

EVALUATION OF ARCHITECTURAL DEVELOPMENTS IN TURKEY WITHIN THE SOCIO-ECONOMIC AND CULTURAL FRAMEWORK OF THE 1923-38 PERIOD

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The aim of this study is to survey the developments in Turkish architecture between 1923-38 and to evaluate them within the socio-economic and cultural context. The building activity of the time has been evaluated in two periods, each having distinctly different economic developments: 1923-32, the years of liberal economic policy, and 1932-38, the period of state-controlled economic policy.

1. THE PERIOD BETWEEN 1923-1932

1.1 The Socio-Economic and Cultural Structure of the Period

NOTES

* Ç. ALTAN, *Atatürk'ün Sosyal Görüşleri*, İstanbul: Dönem Yayınları 5, İnceleme Dizisi 2, 1965, p.7.

1 "Before 1927, there were 130 factories. As a result of the Republican policy of encouraging industry, this number increased to 2200 in 1932."

A.D., "Sanayi Programımız: Sanayinin İnkişafı için Esaslı Bir Program Lazımdır ve Bu Yapılacaktır", *Cumhuriyet*, (Şubat 1, 1933), p.3.

In 1927, 256 855 workers were employed in industry. This number increased three times as much in 1933.

Tarih IV, *Devlet Matbaası*, 1933, p. 297.

2 T. TIMUR, *Türk Devrimi, Tarihi Anlamı ve Felsefi Temeli*, Ankara Üniversitesi, S.B.F. Yayınları, No. 252, 1968, pp. 104, 106, note 39.

3 This ministry called "Mübadele, İmar ve İskân Vekâleti", functioned until Dec. 1924; its function was then transferred to the Ministry of Internal Affairs.

4 This law was called *Teşvik-i Sanayi Kanunu* and was numbered 1055.

According to the 1927 census, 83.7% of the total population of 13.648.888 lived in rural settlements with populations of less than ten thousand inhabitants, and 16.3% in urban areas with more than ten thousand. Atatürk, in his speech on March 1, 1922, stressed the importance of the peasants who formed the majority of the Turkish population and called them the real owners of Turkey.* The social structure was changing following economic developments. The establishment of new factories increased the number of workers.¹ The middle class, made up of traders, industrialists, professionals, building contractors, artisans and government employees, constituted the third important section of the population. Atatürk stated that this differentiation could not give rise to class distinctions but they were complementary parts of an integrated population.² The exchange of minority groups created settlement problems in the early years of the Republic. More than half a million Turks came to settle in Turkey between 1923 and 1929. In 1933, a ministry was formed to tackle their problems.³

The principles of the economic policy of this period were determined at the İzmir Economic Congress in 1923, a few months before the establishment of the Republic. The principal aim was to establish a "national economy" which was to be backed up by private enterprise. The founding of Turkish Business Bank in 1924, and the Industrial and Metallurgical Bank in 1925, were directed towards financing the planned economic activities. A law was passed in 1927 to encourage developments in industry.⁴

The World Economic Depression (1929-33) had its effects also on Turkish economy resulting in a fall of prices in agricultural products, rise in the prices of imported materials and an overall increase in prices. The law for the protection of Turkish money (1930), the establishment of the Central Bank (1930), new protectionist measures for customs, the founding of the National Economic and Savings Association (1929), and the efforts to encourage the use of national resources, were some of the major measures taken to decrease the side effects of the depression. In the years between 1929-33, state expenditures were greatly diminished. The main fields in which public spendings were concentrated were the payments for nationalization movements, the establishment of the railway system and roads, paying the Ottoman debts to some European countries, the problem of housing the newly coming immigrants, and the construction activities going on in Ankara.

Revolutionary measures were taken in the first five years of the Republic in the social and cultural life, as attempts to establish a "national consciousness" and to create a modern Turkish public in the Western sense. The abolition of the Sultanate in 1922, and of the Khalifate in 1924, the modernization of outgears in 1925, the adoption of new civil laws in 1926, the acceptance of Latin alphabet in 1928, and the acceptance of electoral rights for women in 1930, were among the crucial changes introduced to raise Turkey to a level equal to contemporary Western societies. The establishment of the Turkish Cultural Association, the Ethnographic Museum, and the School of Music; the initiation of state-backed exhibitions of painting and sculpture were important developments in the cultural life of this period.

From the start of the First World War and through the early years of years of the Republic, Ziya Gökalp was an influential name in Turkish intellectual life; with his ideas on reviving Turkish culture, traditions, art religion etc. and with his own interpretation of Turkism Turkish nationalism backed by Gökalp's ideas, was sought in every field as in national economy, national savings, national defence, national industry, etc. Consequently, in such an ideological atmosphere, it was natural for architecture to look back upon its traditional sources.

1.2. Developments in Architecture

The return to classical Ottoman architecture was the outcome of nationalistic movements that reached their climax after the proclamation of the Second Constitution in 1908. The trend persisted almost until the year 1930. Ziya Gökalp's appointment as one of the jury members to evaluate the contesting projects for the competition of the Ethnographic Museum in Ankara in 1927, is a strong evidence to show the intimacy of the ideology of Turkish nationalism and the architecture of those years. The two prominent architects of the period, Vedat Tek and Ahmet Kemalettin, endeavored to "purify" Turkish architecture from foreign influences but they were eclectic and historicist in their attitudes, trying to revive classical Ottoman architecture.⁵ The very limited number of Turkish architects of the 1920s followed the same "national style", since this style was encouraged even by the Government⁶, and also because they seemed to be still unaware of Western contemporary developments in architecture and building technology. This attitude was contrary in principle, to the reforms made in the socio-cultural institutions.

The First National Style found its typical realisations in governmental, administrative and public buildings. Nationalism was understood as cladding the façades with Seljukid and Ottoman elements. Sometimes this formalist attitude is seen only on the front façade recalling the similar facadist attitude of the Italian Renaissance architecture. The former building for the Ministry of Foreign Affairs (today, Ministry of Customs and Monopolies, built in 1927) is such an example. Buildings which were often of three storeys, had symmetrical masses; the corner and center bays were emphasized in the form of towers by projecting and heightening them, and the ground floor was usually sheathed in rustic stone. The large, overhanging eaves of tiled roofs were carried on raking buttresses. Entrances on the axis of symmetry, had either a monumental Ottoman portal (taçkapı) treatment or again a porticoed arrangement in the Ottoman tradition. If the building stood on a corner lot, the corner was rounded off or made polygonal and was capped by a dome to give the building a further Ottoman look. Sometimes a false dome marked the axis of symmetry as in Ankara Palas (1924-28). Classical Ottoman column capitals, Seljukid and Ottoman

⁵ Detailed information on Vedat Tek and Ahmet Kemalettin Bey may be found in:

S. ÖZKAN, "Mimar Vedat Tek (1873-1942)", *Mimarlık*, n. 121-122, (1973), pp 45-51.

Y. YAVUZ, *Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi*, Ankara: ODTÜ Mimarlık Fakültesi Basım İşliği, 1981.

⁶ S. URAL, "Türkiye'nin Sosyal Ekonomisi ve Mimarlık", *Mimarlık* n. 1-2, (1974), p. 28.

7 One of the pioneer nations in mass housing in the 1920s, was Germany, where the government sponsored the designing of the "Siedlungen" each with a social activity center, in the vicinity of Frankfurt and Berlin. The Weissenhof Siedlung near Stuttgart (1927) was realized through the participation of leading architects from different nations, thus presenting a good example of the validity of internationalism in architecture.

Holland was another country where workers' houses found successful solutions as in J.J.P. Oud's housing development in Hook of Holland and the Kiefhoek Siedlung near Rotterdam.

8 The first plan was that for Izmir which had been badly damaged during the war. In 1924, the partial plan of a Frenchman called René Dange, was implemented. In the same year, the Municipality of Ankara was founded, and Heussler, a German planner prepared the first development plan for Ankara. He proposed two plans, one for the old, another for the new part. The plan for Yenisehir was later applied to an area of 150 hectares. Later, a Hungarian planner was also involved in the planning of Yenisehir. The master plan of Ankara was prepared by Hermann Jansen in 1928.

9 Hermann Jansen was born in Aachen in 1869. He was one of the most experienced and successful planners of the first half of our century. He schemed and put to application plans of more than a hundred German and foreign towns and cities. He had a realistic and carefully considered plan understanding. In 1927 three planners were asked by the Turkish Government to develop their proposals for Ankara. One of them was Jansen, whose proposal was accepted in 1928. From 1932, until Jan. 1939, Jansen acted as the chief consultant in the Reconstruction Department of the Municipality of Ankara.

decorative elements such as colored tiles, stylized floral forms, intricate geometric patterns used mostly for marble railings of balconies and for crowning elements of entrances and tops of cornices, geometric decoration of the underside of eaves, were among the typical decorative features used on façade decoration. Usually interior decoration was concentrated in public spaces, like halls of banks, waiting rooms of train stations, etc.

It was towards the end of the 1920s that, Western architectural styles began to appear in Ankara, through the designs of foreign architects, in addition to the still dominating national style practiced by Turkish and occasionally, foreign architects like the Italian Giulio Mongeri. The two ministry buildings, the Ministry of Finance (1925) and the Ministry of Public Health (1926), built a year apart (Fig. 1,2); and two educational institutions, Gazi Eğitim Institute (1927) and Devlet Konservatuarı (State Conservatory) (1927) (Fig. 3,4), display the two contrasting trends, one characterized by Ottoman features and historicism, the other by simplicity and rationalism. Ankara soon began to acquire a new outlook with the buildings of Clemens Holzmeister and Ernst Egli who were now the designers of the new government buildings.

