

Architectural Periodicals
as a Reflective Medium of the Agenda:
A Study on Turkish Architectural Media
During the Republican Period

By
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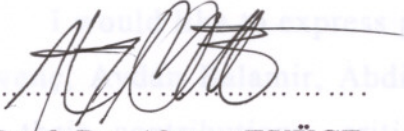
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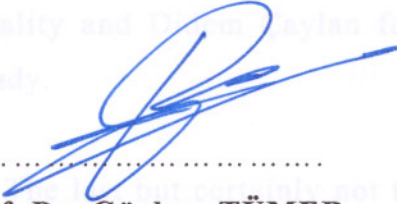


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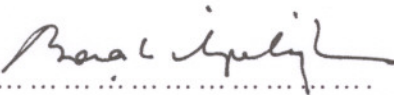


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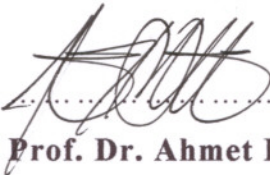
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This academic work should also be considered as an initiative effort for the documentation of the sixty years of Turkish architectural publishing.

Keywords: media, periodical publications, architectural periodicals, architectural theory, architectural praxis, architectural criticism, Republican Period, Turkish Architecture, 1980.

ABSTRACT

This study claims that architectural periodicals, which reflect architectural production of their period, also serve as independent mediums of activity and production within the discipline of architecture. In this respect, the study proposes that architectural periodicals can be used as means to evaluate the architectural present and aims to examine the architectural process of Republican Turkey with respect to the transformations and interruptions that can be observed in the simultaneous architectural periodicals.

Within the scope of the study, in order to verify the two-way relationship between the architectural periodicals and the architectural agenda; periodical publications have primarily been evaluated as a form of media, with a focus on the transmitting, interpretive, critical and transformative approaches of the periodical publications in the field of design and architecture. This conceptual framework has been used to investigate the reflections of transformations in the political, cultural, economical and social dynamics on architecture and architectural publishing. As a result of this evaluation, the study presents an interpretation of the contemporary architectural milieu in Turkey with a critical approach based on architectural periodicals.

This academic work should also be considered as an initiative effort for the documentation of the sixty years of Turkish architectural publishing.

Keywords: media, periodical publications, architectural periodicals, architectural theory, architectural praxis, architectural criticism, Republican Period, Turkish Architecture, 1980.

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Bu çalışma, mimarlık gündemini yansıtan birer ortam olan mimarlık süreli yayınlarının, aynı zamanda mimarlık disiplininin bir etkinlik ve üretim alanı olduğunu öne sürer. Bu çerçevede çalışma, süreli yayınların gündemin okunmasında kullanılabilecek bir araç olduğunu iddia ederek; Cumhuriyet Türkiye'si'nin mimarlık gündemini, mimarlık süreli yayınlarında gözlenen değişim, dönüşüm ve kırılmalar üzerinden yapılacak okumalara bağlı olarak değerlendirmeyi amaçlar.

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Anahtar sözcükler: medya, süreli yayınlar, mimarlık süreli yayınları, mimarlık kuramı, mimarlık pratiği, mimari eleştiri, Cumhuriyet Dönemi Türk Mimarlığı, 1980.

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1.1. DEFINITION OF THE PROBLEM

With its definition that has recently expanded; the concept of media seems to have more importance and power today than it has ever had. Beyond its changing role; media, that is supposed to be the source of communication of knowledge and news, hides its recently gained power that creates the new virtual stars, makes judgement, exaggerates, ignores and misleads. With its new definition, media seems to be incapable of controlling the limits of using its power against the public that it is responsible for. Similarly, the public that is far from determining the power of media, becomes a target of media subject itself.

The correspondents of this efficient role of media in the field of architecture have not yet been studied extensively with respect to the cases in "architectural media". Due to the insufficiency of the primitive methods of analyzing and communication, a study that aims to focus on "architectural media" primarily requires a historical overview.

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

CHAPTER 1

INTRODUCTION

1.1. DEFINITION OF THE PROBLEM

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When the interrelations of media with social transformations are examined, it is possible to observe an equilibrium. Media that is influenced by the developments taking place also holds the power to evaluate and lead these developments. The periodicals that appeared especially during the rise of internationalist movements have taken over the mission of communicating the most recent discourses, styles and debates of the architectural agenda and become the primary sources of new ideas. However, architectural periodicals are not only the mediums that reflect the architectural production of their period, but are independent mediums of production themselves. As an alternative medium of production for architecture, the periodicals have the power to direct and determine the architectural present.

In order to examine the efficient role and power of the Turkish architectural media, it is necessary to focus on its historical existence, since the dynamics beyond the evolution of Turkish architectural periodicals are closely related with the evolution of the profession. Determining the interrelations of periodicals with the social and cultural characteristics of their periods of publication will help create the conceptual framework to study the Turkish architectural media with respect to Turkish Architecture in general.

1.2. AIMS OF THE STUDY

Being the most temporal form of architectural publications, periodicals are a medium of communication that keeps track of the architectural agenda. With their dynamic nature that is observable especially throughout the historical process of the 20th century, architectural periodicals have reflected the properties of their age of publication while also contributing the intellectual production. One of the aims of this study is to concentrate on the correspondents of the changing concept of media in the field of architecture in order to define architectural periodicals as an effective medium reflecting the theoretical and professional production of the period and evaluate their

interrelations with the architectural agenda. Within this framework, this evaluation will focus on the architectural publications in Turkey during the republican period and constitute an academic basis for the discussions about the relationship of periodicals with architectural theory and practice.

Architectural periodicals with the architectural agenda. The meaning of the

Simultaneous with the social and economical developments in Turkey after 1980s, the number and the variety of Turkish architectural periodicals have considerably increased and it has become easier to reach foreign publications. However, it is true that architectural periodicals of this period face a reductionist homogenization caused by the consumption-based culture. This study also aims to examine the qualitative and quantitative changes that have occurred in architectural periodicals with respect to the changing concept and definition of media during the 20th century.

in this manner, architecture is evaluated as one of the activity fields of media.

Besides evaluating Turkish architecture through a media-based framework, this study also aims to present a documentary record of the history and the evolution of architectural periodicals in Turkey, that have been the most efficient form of communication in the field of architecture during the 20th century. Due to the lack of systematic archives, it is not possible to reach any resources specified on the field of architectural periodicals. This documentary attitude in the presentation of the collected information also helps to define the framework for the evaluation of Turkish architectural periodicals.

periodicals that will be referenced in the final evaluations.

1.3. METHOD OF THE STUDY

architectural periodicals in reflecting the

This study that primarily aims to examine the interrelations of architectural media with the theoretical and professional production, is founded on the evaluation of a simultaneous reading of periodicals and the architectural agenda. The parallel reading determines the common approaches, effects, reactions, and correspondences of the two distinct spheres of the profession within the historical process. However, this

approach to architectural media requires an evaluation on the power of periodical publications as a form of published media throughout the history. Consequently, the evolution of the concept of media is evaluated throughout the second chapter of the study, with a focus on the interrelations of architectural periodicals with the architectural agenda. The meaning of the term media that had primarily been used to define communication has considerably changed in time, resulting in a media whose mission has transcended this initial definition with the transformative power it exerts over the society.

Following an evaluation on the advantages of periodical publications compared to other forms of published media; the study focuses on the power and influence of periodical publications on architectural theory and practice. In this section, architecture is evaluated as one of the activity fields of media, and media is discussed as an alternative activity field for architecture. The power of the architectural periodicals of the avant-garde movements and the transformative power that the periodical publications have gained during the pluralist period of the late 20th century are issues of discussion in this chapter. The simulative effects of visual materials presented to the reader in architectural periodicals are studied, considering the role of the photographic image within the concept of “reproduction of the architectural product”. The illusions caused by “image based perception” will be briefly discussed, to constitute a basis that will be referenced in the final evaluations.

Based on the power of architectural periodicals in reflecting the characteristics of their period of publication, the third chapter focuses on the Turkish architectural periodicals. A simultaneous reading of the periodical publications and the architectural agenda is made for the Republican period. Through a chronological overview of architectural periodicals in Turkey; the social, economic, political and cultural developments that have taken place are evaluated considering their reflections in the simultaneous architectural periodicals.

Following this chronological evaluation that verifies the interrelations between periodical publications and the architectural agenda; the fourth chapter examines the Turkish architectural media of the last two decades through criteria such as fields of interest, issues of discussion, critical approach and reader profile. The increase in the number and variety of architectural periodicals makes it difficult to evaluate the journals of the late 20th century in chronological order. Consequently, periodicals with common characteristics have been grouped to provide the basis for comparative evaluation.

In order to determine the criteria of grouping, the system of "Conceptual Frames in Architectural Criticism" introduced by Abdi Güzer and adapted to discuss various foreign architectural periodicals has been briefly discussed. Following an evaluation on the validity and applicability of Güzer's classification for Turkey, the grouping system based on the aimed reader profile and the supporting source has been proposed. The Turkish architectural periodicals have been studied according to the following frame of reference:

- Anonymous Journals for Non-Professionals
- Architectural Periodicals for Professionals
 - Commercial Architectural Periodicals
 - Architectural Periodicals Supported by Professional Organizations and Institutions
 - Architectural Periodicals Realized by Idealistic and Individual Efforts

This examination has been a basis for the debate that aims to define the Turkish architectural medium of the last twenty years through the framework of architectural media.

1.4. ASSUMPTIONS AND LIMITATIONS

The term “media” defines a broad field today, gathering many distinct concepts under a single title. It is necessary to mention the definition for “media” that is assumed for this study, since the term now stands for various means of communication including published, audio-visual and interactive media. It has been observed that periodicals are one of the most effective forms of media in the field of architecture. Considering the participative and long-term relationship magazines establish with their readers, the term “architectural media” is used for architectural periodical publications throughout the study.

The chronological overview that focuses on Turkish Architectural Media aims to draw attention to the common points and parallel developments in periodicals and the architectural agenda. Being a period of radical changes and rapid developments in favor of modernization, the Republican period in Turkey has been chosen as the interval to be studied. The evaluation is limited to Turkish architectural periodicals that have been published from 1923 to 1999. However, it has been observed that regional architectural periodicals that do not have a national distribution specify more on local issues and do not fully reflect the architectural agenda from a national scope. Consequently, these periodicals have been excluded in the chronological evaluation.

Although the architectural periodicals that focus on decoration, furniture and textile are the publications that communicate more with the users, they often remain far from the academic discussions and the architectural agenda. Throughout this study, such publications that increased in number especially after 1980's have been mentioned only to provide sample cases for comparative analysis. This study primarily focuses on the architectural periodicals that are positioned within the academic and professional medium of discussions in architecture.

CHAPTER 2

THE CHANGING CONCEPT OF MEDIA AND ITS REFLECTIONS IN ARCHITECTURE

2.1. PUBLISHED MEDIA AND PERIODICAL PUBLICATIONS

2.1.1. A BRIEF HISTORY OF MEDIA

According to Edward Hallett Carr, phenomena get in charge only when the historian asks them to. According to Carr, it is the historian who decides in which order or context each phenomenon gets mentioned within history. (Carr 1961, p.16) Drawing attention to the inadequacy of explaining history with phenomena, Carr argues that the historian, who is responsible of providing a continuous dialogue between the past and the present, should not put the emphasis on neither the phenomena nor his personal experience during this process of continuous relation. In the book called "Experience and Its Modes"; M. Oakeshot traces the concerns of Carr, remarking that history is the life of the historian who is the only one capable of making history, and adds that the only way of making history is, writing it.

Jean-Noel Jeanneney makes a similar evaluation as he adapts the interpretations of Carr for the case of "the history of media". According to Jeanneney, there are three major difficulties in writing a history for media. The first difficulty is the distraction caused by the difference of the subjects to be focused on. The concept of media that has been transformed from published information to audio-visual and interactive modes of communication has been stuck between the immeasurable and incomparable variables of this multi-dimensional structure. The second difficulty is caused by the inadequate and unbalanced documentation of sources. The unreachable piles in the archives of published media and the inadequacy of systematic

archives in the other sectors that direct media make it difficult of reach the data in the resources. The ambiguity of the concept of “public” that is in direct relation with media can be defined as the third difficulty in writing the history of media. (Jeanneney 1996, pp.7-9)

Public and Media

In Pierre Laborie’s inventory formed by a collection of the adjectives that the historians have used to define the concept of “public”, the term has been identified with adjectives such as incomprehensible, unstable, dynamic, fragile, complex, inconsistent, and discordant. The history of media, whose study involves some practical difficulties, owes its existence to the relations that it establishes with this unstable concept of “public”.

Public and Media

The first example of media that can be observed in the pre-literate society consisted of the transfer of a simple incident to others by means of audio-visual signs. This first and most primitive form of communication based on signs can be defined as “double choice information”. With the rising necessity for more detailed information, verbal communication became the major subject of focus. The incident that is known as the birth of Marathon is a significant example that reflects the conditions of communication during that period. According to the story, following the victory of the Greeks against the Persians in BC 490, a messenger runs 42,195 kilometers to Athens in order to announce the result of the war in public. After telling about the victory, the messenger dies of fatigue. His figure has been unified with the message he has carried and he symbolically disappears after having fulfilled his mission. (Jeanneney 1996, p.21)

The verbal communication of information was realized by runners in the Inca civilization. The Incas had built a communication network of roads within the borders of their land. Numerous stop points existed on this network, in order to provide rapid and continuous information flow.

Public and Media

Public and Media

With the advent of writing, the information transfer that was limited to the verbal communication was carried to another medium. The written products that offered a more realistic and true expression replaced the alterations and misunderstandings that were previously caused by the uncontrolled circulation of the information among many people. The official foundation of postal centers that was the next important development in communication took place in Europe during the 15th century.

However, these developments still were not enough to define the sufficient conditions for the existence of published media. Public distribution of information had not occurred yet. One of the few initial examples of the public distribution of media was the bulletin used during the Greek and Roman Empires. These official hand-written journals were hung in public spaces and were used to announce the news, price lists and senate agreements. With this development that can be interpreted as an expansion of the information networks, it has become possible to talk about the concept of media.

2.1.2. THE EVOLUTION OF PUBLISHED MEDIA

Although the Chinese had been using printing press between the years 618 and 907 to publish an official newspaper called *Ti pao*, the most important step in the development of published media has been the advent of the print machine in 1438 by Gutenberg. Following the first book published in Lyon in 1473, news started to be published and distributed as well.

It is possible to observe that the publication of news has been irregular until the 16th century. These news bulletins that consisted of several small pages were called “occasionnel” in France. Although it has been said that the Italian bulletins called “gazette” were named after the smallest coin (gazetta) paid to buy the bulletin, it should be remarked that the word “gazette” has the root “gazza”, which means “chattering” in Italian.

It was during the same period that the publication of “canard”s, began in France in 1529. The term “canard” literally has two meanings: “newspaper” and “false news”. It is possible to state that “canard” was more spectacular than “occasionnel” and its contents consisted of fictitious articles rather than news and facts. Another different type of journal that existed in France was the magazine journal called “chanson” that preferred not to publish any political or satirical essays. (Jeanneney 1996, pp.24-25)

Following the publication of journals with different tendencies, it became possible to observe a quantitative increase in publications. As the different newspapers started to specialize in their own fields, the variety of tendencies in press became more evident. General news and official documents were published in “occasionnel”s whereas social issues and exaggerated fictitious news were published in “canard”s. Mural announcements and satirical journals had become the foci of new thoughts and ideas.

