitaplara dair bir ilginin ne kadar az kişi tarafından canlı tutulduğunu gösterdi. Görüşmeler sırasında görüşülen kişi çoğunlukla sorulan konuyu fark etmediğini, o konuya dikkat etmediğini ya da o an hatırlamadığını söyledi. Kitapla kurulan bu ilişkinin ya da ilişkisizliğin, "ortamda kitap yok(tu)" genel düşüncesinden de izler taşıdığı söylenebilir. Genellikle kitap yerine mimarlık ve mimarlık ortamı bu çalışma kapsamında yürütülen sözlü görüşmelerin konusu oldu. Mimar monografileri veya diğer kitap ve yayınlarla ilgili sorular çoğunlukla başka yollarla cevaplandı. Dönem boyunca Türkiye'de mimarlık kitabının yokluğu/azlığı ortamın bir eksikliği olarak tespit edilirken, mevcut yayınların çok az ilgi görüyor oluşu derin bir kültürel çelişkiye işaret ediyor. Sözlü görüşmelere ek olarak, kitaplar hakkında özgün belgeler ve birincil kaynaklara ulaşabilmek için kişisel koleksiyon ve kurumsal arşivler aracılığıyla araştırmalar gerçekleştirildi. (bkz. Ek B) Ne yazık ki, mimar oto-monografileri hakkında kitap taslakları veya yazışmalar gibi bu çalışma için önemli olacak herhangi kayıt ve belgeye ulaşılamadı.

Sonuç olarak bu çalışmada, ne sözlü tarih görüşmeleri ne de arşiv araştırmaları tanımlayıcı oldu; mimar oto-monografilerinin kendisi tezin yapısını oluşturan birincil kaynak olarak mühim rol oynadı. Mevcut kitaplara dayanarak, mimarların belirli bir zaman diliminde çalıştığı, düşündüğü ve yaşadığı 'yöre'nin bir şemasını çıkarmak uygun görünüyordu. Bu tür bir analize temel oluşturmak üzere, mimaride yayın kültürüyle mimarlık kültürünün onbeşinci yüzyıldan bugüne aktörlerini içeren ve özellikle incelenen dönem için detaylandırılan bir kronolojik liste hazırlandı. (bkz. Ek C) Bir yayınevinin veya bir mimarlık okulunun kurulması, kitapların basılması veya dergilerin yayın hayatına başlaması, mimarlığın bir meslek olarak oluşumunu göz önünde bulunduran gelişmeler gibi kayıtlar - her ne kadar ilave bilgilerle gözden geçirilip düzenlenmesi gerekse de - bu listenin bileşenlerini oluşturdular. Eş zamanlı olarak, bağlama daha yakından bakmaya olanak tanıyan şemalar da hazırladı. (bkz. Ek D ve E) İlk olarak mimar oto-monografileri bir zaman çizelgesinde işaretlendi, mimarların profesyonel çalışma hayatlarının detayları ve diğer kitapları eklendi. Sonra, dönemin mimarlık süreli yayınları ve kurumları (okullar, dernekler gibi), ödül programları, mimarlık tarihi ve teorisi üzerine kitaplar şemalara dahil edildi. Bu şekilde, bu çalışma kendi bağlamını, yani mimarlığın 1950'lerden 1980'lere bir

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[209] Bellek ve tarih arasındaki diyalektik gerilim -ya da ilişki- sözlü kaynaklarla yürütülen tarihsel araştırmanın içsel sorunlardan birisidir. Sözlü tarihte belleğin rolü veya belleğin güvenirliği sorunu literatürde tartışılagelen bir konudur: Bkz. Perks & Thomson, 2006; Charlton & Myers & Sharpless, 2006.

eylem alanı, aktivite, bilgi veya bir deneyim olarak tanımlandığı yöreyi oluşturmaya çalıştı.