During 1920s it is hard to define the exact character of Ankara dwellings in which one could find a mixture of national as well as other features. Houses no longer had any affinity, with the traditional patterns, neither in their plans nor in their external compositions. The occasional use of arches or the overhanging eaves were not enough to create the much soughtafter nationalism in residential architecture. In Anatolia however, tradition still persisted in the shaping of houses.

While contemporary Europe, with its mastery of a high level of building technology, was in search for rational, economic solutions for mass housing after the First World War⁷, the problem of housing in the newly developing Turkish cities like Ankara could only be partially solved through individual attempts. Their architecture also varied greatly (Fig. 5,6).

Planning of new and old parts of cities was another problem in the early years of the Republic. Izmir and Ankara were among the first cities to have master plans⁸. Ankara was developed according to the plan prepared by the well-known German planner, Hermann Jansen.⁹

2. THE PERIOD BETWEEN 1932-1938

2.1. The Socio-Economic and Cultural Structure of the Period

The shift to the policy of state intervention in the economy, or "Etatism", was crucial for the economic development of this period. The world Economic Depression that effected Turkey especially in the years 1932 and 1933, and the example of the planned economic policy of the Soviet Union were two important external influences that led to such a shift. State control was strongly felt between 1934-37 in many fields such as industry, communications, metallurgy, agriculture, etc. The establishment of the State Central Bank (1932), the State economic organizations like Sümerbank (1933) and Etibank (1935), the arrangement of the first two five-year plans in which industry was given primary importance, and putting the first plan into force, were important economic developments of the period.

10 These cultural centers were large enough to hold 1500 people. Each had a large hall with a stage, meeting halls, a library, and sometimes a closed sports hall. At the end of the 1930s, the Ministry of Construction developed types for Halkevi buildings for towns and cities. The Halkevi was active in language studies, literature, history, fine arts, theater, sports, research on villages, museum activities, exhibitions, publications, etc.

11 Giulio Mongeri designed the following buildings in Turkey:

In İstanbul: Karaköy Palas, Maçka Palas, Church of Sainte-Antoine, Italian Embassy (today Y. Tekniker Okulu), Kadirioğlu Han, his own house (today Tefvik Remzi Clinic), in Ankara: Turkish Republic Agricultural Bank General Hdq. building Ottoman Bank (Central bldg.), Turkish Business Bank, General Directorate of the State Monopolies and in Bursa: Çelik Palas.

For more information please refer to:

M. SOZEN, M. TAPAN, 50 Yıllık Türk Mimarisi, İstanbul: T.İ. Bankası Kültür Yayınları, 50. Yıl Dizisi: I, 1. Baskı, 1973, p. 102, note 22.

12 Ernst Egli's designs in Ankara include such buildings as Musiki Muallim Mektebi (School of Music), Divan-ı Muhasebat (Sayıştay), Trade School for Boys, İsmetpaşa Institute for Girls, Lycee for Girls, buildings of Siyasal Bilgiler Faculty, the rectorate building at the campus of the faculty of Agriculture, Marmara Kiosk and the Turkish Bath at Gazi Orman Çiftliği, the embassy buildings for Iraq and Switzerland. Egli also designed a villa at Bebek in İstanbul. All of these buildings display the principles of the functional-rational approach of the modern movement.

13 Bruno Taut's buildings in Ankara are: Dil ve Tarih-Coğrafya Faculty building (1937), Atatürk Lycee (1937-38, in collaboration with Anım Kömürçüoğlu), Secondary School at Cebeci (1938, with Franz Hillinger), He designed Cumhuriyet Kız Institute in İzmir and Lycee for boys in Trabzon, both in 1938. Taut is also the designer of the Katalafque of Atatürk and a house in Ortaköy-İstanbul.

14 TAUT, Bruno, Mimari Bilgisi, Çeviren: Adnan KOLATAN, Güzel Sanatlar Akademisi Neşriyatından İstanbul, 1938.

"Etatism" was backed by nationalism and populism, which were among the six main ideological principles of the new nation. The principle of nationalism was in fact a strong component of the ideology of the period. In the cultural field, nationalism was seen in the researches and studies on Turkish history and language; and, it was closely linked with populism. In architecture it had its effects in the desire to create a regional-national Turkish style. The new socio-cultural centers (halkevi) that appeared as an extension of populism, were important organizations in educating the masses.¹⁰

Out of the total population of 15.167.000 in 1932, 12.074.000 lived in rural areas. The number of people in urban areas increased roughly by two million by 1938. Factory workers augmented even more, with further developments in industry. Government officials, forming a great part of the middle class, were increasing in number in larger urban centers, especially in Ankara, generating a housing demand.

Throughout the 1930s, maintaining closer contact with the Western world, was the prevailing policy that had already started with the possibilities brought by the law of Teşvik-i Sanayi (Encouragement of Industrial Investment) in 1927. The increase in the number of foreign specialists and experts in many different fields was part of that policy. The principle of "revolutionism", which aimed at a social change in the Western sense, effected architecture by the adoption of modern Western forms.

2.2. Developments in Architecture

In the 1930s two groups of architects, Turkish and foreign, were at work. Foreign architects who came to build or teach or do both in Turkey as early as 1926, employed either the principles of modern internationalism or the monumental Western neo-classical style in their buildings, sometimes adding a few touches from the Turkish traditional architecture. Among them some like Giulio Mongeri¹¹, Ernst Egli, Bruno Taut and Clemens Holzmeister taught at the Academy of Fine Arts, or in the Faculty of Architecture at the İstanbul Technical University; while designing governmental buildings in Ankara at the same time.

Ernst Egli was invited in 1927 to build in Ankara and to establish the basis of a modern architectural education which he realized between 1930-36 at the Academy at Fine Arts in İstanbul. His buildings with their simplified and functional designs are good examples of rational architecture in Turkey¹². Despite his modern attitude, he taught the students the importance of traditional values in architecture. It was during his teaching at the Academy that, the seminars on national Turkish architecture were initiated.

Bruno Taut (1880-1938) became the first chairman of the Department of Architecture at the Academy in 1936. Appointment of Taut, who was a well-known architect, considered as one of the initiators of modern movement in architecture as well as an experienced teacher was very appropriate. Turkish architects who had contacts with Taut as his colleagues as well as his students in the last two years of his life in Turkey, agree that he was very successful both as a teacher and as a practising architect. Besides his tasks at the Academy as an administrator and teacher, Taut led the architectural bureau in the Ministry of Culture and was also employed as the chief consultant on the design of school buildings. He built five schools in Ankara, İzmir and Trabzon which are successful examples of functional school designs¹³. His book "Mimari Bilgisi"

¹⁴ was widely-read and became a standard textbook for students of architecture.

¹⁵ The buildings designed by Clemens Holzmeister in Ankara are: Ministry of Defence (1927-31), Ministry of Internal Affairs (1932-34), Ministry of Construction (1933-34), Ministry of Commerce (1934-35), General Staff Headquarters (1929-30), The Palace of High Court (Yargıtay, 1933-35), Presidential Palace (1930-32), Officers' Club (Orduevi, 1929-33), The Military War School (1930s), Turkish Republic Central Bank (1931-33), T. Emlak Kredi Bank (1933-34), T.B.M.M. (The Great National Assembly, 1938-60), The Austrian Embassy (1935-36).

¹⁶ Through the Deutsche Werkbund, Martin Elsässer entered the competition for the Turkish-German House of Friendship in 1916. Before he came to Turkey, he was working in Ernst May's office. After May had left for Russia in 1933, he continued to teach in Frankfurt, but the commissions he received were no longer satisfactory. In 1935, besides the design for Sümerbank, Elsässer won the first prize for his scheme for the new cemetery at Cebeçi, Ankara. In the same year, he participated to another competition for the Bank of Municipalities building.

The Austrian-born Clemens Holzmeister (1886-1982) who came on and off to work from 1927 on as a practicing architect, was employed as professor of architecture at the Istanbul Technical University in the early 1940s. He designed the majority of governmental buildings in Ankara¹⁵. Holzmeister tried to merge simplicity of modern architecture with regional elements from Turkish architecture like the façade protrusions reminiscent of the old "cumba" and he applied some western neo-classical features such as symmetry, high entrance colonnades and monumentality, for governmental buildings to have a dignified and authoritative look.

There were also others; architects who taught or planners who worked in the planning commissions or at universities in Ankara and İstanbul. Among these, Martin Elsässer (1884-1957) a German architect, is worth mentioning,¹⁶. He designed one of the important government buildings in Ankara, the Sümerbank building in 1935.

Most of the above-mentioned architects were well-known names both as educators as well as practitioners in their own countries before they came to Turkey. It is agreed that, during their stay, they injected a sound knowledge of building construction and transmitted their earlier experiences to students of architecture in Turkey.