The publication of books was another innovation offered by the use of print press. Printed publications have transformed the mediums of creation and definition for the doctrines in the West. The texts produced by the church authority were reproduced and standardized by print. The wider distribution of the texts contributed to the diffusion and acceptance of laws. The publication of books had been seen necessary in order to provide their distribution and permanence. The destruction of printed works became impossible. Due to the existence of many reproduced copies of each work, the book burning ceremonies were reduced to symbolic rituals. (Guedon 1995, p.104)

2.1.3. PERIODICAL PUBLICATIONS AND THE CHANGING MODES OF INFORMATION

The first periodical publications that reached their readers at regular intervals first appeared during the first half of 17th century. The newspaper

called *Nieuwe Tydinghen* published in Anvers, Holland in 1605 can be accepted as the first example of periodical publications.

The number of periodicals rapidly increased especially in the cities of Northern Europe. The first weekly periodical that was published in London in 1622 was followed by the weekly journals published in Paris in 1631, in Florence in 1636, in Rome in 1640 and in Madrid in 1661. In the Eastern Europe, the Tsar Great Petro, who was influenced by the Western developments, published his own newspaper in St.Petersburg in 1703.

As a consequence of these developments during the 17th century, newspapers started to transcend the national borders, aiming to expand their areas of activity. The newspaper of politics and literature called *Le Mercure Galant* that was first published in 1672 opened branch offices in Holland, aiming to reach an international audience.

The first example of scientific periodicals can be accepted as *Le Journal des Savants* that was published in France in 1665. The journal that focused on bibliographic data aimed to inform its readers about the important publications of the period. *Le Journal des Savants* was also the first journal to be published outside France in other languages. The periodical that was first translated to Italian and then to German, had been recognized by an international audience. The journal that published scientific articles, trials in the courts and the censorship reports of Sorbonne and other universities, aimed to attract the intellectual group called "gens de lettres". (Guedon 1995, p.103)

Denis de Sallo, the first editor of the journal, aimed to achieve a regular and systematic publication by using the print machine, overcome problems like wrong translation and wrong reproduction, and provide the safety of the distribution of the journal. As a reflection of the international influences of *Le Journal des Savants*, a similar journal called *The*

Philosophical Transactions of the Royal Society was published in 1666 by the Royal Society in London.

The qualitative and quantitative developments that could be observed in the European periodical publications started to appear in the USA later, during the second half of the 18th century. It is known that only two periodicals were present in America in 1741; one of which was Benjamin Franklin's journal called *General Magazine and Historical Chronicle for All the British Plantations in America*. Although the number of periodical publications in the USA was over one hundred in 1800, a majority of the articles were directly cut and pasted from British newspapers and did not reflect any production activity. It should also be remarked that only a few periodical publications had succeeded to become economically self-sufficient. According to Noah Webster, periodical publishing was a risky business in which publishers had to keep financial constraints and bankrupt in mind. Self-sufficient periodical publications became possible during the 1860s with the appearance of the new middle class, which constituted a new group of readers for periodicals. (Oskay 1993, p.106)

The periodical publications that succeeded to overcome the problem of survival 30 years before the other periodicals, have been the women's journals *Dial* and *Godey's Lady's Book* that aimed to attract the housewives of the middle class. Following the foundation of the journals "*Harper's Weekly*" and "*Atlantic Monthly*" in 1857, the number of periodical publications in the USA reached 3300 by the year 1880.

Parallel to the competitive atmosphere caused by the increase in the number of periodicals, the prices of journals started to decrease. Similar to the development of newspapers, the development of periodical publishing has been dependent on the advertising sector that appeared as a consequence of industrialization, the increase in literacy and the dominance of the mass society. (Oskay 1993, pp.106-108)

Meanwhile, the number of periodicals published in Paris had reached five hundred in 1860 and two thousand in 1890. This increase is simultaneous with the class struggle that took place between the intellectuals. During this period, authors whose books sold many copies were accepted and recognized as the members of the intelligentsia. These authors were supported by the state and all of them had high academic salaries. This support led to a disturbance among the group of writers that remained outside this popular intelligentsia. As a resistance to the industrialization of art and literature, this opposing group defended the autonomy of art. However, these artists soon realized that becoming a part of the sector was the primary obligation for being successful in that sector. Consequently, small groups of artists gathered to found their own -ism and started to create their public and audience. Journals of art and criticism were the main tools that the artists used in order to educate their own reader group. (Oskay 1993, p.73) 1993, pp.137-138)

Periodical publications have played a significant role in the transformation of the modes of information. Different from books, periodicals provided a convenient medium for the reproduction and distribution of the more ephemeral and extraordinary essays. The periodicals also constituted a medium for regular and short-term criticism, which led to dynamic debates on the new ideas and products. The ideas presented in periodicals could be evaluated on a different ground where corrections, oppositions and critical approaches were recorded. In as practice

In time, the periodicals became more preferable than the more permanent publications that were fully designed and rigidly concluded. Periodical publications that were legitimized by being admitted in the archives of libraries, soon became publicly accepted as the expression of originality. with the developments in published media, the things on which the statements are made have become more important than the statements themselves

The main objective in the foundation of libraries was to collect and protect the products of an ideal, permanent and constant knowledge. Books

were the only tools that served this objective. Consequently, periodical publications that are shaped by the ephemeral and variable existence of the production process symbolize the transformation in the nature of knowledge. The library that previously was the space of the sacred and ultimate knowledge has transformed to a space of discussion and criticism where the process has become more important than the product.

With their dynamic nature, periodical publications contributed to the development of mass communication that owes its existence to the inadequacy of the individual means of communication. As the interrelations of people started to become anonymous, the borders of interaction expanded and got out of the reach of individuals. Consequently, the cultural functions of mass communication have become a problem especially for the post-industrial modern society based on consumption economy. (Oskay 1993, pp.137-138)

It is possible to mention two distinct theories of media for the mass society. The first one is the functionalist theory, which interprets media as a neutral instrument for information flow. On the other hand, Marxist media theory views the means of mass communication as tools used by the social elite and its collaborators in order to impose and sustain the existing system. Both views are reductive and over-simplified to evaluate the dynamics in the mass society, since the first one sees media as totally neutral and the latter defines the masses of people as passive.

According to Mc Luhan, the tools of communication both transmit information and direct our perception of the information and opinions that they transmit. In this respect, the transition to the culture of published media has been a significant threshold in the evolution of mass society. According to Mc Luhan, with the developments in published media, the things on which the statements are written have become more important than the statements themselves. (Oskay 1993, p.222)

2.1.3.1. THE USE OF IMAGES IN PUBLISHED MEDIA

One of the reasons beyond the transformation from the traditional society to the mass society has been the development in print and publication technics. The rotative print technic that replaced the slower steam print machine in England and America between 1860 and 1870, can be accepted as a revolutionary development in press. In the field of typesetting, letter blocks of cardboard replaced lead letters that had been used for a long period.

A major improvement in the field of popular press has been the developments in the wood engraving technic. As a result of the development of lithography (stone engraving) in 1797, illustrated cheap newspapers began to appear in Europe. *Penny Magazine* sold in London for one penny and *Pfennig Magazine* sold in Germany for one pfennig are among the first cheap and illustrated popular journals.

Due to the lack of alternative forms of media and communication, the period between the 19th century and the World War II can be mentioned as the golden age of published media. Due to the improvements in the technics of print and mechanical reproduction, image and photography became integral components of published media during the mid-19th century. These developments are simultaneous with the initial appearance of professional and academic periodical publications specialized in the field of art and architecture.

2.2. THE MEDIA OF ARCHITECTURE - PERIODICAL PUBLICATIONS

For literary disciplines, the periodical publications are significant as expressions of the changing modes of information. Different from the statical body of knowledge presented in the books, periodicals activate the cultural medium with their dynamic structures. However, it should not be forgotten

that the reproductions of the literary products in the periodicals use the same semiotic system with the original product. However, architecture is a discipline that is also oriented to the traditional practice of building. The influences of periodical publications in the field of architecture are strong enough to define a new space for architectural production: the space of the press.

2.2.1. PERIODICAL PUBLICATIONS AS A NEW FIELD OF ACTIVITY IN ARCHITECTURE

The initiative objective beyond the publication of the first architectural periodicals in the 1800s was to constitute a medium of professional communication, as in many other disciplines. However, periodical publications also offered a more dynamic and ephemeral medium of production for the profession of architecture, whose fields of activity were traditionally defined. This new medium of professional production that was defined at the beginning of the 19th century, has often been more productive than the traditional practice of “building”.

The increase in the number of architectural periodicals that could be observed in France at the beginning of the 19th century is probably the earliest example of this situation. During the period of political and social pressures that followed the French Revolution, the building activity in the country had almost stopped. The only type of architectural “boom” of this period was observed in the increasing number of architectural periodicals. (Lipstadt 1984, p.51) The first known architectural periodical published in 1800 was the *Journal des Bâtiments Civils* that was prepared by a group of engineers and contractors. The first issue of the periodical was sent free of charge to 1000 architects and artists. The journal offered a new ground for architectural production during a period of low building activity; by publishing professional announcements, critical essays on the architectural practice of the period,

articles on architectural history and theory and the most important of all, by creating a medium of discussion to which the readers contributed.

Although *Journal des Bâtiments Civils* was named after the official institution called “Conseil des Batiments Civils”, the journal was not supported by this organization. Consequently, the periodical aimed at a wide audience in order to survive. Readers from various disciplines including architects, philosophers, scientists and the French intelligentsia contributed the open forum that was offered by the magazine. (Lipstadt 1984, p.52)

The consecutive publications of the first art journal called *Nouvelles des Arts* in 1802, *Annales du Musée* in 1803, and the first engineering journal *Recueil Polytechnic des Ponts et Chaussées* in 1804 followed the publication of *Journal des Bâtiments Civils*. It may be interesting to mention that these three periodicals that focused on different subjects were all edited by the artist C.P. Landon.

Similar architectural publications appeared in other Western countries during the first half of the 19th century. *The Architectural Magazine* edited by J.C. Loudon that was published in 1834 was followed by the publication of *The Builder* in 1842. *The Builder*, that was almost alone in the field for thirty years, regularly dealt with public health and railway construction. *The Builder* also published monochromatic illustrations prepared with the wood engraving technic. The position of *The Builder* was challenged by the publication of *The Architect* in 1869. Different from *The Builder*, *The Architect* made use of the dichromatic stone engraving technic in its illustrations. With the increase in the number of professional periodicals, a variety of tendencies became observable among the publications. Various architectural approaches were presented and supported by different periodicals. A significant example of this attitude was *The Building News* that supported the mannerist approaches of the period. (Casson 1968, p.261)

Following the publication of professional architectural periodicals, the means of legitimization for the profession shifted from the elitist traditional institutions like academies and awards to architectural media. As a result of this shift, many minor architects obtained the opportunity of being mentioned under the same title as their colleagues legitimized by the traditional channels. (Colomina 1988, p.19) The pages of the professional journals can be seen as a new competitive medium for the profession.

The first examples of architectural periodicals that aimed to create a medium of professional communication focused mainly on architectural practice and aimed at a professional audience. The theoretical production in the periodicals about the discourses of architecture and design started later, in the second half of the 19th century. During this period, architectural journals became the most efficient medium for diffusing the theoretical production of the avant-garde artists and architects.

The avant-garde periodicals that appeared during the second half of the 19th century have contributed to the legitimization of architectural theory as an activity field of the profession other than practice. The periodicals had become the primary sources for the theoretical productions of the artists and designers. Providing national and international distribution of avant-garde works, the journals contributed to the unification of cultures, and international movements began to appear. (Batur 1995, pp.91-92)

The first known publications of the architectural avant-garde that contributed to the development of the international movement were the anti-classicist *The Germ*, published during the late 1850s and the rational structuralist *L'Emulation*, published in Belgium in 1872. However, it is possible to state that the first genuine example of the avant-garde journals was *The Studio*, which was founded in 1893 in England. The periodical that was published monthly, illustrated examples of applied art, architecture and industrial design from Berlin, Vienna and Brussels. *The Studio* was influenced

by the ideas of the Glasgow School of Architecture and Charles Rennie Mackintosh, and contributed to the diffusion of this new manner in the continental Europe. The journal made use of photographs as well as illustrations, but did not refrain from provoking a lively controversy on “The Camera - Friend or Foe?”. (Casson 1968, p.261)

Publications similar to *The Studio* also existed in the continental Europe. *Pan*, which was published in Germany in 1895 was another publication of the avant-garde. The contents of *Pan* focused more on art and design, with issues closely related with Art Nouveau. Especially in its first years, the interdisciplinary attitude of *Pan* could be observed from its contents that included poetry by Verlaine, decoration by Eckmann and designs by Crane and Voysey. The variety of the subjects in *Pan* should be seen as a contribution to the interdisciplinary nature of modern architecture.



Figure 2.1 Decoration of two pages from *Pan* (1895)

Some of the other journals of the early avant-garde that are worth mentioning are *Art et Decoration*, *l'Art Decoratif* and *Revue des Arts Decoratifs* published in France in 1897; *Deutsche Kunst und Dekoration* and *Dekorative Kunst* published in Germany in 1897 and *Kunst und Kunsthandwerk* and *Ver Sacrum* published in Austria in 1898. Pevsner

evaluates the sudden appearance of so many magazines as the “vigorous revival of the continent”. (Pevsner 1936, pp.107-108) It should be remarked that the periodicals published in different countries focused on common issues of the architectural and design agenda of the late 19th century. Consequently, it is possible to state that the theoretical and interdisciplinary production in the avant-garde publications contributed to the birth of the international movements.

It was in the 1920s that a new generation of avant-garde periodicals started their publication. Like the previous avant-garde journals of the late 19th century, these interdisciplinary journals of art, design and architecture were the major mediums for the diffusion of internationalist modern discourse. For instance, the journal *De Stijl*, published between the years 1917 and 1928, was the main element of continuity in De Stijl (The Style), the internationally influential avant-garde movement. The periodical was edited by Theo van Doesburg who was one of the major figures in the movement.



Figure 2.2 Typical cover design of *De Stijl* (January 1921)



Figure 2.3 Tenth Anniversary of *De Stijl* with the portrait of Theo van Doesburg (1927)

Similar to the early avant-garde approaches and the interdisciplinary program of Bauhaus, De Stijl movement was influential in painting, sculpture, applied art, architecture and design. Serving to promote the movement, *De Stijl* journal acted as the major medium for producing and validating stylistic and ideological links between artists and architects. (Overy 1991, p.7)

Almost all of the articles in *De Stijl* were in Dutch, which was not known or used in other countries. In spite of this inconvenience, and its readership that never exceeded 300; *De Stijl* succeeded to earn international recognition all over Europe. Theo van Doesburg corresponded with other avant-garde journals of the period in order to establish international contacts. Books and magazines were exchanged with the avant-garde artists in other countries, and the names of the publications received were published in the last pages of each issue. As foreign artists started to actively contribute to *De Stijl*, the contents became multi-lingual with articles in English and German. Providing the diffusion and circulation of key works of the period, *De Stijl* intended to link formal properties to theoretical ideas promoted through the journal. (Overy 1991, p.7)

Writing in De Stijl

Illustrations published in *De Stijl* were not only used to display the stylistic unity within the movement, but also intended to validate the works produced. The journal provided a forum where contributors regularly wrote about and criticized each other's work. Theo van Doesburg constantly remarked that the modernist artist was expected to be a critic and a theorist as well. According to van Doesburg, the artist had to write about a work of art or architecture in order to make it more understandable for the public. This approach symbolized the development of the tradition of criticism. With the contributions of *De Stijl* and other avant-garde journals of the period, the work of the critic became comparable to the work of art.

Journal of Archi

The 1920s were a productive period in terms of the evolution and the development of the modern discourse. Architectural journals of the avant-garde movements were the major mediums contributing to the intellectual production of the period and determining the architectural agenda. Architectural practice of the 1920s and 1930s was heavily influenced by the internationalist discourse promoted in these journals.