Şemalardan da açıkça görülüyor ki, bu çalışmada, bağlamsal referanslarla şekillenen her bir monografi ağdaki bir düğüm gibi diğerleriyle ilişki içinde anlamlar üretiyor ve varlık kazanıyor. Yine de içeriğinden ve kullanımından önce her kitap ilkin fiziksel bir nesne, eser olarak ortaya çıkıyor. Dolayısıyla, öncelikle, her bir mimar oto-monografisi detaylı bir şekilde tanımlanmaya çalışıldı. Sonra, – eğer elde edilmişse - kitabın üretim süreçleri hakkında bilgilere değinildi; ve kitabın içeriğine odaklanılarak mimarlıklar ve mimarlar tartışmaya açıldı. Mimari ürünün ve temsilin anlam kazanmasında okurların ve kullanıcıların önemli rolü olmasına rağmen, bu konulardaki bilgi eksikliği nedeniyle, bu çalışmada okur, okuma yolları ve gelenekleri ya da kitabın alımlama süreçleri gibi konular üzerinde durulamadı. Mimar oto-monografilerine odaklanırken, kitapların bir aradalığı vurgusuyla aslında içinde yer aldıkları ağ tartışıldı. Bu nedenle, kitapları ve mimarlıkları müstesna örnekler olarak ele almak yerine, çeşitli figürlerin yer aldığı ağın tartışılması hedeflendi.

Bu tezde, 1950'lerden 1980'lere Türkiye'de mimarlık, mimar oto-monografileri aracılığıyla tartışılırken, kitapların toplu varlıklarıyla oluşan ağ, 'sergi', 'arşiv' ve 'anlatı' kavramları aracılığıyla incelenmeye çalışıldı. Bu kavramlar çalışmada kitapları tartışmak ve ağı anlamak için mecazen kullanıldılar ama aynı zamanda mimarlıkların üretiminin dayandığı, mimarlar, binalar ve kitapların ilişkisinde görülen ve öne çıkan anahtar kelimeler de oldular. Bu üç kavram mimarların oto-monografileri yoluyla mimarlıklarını kamusal tanınırlık için (yeniden) üretme ve kavramsallaştırma girişimlerinde, mimari ürünlerini nasıl sergilediklerini, mimari üretimlerini nasıl yapılandırdıklarını ve kendi mimarlıklarını nasıl anladıklarını tartışmak için zemin sağladı. Aslında, her bir monografi, hem bir kavramla hem de diğerleriyle ilişkilidir. Kavramlardan her birinin her kitap için geçerli olduğu ama bazı kitaplar için daha tanımlıyıcı olduğu söylenebilir. Yine de, bu tezde, 'sergi', 'arşiv' ve 'anlatı' kavramları, mimar oto-monografilerinin Türkiye'deki oluşum döneminde değişen özelliklerinin ayırdedilmesinde danışılabilecek anahtar kelimeler olarak ele alındılar.

1950'lerden 1980'lere bir kronolojiyi takip eden 'sergi', 'arşiv' ve 'anlatı' kavramları tezin ana hatlarını oluşturdu. Ancak, tarihsel gelişim fikrinin kronoloji duygusuna sıkıca

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bağlı oluşu tarihyazımının genelinde veya bu tezin özelinde en belirgin sorunlardan biri gibi duruyor. Tarihte peşpeşe dönemler veya olaylar, üst üste olan şeyler, her zaman bir gelişme tanımlayan neden-sonuç veya etki-tepki ilişkisi içinde değildirler. Bu nedenle, bu tezin ana vurgusu, gelişme yerine – farklı kavramlara referansla anlaşılan - değişim ve birikim düşüncesidir. Burada kavramsal mecazlar mimarların ve mimarlık mesleğinin kitapla ilişkisine birer yanıt niteliğindedirler.