Turkish architects, still not so numerous, were to prove their ability in this atmosphere dominated by foreigners. They were now conscious of the developments taking place outside of Turkey. 1931 was a decisive year for Turkish architects; they had their first meeting, published their first periodical "Mimar", and entered the first international competition. Their main approach was the functional-rational attitude using the principles of the first international style of the West which they employed successfully; some also employed the monumental Western Neo-classical style in a few governmental buildings, thus following the attitude of the foreigners. Yet a few others tried to recreate the Turkish national style which may be seen as a reaction to foreigners or an outcome of the still prevailing ideology of nationalism.

Therefore it would not be so incorrect to categorize the three main styles prevalent in the 1930s as the international (rational-functional) approach, the Western neo-classical attitude and the national style.

The International Functional-Rational Approach

The principles of an internationally valid architecture that had developed in the early 1920s in countries such as France, Germany and Holland, then the leaders of modern architecture, soon spread to other countries. Le Corbusier and Amedee Ozenfant contributed much to this style with their purist movement. Although suppressed politically in Germany and Italy, the so called First International Style became widely accepted and practiced in Turkey throughout the 1930s, especially in the design of residential buildings.

Turkish architects now conscious of new developments in Western architecture, had already left the historicist First National Style by 1930, turning to Western forms. This style named "Kübik Mimari" (cubic architecture) in Turkey, had such characteristics as the search for pure geometric forms and asymmetry in masses, an organic relation between form and function, complete abandonment of decoration, simplicity, employment of reinforced concrete frame, flat roof, large panes of glass, ribbon and corner windows, coarse gray stucco (edelputz)

for façades, etc. Three dwellings in Chekoslovakia, USA and in Turkey reveal the internationality of the above-mentioned characteristics (Fig. 7,8,9). A house in Istanbul (1929) does not look different in its main concept and form from a Le Corbusier design in France a decade earlier (Fig. 10, 11). Thus, architecture of dwellings in the 1930s presents a completely different attitude from the traditional Turkish house, even more than those of the first period.

Besides the villa type of dwellings, the number of apartment buildings also increased from 1929 on, with the increase in population. The earliest apartments of the Republic were built in the cosmopolitan sections of İstanbul like Nişantaşı, Teşvikiye, Maçka, Ayazpaşa and Taksim where the impacts of Westernization were the strongest. They were high rise apartments each having large and luxurious flats usually constructed with imported materials and were mostly owned by financially well-off traders, industrialists, building contractors, professionals and foreigners living in Turkey. Very much like in the contemporary Western urban centers of 1930s, bay windows were fashionable on the narrow façades of some apartments (Fig. 12, 13).

In addition, the asymmetric balance created by the arrangement of pure geometric masses seen in J.Hoffmann's buildings by the turn of the Century, or in the early works of F.L. Wright and later in Dutch De Stijl movement (Fig.14), also found its echo in some Turkish examples in the 1930s (Fig. 15).

The love of the round form was another characteristic trait in the design of the 1930s. It sprang mainly from Eric Mendelsohn's idea of dynamism in forms which he achieved through continuity of unbroken lines and soft rounded corners. The round form was used as half cylindrical extensions added to buildings, at entrances, corners (Fig.16), ends of balconies as well as in industrial design (from the design of trains to furniture and small objects) in which dynamism and streamlining became the ruling ideas. Mendelsohnian expressionism in a department store he designed in Germany, almost repeated itself in other countries (Fig. 17,18,19). Some Turkish architects began to design the interiors and furniture of their buildings as it has been done in the Western world.¹⁷

17 One of those architects who concerned themselves also with the design of the interiors as well as the garden was Seyfi Arkan (1904-1966). An example to such a comprehensive design is Hariclye Köşkü, conceived by Arkan in 1935.

Western Neo—Classic Tendencies

The monumental Neo—classic style became the symbol of government authority in some Western nations in the 1930s, which were the years of intensified nationalistic movements. In Germany and Italy, for instance, architecture became an instrument of propaganda exhibiting the political power. The buildings in this style had monumental scale, symmetry, high colonnaded entrances, stone dressed façades, (Fig. 20,21),. This formalistic attitude became widely accepted in the design of governmental buildings in many countries like France, the U.K., or the U.S.A. (Fig. 22) and was introduced in Turkey by foreign architects. It was generally accepted as the appropriate style for government buildings in the last years of 1930s, and even Turkish architects followed this style (Fig. 23,24).

Attempts to Create a National Style

There were several reasons behind the desire for the creation of a national style. Nationalistic inclinations of the Turkish Government; to begin with led to a national style. This may also be explained as a reaction to the presence of

18 Z. SAYAR, "Devlet İnşaatında Tip-Plan Usulünün Mahzurları", Arkitekt, n.9, (1936), p. 260.

19 S. H. ELDEM, "Yerli Mimariye Doğru", Arkitekt, n. 3-4, (1940), p. 73.

20 In the period between 1930-40, almost all the buildings that show national characteristics such as, the use of traditional façade protrusions, same window proportions, large eaved tiled roofs, etc., were designed by Sedat Hakkı Eldem. His interest in the traditional Turkish house goes back to the design of a yalı along the Anatolian side of Bosphorous in 1931. That interest continued in his later house designs in İstanbul, as may be seen in the house of Prof. Ağaoğlu (1938), or a yalı in Beylerbeyi (1938).

foreign architects in Turkey. What was meant by "national" architecture could not be defined easily; but at least it was realized that it would be something different from the previous historicist attitude. To one Turkish architect, architecture could only be national if it would tell us something, be our own and not foreign to us.¹⁸ While another wanted government intervention in finding a national style.¹⁹ Although almost all Turkish architects awaited the development of a national style, this attempt was not widely practiced among them. It was only found in a few villa type houses that revived the old Turkish house in its exterior form and in details.²⁰

3. A SURVEY OF BUILDING INDUSTRY BETWEEN 1923-1938 IN TURKEY

3.1 The 1920's

The Turkish Republic inherited from the Ottoman Empire a building industry that was in a very primitive state by modern technological standards. There were only seven factories at work producing cement, timber, brick and tile. It was a very remote possibility that the new State in urgent need of new buildings then, could realize its plans for reconstruction activities with such a building industry. Some measures had to be taken on part of the Government to improve construction activities and to develop the building industry.

21 A. İNAN, Devletçilik İlkesi ve Türkiye Cumhuriyetinin Birinci Sanayi Planı 1933, Ankara: Türk Tarih Kurumu Basımevi, 1972, p. 42.

22 S. ARTUKMAÇ, Türk İmar Hukuku, 3. baskı, Ankara: Ayyıldız Matbaası, 1973, p. 25.

In his opening speech on Feb. 17, 1923 at the Economic Congress held in İzmir, Gazi Mustafa Kemal stressed the importance of economic development of Turkey; only then, he said, reconstruction activities could be fulfilled.²¹ In the same year, necessary legislation was enacted (Law No. 368) to encourage building activity. One act exempted new buildings from certain taxes.²² In 1926 Emlak and Eytam Bank was founded to provide loans for buildings throughout the country to support the erection of, governmental, public or private edifices that were needed immediately in the early years of the Republic. The bank could only direct its financial help towards buildings in Ankara.

23 A. G. OKÇUN, Türkiye İktisat Kongresi, 1923-İzmir, Haberler, Belgeler, Yorumlar (İkinci Basış), s. 426-No. 247-Sanayi Gurbunun İktisat Esasları, Ankara Üniversitesi, S.B.F. Yayınları, 1971.

K. BORATAV, Türkiye'de Devletçilik, 1923-1950, (İktisadi Düşünceler ve İktisadi Mevzuat), S.B.F. Maliye Enstitüsü, No. 16, Mart 1962, p. 57, m. 'e'.

The first important action the State took, in tackling the problem of industry, was the passing of the already mentioned law (Teşvik-i Sanayi Kanunu) in 1927 for the encouragement of industry. The creation of favorable conditions for private entrepreneurs who wanted to produce the building materials, the provision of lots by the Government for factories that were to produce such materials, and the duty-free import of building materials not available in Turkey were acts to encourage building industry.²³

It was impossible to create the ideal situation for the building industry within a short period of time. Therefore despite the many efforts shown to improve it, pre-Republican conditions remained almost the same except for the addition of a few factories. Increase of production of building materials, their transportation, setting standards for those materials, and raising the quality of workmanship were among the main problems that awaited solutions

Transportation of building materials from one part of the country to the other increased their cost drastically. For instance, cement produced in Turkey could cost much more than that imported. Cement used in the Karadeniz (Blacksea) Region was imported from the Soviet Union; to the Akdeniz (Mediterranean) Region it came from France, Belgium and Italy; and to İstanbul it arrived from Romania and Germany. Again because of the high cost of transportation,

imported materials had to remain in coastal cities, while those produced inland could not reach the shores.

Building activity, private or non-private, increased steadily from 1923 on, reaching its maximum level in 1929. The production and import of cement increased with the number of buildings and reinforced concrete bridges. Since its production was not yet started, steel was imported throughout those years.