History an

Design, a

Intellectual productivity and the modernist architectural practice that was accelerated during the 1920s and 1930s was interrupted by the political and economical crisis, rise of nationalist movements in Europe and the World War II. Architectural agenda became oriented to intense reconstruction activity after the war. Stripped off from its social program, modern architecture was reduced to a formal style in the 1950s. (Nesbitt 1996, p.22)

The professional crisis of modern architecture led to the intensification of studies on architectural theory. This theoretical institutionalization of architecture that commenced in the 1960s, became the major source of criticizing the international style that was reduced to formal concerns. The late 1960s are significant with the foundation of two independent institutions similar to the Architectural Association in London that was founded in 1847. The Venice Institute and The Institute for Architecture and Urban Studies founded in NewYork became the foci of architectural debates and new publications that provided the diffusion of their theoretical production.

Venice Institute in Italy was founded as the Institute of Architectural History at the University of Venice by Manfredo Tafuri in 1968. The group of Italian theoreticians and architects collectively known as the “School of Venice” included Rossi and Gregotti as the major figures. The members of the “School of Venice” believed in the necessity of simultaneous involvement in different aspects of the architectural profession including teaching at the Institute of Architecture at the University of Venice and editing periodical publications and bulletins. Gregotti, one of the former editors of *Casabella* said:

“For an architect to edit a magazine, like teaching, or participating in public debates, is a way of cultivating theoretical reflection, not as a separate activity but as an indispensable part of design craft. Indeed, theory and history have been and still are, two important constituents of design, at least for my generation.” (Nesbitt 1996, p.23)

The other influential think tank of the late 1960s was the Institute for Architecture and Urban Studies in New York, which was established in 1967 by a board of architects led by Peter Eisenman, as an alternative to the existing state-run architectural education system. Aiming to insert theory and criticism of ideology into the architectural discussions, IAUS edited the newsletter called *Skyline* and the journals called *October* and *Oppositions*.

Oppositions that was initiated by Eisenman, Frampton and Gandelsonas, aimed to introduce the European theoretical approach to America by “opening a dialogue between critics and architects on both sides of the Atlantic”. (Ockman 1988, p.197) The journal reserved a section for the criticism of architectural products, where the major requirement was to place the building into a historical context, evaluate the building with an analytical and critical eye rather than a descriptive one and develop a point of view different from the architect’s. The journal that reflected an elitist viewpoint in architecture was criticized by Portoghesi for focusing on the works of a joyful minority. (Erez 1990, p.91)

With its critical approach towards architecture, *Oppositions* questioned liberal tradition of eclectic publishing and determined its position as different from the other architectural journals of the period:

“The entry of *Oppositions* on the American scene of architectural reviews must be seen as an attempt to ‘oppose’ another conception of architectural publishing and in this way to question the contemporary situation; this situation may be defined schematically by the two opposite types of review that share the market: the ‘established’ architectural review (i.e., *Progressive Architecture*), and the noncommercial review, which appears irregularly from the architecture schools (i.e., *Perspecta*).... The first concerns itself with defining and marketing the latest current trends in built work, the second with the

passive diffusion of texts and projects according to such criteria as 'quality' and 'distinctiveness'." (Ockman 1988, p.194)

The editors emphasized that *Oppositions* was positioned closer to the "little magazines" of the twenties and thirties, including *De Stijl* and *L'Esprit Nouveau*.

As the number and variety of architectural journals considerably increased during the 1970s and 1980s, the distinction between commercial, theoretical and academic journals became more evident. Nesbitt evaluates the increase in the number of architectural journals as the blossoming of theoretical literature as a response to the professional crisis. (Nesbitt 1996, pp.22-23)

Among the architectural periodicals directly involved in the conceptual discussions of the architectural agenda, the three Italian journals that are still in print; *Casabella* (1928), *Domus* (1928) and *Lotus* (1963); have constituted an important part of the theoretical production in Europe. Japanese journal called *Architecture and Urbanism (A+U)* that was founded in 1971, focuses equally on architectural design and critical texts, with an extensive use of photographs and graphics. *A+U* has succeeded to earn international recognition by the translations in English. Another of the most significant commercial theoretical journals is the *Architectural Design* published in London. The journal publishes thematic profiles and provocative presentations of current architectural debates. Published by the Academy Editions that has the most effective theoreticians of the late century as its contributors, *AD* has become capable of determining the theoretical debates of the architectural agenda especially during the last decade.

Other than the independent commercial journals, the 1970s and 1980s have been significant with the initiation of numerous university-based publications; most of which were modeled on *Perspecta*, The Yale

Architectural Journal that had started in 1952. *VIA* of University of Pennsylvania, and the *Architectural Association Quarterly* published in 1968, *Modulus* of University of Virginia and *Precis* of Columbia University published in 1979, *Harvard Architecture Review* published in 1980, *The Princeton Journal of Architecture* that appeared in 1983 and *The Pratt Journal of Architecture* that appeared in 1985 are some of the most influential academic journals that have contributed to the evolution of the architectural discourse during the second half of 20th century.

Kate Nesbitt remarks that the extensive academic publishing in this period reflects “the lack of work at the drawing board” due to the slowdown in building activity caused by the oil embargo and energy crisis in 1973 and the recessions in the construction industry in the 1980s and 1990s. According to Nesbitt, writing theory and designing theoretical projects often sustain architects’ interest during slow periods in the profession. Consequently, theory and criticism have dominated the debates in the architectural agenda of the late 20th century. (Nesbitt 1996, pp.22-23)

Helene Lipstadt remarks that conventional analyses of architectural periodicals view them as mirrors of contemporary production, reflecting a reality external to themselves. Lipstadt argues that the architectural journal should be seen as an independent production place. (Colomina 1988, p.20) With its presence as an independent medium of production, the architectural journal holds the power of determining, creating and inventing the architectural present.

2.2.2. ARCHITECTURAL PERIODICALS AS A MEDIUM OF PRESENTATION FOR THE ARCHITECTURAL PRODUCT

The transformation that has taken place in the presentation of the architectural product has been another consequence of the diffusion of architectural knowledge through periodical publications. The architectural

language of drawings, that had been used to present the architectural product to the non-professional group of users and clients started to reach a wider audience of professionals by being published in the architectural periodicals. Architectural presentations based on drawings and illustrations were previously seen as an ordinary service of the architect for his clients. However, as the conventional presentations started to reach the professional audience through their reproductions in periodicals, they started to be evaluated in a critical medium. Consequently, the ordinary presentations of architects started to be treated as works of art.

A significant example of this situation has been one of the first architectural periodicals, *Revue Générale de l'Architecture* that was first published in France in 1829. During its 61 years of publication, the approach of the journal was mostly dependent on the approach of César Daly, who edited the journal continuously for 48 years. The initial tendency of the journal towards medieval architecture was later replaced by a classicist approach. With the rise of the internationalist discourse towards the end of the century, *Revue Générale de l'Architecture* abandoned its historical approaches and became confined to the modern period. (Lipstadt 1988, p.43)

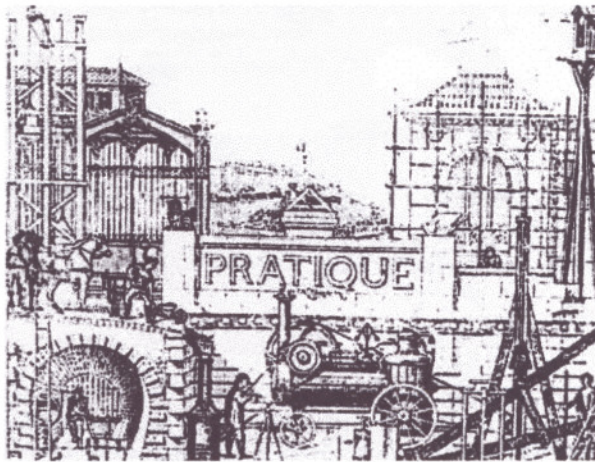


Figure 2.4 *Pratique*, one of the section headings of the journal

It is possible to evaluate *Revue Générale de l'Architecture* as a fully illustrated architectural magazine. However, the intense use of images and illustrations did not lead to a loss of aura for the architectural product. The

conventional illustrations of the architectural product were evaluated as works of art, and its creator was recognized as an artist. Lipstadt remarks that the images, drawings and illustrations published in *Revue Générale de l'Architecture* earned it national prominence and international recognition; and determined the standards for the technics and quality of architectural drawings in France. *Revue Générale de l'Architecture*, that made use of the wood and stone engraving technics in illustrations, was prepared as a total work of design with its titles, cover page and page setup.

The significance of the images and illustrations in *Revue Générale de l'Architecture* lies in the anti-reductionist approach of the journal towards the architectural object. Victor Hugo's view "This will kill That"¹ was reversed in the case of *Revue Générale de l'Architecture*, which ennobled and immortalized the built product that it published.

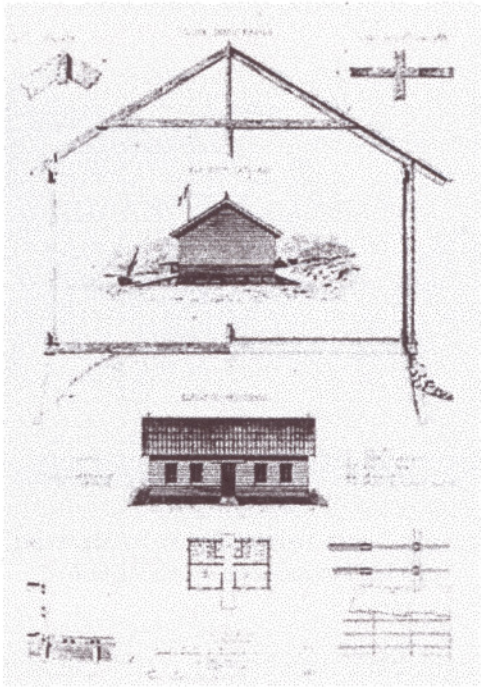


Figure 2.5 The example of a page setup where the project is presented with details and measured drawings (1862)

¹ "Ceci tuera cela", which means "This will kill That", is Victor Hugo's most important architectural statement "Ceci" refers to the printing-press and "cela" to its victim, architecture. According to Levine, the sentence sealed architecture's fate. For more information on Hugo's theory, see Neil Levine's article "The book and the building: Hugo's theory of architecture and Labrouste's Bibliothèque Ste-Geneviève" published in "The Beaux-Arts and the Nineteenth Century French Architecture" edited by Robin Middleton.

Among the illustrations and plates published in *Revue Générale de l'Architecture*; measured drawings predominated the pictorial and perspective illustrations, indicating that the magazine was intended for architect readers. The images that were published consisted of analytical illustrations, details and relèves that served to present the product through the architectural language of drawing.

The publication of *Revue Générale de l'Architecture* came to an end in 1890, as the mechanical reproduction -or photography- replaced technics of wood and steel engravings. As Jean-Lois Pascal, the editor of the journal *Architecte* evaluated *Revue Générale de l'Architecture* in 1906; he drew attention to the fact that architects were primarily the readers of illustrations and images. Pascal also remarked that the 19th century architects were devoted more to measured drawings and technical representations rather than pictorial views.

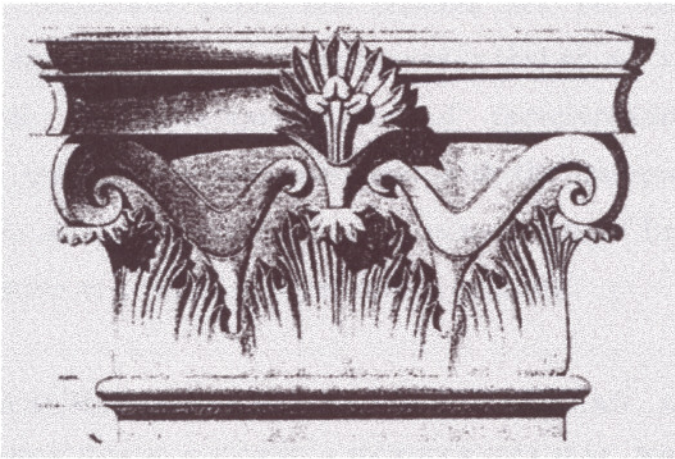


Figure 2.6 Example of an illustrated detail of a column capital published in the journal (1862)

According to Pascal, the analytical drawings in *Revue Générale de l'Architecture* offered the architect-readers a reproduction of the building visible only in drawings. It should be remarked that these comments of Pascal belonged to a period when these elaborately prepared technical and analytical illustrations² were replaced by the technic of photography, which was favored

² The reproductions used in *Revue Générale de l'Architecture* were prepared with the permission and cooperation of the architect. The publication of each work cost up to 1500 francs each and could take up to seven and a half years to produce. (Lipstadt 1988, p.29)

by the numerous weekly architectural periodicals of the early 1900s. As the analytical drawings in *Revue Générale de l'Architecture* provided access to architectural information that was not visible to the naked eye, perspective views and later photography, limited the perception of the architectural object to a pre-selected view.

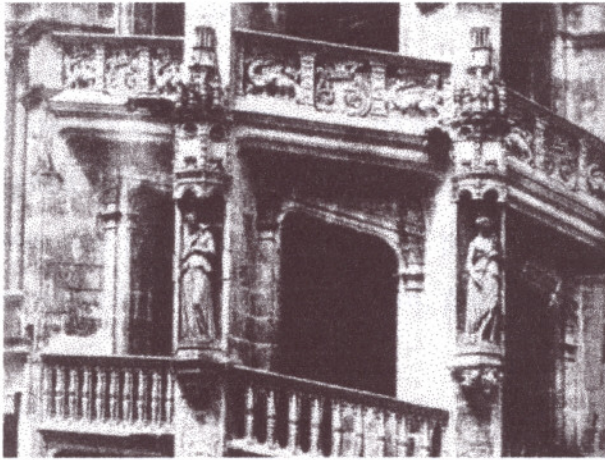


Figure 2.7 First use of photography in an architectural magazine in *Revue Générale de l'Architecture* (1856)

Another important point that should not be disregarded in the distribution of the architectural presentations is that an act of interpretation is present in all the different modes of representation. Architectural representation, that can become analytical with the interpretive approach of *Revue Générale de l'Architecture*; has the potentiality of becoming reductive and transformative as a result of other interpretations.

2.2.3. ARCHITECTURAL PERIODICALS AS A MEDIUM OF REPRODUCTION OF THE ARCHITECTURAL PRODUCT

The first appearance of the architectural product on the pages of periodicals had been through technical, analytical and measured drawings aimed at a professional audience. With the introduction of photography in the field of architecture, the architectural product was not only represented, but also reproduced in another medium.

Camera and photography had lead to controversies and discussions in all fields of visual arts as well. In his comments about the transformation of the artwork caused by mechanical reproduction, Walter Benjamin questions the authenticity of the work of art:

“For the first time in world history, mechanical reproduction emancipates the work of art from its parasitical dependence on ritual. To an ever greater degree the work of art reproduced becomes the work of art designed for reproducibility. From a photographic negative, for example, one can make any number of prints; to ask for the authentic print makes no sense.” (Colomina 1988, p.8)

However, the conditions beyond the reproduction process of the architectural product are different from the other fields of arts. Architectural periodicals that are the most important sources of communication for the discipline, have also become the major medium for architectural reproduction. Before the advent of photography, and earlier lithography, the audience of architecture was the user. (Colomina 1988, pp.9-10) The only means of perceiving the architectural product was experiencing it. The reproduction of the work of architecture through photography limited this experience to a constant predetermined viewpoint. The transformation in the relationship between the audience and the product led to a controversy on the concept of “reproduction”, that has also transformed the traditional architectural design process and the architectural product.