<center>*</center>

Bu tez, giriş ve sonuç bölümleri ile üç ana bölümden oluşmaktadır. **"Sergi" Olarak Mimar Oto-Monografisi** başlıklı **Bölüm 2**, kronolojik sıralamaya göre ilk üç kitapla ilgilenir: *Seyfi Arkan ve Eserleri, 1933-1956* (1956), *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works* (1970) ve *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971* (1971).[210] Konuya giriş olarak ele alınan ve bu alandaki ilk yayın olan 1950'li yıllarda yayımlanan *Seyfi Arkan ve Eserleri, 1933-1956* adlı broşür, sonraki kitaplara da öncülük etmektedir. Broşür, Seyfi Arkan'ın proje ve tasarımlarını okuruna gösterirken, sayfalar boyunca, kategorik ve kronolojik proje listeleri yoluyla, mimar ve onun eserleri hakkında genel bir fikir vererek, aslında mimarın kendisini sunar. Arkan'ınkini takiben, 1970 yılında ve hemen ardından 1971'de yayınlanan diğer iki oto-monografi Arkan'ın broşüründen izler taşır. Halûk Baysal ve Melih Birsel, dönemin karakteristik özelliklerinden biri olan mimari ürün (yapı) ile mimari başarı arasında kabul gören karşılıklı bağıntıya örnek teşkil ederek, *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları: 1951-1971* başlıklı broşürlerinde çoğunlukla uygulanan projelerini sundular. Broşürün en çarpıcı özelliği Baysal-Birsel ortaklığının çalışmalarının kısa bir ifadesi olmasıdır. Diğer bir deyişle, bu yayın Halûk Baysal ve Melih Birsel'in kariyerlerinin yazılı ve resimli bir özeti gibidir. Tıpkı Arkan, Baysal ve Birsel gibi Altuğ ve Behruz Çinici için de mimarlıklarını nasıl sunacakları, yorumlayacakları ya da okuyacakları mesleki pratiklerinin bir parçasıdır ve bu süreçte görsellik önemli rol oynar. 1970 tarihli *Altuğ-Behruz Çinici (1961-1970) Mimarlık Çalışmaları-Architectural Works,* herhangi metinsel anlatım içermeyen görsel bir denemedir. Bu kitaptaki fotoğraf, eskiz ve çizimler bir düşünceyi açıklamak adına ek bir belge olarak kullanılmazlar. Aksine, burada görseller

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[210] Arkan, *Seyfi (1956) Seyfi Arkan ve Eserleri 1933-1956*, Türk Himark Plan Yapı Müessesesi, İstanbul; Baysal, Haluk and Melih Birsel (1971) *Haluk Baysal-Melih Birsel Mimarlık Bürosu Çalışmaları*; Çinici, Behruz and Altuğ Çinici (1970, 1975 second edition) *Altuğ-Behruz Çinici 1961-70 Mimarlık Çalışmaları/Architectural Works*, Ajans Türk Matbaacılık Sanayi, Ankara.

ifade edilmek istenen düşüncenin ayrılmaz parçasıdırlar. Sonuç olarak, Çinicilerin oto-monografisi bir sergi ve teşhir ortamı olarak karşımıza çıkıyor. 1950'lerdeki Arkan broşürü ile 1970'lerdeki Baysal-Birsel ve Çinici kitaplarına kadar geçen yirmi yıllık süre, Türkiye'de mimari kültürün matbu mecralar aracılığıyla sadece şekillendiği değil aynı zamanda yerleştiği bir dönemdir. Mevcut kurumların yanı sıra, Mimarlar Odası, Orta Doğu Teknik Üniversitesi ve Yapı Endüstri Merkezi gibi yeni kuruluşlar bu dönemde ortaya çıkarlar ve zamanla mimari yayıncılık ortamının önemli aktörleri haline gelirler. Bu sayede, mimarlık teorisi, pratiği ve tarihi üzerine yapılan yayın türleri çoğalır ve çeşitlenir. Bu dönemin yayınlarındaki mimari ifadelerde benzerlikler vardır: Yayınlarda, mimari ürünün görsel sunumuna odaklanan ve yayını öncelikle tanıtım mekanı olarak kullanan örneklerle karşılaşıyoruz. Bu bölümde yayınlar, mimarlığın nasıl veya hangi yollarla yapıldığını sorgulamak yerine çoğunlukla sadece ne yapıldığından bahsederler.