Preference for European materials (ceramic tiles, bath tubs, etc.) was also a characteristic of the period. Lack of standards in building materials, like tile and brick, caused difficulties for factories in their production as well as during the process of construction. In an interview, Arif Hikmet Koyunoğlu²⁴ mentioned that, right after the war of Independence, it was very difficult to find building materials in Ankara. Brick was only a two cm. thick tile; it could not be made thicker as it cracked or was easily broken. So, Koyunoğlu himself arranged two primitive factories one in Akköprü and the other in Frenküzü where he started to produce the right-sized brick for his buildings.²⁵

24 G. BIRKAN, S. PEHLIVANLI, "Arif Hikmet Koyunoğlu ile Bir Söyleşi", *Mimarlık*, 77/1, s. 10.

25 N. GÜRELI, "Bozkırda Bir Başkent Yükseliyor", *Yıllarboynu Tarih*, n. 10, (Ekim 1981), p. 51.

As it was hard to find skilled workmen, towards the end of the 1920s, Hungarian master workmen were called to work in buildings in Ankara. The arrangement of a separate School of Building Crafts in 1931, was an attempt to train students for building construction. Despite the difficulty in finding qualified workmen, the style of the 1920s—the First National Style—called for immaculate craftsmanship in the execution of decorative features especially on the exterior. As Arif Hikmet Koyunoğlu stated, on account of the fact that there were no masters available to do the job, he himself had to work for four months in 1926 in the gypsum work of windows and ceiling decorations in the Turkish Hall in Türk Ocağı building which today serves as the Ethnographical Museum.

While new materials were extensively used, new techniques in building systems were developed and freely exposed in buildings in the Western world of the 1920s, Turkish architects, lost in the romanticism of the First National Style seemed to be unaware of those developments. Although reinforced concrete frame was employed in most of the public buildings, it was generally hidden behind the traditional façade. In many aspects including contemporary building technology, the style of the 1920s was generally lagging behind contemporary developments

3.2. The 1930's

During this period there were further developments in building industry. The Government attempted to introduce new measures for more efficient production of building materials, for setting standards and for controlling the cost of materials. Turkish Industry and Credit Bank (1932), Sümerbank (1933), Etibank (1935), Mining Research Institute (1935) and Turkish Iron and Steel Corporation (1937) were founded to aid the production of building materials. However, the building activity declined in 1932, because of the World Economic Depression; in 1934 it began to increase and reached its highest level in 1938.

One of the main problems in building industry of the 1930s was the uncontrollable rise in the prices of building materials as well as in the wages of construction workers. Since the production of building materials was not yet sufficient, and because some materials were monopolized in the hands of a few private firms, their extensive consumption severely restricted their availability

or led to a rise in their prices. For instance, the dense building activity of 1935 in Ankara resulted in a near-total lack of construction steel. In the same year, tile factories announced a price rise, the reason being its extensive consumption in dwellings for the newly-arriving immigrants in Thrace. The use of roofing tiles for government buildings in Ankara resulted in its scarcity in 1937. Construction firms applied different prices for the same material, e.g. in Ankara and its vicinity the cost of cement was different than that sold in other parts of Anatolia. The Government had to lower its price in an attempt to avoid the differences of cost.

With four factories working, production of cement increased each year, yet it was also imported to meet the growing needs of buildings constructed in reinforced concrete. In Izmir cement from Yugoslavia was used, while in Erzurum it was imported from the Soviet Union. High cost of transportation was still an important problem, as cement factories were not evenly distributed in Anatolia. This was partly solved when in Sivas a new factory was established in 1937 to serve eastern and central regions.

26 Z. SELAH, "Türkiye'de Çimento Bir Lüksür", *Mimar*, n. 5, (1934), p. 156.

With the slogan 'Today's building policy is cement policy'²⁶, valid until the end of the period, reinforced concrete skeletal frame was utilized in almost all public and residential buildings regardless of size and height. This was protested by some architects who stated that it was needless to employ reinforced concrete system in the smaller towns and villages of Anatolia which possessed such a rich vernacular tradition in building²⁷.

27 Z. SAYAR, "Buhran ve İnşa Etmek Mecburiyeti", *Arkitekt*, n. 9-10, (1939), p. 224.

By 1930, principles of first international architecture had totally replaced those of the First National Movement. The modern movement of the 1920s, that matured through a long process of development and as a result of a well-established building technology in the Western world, was expected to achieve similar standards in Turkey. Therefore, building materials had to be imported. For instance, flat roofs which were an indispensable feature of the international style, required the use of imported new roofing materials. From 1931 onwards a new roofing material by the trade name of ksilolit, was used to a great extent. Similarly, edelputz or terranova (coarse stucco) was used as a facing material from 1932 on. Gypsum came from Germany, tiles from Marseille, marble from Italy, pressed brick again from France; faience, earthenware pipes, asphalt, etc. were among the other imported materials. Because of their high cost and their often careless workmanship, materials like iron pipes, bathtubs, sinks, etc. that were produced in Turkey were not in demand; instead, imported materials were preferred. In certain sections of İstanbul like Nişantaşı, Ayazpaşa, Taksim, etc. apartments built in the 1930s display the use of high quality imported materials: like lift cabins from Italy or Austria, Russian parquet flooring, marble or ceramic covered baths, sunken tubs, etc. Customs on foreign materials had to be raised to encourage the use of native materials, as the preference for foreign materials caused considerable losses for the Turkish economy. Certain architects stated that those concerned with building activity seemed to be unaware of Turkey's economic structure²⁸. Thus, for the sake of Westernization, Turkish architects in general were following Western trends, creating buildings that neglected or disregarded climatic conditions local building systems and materials and regional characteristics.

28 Z. SAYAR, "Buhran ve İnşa Etmek Mecburiyeti", *Arkitekt*, n. 9-10, (1939), p. 224.

CONCLUSION

Turkish architecture from 1923 to 1938, did not display a consistent development but witnessed the presence of short-lived styles that followed one another or existed side by side. The shifting of styles could well be explained in terms of the changes in socio-economic and cultural structure of the time, in the degree of contact with the Western world, and the developments in building technology

In the 1920s, within the limitations of economic means, all attempts were directed towards reconstruction problems, the establishment of the railway network, the shaping of Ankara as a modern capital, and provision of buildings for urgent needs. The level of building technology inherited from the Ottoman Empire was primitive, production was insufficient, skilled workmanship was rare and transportation created problems. The only style in architecture was the rather nostalgic First National Style which, by 1927, began to be ousted by Western forms. The reasons for this change of style in architecture were manifold; The need to be modernized in architecture as well as in other fields; the early government buildings designed by foreign architects such as Clements Holzmeister and Ernst Egli, setting the first modern examples for Turkish architects who were by now aware of the Western contemporary developments; the closing down of the old atelier at the Academy in İstanbul and its replacement with a modern one; the death of Kemalettin Bey, who was one of the prominent representatives of the First National Style.

The World Economic Depression that had effects also on building activity between 1930-33 in Turkey, pushed the Government towards Etatism in economy. Industry was now given primary importance in the first five-year plan. Building technology developed considerably but still there were problems that awaited solutions like the lack of standards and uncontrolled prices in building materials, cost of transportation, etc.

In the 1930s on the other hand, different attitudes shaped Turkish architecture. Unlike in some Western countries, the Turkish Government did not impose a style on architects. Therefore, the Turkish architect felt free in experimenting with different styles. Some designed in the international, functional-rational style that was already abandoned in countries governed by totalitarian regimes; while others chose Western neo-classical formalism for government buildings. Yet, a few attempted to revive national features. This last attitude may be seen both as the outcome of a reaction to foreign architects practising in Turkey and the consequence of the ideology of nationalism. The presence of foreign architects, who received a considerable part of the building commissions given by the Government, was the main driving force in leading Turkish architects to pay an extra effort so as to prove their competence in architecture.

The 1930s therefore, may be summarized as a period of interesting developments in Turkish architecture. The products of the period that survive today show that they compared well with contemporary Western edifices both designwise and as structural conceptions, and even compare more favorably.

ÖZET

1923-1938 ERKEN CUMHURİYET DÖNEMİ MİMARLIĞI

Sosyal, Ekonomik, Kültürel Ortam Değişimi ve Mimarlıkta Yansıması

Mimarlığın ekonomik, sosyo-kültürel ve diğer faktörlerin oluşturduğu ortamın somut bir uzantısı ve doğal bir sonucu olduğu gerçeğini kabul edince, belli bir dönem mimarlığının, sözü edilen öğelerin yarattığı ortam içinde değerlendirilmesi gerekliliği ortaya çıkmaktadır. Çalışmaya konu olan onbeş yıllık dönem, mimarlığın oluşumunda etkili etmenlerden biri olan ekonomik yapının önemi gözönüne alınarak iki farklı ekonomi politikasının sürdürüldüğü 1923-1932 liberal ekonomi yılları ve 1932-1938 devletçi ekonomi politikası yılları olarak iki dönem içinde ele alınmış ve bu süreler mimarlığı ekonomik ve sosyo-kültürel gelişmeler doğrultusunda incelenmeye çalışılmıştır.

14. Yüzyılın ilk yarısında oluşmaya başlayıp, devletin geçirdiği evreleri izleyerek gelişen Osmanlı mimarlığı, 16.Yüzyılda ülkenin politik, askeri, ekonomik ve sosyal kurumlarında vardığı en üstün düzeyle birlikte klasik değerlere ulaşmıştır. Bir yüzyıl sonra kurumlarda görülen durağanlık mimarlık alanında da etkili olmuş, batı ile ilişkiler 18. Yüzyılın ortalarından başlayarak Osmanlı mimarlığının yapısını köklü bir biçimde değiştirmiştir. İmparatorluğun geçirdiği siyasal ve ekonomik krizin artması karşısında, 19. Yüzyılın son yıllarında gelişen milliyetçilik hareketleri, 1908 de II. Meşrutiyetin ilânıyla daha da güçlenmiş, mimarlığı da etki alanı içine almıştır. Milliyetçi genç mimarlarca ulusal bilinci yaratmaya yardımcı olabilecek bir araç olarak görülen mimarlık, Osmanlı mimarlığının klâsik değerlerini cephelerde de olsa yaşatılması isteği doğrultusunda eskiye duyulan bir özlemle gelişmiş, Cumhuriyetin 20 li yıllarında da geçerliliğini sürdürmüştür.