The initial oppositions to the photographic reproduction of the architectural product date back to the early 20th century. The discussion was provoked primarily by Adolf Loos, who has been recognized as one of the most radical architects of the century. Loos, who believed in the necessity of a radical aesthetic purification; strictly opposed the movements of Art-Nouveau and Deutscher Werkbund, whose works were being presented to the public through periodicals. (Conrads 1970, p.8)

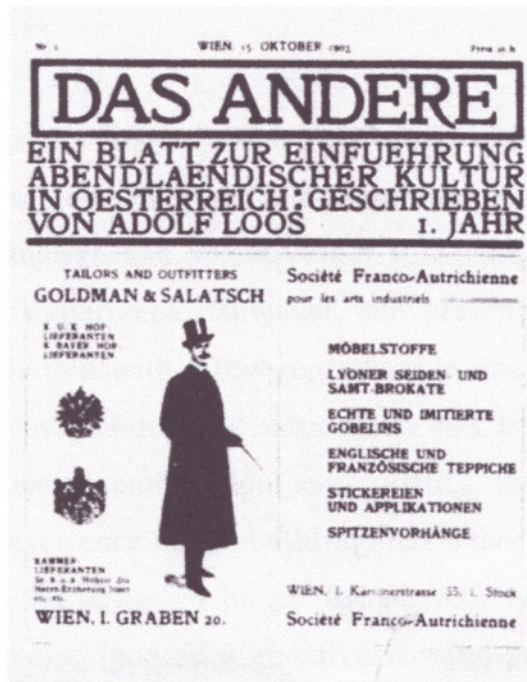


Figure 2.8 Cover of *Das Andere*, showing the variety of subjects that focused on the modern culture rather than the representation of architecture

The opposition of Loos was soon directed to these periodical publications, that he accused of consuming architecture by reproduction. It was in 1903 when Loos started to publish *Das Andere* as a critical approach to the periodicals of the period. *Das Andere* (The Other) was subtitled “A Periodical for the introduction of Western Culture to Austria”. In many ways, *Das Andere* fit more to the literary category of “feuilletons”, small booklets that were very common in the Vienna of that period. (Gravagnuolo 1982, p.60) The subjects that *Das Andere* dealt with were as far as they could be from the traditional scope of the discipline of architecture. As a part of his critical approach towards the reproduction of architecture by periodical publications, Loos did not use the pages of *Das Andere* to represent his own or others’ architecture. The journal presented articles about the Western culture of living, especially about Loos’s mythical trip to America. Opposing the artistic avant-garde of the period that saw in publishing another context of production, Loos believed that the cultural dissemination of architecture through periodicals in turn effected the design of architecture. His critique

was directed to the confusion of architecture with its reproduced image. (Colomina 1988, p.15)

Similarly; Pierre - Alain Croset, the former editor of *Casabella* draws attention to the problem of publishing architecture, remarking that any publication is a reductive and selective act since the building can be fully understood only by experience. However, the presentations in architectural journals are often limited with a few reproducible images. The perception of buildings presented in architectural periodicals has become more dependent on visual stimuli. Consequently, photogenic quality, that is often independent of the real spatial experience of the building, has become the major criteria in the selection of the buildings to be published. Any reference to the spatial experience is often being ignored in the architectural periodicals. It should be remembered that a majority of the internationally recognized buildings of the 20th century are known worldwide with the same images. This effect of publishing the building has led to a transformation in the characteristics of contemporary architectural production. Due to the pressure of the demand for new images of consumption, the contemporary architects focus more on visual qualities of the object at the expense of other qualities essential to good architecture. According to Croset, the architectural periodical is responsible of primarily criticizing the images it publishes and introducing them not as autonomous objects to be consumed but as “fragmented representations of a complex reality on which to reflect”.(Croset 1988, p.204)

Loos had repeatedly attacked similar manipulations of the architectural periodicals, often remarking that his greatest pride was that the interiors he designed were totally ineffective in photographs. Believing that photography was totally incapable of interpreting architecture, Loos drew attention to an alternative medium of architectural reproduction as he said “Good architecture can be described but not drawn. Good architecture can be written. One can write the Parthenon.” (Colomina 1994, p.43)

Considering that architectural periodicals constitute the major medium for theoretical production, the written presentation or the criticism of the architectural product should also be evaluated as a medium of reproduction offered by architectural periodicals. Croset remarks that the architectural photograph cannot reproduce the temporal experience of a building. However, the architectural magazine is capable of evoking this dimension by using narration as a critical tool. According to Croset, the sensual experience of the architectural object in its original place and time, which is inevitably eliminated in the printed media; can be restored by “being embedded in the life of the critic who was there and touched it.” (Croset 1988, p.204)

The conventional studies on architectural periodicals tend to see the periodical merely as a medium reflecting the contemporary architectural production. Uğur Tanyeli remarks that the architectural periodicals do not only present and reflect a reality external to themselves, but also reproduce the architectural knowledge by transforming it during the process of communication. (Tanyeli 1998, p.44) Similar to Tanyeli, Atilla Yücel draws attention to the two major functions of the architectural press that are archiving and transmitting the architectural present. Yücel argues that the architectural media supports the reductive formalist tendencies in architecture by focusing on the visual reproductions of the architectural object. (Yücel 1995, p.95-96)

In this sense, as periodical publications reflect and keep the record of the architectural present, they inevitably interpret the architectural object that they represent. As a result of this interpretive communication, the position of the architectural object transforms. This transformation leads to another discussion related to the architectural media -the discussion on the representability of contemporary architectural thought through images. Abdi Güzer draws attention to the fact that the contemporary architectural object does not have a chance of being reflected in the architectural agenda unless it is represented by its images. According to Güzer, images are abstractions that

conceal the bond between the architectural product and the ideas beyond it. The architectural concepts and ideas that are represented as neither the building nor its image, never succeed to become an issue of discussion in the architectural agenda.

Reyner Banham has noted that the modern movement was the first movement in the history of art, based exclusively on “photographic evidence” rather than on personal experience, drawings or conventional books. (Colomina 1994, p.14)

It is true that the international diffusion of the architectural works is being provided primarily by the printed media. This situation has led to a transformation in the site of architectural production, which has moved from the construction site to the relatively immaterial sites such as architectural periodicals. However, it may be argued that the site created by the periodicals that may seem ephemeral at first sight, actually provides a more permanent space for the architectural product by recording it in architectural history. Consequently, architectural periodicals that transmit, reflect, evaluate and transform the architectural present, are essential components of the architectural process of the 19th and 20th centuries.

CHAPTER 3

TURKISH ARCHITECTURAL PERIODICALS DURING THE REPUBLICAN PERIOD (1923 - 1980)

Besides reflecting the architectural production of their period, architectural periodicals have become an important component of the architectural agenda as a medium contributing to this production. Within this framework, the interrelations between the architectural agenda of the Republican Turkey and architectural periodicals can be evaluated with a simultaneous reading of the two distinct fields. In the following part of this study, the process of evolution from the first Turkish architectural journal published within the dynamics of the early republican period to the period of plurality during the late 20th century, will be discussed and evaluated using these interrelations.

3.1. THE EARLY REPUBLICAN PERIOD AND THE MODERNIZATION PROJECT

The 1920s is an important period in the history of Turkey that is significant with the efforts of realizing a widespread modernization project in spite of the problems that the new Republic had to face during its early years. These efforts can be interpreted as the transformation from a traditional society to a modern society within the existing orders. The projects of modernization that could have been seen in the West after the 17th century Enlightenment could only be observed in Turkey after mid-19th century. During this period, the country was incapable of shaping its future especially in the field of designing its cities and towns. The West that was taken as a model in modernization could only be followed with a delay of two hundred years. During the 19th century, the Ottoman Empire in the process of

modernization used to determine its objectives according to the current condition of the West. The scenarios of future based on the imitation of the West that were imported during the last decades of the Ottoman Empire were abandoned in the years following the foundation of the Turkish Republic. With the radical application of the modernization project in Turkey, the models based on Western utopias were replaced by those based on the internationalist discourse.

The realization of the modernized life foresighted for the Turkish people accelerated towards the end of 1920s. With the foundation of the Republic, the scenarios defined by Uğur Tanyeli as “borrowed future” (Tanyeli 1998, p.103), were abandoned. Researches and studies were held to redefine many concepts that the country had difficulty in assimilating. City planning was one of these concepts that was redefined within the framework of the modernization project. Different from the 19th century Ottoman Westernization that discussed the discipline of planning for the sake of being “Western”; designing cities was introduced as a universal and scientific obligation in the modernization project of the Republic. This trans-cultural definition for city planning provided the public acceptance necessary for re-designing the cities and towns.

During the several years following the foundation of the Republic, an intense activity of construction started in almost all regions of the country. The initialization of the planning project for the fire areas of central Izmir in 1924, the planning project for Ankara by M. Nausser, the realization of “Atatürk Orman Çiftliği” as a designed urban area in Ankara in 1925, the arrival of the Italian sculptor Pietro Canonica to design the monuments and statues of Atatürk for the Republican cities, the arrival of foreign architects such as Clemens Holzmeister and Ernst Egli for education and professional practice in Ankara in 1927 and the international competition announced in 1928 for the planning of Ankara as the new capital were some of the major developments in the field of planning and construction.

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

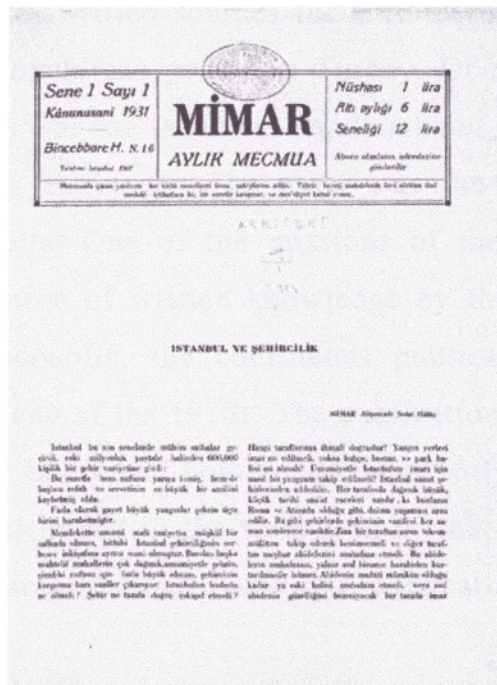


Figure 3.1 Cover page of the first issue of *Mimar* in 1931

The publication of the first architectural periodical of the Turkish Republic, *Mimar*, was initiated in 1931 by Zeki Sayar, Abidin Mortaş, Abdullah Ziya Kozanoğlu, Samih Akkaynak and Sedad Hakkı Eldem. (Sayar 1994, p.44) Following the campaign in 1935 against the use of words rooted in Arabic; the name of the magazine was changed as *Arkitekt*. In its early years,

the periodical used the sub-title “The Monthly Magazine of the Art of Construction, City Planning and Decorative Arts”.



Figure 3.2 Cover pages of *Mimar* in 1934 and *Arkitekt* in 1935, after the name of the journal has been changed

Though limited, written sources for architecture and construction had existed in the pre-Republican period in Turkey. Of the two known types of sources, the first one was the technical handbooks of construction for the use of soldiers and civil engineers. The other was the less functional articles prepared for architects. One of the missions of these publications was to provide the assimilation of written knowledge by the public. Following the foundation of the republic, the continuous publication of the handbooks stopped towards the end of the 1920s. The publication of the second type that was more theoretical in content continued consistently until the 1950s. These written products contributed to the formation of the tradition of transferring the intellectual and architectural praxis into publications and books. (Tanyeli 1998, p.41)

According to Süha Özkan; *Arkitekt*, which has been published for fifty years, is one of the two continuous events of Turkish Architecture; together with the Tekeli - Sisa architectural office that has been going on for more than four decades. (Özkan 1994, p.72) It may be difficult to understand the necessity of an architectural periodical since there were approximately two hundred architects in the whole country in 1931. The establishment of a medium for professional communication and organization was announced as

one of the main objectives of the magazine. When evaluated within the Kemalist discourse of the 1930s that supported democratic and non-governmental organizations, it becomes possible to understand why such a small group of architects felt the necessity of gathering around a professional periodical.

A short time after the foundation of the Turkish Republic, some changes had taken place in the “Sanayi-i Nefise Mektebi”, that was the only school of architecture in the country during that period. The name of the school was changed as “The Academy of Fine Arts” (Güzel Sanatlar Akademisi). During the early 1930s, the young generation of architects was commissioned in various cities as a part of the policy that aimed to spread the architecture and construction services all around the country. This physical separation necessitated the existence of a medium of solidarity and communication. One of the reasons beyond the publication of *Mimar* was to create this medium. (Alsaç 1979, p.86)

In an introductory essay in the first issue of the magazine, written in an enthusiastic manner; Ö. F. Galip invited all colleagues to gather around *Mimar*, which he defined as a property of all Turkish architects and Turkish architecture. He remarked that as the center of this gathering, the magazine would “shine” as a focus of the outbreak of the feelings for arts and architecture. (Galip 1931, p.20)

For the architects of the early republican period, *Mimar* was not only an agent of communication but also a medium of professional unification to discuss and react against the common problems. One of the main issues of discussion among the Turkish architects was the professional and educational activity of the foreign architects including Egli and Holzmeister, who were officially invited by the state. The arrival of the foreign architects that started in 1927 is an important event whose effects and results cannot be neglected. During the 1930s, *Arkitekt* had become the major medium for the promotion

of the oppositions against the intense practice of foreign architects in Turkey. In the first issue of *Mimar* in 1931, Abdullah Ziya had remarked that a foreign architect who was unfamiliar to the social tendencies of Turkish people would certainly be incapable of designing a Turkish house. In the 5th issue of the year 1933, Abidin Mortaş had questioned the competence of the commissioned foreign architects as he said:

“It took us years to understand that like all people, they had limited abilities and talents and were not geniuses that could not be attained by working.” (Tümer 1994, p.102)

When the Turkish Association of Architects was founded in 1927 as the initial act of unification; there were 60-70 architects in İstanbul, 30-40 architects in Ankara, three architects in Izmir with a total of 150 architects in the country. (Sayar 1994, p.49) These numbers may give an idea about the range of the profession on the year that the foreign architects started to arrive in Turkey. During the period of intense planning and construction that lasted for more than thirty years, projects of foreign architects were preferred in the design of many official buildings and cities. Although this situation was due to the lack of experienced Turkish professionals in the field, it naturally led to a disturbance among the Turkish architects and gave rise to the need for professional unification and acts of solidarity. However, the main reason for the invitation of foreign architects was the strong wish to adopt the Western architecture that was based on the modernist tendency. The professional activity of architects educated within the Western tradition was found necessary for the achievement of the built environment aimed by the modernization project. It was in the 1930s that many European academicians and professionals had to leave their countries because of the pressure exerted by the Nazi government and the approaching war. Majority of the foreign architects that came to Turkey were the modernist academicians that left Germany during the Nazi period. However, it is true that as they carried on

their practice in Turkey, some of these architects abandoned their modernist tendency for the sake of orientalist approaches.

Another objective of *Arkitekt* was to provide the communication of the works of modern Turkish and Western architects to a wider audience. *Arkitekt* aimed to follow the modernist developments of the West that had previously been neglected and present these developments in the professional circle. It is possible to say that the projects and translations published in the magazine were considered as a medium to realize the national mission of contributing the modernization project.