"Arşiv" Olarak Mimar Oto-Monografisi başlıklı **Bölüm 3**, Türkiye'de 1970'li yıllarda neredeyse eş zamanlı olarak yayınlanan iki monografiyi inceler: *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works* (1976) ve *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works* (1977).[211] Doğan Tekeli-Sami Sisa kitabı, mimarların yirmi yıllık mimari üretimlerinin yurtiçi ve yurtdışı kitleye sunumu için hazırlanan bir yayındır. Monografi, kitap yapmayı mimari pratiklerinin bir parçası olarak gören Tekeli-Sisa ortaklığının, bir mimari büronun kitabı nasıl olmalıdır sorusuna verdikleri bir yanıttır. Burada, bir önceki bölümde tartışılan mimar oto-monografilerinin tersine, kitap yapmak bir ekip işine dönüşmüştür. Aynı yıllar, Türkiye'de mimarlıkla ilgilenen ilk ticari yayıncı Yaprak Kitabevi'nin ortama katılımına da tanıklık eder. Mimar Cemil Gerçek ve eşi Lale Gerçek başlangıçta yurtdışından mesleki dergi getirirken, sonra mimarlık alanında kitaplar yayınlamaya başlarlar. Bu bölümün diğer mimar oto-monografisi *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works,* Yaprak Kitabevi'nin Cemil Gerçek tarafından yayına hazırlanan "Proje Uygulama" serisinin ilk telif eseri olur. Vanlı, mimari çalışmaların geçmişten geleceğe sistemli bir şekilde sunumunda uygulayıcı mimarın kendi eserlerine dair ilk elden yorumuna değer vermektedir. *Şevki Vanlı Mimarlık Çalışmaları-Architectural Works*, mimarlık hakkında daimî surette konuşmak ve yazmak isteyen mimar Vanlı'nın yirmi yıllık mimari birikimini ortamla paylaşır. Bu bölümde ele alınan

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[211] Tekeli, Doğan and Sami Sisa (1976) *Doğan Tekeli-Sami Sisa (1954-1974) Projeler Uygulamalar-Architectural Works*, Apa Ofset Basımevi, İstanbul; Vanlı, Şevki (1977) *Proje Uygulama: Şevki Vanlı Mimarlık Çalışmaları/Architectural Works*, Yaprak Kitabevi, Ankara.

iki mimar oto-monografisi, mimarların uzun yıllara dayanan mimari çalışmalarını kapsamakta ve mimarların mimari üretimlerini yapılandırmadaki girişimlerini ortaya koymaktadır. Dolayısıyla, bu monografiler mimarların kendi üretimlerine geçmişlerine dönük olarak bakmalarını ve bunları okurlarına sunmak için organize etmelerini sağlayan başlıca arşivler olarak ortaya çıkıyorlar. Geçmişe dönük derleme çalışmaları, serbest meslek pratiğiyle uğraşan mimarların yanı sıra dönemin mimarlık tarihi ve teorisiyle ilgili diğer çalışmalarında da ortaya çıkar. Genel olarak konuşursak, muhtemelen Türkiye Cumhuriyeti'nin 50. kuruluş yıldönümü ile ilişkili olarak - Devlet Arşivleri Genel Müdürlüğü Cumhuriyet Arşivi bölümünün 1974'te kurulmasında görüldüğü gibi – bu dönemde ortamda birikime dair bir farkındalık oluşmuştu. Benzer şekilde, Cumhuriyet dönemi mimarlığı bu yıllarda mimarlık tarihi çalışmalarında araştırma konusu haline geldi ve Türkiye'de yirminci yüzyıl mimarisini değerlendirmek için mimarlık üretimini belgeleyen kapsamlı çalışmalar ortaya çıktı. Bu eserlere, yine uzun yılların birikimine dayanan, mimarlığın kavramsal açılımlarıyla ilgilenen ve mimari bilgi alanının yayınlar aracılığıyla nasıl zenginleştiğini örnekleyen diğer katkılar eşlik etti.