1923-32 döneminde yurt ölçeğinde bayındırlık, ulaşım, alt yapı gereksinmelerinin karşılanması, kent planlamaları, Ankara'nın batılı anlamda modern bir başkent olarak yeniden kurulması, ivedilikle gereken kamu yapılarının inşası, devralınan Osmanlı borçları, göçmenlerin yerleştirilmeleri, çözüm bekleyen önemli sorunlar olmuştur. Bu dönemin ekonomi politikasının amacı, özel girişimlere ulusal ekonomi içinde önemli bir yer verilmesi, ancak özel sektörün gerçekleştiremediği yatırımların devlet eliyle yapılmasının sağlanması olmuştur. Bu dönemde ulusal bilinci güçlendirmek amacıyla her alanda aranan milli olma isteği ile aynı doğrultuda olan Birinci Milli Mimarlık biçimlenmesi görülen tek üslûptur.

1929-33 yılları arasında birçok alanda olduğu gibi yapı alanında da hissedilen Dünya Ekonomik Bunalımının dolaylı etkileri, harcamalar bütçelerinde büyük indirimler yapılmasına ve yeni ekonomik önlemlerin alınmasına yol açmış, batılı ülkelerin uğradığı ekonomik kriz bir dış etmen olarak Türkiye'nin devletçiliğe yönelmesine ve özel girişimlere olan güvenin sarsılmasına yol açmıştır. Ekonomik devlet kuruluşlarının ve Merkez Bankasının açılışı, ilk beş yıllık planın uygulanmaya konulması, devletçilik ilkesinin, mimarlıkta etkilerinin görüleceği halkçılık ve ulusçuluk ilkeleriyle desteklenmesi ikinci dönemdeki önemli gelişmeler olmuştur.

Sosyal yaşamda girilen devrimler doğrultusunda mimarlığın da yeniye yansıtılması düşüncesi, batılı ülkelerle girilen daha yakın kültürel ilişkiler ve 1927 Teşvik-i Sanayi Yasası ile batıya açılma olanaklarının tanınması sonucunda, ülkeye getirilen yabancı mimarlar, mimarlık eğitimi ve uygulaması alanlarında görevlendirilmişlerdir. 1930larda Türk mimarlığı yerli ve yabancı mimarlar elinde farklı tutumlarda şekillenmiştir: Yabancılar ya uluslararası ya da batıda bazı totaliter rejimli ülkelerde etkili olan biçimci neo-klâsik üslûbu uygularken, Türk mimarlarının çoğunluğu rasyonel-fonksiyoncu tutumlu uluslararası biçimlenmeyi izlemiş, bir kısmı batılı anlamdaki neo-klasik üslûpte yapı tasarlarken, diğerleri yeni bir Türk ulusal mimarlığının yaratılması eğilimini göstermişlerdir.

Kentlerin çehresini değiştiren ve halk arasında " kübik mimari" olarak adlandırılan uluslararası üslûp Türk mimarları tarafından oldukça başarıyla uygulanmış, batıdakilerden hiç de geri kalmayan düzeyde örnekler vermişlerdir. İmar siyasetinin çimento siyaseti şeklinde kabul edildiği dönem mimarlığının en belirgin yapı özelliklerinden biri betonarmenin yaygın kullanımını olmuştur.

İkinci dönemde devlet malzeme ve standartlar konusunda önlemler getirmeye çalışmış, ancak bunlar yeterli olmamış, fiyatlar bir türlü denetlenememiş, dışarıdan malzeme ithali sürmüştür.

Kısaca özetlenirse, onbeş yılın sonunda ülke ekonomisine uygun bir yerli yapı ekonomisinin kurulamaması, kentlerde yerel malzeme kullanımının bırakılması, bölgesel koşullara uyulmaması gibi eleştirilere karşın, bu yılların tanıtılmaya değer modern yaklaşımın bugün hâlâ yıkılmadan kalabilmiş örneklerinin de gösterdiği gibi, Türk mimarlığının gelişme çizgisi içinde önemli bir yeri olduğu da bir gerçektir.

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Fig. 1. Ministry of Finance, Ankara, 1925
 Designers: Miteahhit Mimar Yahya Ahmet, Mühendis İrfan



Fig. 2. Ministry of Public Health, Ankara, 1926-27
 Architect: Theodor Post

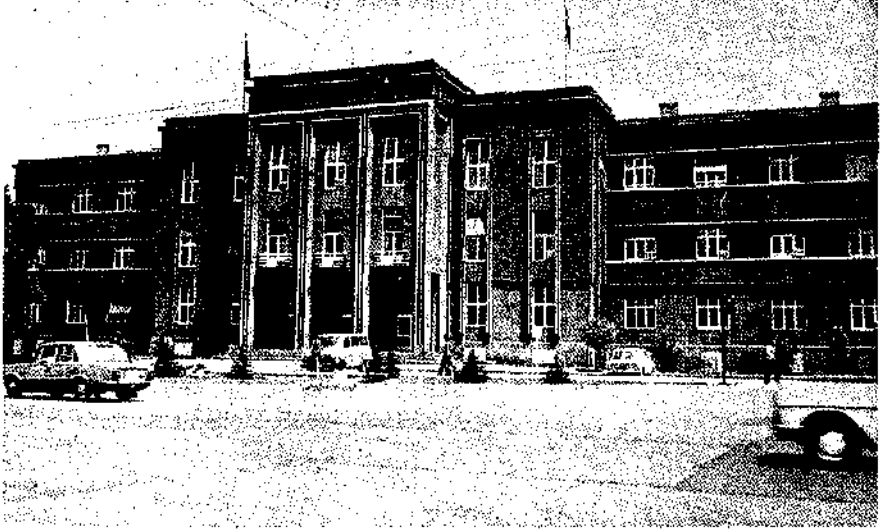


Fig. 3. Gazi Eğitim Institute, Ankara, 1927-30
 Architect: A.Kemalettin Bey
 Source: ODTU Slide Archive

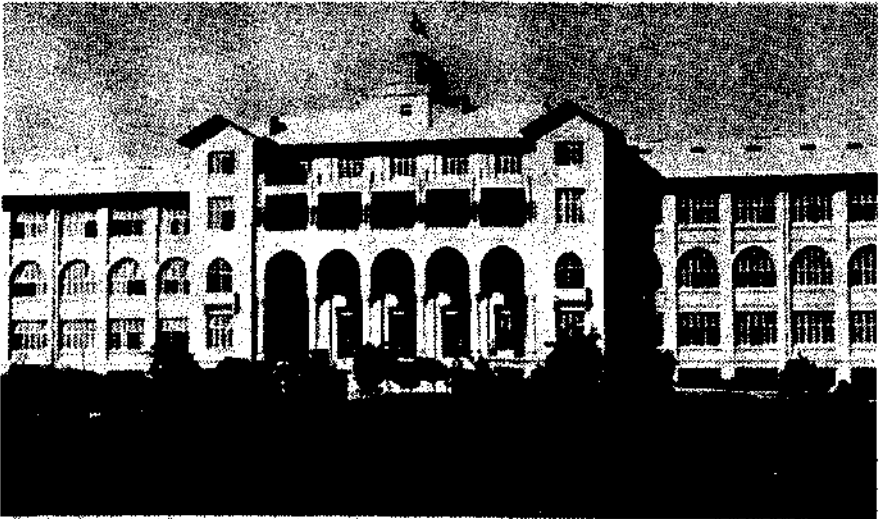




Fig. 4. Devlet Konservatuvarı (School of Music),
Ankara, 1927-28
Architect: Ernst Egli