Arkitekt also served as a medium of education for the young generation of Turkish architects a majority of whom had been educated in the Ottoman tradition. The diffusion of modern architecture among Turkish architects had been realized by *Arkitekt*. However, it should be remarked that this diffusion was primarily based on the formal qualities of modern architecture, where the social programs offered by the avant-garde in Europe and Russia were considered secondary . An interview made with Behçet Ünsal demonstrates how much the initial acquaintance of modernism was dependent on visual stimuli:

“...Books on ‘Modern Architecture’ did not exist then. However, friends from our senior class; Zeki (Sayar), Abidin (Mortaş), Ziya (Kozanoğlu) had started to publish an architectural periodical that was called *Mimar*, and later *Arkitekt*. ... In *Mimar*, they presented us the new architecture of the period; the corner window, construction on ‘pilotis’, Le Corbusier, long windows and the flat roofs that we called ‘toit terrace’. ... Although we had been educated in the Ottoman style, we became devoted modernists by looking at the European periodicals.” (Ünsal 1991, p.126)

During the first years of the Republic, French was the main foreign language that was widely accepted. Consequently, the reflections of this situation could be observed, especially in art education. During this period, *l'Architecture d'Aujourd'hui* was the most common foreign publication in the country. During the 1930s, especially after 1933, German became the more effective foreign language. German architectural periodicals such as *Baumeister* and *Moderne Bauformen* were commonly used in the architectural circles. (Ünsal 1991, p.130)

Uğur Tanyeli remarks that the choice of foreign periodicals that entered the country was a result of the auto-censor process, as he draws attention to the fact that none of the avant-garde periodicals could reach the Turkish Architects. According to Tanyeli, among the few foreign publications that came to Turkey, *l'Architecture d'Aujourd'hui* and *Moderne Bauformen* were examples of the moderate and conformist publications of their period. For instance; as its publication policy, *Moderne Bauformen* consistently refrained from publishing the most significant and remarkable architectural products of the period. (Tanyeli 1998, p.42) With its international contacts, *Arkitekt* was almost the only medium reflecting the architectural and intellectual production of the 1930s in Turkey.

Türk Güzel sanatlar Birliği Mimari şubesinde mukayyet mimarların isim ve adresleri

Kayıt No	İsmi	Adresi
1	Vedat	Beyefendi Maçka
2	Alaettin	Erenköy
3	Masrur	Hüdavendigâr Han No. 61 Galata
4	Fatih	Emlik Bankası mimarı
5	Atım Kömürcüoğlu	Mim. apartmanı, İstiklal caddesi
6	Kasım	İstanbul Evkaf Mimarı
7	Yorgun	
8	Naci	İstanbul Defterdarlık Mimarı
9	Azî Hâkîp	Kadastro Heyeti Fincınysinde
10	Vafl	İstanbul Evkaf Mimarı
11	Sarı	Hüdavendigâr Han No. 61 Galata
12	Arçotul	Caddekarlır No. 172 Çihali
13	İsmail	Yıldırımhan Karahall sokak No. 5 Kadıköy
14	Servet	İstanbul Belediyesi Mimarı Şubesi Müdürü
15	Çihemî Dönüri	Telli Odalar No. 37 Komkapı
16	Kemal	İstanbul Vîlâyeti Mimar
17	Semsettin	İstanbul Vîlâyeti İcraîye müdürü
18	Avîl	Narın Paşa yalısı Yeniköy
19	Pîyer Tullerçayan	Caddeye sokak No. 7 Pangaltı
20	Jas Tullerçayan	Beşik sokak No. 19 Pangaltı
21	Toma Agalyan	Küçük Han No. 6 Galata
22	Mecit	İsmir
23	Torkun	Buğurt Han Galata
24	Vangel Rano	Sakunçuk No. 29 Beyoğlu
25	Herant Karyolucyan	Maier Han Galata
26	Atım Şekerçyan	Ezreî Erenli sokak No. 17 Pangaltı
27	Klân	İleri Kaldırı Mimarı Balçık
28	Vahram Aramyan	Tatlıbaş No. 9 Takım
29	Kemalittin	Edirne Maarif Mimarı
30	Maçar	Çağkale Maarif Mimarı
31	Burhanettin	Buğurt Han Galata
32	Zihni	Akım ve Minik Han Galata
33	İbrahim Paşayan	Bakkal sokak No. 13 Beşik
34	Avni	Heybeliada
35	Artavan Çiyarotti	Korupsi apartmanı Fındıklı
36	Avadis Sordyan	Hosranıyan apartmanı Pangaltı
37	A. Yenidöğru	Bağdat Caddesi No. 158 Fındıklı
38	Taçyan	Roma Han No. 11 Galata
39	İbrahim	Rıza Paşa Kütüphane Ramlıbaş

Figure 3.3 An example of the address list of the Turkish architects that has been regularly published in the early issues of *Mimar*. (February 1931)

Starting from its earliest issues, *Arkitekt* reserved one of its last pages for publishing the names and addresses of Turkish architects. This approach that aimed to introduce Turkish architects and provide a medium for professional organization could also be observed in the characteristics of the advertisements published in the journal. Different from the understanding of advertising in the late 20th century, the advertisements in *Arkitekt* promoted an unindustrialised craftsmanship that informed the architects about technical support for building construction and construction materials.

<p>Hasip Salih Oğlu BAKİ Demir, boru, sac, çimento Her nevi inşaat malzemesi. Ucuz fiatla sipariş kabul olunur. ADRES: Sirkacı İstanbul. Tel.: İstanbul BAKİ. Telefon: 12056</p>	<p>Gaspar Gasparyan Banyo, Lavabo, Soba, Musluk, Tulumba * Tünel caddesi 53 ve Yenicami caddesi 66 Galata. Telefon: 40134.</p>
<p>AZAK ZADE İZZET Kereste Tüccarı Heyaz ve Çıralı, Betonluk, Doğramalık, Döşemelik. Çok ucuz ve temiz mal, toptan ve perakende. ADRES: Fener Caddesi No. 55, Unkapanı İst. Telefon: 26186</p>	<p>FEYZİ ve ORTAKLARI Marangoz ve Doğrama Fabrikası Siparişler gününde verilir; temiz, sağlam ucuz iş, bir defa deneyiniz. ■ Cağaloğlu Hamamı sokak No. 4 Telefon: 20540</p>
<p>Abdi Usta Mozaik taşları, Çini ve Künk Fabrikası İstanbul, Unkapanı, Yavuz Sinan mahallesi, Camiîşerif sokak No. 2-4-6 TELEFON: 24122</p>	

Figure 3.4 Examples of advertisements from the first issue that represent the craftsmanship of the period (January 1931)

Arkitekt, that had started its publication during a period of professional organization and social solidarity, has tried to preserve its objective attitude throughout its publication period, taking care to refrain from the sort of criticism that could have caused disagreements among the few Turkish architects. In the first issue of *Arkitekt* that was published as *Mimar* in 1931, the essay on “The House of Bekir Bey (Bekir Bey’in Evi)”³ is a significant example for the critical approach of the magazine. As the anonymous author introduces the architect Sırrı Arif Bey, he defines the ideal profile of the

³ The house of Bekir Bey designed by the architect Sırrı Arif Bey is one of the first known examples of Modern Architecture in Turkey. (Batur 1998, p.223)

young Turkish architect. The more economical and feasible nature of the new architecture is emphasized in an encouraging manner. (*Mimar* 1931, pp.5-9) The delicate and polite language that is used in criticism has been a characteristic of *Arkitekt* during the fifty years of publication.

As Zeki Sayar explains why *Arkitekt* refrained from a severe critical manner, he draws attention to the fact that a majority of the Turkish architects were young. Considering that criticizing an architect could be discouraging, *Arkitekt* preferred not to criticize the products of the younger generation of Turkish architects. However, Sayar declares that *Arkitekt* did not refrain from a criticizing foreign architects as well as the ignorance and indifference of the state towards the issues of architecture. (Sayar 1985, p.26)

It should be mentioned that Zeki Sayar's understanding of the concept of criticism that implies a negative meaning is basically different from the concept of "architectural criticism" that is considered a theoretical discipline in the contemporary architectural discourse. Due to the qualitatively and quantitatively inadequate studies in the field, the tradition of architectural criticism in Turkey has not developed enough to bring up a discourse. Understanding architectural criticism as a negative, destructive and derogatory act is one of the factors that prevent the theoretical development of the architectural discourse in Turkey.

The founders of *Arkitekt* were among the first graduates of the Fine Arts Academy after the modernist reforms applied by Ernst Egli. (Nalbantoğlu 1992, p.19) Consequently, the magazine tended to focus on functionalist and modernist projects. During the fifty-year publication period of *Arkitekt*, this publication policy did not go through a considerable change. This is also due to the fact that Zeki Sayar took over the publication of *Arkitekt* by himself and published the magazine alone after the year 1942.

primarily on the practice of Turkish architects, *Arkitekt* contributed to the establishment of the modern architectural movement in Turkey and fulfilled its mission as a part of the modernization project.

The architectural developments that took place in Europe and the U.S.A. were regularly published in *Arkitekt* as international news. Afife Batur draws attention to the informative attitude of the magazine. According to Batur; *Arkitekt*, that published the developments in CIAM and manifestos regularly in the issue of the following month, had become the representative of AA (Architectural Association) in Turkey. (Batur 1985, p.35)

3.2. THE RISE OF NATIONALIST TENDENCIES

Simultaneous with the increasing contribution to the discussions on architectural theory during the late 1930s, the tendency towards a symmetrical and monumental architectural style started to become more observable in Turkish architecture. In Italy and especially in Germany, the international style and modernism were abandoned due to the objectives of the nationalist regimes. The reflections of this international tendency towards nationalism could readily be observed in Turkey. The classicist approaches of the officially invited architects from Germany and Austria⁵ had a considerable influence in the rise of nationalism in Turkey.

Sedad Hakkı Eldem's design for the Turkish Pavilion in 1937 NewYork Expo can be interpreted as a sign of the approaching nationalist movement. Believing that architectural styles could not be imported and each country had an architectural approach of its own (Sözen-Tapan 1973, p.243), Sedad Hakkı Eldem adapted the traditional four-iwan scheme of Turkish architecture in the design of the pavilion. Eldem was one of the founders of *Arkitekt*, which

⁵ Between 1923 and 1940, fourteen foreign architects and planners were officially invited by the state to carry on the intense construction activity. Nine of these foreign architects were from Germany and one was from Austria. This situation is a sign of the strong cultural bonds between the founders of the Republic and the German speaking European countries. (Nasır 1997, p.73)

managed to preserve its modernist attitude in spite of the general nationalist tendencies. However, Eldem's approach to nationalism does not contradict the modernist attitude of *Arkitekt*; since he does not reject the modernist essence but only aims to familiarize modern forms by national references.

Between the years 1938 and 1950, Turkey suffered from the effects of World War II though it did not become an active participant. During the 1930s and 1940s, the intense construction activity was mainly dependent on imported building materials. Consequently, World War II caused an economical crisis in building sector as well as in many other fields of life. Due the increase in the prices of imported building materials, a major decline occurred in construction activity other than the construction of new official buildings.

During this period, Turkey preferred to remain introverted, with the rising acts of solidarity and unity as a reaction and resistance to the external influences caused by the World War. The nationalist architectural tendencies that had become observable towards the end of the 1930s were supported by the state in the 1940s due to this atmosphere of national unity. During this period; the nationalist movements in Europe led by Germany used arts and architecture as a medium to reflect the ideological power to masses of people. Though the effects of European nationalism were not reflected similarly in Turkish architectural practice, it is possible to observe an intense tendency towards nationalism, considering architectural discourse and the main theme. An architectural period named "The Second National Architectural Movement" began, though it was not influent on the whole architectural activity.

The Second National Architectural Movement evolved with the influences of the nationalist tendencies accelerated by the World War II, as a reaction to the formal characteristics of Modern Architecture. Modernism was introduced to the public mainly through visual materials such as the black and

white photographs published in *La Turquie Kemalist* and the graphics of İhap Hulusi demonstrating the national industrial products. Consequently, the public acceptance for modernism was based primarily on the aesthetic, visual and formal qualities rather than the theoretical essence. (Bozdoğan 1998, p.123) It is possible to say that the reactions against “cubic architecture” mainly opposed the modernism that was reduced to formal concerns without any theoretical background. Supported by the public nationalist tendency, reactionary architectural approaches that founded themselves upon the criticism of modernist forms resulted in an eclectic and classicist architectural attitude.

During the World War, architecture was used as a medium for the expression of the state ideology, especially in the totalitarian regimes of National Socialism in Germany and Fascism in Italy. The expressive role of architecture entered the Turkish architectural agenda with the Exhibition of Italian Fascist Architecture in Ankara in 1934 and the Exhibition of German Architecture in 1943. As Şevki Vanlı explains the German influence on Turkey during the war, he remarks that as Turkey suffered from the economical and social crisis; the German state was publishing a magazine in Turkish, named “Signal”, printed on good quality paper in color. The magazine aimed to impress the Turkish people with the extraordinary German guns, planes, tanks, technology as well as the national German architecture. It was during this period that the Exhibition of German Architecture opened in Ankara. According to Vanlı, even the brochure of the exhibition was impressive enough to suppress the Turkish architects. (Vanlı 1994, p.82)

Almost all of the foreign publications that entered the country during the early 1940s were those used by Germany as mediums of propaganda. In the 1950s, cheap and popular American journals and commercial German books replaced these publications. (Tanyeli 1998, p.44) The architectural medium in Turkey still had not become capable of developing a critical approach towards foreign publications and determining its preferences.

The publication of *Yapı*, the second periodical of architecture in Turkey after *Arkitekt*, began as a result of the nationalist movements of the 1940s and supported these tendencies as its publication policy. The magazine first published in 1941 was founded by Tahir Tuğ, Behçet Ünsal, İsmet Barutçu, Necmi Ateş and Turgut Tokad. (Nalbantoğlu 1992, p.20) *Yapı* was introduced with the motto that meant “Towards the Good, the True and the Beautiful” (İyiye, doğruya, güzele) and with the subtitle “The Bi-Weekly Magazine of Architecture, Fine Arts, Idea and Culture”. This subtitle was later changed to exclude architecture, as “The Magazine of Fine Arts, Idea and Culture”.

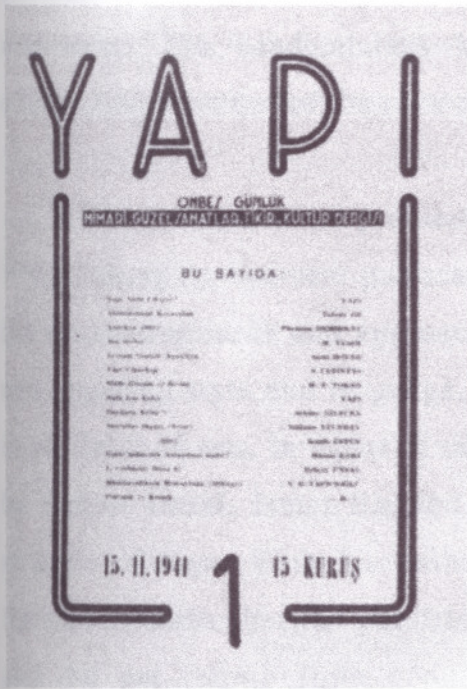


Figure 3.7 Examples of the cover pages of *Yapı* in different periods. The first issue is dated 1941 whereas the 46-47th issue is dated 1943.

The main article of *Yapı* was selected particularly from the fields of architecture and planning. However, essays on various other disciplines such as art, sculpture, drama, photography and poetry were included in each issue. Consequently, the aimed reader profile of *Yapı* used to comprise a much larger group than that of *Arkitekt*. Different from *Arkitekt*, modern projects were not published in *Yapı*. The authors used an emotional and sensitive language that expressed their nationalist tendencies. The special page entitled “Polemic and

Chronic" that was present in each issue is significant with its contribution to the discussion and criticism of various issues in architecture.