"Anlatı" Olarak Mimar Oto-Monografisi başlıklı **Bölüm 4**, *Cengiz Bektaş: Mimarlık Çalışmaları* (1979), *Turgut Cansever: Thoughts and Architecture* [Turgut Cansever: Düşünceler ve Mimarlık] (1981) ve *Sedad Hakkı Eldem: Büyük Konutlar* (1982) adlı monografileri tartışırken, mimarlığın mimarlar için birer anlatıya dönüştüğü eşikleri inceler.[212] Cengiz Bektaş'ın kitabı, Yaprak Kitabevi tarafından yayınlanan "Proje Uygulama" serisinin ikinci kitabıdır. Mimar, şair ve yazar Bektaş, yazmanın düşünmenin bir yolu olduğuna inanır. Bu doğrultuda, *Cengiz Bektaş: Mimarlık Çalışmaları*'nda ilk sayfadan itibaren mimarlığın nasıl yazılacağı mütalaa edilir ve mimarlığın nasıl betimleneceği ve anlatılacağı sorunsallaştırılır. Burada Cengiz Bektaş çalışmalarını sonuç ürünler üzerinden sunmaz. Aksine, çalışmalarının arka planında deneyimlediği süreçleri, bu çerçevede mimari yaklaşım ve anlayışını okurlarıyla paylaşır. Aslında bu yıllarda Türkiye'de mimarlık tanımı daha geniş bir alanı kapsamaya başlamış ve bu daha geniş mimarlık görüşü, dönem boyunca her bir figürün mimarlık anlayış ve kavrayışı tarafından oluşturulmuştur. 1981 yılında, *Turgut Cansever: Thoughts and Architecture* yayınlandığı zaman, mimariyi anlamada farklı bir tutum ortaya çıkar. Oto-monografisinden de izlendiği

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[212] Bektaş, Cengiz (1979) *Proje Uygulama 2: Cengiz Bektaş Mimarlık Çalışmaları*, Yaprak Kitabevi, Ankara; Cansever, Turgut (1981) *Thoughts and Architecture*, Türk Tarih Kurumu Basımevi, Ankara; Eldem, Sedad Hakkı (1982) *Proje Uygulama: Sedad Hakkı Eldem Büyük Konutlar*, Yaprak Kitabevi, Ankara.

üzere, Cansever'in metinleri tasarım, proje veya yapılarının yazılı tanımları değildirler. Burada mimar, ne ürettiyse onu sunmak yerine "nasıl mimarlık üretilir" konusunda kendi düşüncelerini ortamla paylaşmak istemektedir. *Turgut Cansever: Thoughts and Architecture,* mimarın kendisi veya bir ticari yayıncı tarafından üretilen kitapların aksine, Turgut Cansever'in uluslararası Ağa Han Mimarlık Ödülü'nü alan binalarını tasarladığı Türk Tarih Kurumu tarafından yayınlanır. Bu dönemin mimar oto-monografileri, önceki örneklere kıyasla, daha rafine, sofistike ve bireyselleşmiş mimari anlayışlar sergilemekte; mimari konularda, yapılı çevre ve mesleki sorunlar hakkında daha odaklı ve incelikli birer anlatı olarak şekillenmektedirler.