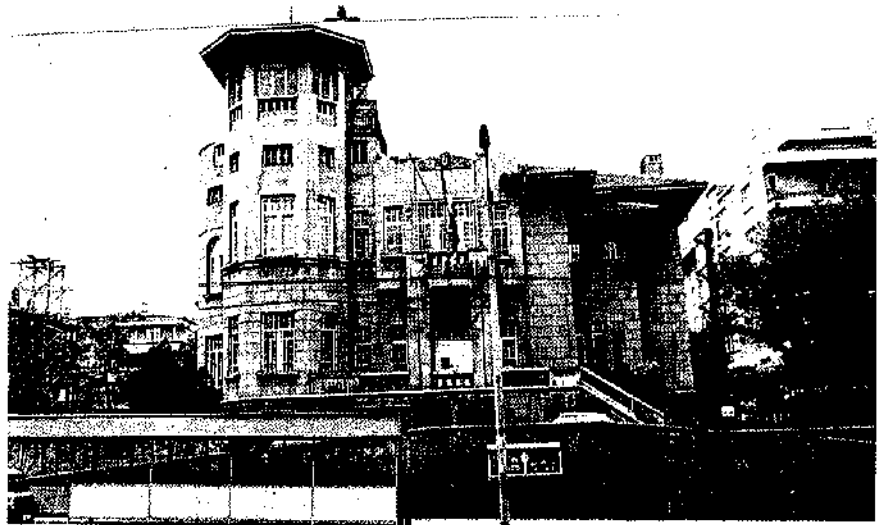


Fig. 5. House with corner tower in Yenisehir
Ankara, 1927

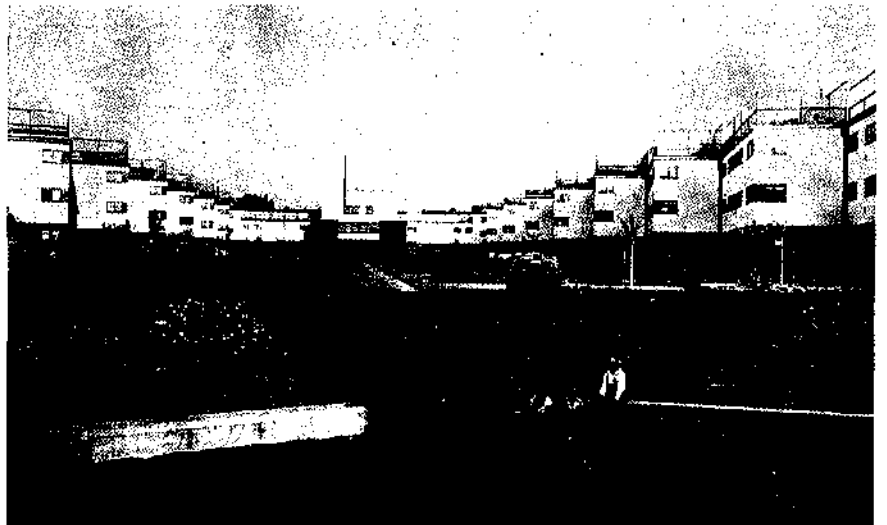


Fig. 6. Siedlung Bruch, Feldstrasse, Frankfurt-
Germany, 1926-30
Source: E.M. LANE, *Architecture and
Politics in Germany, 1918-45* Harvard
University Press, 1968, p. 33

Fig. 7. Tugendbat House, Brno—Czechoslovakia,
1929
Architect: L. Mies van der Rohe
Source: ODTU Slide Archive

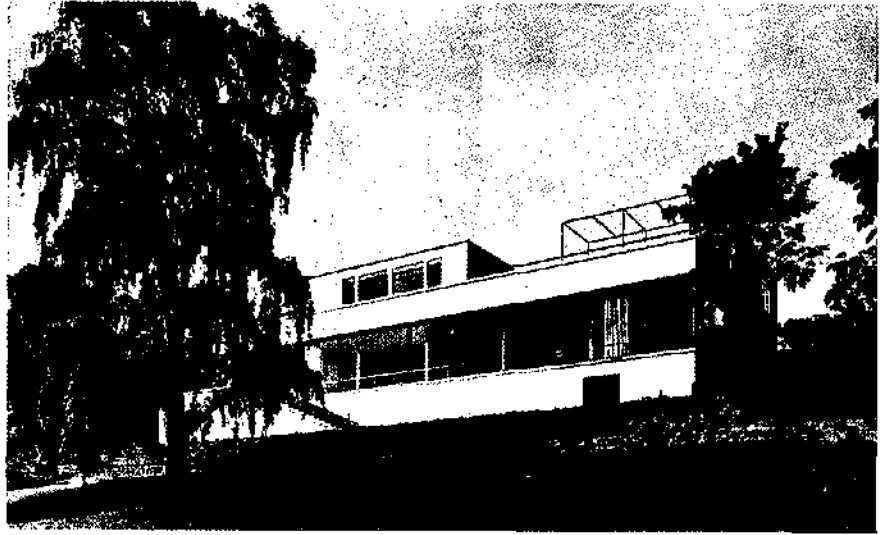


Fig. 8. House of Richard H. Mandel, Mt. Kisco,
New York, 1930s
Architect: Edward Durell Stone
Source: Martin GREIF, *Depression
Modern, The Thirties Style in America*,
New York: Universe Books, 1975,
p. 129

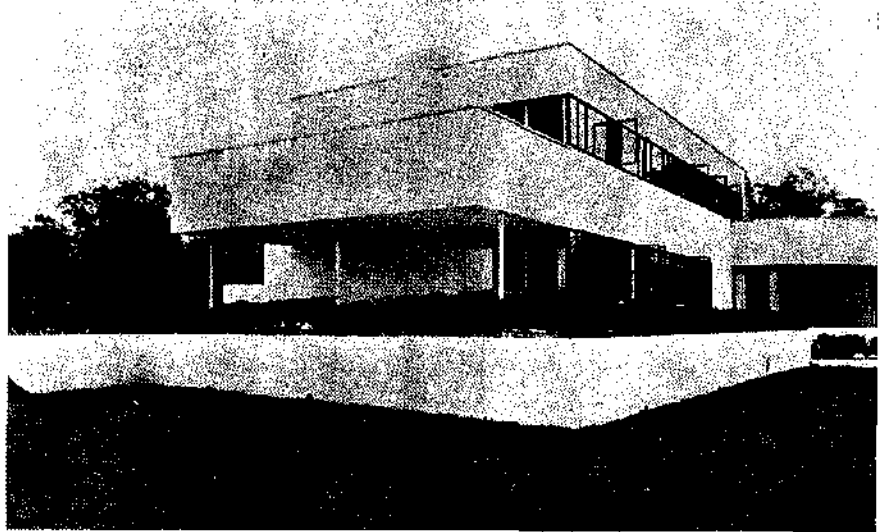
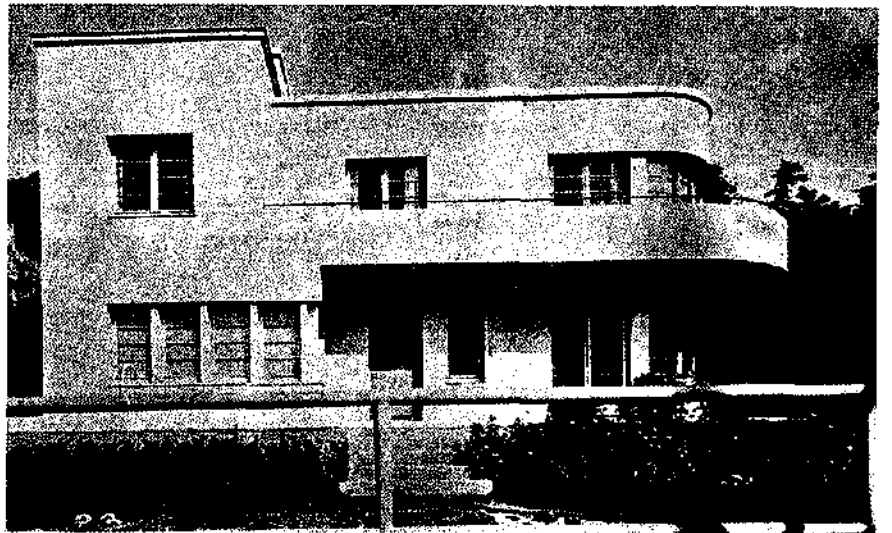


Fig. 9. Villa Hanzade, Bebek—İstanbul, 1937
Architect: Erip Erbilien

Source: "Bebek'te Bir Villa", *Arkitekt*,
n. 8, (1937), p. 208



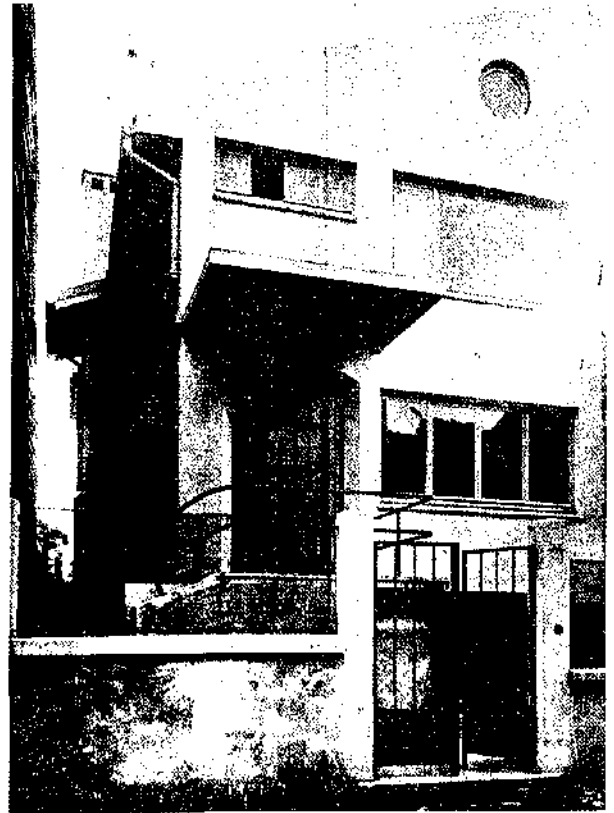


Fig. 10. Private House, Istanbul, 1929
Architect: Sırrı Arif
Source: "Bekir Bey Evi" Mimar, n.1,
(1931), p. 5