Different from the *Arkitekt* of Zeki Sayar, *Yapı* did not take over mission of professional reconciliation and organization⁶. Accusing the academicians of architecture for being elitist, *Yapı* strictly opposed academicians who were involved in professional practice. For the design of the most important buildings of the Republic, instructors of architecture in universities had been the first names to be considered. *Yapı* interpreted this attitude as an act that provided no opportunities for the young Turkish architects. The academicians were also criticized for neglecting their educational mission for the sake of professional practice. (*Yapı* 1943)

Due to economical problems, the publication of *Yapı* came to an end in 1943. During its two-year publication period, the magazine aimed to represent the alternative ideas and approaches in Turkish architecture. With its severe and opposing style and language, *Yapı* aimed to evoke the national solidarity in all fields of arts. In a part of the book review for "History of Architecture" by Behçet Ünsal, İsmet Barutçu mentions the objectives and the issues of struggle of *Yapı*. With his enthusiastic and emotional language and style; Barutçu remarks that the publishers of *Yapı* had no concern for any benefit, and did not refrain from opposing the indifference of the state towards architecture and construction, demanding solutions from the state for common problems of construction activity, questioning the educational systems of schools of architecture and criticizing the approach of the Ministry of Education (Milli Eğitim Bakanlığı), which they believed was wrong. Barutçu defines this approach as a "struggle for the profession". (Barutçu 1950, p.24)

⁶ *Arkitekt* did not refrain from using the term "Chamber of Architects" even in its early issues published in 1935, drawing attention to the necessity of a legal professional organization and remarking that the determination and inspection of the rights and responsibilities of architects should be carried on by this organization. (Alsaç 1979, p.87)

It is possible to observe numerous “struggles for the profession” in the periodical publications of the period. One of the most significant issues of discussion in the periodicals was the International Project Competition for the Mausoleum of Atatürk that had become an important subject of the architectural agenda after the death of Atatürk in 1938. Even before the competition was announced, an essay that was published in *Arkitekt* had remarked that designing the mausoleum of Atatürk was the duty of the Turkish architects and that nobody other than the Turkish architects could be sensitive enough to design this monument. (Tümer 1998, p.64) However, the competition that was announced as open only to foreign architects caused the Turkish architects to react strictly against this condition. With the influence of the intense reactions that were published in journals of the period, the specifications of the competition were revised to allow the participation of Turkish architects. The competition that was won by Turkish architects is significant as a symbolic success of the Turkish architects against their foreign colleagues.



Figure 3.8 The first issue of *Mimarlık* published in 1944 as the journal of the Association of Turkish Architects

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

In the first issue of *Mimarlık* edited by Nizamettin Doğu, the portrait of İsmet İnönü was published on the first page with the title “National Chief”. In this issue, the objectives of the magazine were presented in the editorial article. (*Mimarlık* 1944, p.1) The most important aim of *Mimarlık* was announced as the development of national Turkish art. The editorial article referred to the grandeur and splendour of the Turkish architectural heritage. Parallel to the nationalist discourse of the 1940s, *Mimarlık* drew attention to the necessity of defining national art and founding a culture of construction for Turkey. However, it should not be forgotten that there existed a group of modernist Turkish architects whose practice was parallel with the principles of the international style during the 1930s. Consequently, the nationalist approach of the first legal professional organization of architecture in 1940s can be evaluated as a contradictory situation open to discussion for this decade.

However, it should be remarked that a widespread public opposition and reaction against the modernist projects and buildings of the young Turkish architects presented in *Arkitekt* had always existed. Sedat Hakkı Eldem declared that he was not against the modern life style aimed by the modernization project, and added that what he opposed was the unfamiliar formal package wrapped upon modern life. The discourse beyond the products of the architects who carried on a “Nationalist” practice focused on the idea that the aura needed for the development of Turkish architecture and the foundation of identity could be found in the architectural heritage of the past.

As a consistent approach in publication, *Arkitekt* had also praised the Turkish architect in an exaggerated manner and drawn attention to the necessity of successful architectural products within the scope of Turkish identity. However, *Arkitekt* had equally focused on the necessity of an internationalist modern approach to architecture. Consequently, *Arkitekt*'s discourse should not be confused with the "Nationalist" discourse of the 1940s that can be identified with the periodicals *Yapı* and *Mimarlık*.

Another aim of *Mimarlık* was to reach a much larger number of readers. However, different from the periodical *Yapı*, the readership aimed was limited to the disciplines within the design and construction industry. The aimed reader profile of *Mimarlık* was determined to consist of architects, civil engineers, intellectuals related with architecture and fine arts, construction technicians, students of technical schools and municipalities. (*Mimarlık* 1944, p.1) Different from *Yapı* that determined a publication policy oriented more towards fine arts and literature, *Mimarlık* aimed to bring together all disciplines related to design and construction. This approach of *Mimarlık* is similar to the interdisciplinary principles of practice in the program of "Staatliches Bauhaus" prepared in 1919 by Walter Gropius.

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

The contents of the first issue of *Mimarlık* consisted of Bedri Uçar's article aiming to urge the promotion of Turkish Architecture (*Mimarlığımızı*

Yaşatalım), written in the nationalist language of the 1940's that refers to history; the essay on "Historical Monuments" prepared by the Science Commission of the General Directorate of Foundations, reports of design on the projects of "Afyon State Hospital" by Erip Erbilin, "Balıkesir Halkevi" by Sabri Oran and "Thermal Baths in Niğde Çiftehan" by Necmi Ateş and the articles "Sports Areas" by Nizamettin Doğu, "Turkish Cities" by Mithat Yenen and "The Meteorological Principles of City Planning" by Cevat Erbel. The distribution of subjects in the first issue continued similarly in the later issues of *Mimarlık*. The periodical that extensively published the products of Turkish architects also included articles on city planning and urban design.

Mimarlık had determined architecture and all other related disciplines as its field of interest. Consequently, in spite of its nationalist approach, the magazine had to keep in touch with other countries and communicate with foreign architectural periodicals. Similar to *Arkitekt*, *Mimarlık* also published translated essays. However, instead of the publishing the architectural products and discourses in foreign countries, *Mimarlık* preferred to focus on technical issues of construction in translations. The professional orientation of *Mimarlık* is its major difference from *Yapı* that focused on fine arts and literature rather than architecture and construction.

Mimarlık had significantly contributed to the "First Congress of Turkish Construction", the first important national meeting in the fields of architecture and planning that was held in 1948. The magazine supported the organization of the congress and published articles related to this meeting. *Mimarlık*; the first architectural periodical to be published in Ankara, is also important since its critical approach has presented the first examples objective criticism that is based on facts rather than emotions. (Alsaç 1979, p.48)

The year 1947 was significant because though for a short time, three architectural periodicals coexisted during this period. The publication of

Arkitekt, that had started as *Mimar* continued in a consistent manner. Meanwhile, *Mimarlık* that was published by the Association of Turkish Architects was within the fourth year of its publication. It was in the same year that “The Monthly Periodical of Art”, *Eser*, directed by Selçuk Milar, entered the agenda as the third architectural periodical. In the introductory article of the first issue, the aim of the magazine was announced as the creation of a medium of communication for young artists that would give them the opportunity to present themselves nationally and internationally. (*Eser* 1947, p.3) Drawing attention to the evolution of a new generation of artists, *Eser* focused on the necessity of the release from the pressure of the old for the development of the new. In the “News and Notes” section of the first issue, Selçuk Milar expressed that as an independent publication, *Eser* was not supported by any official organizations and its existence was dependent on the interest shown by the reader. (Milar 1947, p.31)

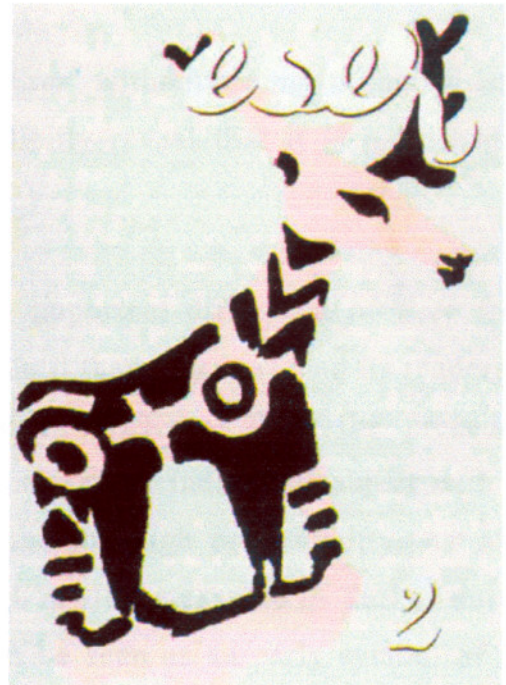
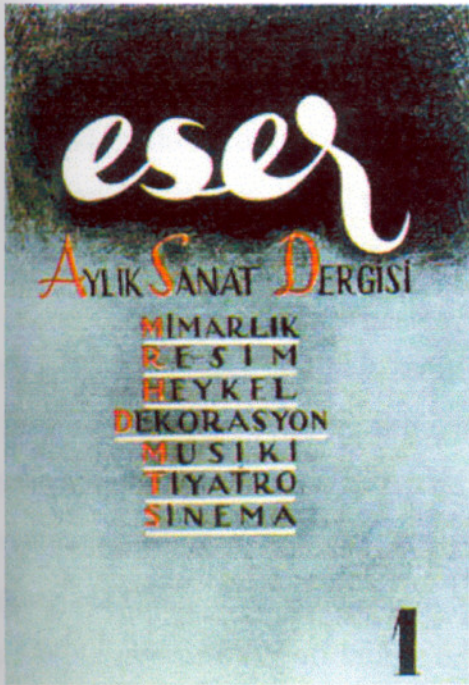


Figure 3.9 The first and the last issues of *Eser*, which has been published for only two issues (1947-1948)

The contents of the first issue of *Eser* consisted of an introductory essay on Sedad Hakkı Eldem’s “Safyurtlu House” in Yeniköy; the first of a series of articles on “Süleymaniye” written by Abidin Dino; an essay on “Cemal Nadir and His Personality”; an analytical essay on “Yunus Emre

Oratorio”; introductory articles on “Eskişehir Railway Station” and “National Library” buildings; essays on “Traditional Houses in Ankara”, “Dream Houses” and “Pierre Bonard”; and an interview with “Le Corbusier”. It can be observed from the contents that *Eser* aimed to reach the intelligentsia of arts, a much larger audience of which architects were a part of. Throughout its period of publication, architecture was the main subject that *Eser* focused on. Aiming to communicate international developments directly to its audience, the magazine had contacts in Switzerland, England, United States, France, and Italy.

The first issue of *Eser* ended with the statement “You cannot say that you have seen *Eser* until you see the second issue”. However, Osman Akol’s opinion on *Eser*, published in the second issue along with other comments, is as follows:

“It is possible to say ‘I have seen *Eser*’ without seeing its second issue and without doubt, one must explicitly reveal that it is published in Turkey.” (Akol 1948, p.56)

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

3.3. WESTERN INFLUENCES AND THE CHANGING CONCEPT OF MODERNIZATION

For Turkey, 1950s were a period of transformations in all fields of life and contradictions caused by these rapid changes. The influence of political authority felt upon architecture and the nationalist approaches of the 1940's tended to weaken after the end of World War II; where Germany, that was taken as a model for Turkey, was beaten by the allies. Although the remains of the nationalist discourse continued to exist in interpretations on the architectural heritage, the search for a national appearance was abandoned in the new designed buildings. (Tanyeli 1998, p.235). However, the nationalist discourse had disappeared without discussion or inquiry, and consequently, Turkey could not readily bring up a new discourse. The rejection of the nationalism of the 1940's was perceived as equivalent to becoming a part of the West through an internationalist model. Meanwhile, systems of thought from the United States of America had become a force of attraction for Turkey and Europe that were going through an unproductive period in terms of thought and theory.

The 1950s in Turkey were significant with the increasing construction activity in the country. Parallel to this increase; the issues of discussion of Turkish Architecture shifted from nationalism and interpretations of modern architecture to subjects more related to the building industry and construction materials. It was in the first half of the decade that the subtitle of *Arkitekt* was changed as "The Monthly Magazine of Architecture, City Planning and Municipality". (Alsaç 1979, p.87) It may be interesting to note that this subtitle was changed again after the 1960s as "The Magazine of Architecture, City Planning, Municipality and Tourism" and later as "The Magazine of Architecture, City Planning and Tourism" until the end of its publication period. The observable changes in the subtitles of *Arkitekt* can be evaluated as the reflections of various periods in Turkish architecture.

Although Turkey had not fully developed in building industry and construction techniques, various solutions were adapted for the production of Western examples. For instance, during the construction of the Sakarya City Hall, steel profiles were welded to each other to produce the formwork for the Miesian reinforced concrete walls. (Tanyeli 1998, p.238) This incident is an example of Turkish designers' efforts to make use of the technology that they could not produce.

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

The influences of Modern Architecture and the International Style that could be observed in Turkish architecture during the 1930s had weakened in the 1940s with the effects of the Nationalist discourse. 1950s were a period of the revival of the modern movement in architecture. However, due to the ten year interval, the modernist practice and discourse of the 1950s was more moderate than the early republican approach that aimed to take part in the modernization project via architecture.

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

architecture. As the publication of *Mimarlık* came to an end in 1953; *Arkitekt* was left as the only representative⁷ of architectural periodicals that constituted the most important and efficient medium for architectural criticism. Consequently, architectural criticism became an often overlooked field during the 1950s. In fact; this situation can be interpreted as a reflection of the lack of intellectual and theoretical production in Europe after the World War due to the intense re-construction activity that was primarily oriented to practice. Turkey, that was dependent on the West in the field of building and construction technology, inevitably entered a similar process of construction where theoretical production was overlooked.

3.4. THE CHANGING SCOPE OF THE PROFESSION OF ARCHITECTURE

In spite of the positive developments that took place in industry and construction during the 1950s, Turkey entered a period of political and social disorder and chaos especially during the 1960s and 1970s. During the twenty years until the 1980s, political acts moved from parliament halls to universities and city squares. Terrorism had become a major determinant in the agenda of the country.

Within this unsafe and chaotic environment, architects and engineers were recognized as a separate class probably for the first time in the Republican Turkey. The period of intense construction that the country had entered in the 1950s continued until the end of 1970s. According to Tanyeli, the 1960s were significant with the increase in the number of engineers and architects that reached several thousands; and the intense public works programs of the 1950s that showed the young technocrats the importance of the role they could take in the modernization process. (Tanyeli 1998, p.242) These developments that were supported by the state urged the technocrat

⁷ It is necessary to mention that The Chamber of Architects published TMMOB *Mimarlar Odası Sirküleri*, a publication in the form of a news bulletin from the end of the fifties until the first years of the sixties. (Alsaç 1979, p.87)

class to work to serve in the modernization process of the society. Establishing strong relations with the political authority, architects acquired a political identity. Although this political identity was not widespread in the whole society, organizations like The Chamber of Architects and universities that were the primary sources of academic production were actively involved in the politicization process.

The technocrat class believed that specific problems of the profession of architecture could not be solved without solving the social, cultural and political problems of the society. This collective belief prevented theoretical achievements in the field of architecture. Consequently, even the minor contributions to architectural theory and discourse during this twenty-year period are worth mentioning.

The first half of the 1960s is significant especially with the intellectual contributions of the periodical *Mimarlık ve Sanat* that was edited by Bülent Özer and supported by Doğan Hasol. In the article entitled “The Aim of the Magazine” in the first issue, Bülent Özer focused on the artistic unproductivity of the period and the need for criticism. The lack of criticism and intellectual production during the 1950s had led to a gathering of the intellectuals disturbed by this situation. Being a medium of gathering with similar concerns, *Mimarlık ve Sanat* provoked its readers and called them to show interest in the worldwide developments in architecture.