Bölüm 4, Türkiye mimari kültüründe matbu mecralar çerçevesinden bakıldığında bir dönüm noktası olarak sayılabilecek bir mimar monografisi olan *Sedad Hakkı Eldem: Büyük Konutlar*'ın analizi ile sona eriyor. Cemil Gerçek'in Yaprak Kitabevi'nin yayınladığı "Proje Uygulama" serisinin son kitabı olan bu monografi, Sedad Hakkı Eldem'in konut, yalı, villa ve elçilik projelerini içeriyor. Bu yayına dek, Eldem'in Türk sivil mimarlığına dair yürüttüğü belgeleme çalışmalarıyla ilgili pek çok kitabı basılmıştı. Ancak, *Sedad Hakkı Eldem: Büyük Konutlar,* mimarın kendi proje ve tasarımlarına bir arada yer veren ilk kitaptır. Eldem'in "Türk Evi"nin anonim özellikleri ve ilkeleri hakkında yaşam boyu sürdürdüğü araştırmalar ve bu ilkeleri kendi mesleki pratiği aracılığıyla yeniden yorumlama girişimleri dikkate alındığında, bu monografinin önemi gözler önüne serilir. Kitapta Eldem'in yarım yüzyıllık meslek yaşamından yirmibeş büyük konut projesine Leyla Baydar tarafından yazılmış kişisel geçmişi ve Cemil Gerçek'in kısa sunuş yazısı eşlik eder. Eldem'in eğitimci, serbest mimar, teorisyen ve araştırmacı olarak sürdürdüğü uzun ve çeşitlilik barındıran kariyeri, Türkiye'de profesyonel mimar kimliğinin inşasında önemli rol oynamıştır. Eldem'in bu yayını, Türkiye'de nasıl mimarlık yapılacağı sorusuna doğrudan bir cevap niteliğinde olmamakla birlikte, mimarın yaşam boyu süren arayışında yer alan denemeleri sunar. Diğer bir deyişle, Eldem'in kişisel mimarlık anlayışına dair bir anlatı monografide sunulan mimari pratiği aracılığıyla gün yüzüne çıkmaktadır.

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Bu tez, Türkiye'deki mimar oto-monografileri üzerine yoğunlaşırken, aynı zamanda, mimarlığın tarihsel ve kültürel bağlamında bir kaymayı da ele almıştır. 1950'lerden

1980'lere uzanan dönem boyunca, ilkin, Türkiye'de mimarlık anlayışı yapı tasarlama ve inşa etme pratiğinin ötesine taşındı. Diğer bir deyişle, yapı yapmayla sonuçlanmayan yeni mimari üretim süreçleri ortaya çıkmaya başladı. Örneğin mimarlık, artık bir düşüncenin nesnesi veya bir araştırma ya da eleştirinin konusu olabiliyordu. İkinci olarak, 1980'lı yıllara doğru Türkiye'deki mimarlık ortamında, mimarlık pratiğinde o tarihlere dek izlenen radikal tutum yumuşamaya başladı. Çoğulluk ve çeşitlilik sadece mimari biçimlerde değil kitap gibi diğer mimari üretimlerde de gözlenir oldu. Üçüncü olarak, mimarlık kültürü daha geniş kültürel sahnede yerini aldı. Örneğin, mimariyi ödüllendirme gibi yeni sosyal ve kültürel boyutlar mimarlık meslek pratiğine eklendi. Son olarak, tüm bu değişime paralel olarak, mimarlık toplum nezdinde yeniden tanımlanmaya başlandı. Değişen mimari sahneye ülkedeki mimarların rollerindeki değişim eşlik etti. Bu bağlamda zaman zaman yazar, eleştirmen, grafik tasarımcı, fotoğrafçı, yayıncı gibi farklı roller de üstlenen profesyoneller ortaya çıktı. Mimarların kendi mesleki kimliklerini hem inşa ettikleri hem de sundukları yol ve yöntemler çeşitlilik kazandı.

Bu çalışma, Türkiye'de dönem boyunca mimari literatürde basılan yayınların, genel kanının aksine, azımsanmayacak sayıda olduğunu göstermiştir. Ancak bu yayınlar, süreklilik, sayıca çokluk ve toplumsal kabül eksikliği gibi nedenlerle tam kurumsallaşamamışlardır. Mimarlık üzerine kitaplar, mimari yayın kültüründe bir yayıncılık geleneğini ve normlarını kendi başlarına oluşturamazlar. Bu nedenle, bu tez, kitapları, mimarları ve mimarlıkları yeniden ziyaret ederek, tarihsel analiz yoluyla aralarında açık bir diyaloğu teşvik etmeye çalışmaktadır; çünkü, mimarlar ve kitaplar arasındaki karşılıklı etkileşim aynı zamanda ülkenin mimari ortamındaki ağlardan birini görünür kılabilmektedir.