Fig. 11 Ozenfant House, Paris, France, 1922
Architects: Le Corbusier and Pierre
Jeanneret
Source: Reyner BANHAM, Theory and
Design in the First Machine Age,
London: The Architectural Press, 1960,
p. 237

Fig. 12 Melek Apt., Nişantaşı—İstanbul, 1932
 Designers: Abidin and Mühendis Fikri
 Santur



Fig. 13 Apartment House, Milwaukee, USA,
 1931

Source: Martin GREIF, Depression
 Modern, The Thirties Style in America,
 New York: Universe Books, 1976,
 p. 162



Fig. 14 Vondelschool, Hilversum-Holland,
1926
Architect: W.M. Dudok
Source: ODTÜ Slide Archive

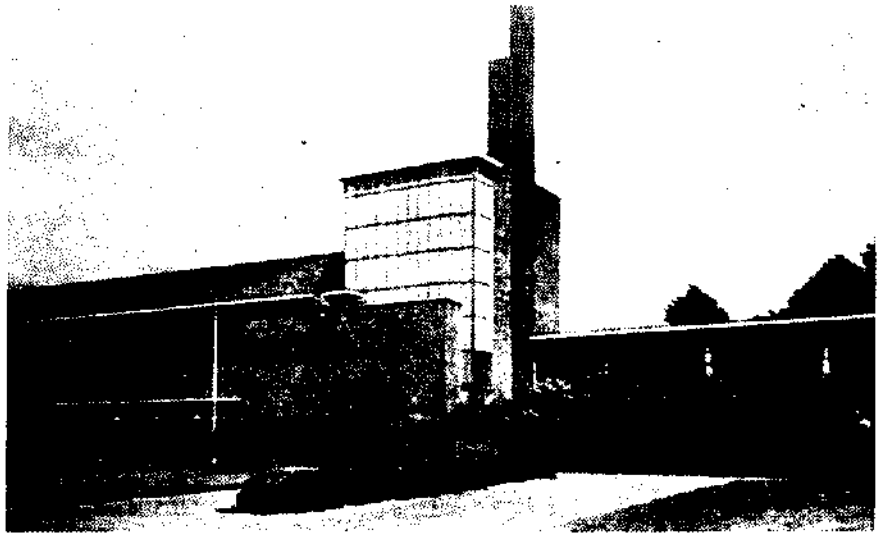


Fig. 15 Laboratory Building for Agriculture,
Adana 1932.
Source: "Ziraat Haşarat Laboratuvarı",
Mimar, p. 7-8, (1932), p. 203

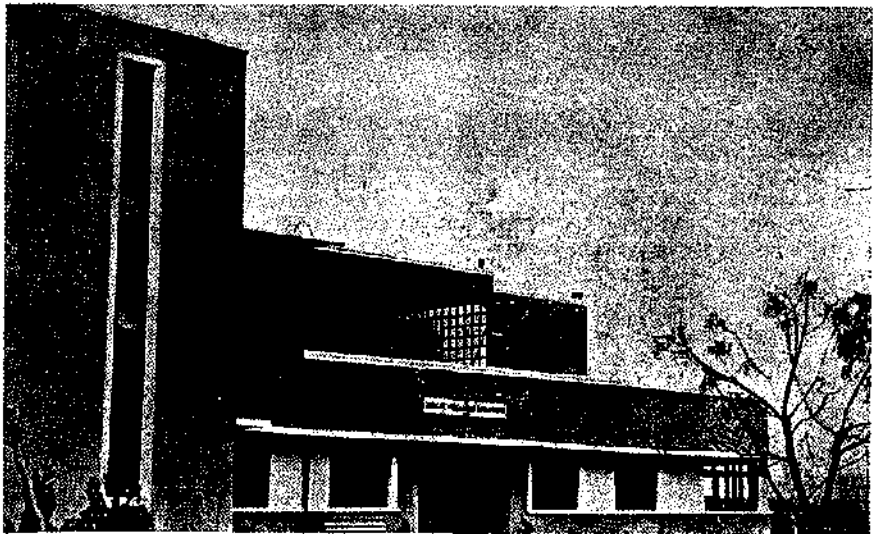


Fig. 16 Administration Building of Federated
Metals Co., Hammond, Indiana, 1937
Source: Martin Greif, Depression
Modern, The Thirties Style in America,
New York: Universe Books, 1975,
p. 31

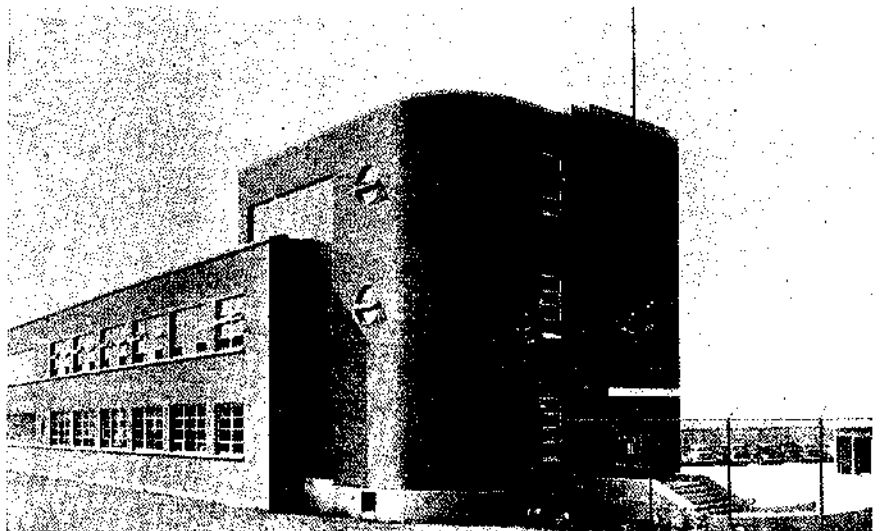


Fig. 17 Schocken Department Store, Stuttgart—
Germany, 1926—29
Architect: Eric Mendelsohn
Source: W. Von ECKART, Eric
Mendelsohn, New York: George
Braziller Inc., 1960, Fig. 17

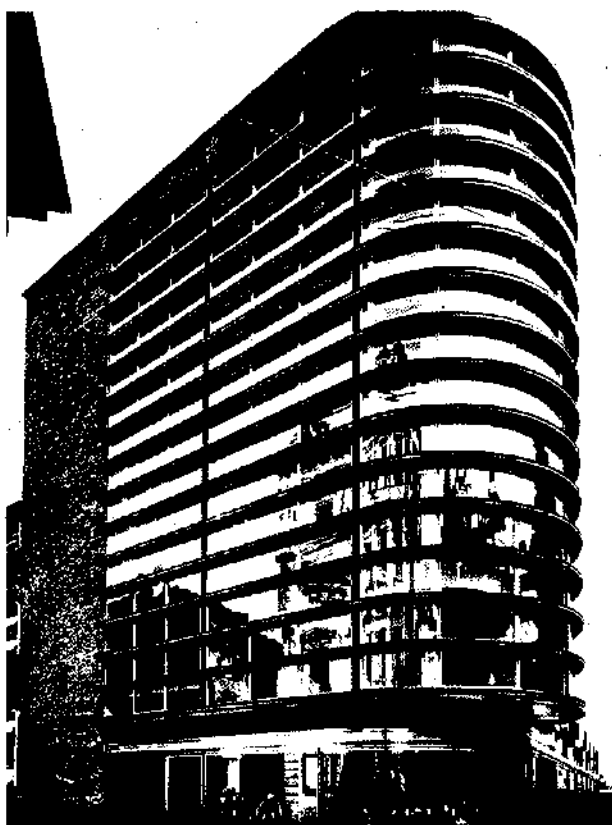


Fig. 18 Levent Apt., Pangaltı—İstanbul, 1932

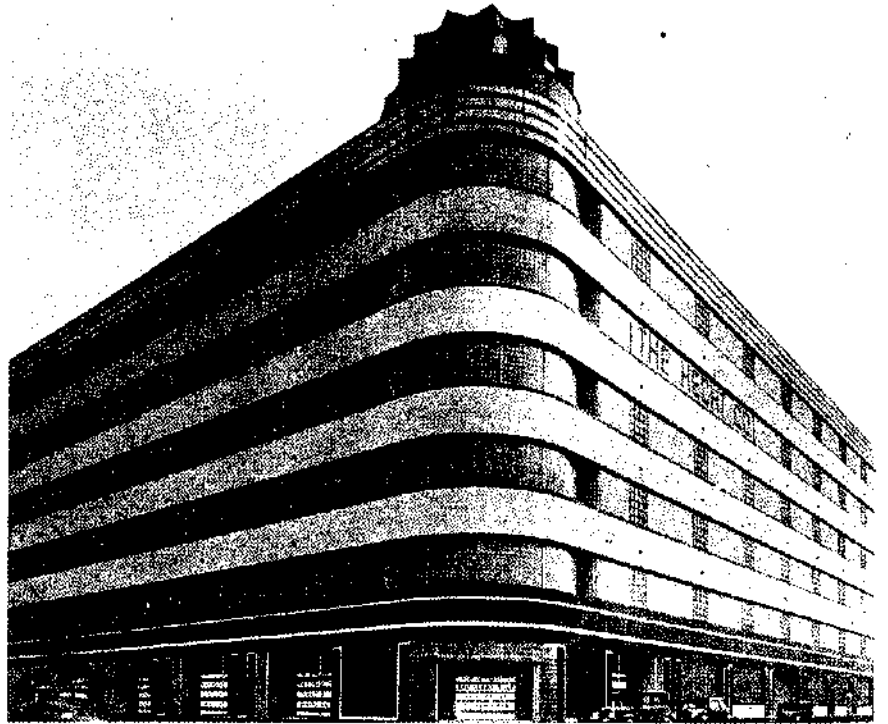


Fig. 19 The Hecht Company Warehouse,
Washington D.C., 1937
Source: Martin GREIF, Depression
Modern, The Thirties Style in America,
New York: Universe Books, 1975,
p. 62