Due to the strong relations established with the West after the World War, it became much easier for Turkish architects to reach foreign publications -books and periodicals- after the 1950s. However, Özer claimed that being content with foreign publications was “being left as the audience in the world of culture”. Aiming to become the periodical of Turkey’s own culture and an alternative to the foreign publications that were used by the Turkish architects as “illustrated journal of news”; *Mimarlık ve Sanat* incited theoretical production and discussions on arts and architecture. Özer also

criticized the readers in this introductory article, as he asked whether the short life cycle of the periodicals of fine arts -excluding the journals of literature- was due to the incompetence of these publications or the lack of authors and interest to help them survive. (Özer 1961, p.3)

Mimarlık ve Sanat had three major objectives in publication. One of these objectives was to interpret and present the ideas and works of contemporary architects and contribute to the professional and artistic education of the students. The second aim of the magazine was to draw attention to the examples of traditional and vernacular architecture and evaluate them with modern criteria in order to lead the researches on modern regionalism. Another objective of *Mimarlık ve Sanat* was to inform the foreign architects about the architectural history and heritage of Anatolia. (Özer 1961)

The interest of *Mimarlık ve Sanat* in the regionalist approaches within the framework of modernism was significant in the sense that it drew attention to a new issue of discussion in the academic circles during the 1960s. This discourse that differed from the searches for “National Identity” evolved as an alternative reaction to the International Style that had lost its theoretical background and been reduced to a set of formal characteristics especially during the intense construction period of the 1950s. Local solutions that interpreted traditional and vernacular architecture within a modern framework were seen as the solution for the architectural unproductivity and other problems.

Mimarlık ve Sanat that reserved its first pages for the summary texts in French, English and German constituted a model for publications that aimed to reflect the intellectual production. Doğan Kuban contributed to the first issue of *Mimarlık ve Sanat* with the articles “Our Regionalism” and “On the Structure of the Turkish City”. Turgut Cansever presented his “Shelters in Karatepe”; while the other building introduced was the “Stuttgart Auditorium

Complex”. “Atik Valide Külliye” that was the cover subject was also presented. Sedat Gürel’s “Interview with Kenzo Tange” and Lami Eser’s essay on “Prof. Felix Candela” aimed to introduce the readers with the latest architectural works and structural developments worldwide. “The Correlation Between the Arts of Painting and Building” evaluated different disciplines of art with respect to each other whereas Bülent Özer’s essay on “The Content and Evolution of Plastic and Architectural Forms” offered the readers a theoretical discussion. The discussion of Erol Kulaksızoğlu on “The Case of Middle East University” was another subject published in the first issue of *Mimarlık ve Sanat*.

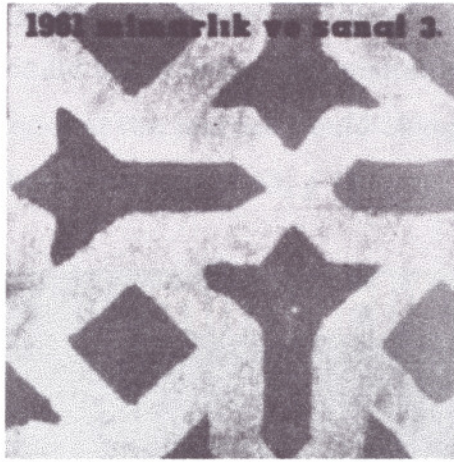


Figure 3.10 The cover page of the third issue of *Mimarlık ve Sanat* (1961)

It can be observed from the contents of the first issue that *Mimarlık ve Sanat* was not only a medium for architecture and reserved considerable space for subjects related to arts. The variety of subjects covered in each issue and the simultaneous reflection of the international developments proves the efforts of *Mimarlık ve Sanat* to accumulate the intellectual production. The care taken in the selection of the photographs and other graphics shows how the visual quality of an art magazine should be handled.

In spite of its transformative influence that aimed to establish a meta-language for architecture during the 1960s, the end of *Mimarlık ve Sanat* was not different from the previous architectural periodicals other than *Arkitekt*.

Leaving behind ten issues, the journal had to quit its publication due to economical problems in 1964.

One year before the end of the publication of *Mimarlık ve Sanat*, in 1963, the publication of *Mimarlık* that became the architectural periodical to reach the largest number of readers was initiated by The Chamber of Architects founded in 1954. In the introductory article in the first issue; İ.Hulusi Güngör remarked that the architects finally had a journal that would present and follow the problems of the profession. Providing a medium of communication between the architects, or rather, between the architects and the Chamber of Architects, was stated as the main aim of *Mimarlık*. Güngör also drew attention to the possible changes that could occur in the administrative board of the Chamber of Architects and remarked that the journal would change and reach its final form according to the criticisms. (Güngör 1963, p.1)

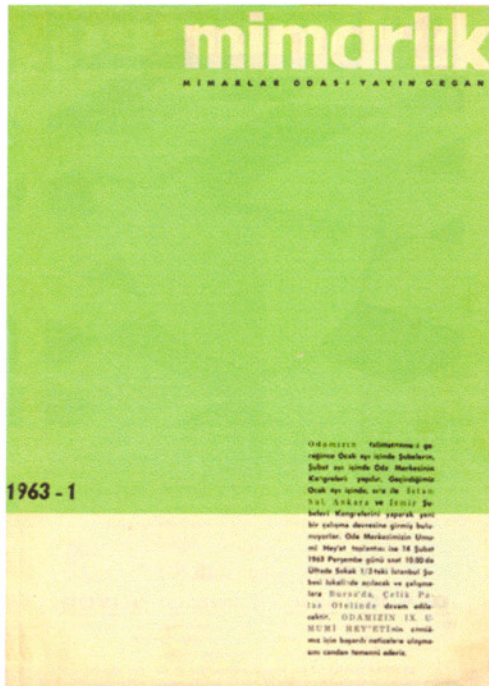


Figure 3.11 *Mimarlık* restarted its publication in 1963 as the journal of the Chamber of Architects

When the contents of the magazine are evaluated; it is possible to observe that different from *Mimarlık ve Sanat* that was published during the same period, *Mimarlık* had no intellectual concern for theoretical issues.

During the first year of its publication, the periodical did not publish critical discussions on any subject. The general attitude of the periodical that was meant to “present and follow the problems of the profession” received severe criticism from Afife Batur. Batur remarked that having an allegation and a discourse should be the main reason of the publication of a journal. She claimed that *Mimarlık* was the publication of those who had a word to say but remained silent; those who were aware of the problems and still did not bring them up. According to Batur, the ignorance and indifference of the architects who were responsible of shaping the physical environment of Turkey was a good will that should be questioned and judged. (Batur 1973, p.61) As *Mimarlık* was criticized for not being political and not considering the social problems of the public during the first years of its publication; *Mimarlık ve Sanat* was criticized for being the journal of “the academicians who were after an intellectual satisfaction and the professionals close to this group”. (Önal 1973, p.58)

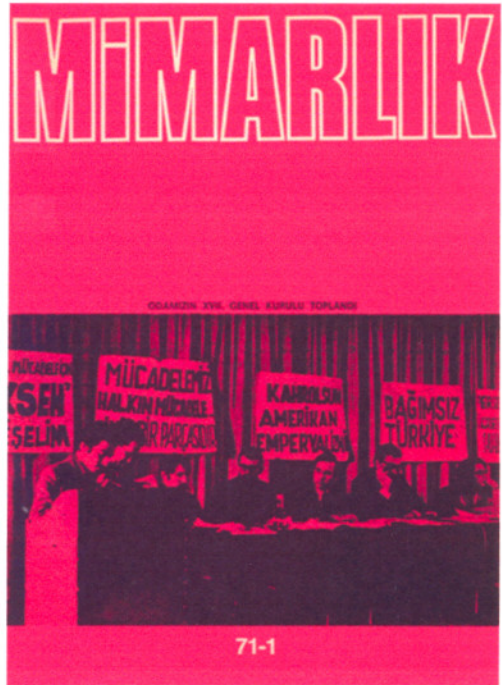
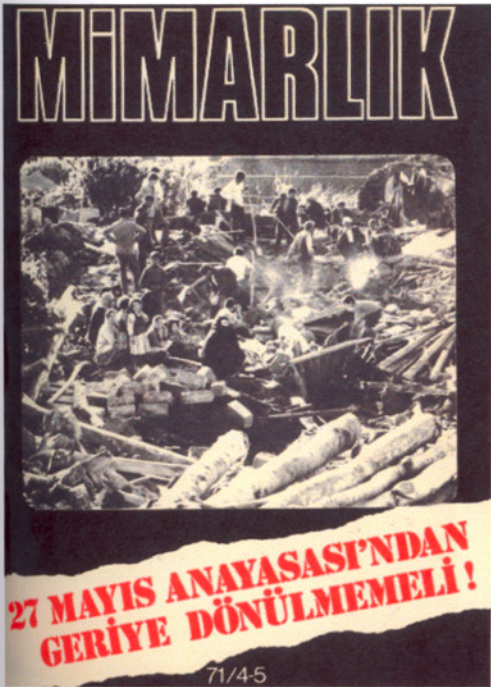


Figure 3.12 Examples of cover pages of *Mimarlık* during the politicized period of the Chamber of Architects (1971)

During this period, the architects who were representatives of the intelligentsia and technocrats had overtaken the mission of “social engineering” within a politicized discourse. (Tanyeli 1998, p.242) The

tendency towards evaluating architecture on a political basis increased especially during the late 1960s, when Batur's critical approach was repeated by many other architects. As the publication of a Non Governmental Organization; *Mimarlık* held a position that got the journal involved in political issues beyond its professional responsibility. Being a part of the Turkish intelligentsia, "the architect" had overtaken the role of representing the public. Due to this approach during the ten-year interval between 1970 and 1980; the problems of the society were considered primary to the problems of the profession. Consequently, the journal that was expected to consider social issues inevitably faced the risk of remaining away from the profession.

Starting from 1964, each issue of *Mimarlık* focused on a different main subject. The theme of each issue was determined considering the decisions made by the state in the field of architecture and the issues discussed at the International Union of Architects (U.I.A). Consequently, the tradition of relating the contents of the journal to a common theme was initiated.



Figure 3.13 Cover pages of *Mimarlık* during the period that the journal has focused on professional politics, parallel to the approach of the Chamber of Architects

The cultural environment was one of the most important issues of discussion especially during the late 1960s. Due to the lack of intellectual

production, *Mimarlık* had also overtaken the continuous education of the architects. During this period that lasted until the early 1970s; *Mimarlık* mainly focused on technical problems and professional politics.

One of the most important issues of discussion in the periodical was the legitimization of the profession and the problem of professional audition. *Mimarlık* was an efficient medium reflecting the struggle of the Chamber of Architects against the architectural practice of non-professionals. Starting with the tenth issue published in 1969, the first page of *Mimarlık* was reserved for the editorial article signed “*Mimarlık*”. With this incident that was also observable in many foreign architectural periodicals, it is possible to say that the journal acquired and presented its identity. The journal that moved its center to Ankara in 1974 is being supported by the publication of the *Mimarlık-Haberler* bulletin since 1971.

It was when the publication of *Mimarlık ve Sanat* stopped in 1964 that the Fine Arts Academy in İstanbul began to publish the periodical *Akademi* that was subtitled “Architecture and Arts”. As announced by Halil Dikmen, the General Director of Fine Arts; the main objectives of the magazine were contribute the development and improvement of fine arts by researches, present criticisms on arts, consider the problems of the country with respect to plastic arts, introduce the artists to the public and provide the communication of the news related to arts.

The first issue of *Akademi* started with Asım Mutlu’s “Opening Speech of the 1963-1964 Academic Year”. Articles on basic arts education such as “Georges Braque” by Cemal Tollu, “Hello Color” by Bedri Rahmi Eyüboğlu and “Sound-Form-Color” by Zühtü Müridoğlu followed Mutlu’s academic speech. The informative essays entitled “The Potters of Anatolia”, “The Value of Our Folk Arts” and “The Preparation of the People that Settled Around Cities for the New Living Conditions” especially drew attention to folk arts and the traditional life styles. Besides the article “The Future of Cities in

Delos Symposium”, the pages prepared by Devrim Erbil entitled “Art Happenings at the Academy” evaluated the academic and professional issues of the agenda. It may be interesting to mention that the only article that was directly related to architecture was “Walls in Buildings” written by Utarit İzgi. The summary in French was present at the end of the first issue.

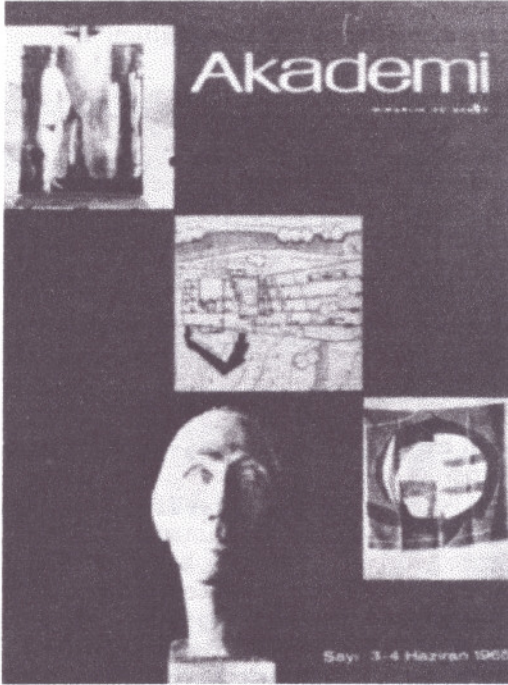


Figure 3.14 The cover page of *Akademi* that reflects the interdisciplinary approach of the periodical

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

Doğan Hasol states that *Akademi* was the best magazine published until then in terms of presentation, paging and the quality of color print. However, he remarks that the journal could not achieve its objectives due to the selection of the contents and the weakness of the relations between the articles published. (Hasol 1965, p.33)

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

The number of university based publications has considerably increased, shortly after the end of the publication of *Akademi* in 1967. *İTÜ Mimarlık Fakültesi Şehircilik Enstitüsü Dergisi* published in 1969 by the İstanbul Technical University concentrated on city planning and the conservation and redevelopment of the natural and historical environment. *ODTÜ Mimarlık Fakültesi Araştırma ve Geliştirme Enstitüsü Bülteni* published in 1971 by the Middle East Technical University was another university based periodical. It is possible to observe a rapid increase in the number of academic periodicals especially after 1975. *İTÜ Mimarlık Fakültesi Yapı Araştırma Kurulu Bülteni* that focused on the researches and experiments in the fields of architecture and construction and *İTÜ Mimarlık Fakültesi Yapı Araştırma Kurulu Bülteni* that aimed to inform the readers about the evaluations on the historical environment and the researches of the institute were both first published in 1975 by the İstanbul Technical University. *The METU Journal of the Faculty of Architecture (ODTÜ Mimarlık Fakültesi Dergisi)* published by the Middle East Technical University was another

periodical whose publication started in 1975. Due to the long publication intervals of the *METU Journal of the Faculty of Architecture*; news and information to be communicated were published in another periodical of the Faculty called *Ara-Yayın Dizisi*.

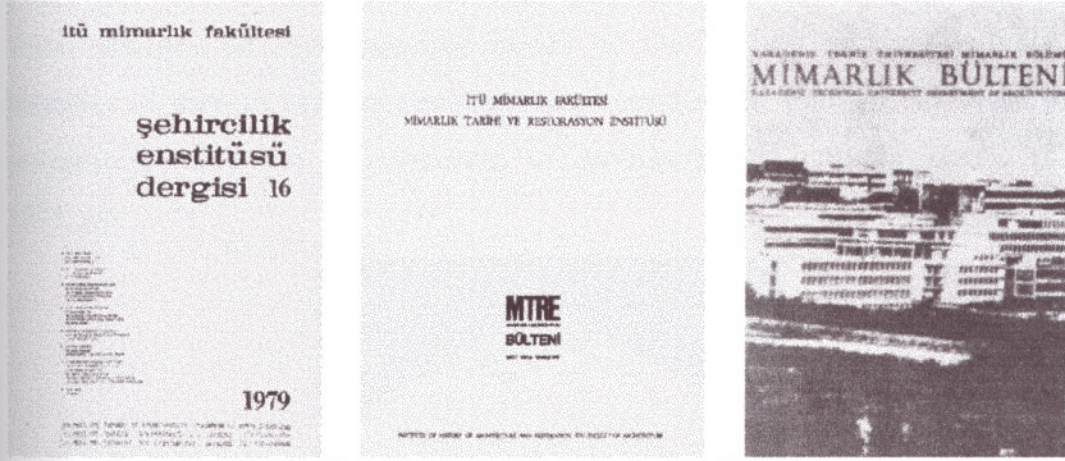


Figure 3.15 Examples of the academic periodicals published by various schools of architecture

The *KTÜ Mimarlık Bölümü Mimarlık Bülteni* published by the Karadeniz Technical University in 1976 and the *EÜ Güzel Sanatlar Fakültesi Mimarlık Bölümü Dergisi* published by Ege University in 1979 followed the publications of İstanbul Technical University and Middle East Technical University. Another academic periodical of the late 1970s was the *İstanbul Devlet Mühendislik ve Mimarlık Akademisi Dergisi* that published the scientific researches of the departments and the works of the Department of Architecture at the İstanbul Academy of Engineering and Architecture. During the years 1979 and 1980, a considerable number of academic periodicals on architecture were being published by the universities all around the country.