Tez boyunca görüldü ki, mimarlar mimari monografi türünü kendi beklentileri ve ihtiyaçları doğrultusunda yeniden tanımlamış ve belirli bir mimari ağın her bir örneğinde neredeyse yeni bir mecra yaratmışlardır. Tezde incelendiği haliyle, Seyfi Arkan, Haluk Baysal-Melih Birsel ile Altuğ ve Behruz Çinici matbu mecrayı, okurların mimari ürünlerini görselleştirme aracılığıyla hayalinde canlandırabilmesi için kullandılar. Mimarın oto-monografisi Doğan Tekeli-Sami Sisa ve Şevki Vanlı için uzun yıllara dayanan mimari üretimlerini sakladıkları ve matbu mecra aracılığıyla düzenledikleri bir yer haline geldi. Cengiz Bektaş ve Turgut Cansever farklı şekillerde olsa da monografilerinde mimari anlayışlarını vurgulayarak kendi mimarlıkları hakkında yazdılar.

Bundan dolayıdır ki, bu çalışmada mimar oto-monografileri sırasıyla "sergi", "arşiv" ve "anlatı" özelliklerini sunan farklı gruplar altında yorumlandı. Bu çerçevede, mimarın oto monografisi, sadece mimarın mesleki pratiğinin yayınlandığı bir yer değil, mimarlığın söylemsel açıdan kavramsallaştırıldığı bir mecradır. Tezde başta incelenen örneklerde, mimarlık anlayışı sergilenen veya görüntülenen mimari ürün ile ilgilidir. Sonraki örneklerde, mimari anlayış eyleme yani mimari pratiğin kendisine dayanmaktadır. En son örneklerde ise söylem, mimarların meslek alanındaki belirli ürünleri veya farklı üretim yolları yerine, onların bireysel mimarlık anlayışlarında canlanır. Böylece burada mimar oto-monografileri, mimari pratiğin sunumunun yanısıra, mimari söylemlerin oluşumunun da ortamı olmuşlardır.

Bu tez, gelecek çalışmalarla daha kapsamlı ele alınması gereken ve Türkiye için yeni bir çalışma alanı olan mimarlık kitapları tarihinin ana hatlarını ortaya çıkarmaya çalışmıştır. Her bölümde, kitap çalışmalarıyla ilgili çeşitli konulara ışık tutmaya çalışılsa da, örneğin kitabın üretim veya alımlama süreçleri gibi konular mevcut bilgilerdeki eksiklikler nedeniyle ne yazık ki bu çalışmada yeterince yer alamamıştır. Bununla birlikte, mimarlığın yayınlanması üzerine bir çalışma olarak tez, mimarların kendi monografileri ile ilişkisini analiz etmede ilk adımları atan bir deneme olarak görülebilir. Ya da daha genel bir çerçevede, Türkiye'de mimarlığın matbu mecra ile ilişkisinin tarihine bir giriş olarak alınabilir. Aynı zamanda, günümüzdeki ve gelecekteki benzer örneklerin analizi için de bir temel oluşturmaktadır. Sonuç olarak, mimar oto-monografilerinin yerel ve değişen karakteristikleri kadar evrensel ve zamansız özelliklerinin incelenmesi, bugün veya gelecekte mimarların farklı mecralardaki benzer sunumlarının anlaşılmasına ve değerlendirilmesine de kuşkusuz yardımcı olacaktır.

TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

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YAZARIN

Soyadı   : Bancı
Adı   : Selda
Bölümü   : Mimarlık Tarihi

TEZİN ADI (İngilizce):   Printed Architectures:

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