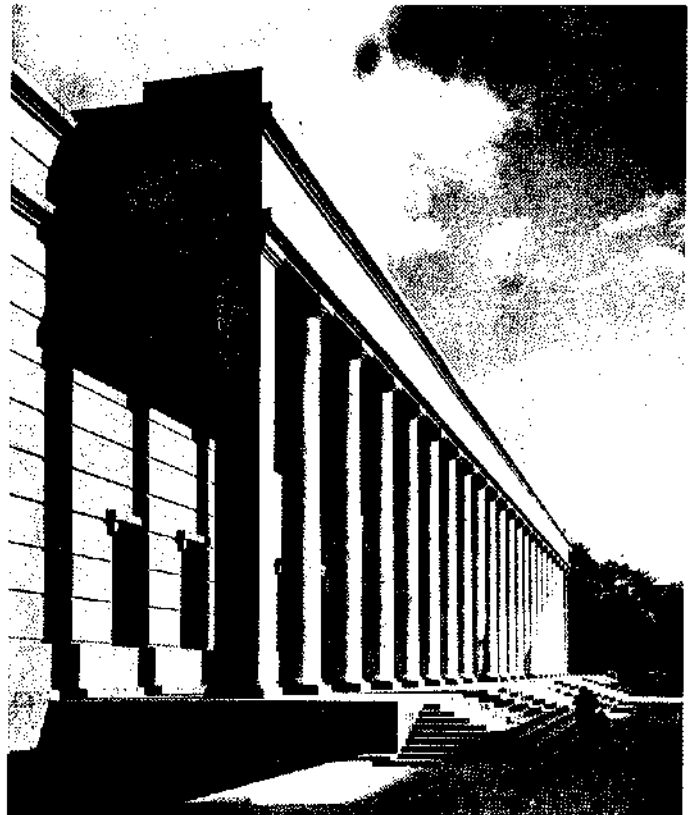


Fig. 20 Haus der Deutschen Kunst Munich—
Germany, 1930s
Architect: P. L. Troost
Source: Albert SPEER Neue Deutsche
Baukunst, Berlin: Volk und Reich
Verlag, 1942, p.30

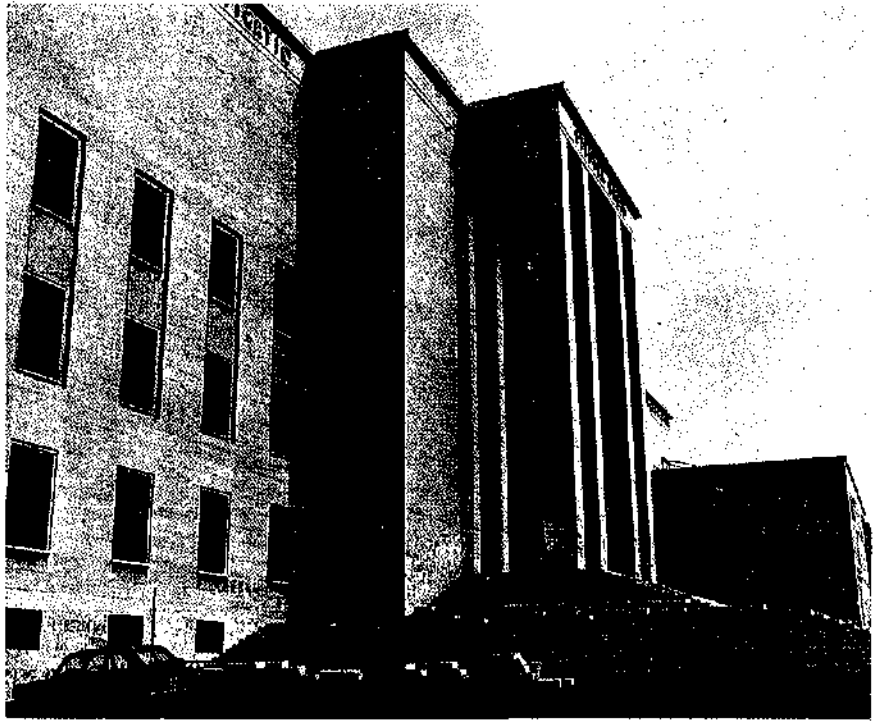


Fig. 21 University of Rome, the Rectorate Building, Rome—Italy, 1935
Architect: Marcello Piacentini

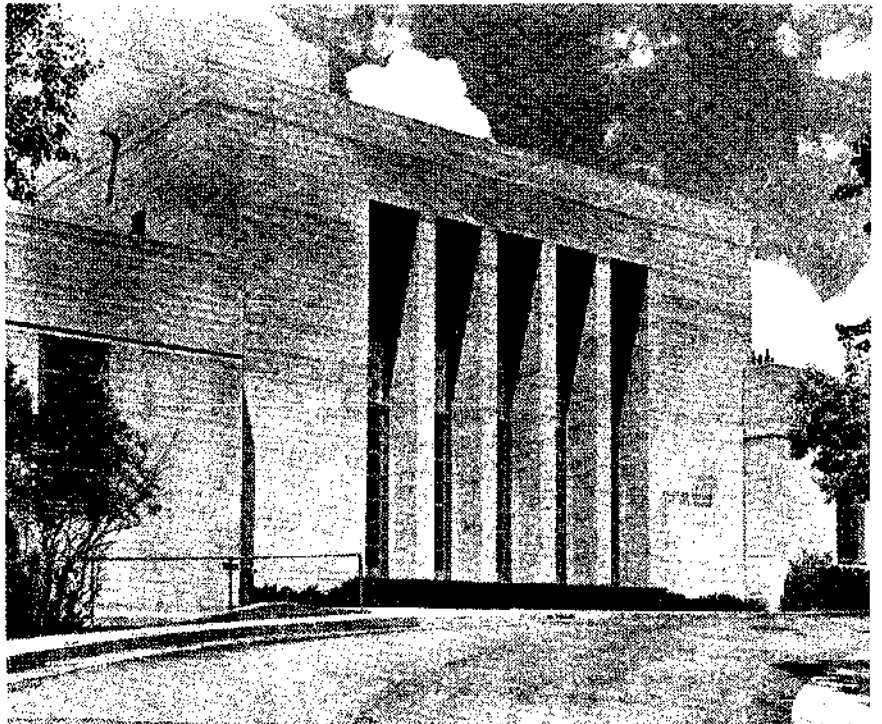


Fig. 22 The Arts Center, Colorado Springs, Colorado—USA, 1936
Source: Martin GREIF, Depression Modern, The Thirties Style in America, New York: Universe Books, 1975, p. 118

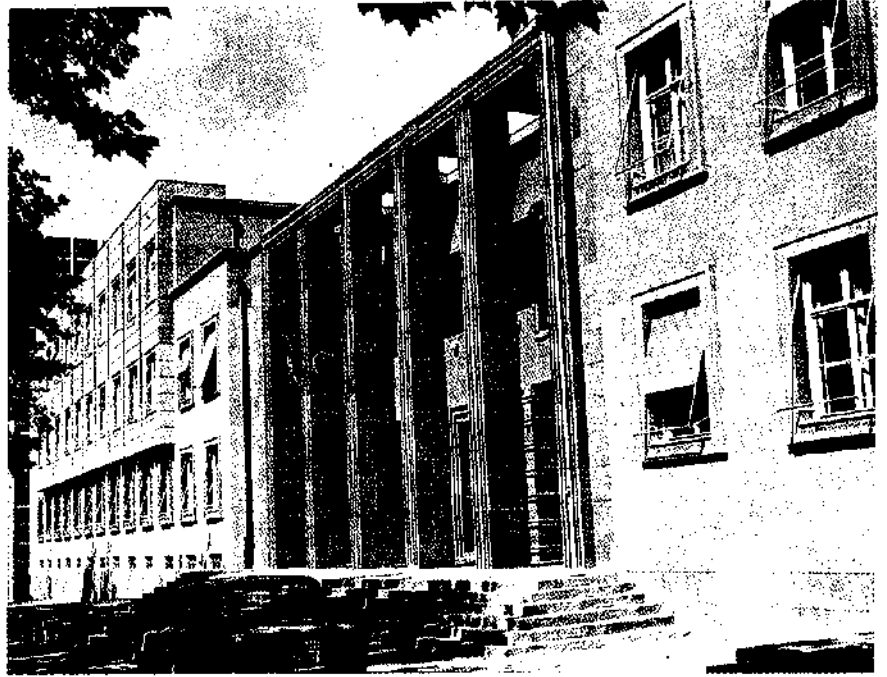


Fig. 23 The palace of High Court, Ankara,
1933-35
Architect: Clemens Holzmeister



Fig. 24 The Ministry of Justice, Ankara,
1936-39