Among the numerous architectural periodicals, METU Journal of the Faculty of Architecture has been the one that has managed to preserve a consistent publication. The journal was formed by the improvement, systematization and expansion of contents of the previous bulletin called *ODTÜ Mimarlık Fakültesi Araştırma ve Geliştirme Enstitüsü Bülteni*. The objectives of the *METU Journal of the Faculty of Architecture* were to draw attention to the problems of the environment by articles on theory and practice, and publish the studies on the various tendencies in architecture and

architectural education. The journal that started its publication with the Spring 1975 issue aimed to focus on the interrelations of men and environment, the influences of environmental factors on the human perception, the changes made by men on the environment and the reflection of these changes on the cognitive needs of the society and individuals, the behavior of men in various environmental conditions, men's evaluation of the environment and the development of environmental consciousness. (Turan 1975, pp. 2-3)

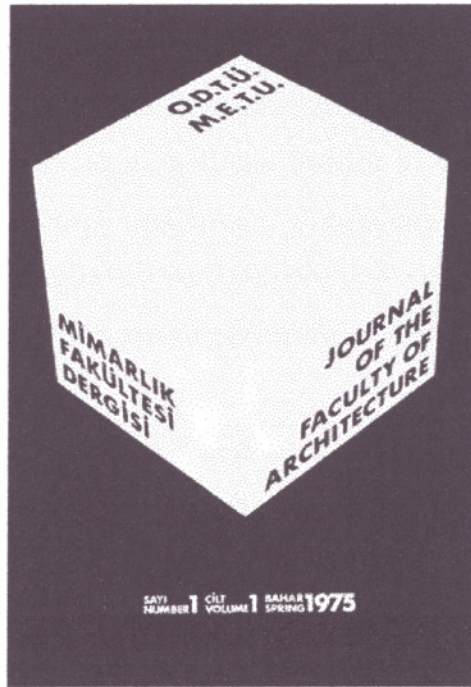


Figure 3.16 Cover page of the first issue of the *METU Journal of the Faculty of Architecture*, which is still the only refereed architectural periodical in Turkey

The contents of the first issue that was published completely with the contributions of the academicians of the Faculty of Architecture consisted of the articles “Anatolian Turkish Gardens” by Gönül A. Evyapan, “Glasgow School of Arts and Architecture and Charles Rennie Mackintosh” by İnci Aslanoğlu, “Design and Production of Architectural and Other Products” by Mehmet Adam, “Physical Correlates of Neighborliness in Apartment Buildings” by Ayhan LeCompte and Cengiz Yetken, “Postural and Physiological Criteria for Seating – a Review” by Mehmet Asatekin, “Factory Districts in Bursa during the 1860’s” by Leila Erder, “The changing Process of the Urban Structure in the Anatolian Ottoman City between the 17th and 19th

Centuries” by Sevgi Aktüre, “Cybernetic Approach in Planning and Practice” by Özcan Esmer, “Rank-Size Distributions for Small Settlements in Turkey” by Güven Gülöksüz, “The Relations Between Theories and Politics of Migration”.

When the contents of the *METU Journal of the Faculty of Architecture* are evaluated, it is possible to observe the increasing tendency towards the modernization models of the “Third World”, that had become an issue of discussion starting from the late 1960s and been supported in the academic circles during the 1970s. It was in the mid-1970s that the Chamber of Architects, whose discourse had become political, and the universities started to focus on the social functions and the modes of production of architecture rather than its aesthetic qualities. Proposing alternative social and architectural processes, squatter settlements and vernacular architecture were intensely discussed in the academic periodicals of the period.

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

Research and theoretical production activity was not limited to academic institutions. Simultaneous with the industrialization during the 1960s, Yapı-Endüstri Merkezi (Center of Construction Industry) was founded

in 1968 with the initiative of Doğan Hasol. The main objectives of Yapı-Endüstri Merkezi were to organize exhibitions of building materials; carry on and support researches and experiments in the field of construction; provide the gathering, development and distribution of information on construction; offer the services of technical consultation and control and publish and sell books related to architecture and building industry. (Hasol 1993, p.36)



Figure 3.17 The illustrated cover page of *Yapı Endüstrisi* published by OR-AN

Simultaneous with the foundation of Yapı-Endüstri Merkezi in 1968; OR-AN (Orta Anadolu Toplu Konut Şirketi), a firm founded in Ankara in order to produce mass housing projects started to publish a periodical called *Yapı Endüstrisi*. Being the first journal to approach architecture from the viewpoint based on the issue of industrialization, the periodical focused on building industry, prefabrication and the industry of construction materials and drew attention to the problems of housing and environmental pollution caused by urbanization. (Alsaç 1979, p.88)

Although publishing a periodical was not one of the initial objectives of Yapı-Endüstri Merkezi; *Yapı*, first published in 1973 by Yapı-Endüstri Merkezi followed the journal *Yapı Endüstrisi*. With the support of a private institution like YEM, *Yapı* became one of the most long-lived architectural periodicals of Turkey, following *Arkitekt* and *Mimarlık*. *Yapı* that focused on building industry as well as issues of arts and architecture can be interpreted as a successor of *Mimarlık ve Sanat* that was previously published also by Doğan Hasol and Bülent Özer. The square form of *Yapı* is a memory of

identity that can relate this journal with *Mimarlık ve Sanat*. In spite of the similarities between the two journals, *Mimarlık ve Sanat* had not been able to achieve a publication period as long as that of *Yapı*. The short life period of *Mimarlık ve Sanat* was a result of the insufficient financial sources rather than the lack of interest in the journal. In the case of *Yapı*, the journal was sponsored by Yapı-Endüstri Merkezi until it became financially self-sufficient with the advertising incomes. Consequently, it is possible to say that *Yapı* overcame the problem of finance, that is one of the most important problems of periodical publications in Turkey, with the support of Yapı-Endüstri Merkezi and achieved a regular publication period.

In Doğan Hasol's introductory article in the first issue entitled "As Yapı Begins" (*Yapı Dergisi Çıkarken*); Hasol makes remarks on change and development in the 50th anniversary of the Turkish Republic and defines the objectives of *Yapı* as reflecting the production in all fields of art, design and architecture, determining the values that form the structure of the country and examine the problems related to this structure. (Hasol 1973, pp.157-158)

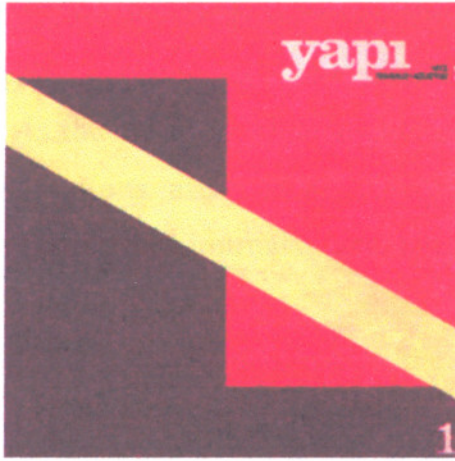


Figure 3.18 The cover page of the first issue of *Yapı* (1973)

The contents of the first issue of *Yapı* consisted of "An Interview with Nedim Günsür"; the article "Louis Kahn Says"; the articles "Cultural Structure, Art and Industrial Design" by Bülent Özer, "Industrial Design" by Mustafa Aslier and "The Concept of Industrial Design and Turkey 1973" by Önder Küçükerman; the research called "The Sector of Prodigality, Construction and Housing"; Doğan Hasol's study on "Building Industry in

Turkey” and the pages on arts and culture entitled “Picasso”. In addition to these articles, the pages of national and international news that consistently continued throughout the publication period of *Yapı* also existed in the first issue.

Although *Yapı* has focused primarily on subjects related to architecture since its first issue, the contents of the journal covered a larger scope that ranges from technical and economical issues and industrial problems to discussions on arts. With its consistent approach and expanding scope of contents, the journal became an efficient medium in announcing the exhibitions, conferences, seminars and professional meetings on construction materials and technology organized by Yapı-Endüstri Merkezi and informing the readers about new publications in the field.

It is not a coincidence that a majority of articles published in *Yapı* were written by academicians. It should be considered that this academic approach that also existed in *Mimarlık ve Sanat*, another collaboration of Doğan Hasol and Bülent Özer, can also be due to the fact that the first years of publication of *Yapı* coincided a period of intense academic production and numerous academic periodicals. As the majority of academic periodicals quitted and the rest paused their publications after 1980, the people with an academic background gathered around other journals, including *Yapı*.

Çevre, a short-lived journal published in the late 1970s is also worth mentioning for its contributions to intellectual production. The publication committee of *Çevre* that was owned and directed by Selçuk Batur consisted of Afife Batur, Selçuk Batur, Erkal Gökgören, Ersen Gürsel, Süha Özkan, Atilla Yücel and Yıldız Sey. The publishers of the periodical primarily aimed to contribute the national and international communication between the professions and disciplines responsible in forming the environment. Other objectives of *Çevre* were to initiate an inventory study for this communication, present the studies in publications with a limited distribution

to a larger number of readers and contribute the establishment of the suitable medium for criticism and self criticism. (Gerçek 1980, p.6)

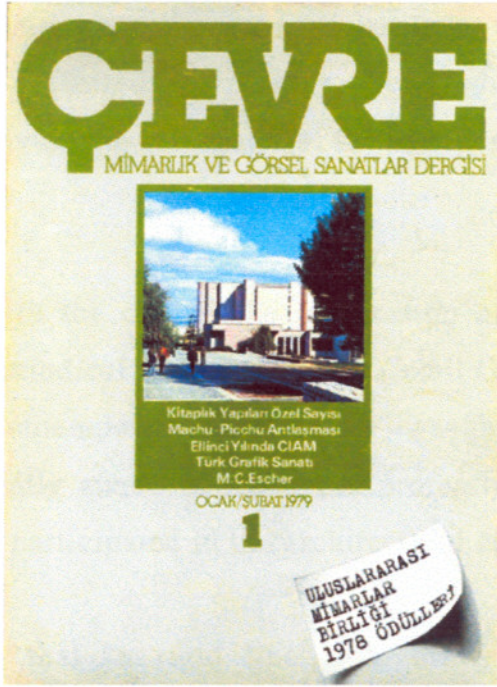


Figure 3.19 The cover page of the first issue of *Çevre*, which had to cease its publication after 1980

The contents of each issue of *Çevre* focused on a main subject. The main subject of the first issue that was published in 1979 was a dossier on “Library Buildings” that consisted of the introductory essay “Libraries” by M.J.Long and the presentations on “İstanbul Atatürk Library”, “İTÜ Ayazağa Campus Central Library”, “METU Central Library”, “Ankara National Library” and “Tahran National Library”. “1978 UIA Awards”, “CIAM in Its 50th Year” by Afife Batur, “Architectural Periodicals of the Republican Period” by Üstün Alsaç, “Turkish Graphic Design” by Sait Maden, “M.C. Escher: The Master of Math and Graphics” by Ayla Ödekan, “A Drawing Album:Good Bye İstanbul” by Yaşar Kemal and “The Results of the DYO 1978 Art Competition” were the other subjects in the first issue.

Çevre had defined its objectives as presenting the successful products of architecture and constituting a medium of communication between the practicing Turkish architects. The efforts of the journal to establish a tradition of criticism in architectural publications should be seen as a consciousness of

the necessity of questioning each situation rather than an anti-modernist approach. (Batur 1985, p.38) The conditions of the early 1980s were not suitable for the development of a critical attitude towards architecture. Consequently, *Çevre* preferred to present the products of architectural practice in order to provide the raw material for the spontaneous formation of the critical medium.

Simultaneous with the end of the publication of *Çevre* in 1980, the publication of a new periodical was initiated by Cemil Gerçek. The periodical subtitled "Journal of Contemporary Architecture" was far from the theoretical discussions and especially aimed to reach the professionals in architectural practice and those that participated in the architectural competitions.

Gerçek remarks that "a rigid line" was drawn in determining the publication policy, contents and reader profile of *Mimar*. (Gerçek 1985, p.36) Remembering that the approach of *Mimarlık ve Sanat* was determined by the intellectual attitudes of Bülent Özer and his friends, the professional approach of *Mimar* that stays far from theoretical production can be interpreted as the reflection of the approaches of Cemil Gerçek and his friends towards architecture. As Cemil Gerçek defined the objectives of the periodical in the first issue published in 1980, he made critical remarks on the architectural periodicals in Turkey:

"... Sometimes the visual quality of the environment was focused on, the subject (architecture) was evaluated within the framework of Fine Arts, its technical and social dimension was almost overlooked. Sometimes it was examined merely with scientific and technical criteria and evaluated only by measurable qualities; sometimes the social dimension became the focus, trying to reach the essence of the subject. However, it was forgotten that this essence would, sooner or later, become a built product." (Gerçek 1980, p.6)



Figure 3.20 The cover page of the first issue of Cemil Gerçek's *Mimar*, which aimed to focus on architectural praxis

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

Cemil Gerçek, who defined architecture as "building, not writing a book"; aimed to evaluate the different dimensions of the profession, examine

the influential factors in the formation of the physical environment and focus on the issues directly related to architectural design and practice.

It is possible to state that *Mimar*, that has presented more than two hundred projects and buildings during its publication between 1980 and 1985; has tried to take the place of *Arkitekt*, whose publication ended in 1980.

From the first years of the Republican Turkey until the year 1980 when the publication of *Arkitekt* came to an end, architectural publishing in Turkey was realized by the amateur individualistic efforts. This has been the main reason beyond short, irregular and uncontinuous publication cycles of the majority of architectural journals. 1980 is an important turning point in the social, cultural and economical development process of the country. The political constraints and the changes in the economical structure caused an interruption in the publication of many periodicals. The only continuous journal other than the periodicals supported by institutions, *Arkitekt*, had to stop its publication the same year.

Similar to the foreign periodicals, the Turkish architectural journals have been in close relation with the current discussions in the field of architecture during their evolution process until 1980. However, after the threshold of 1980, the quantitative increase and the qualitative transformation should be evaluated within the changing dynamics of the period.

CHAPTER 4

AN EVALUATION ON THE CONTEMPORARY TURKISH ARCHITECTURAL PERIODICALS

4.1. THE THRESHOLD OF 1980 IN THE PUBLICATION OF TURKISH ARCHITECTURAL PERIODICALS

The 1980s, that were significant for the Western world with the pluralist approaches caused by the post-modern situation; were welcomed in Turkey in an atmosphere of political instability, economical crisis and cultural pressure. The country entered a state of isolation caused by the economical crisis during the late 1970s and early 1980s and consequently, the importation of foreign architectural publications almost stopped. (Tanyeli 1998, p.44)

The 1980s constituted an important threshold also for the continuity of architectural periodicals. Immediately after 1980, the journals *Çevre* and *Mimar* that were being published for only a few years had to cease their publication due to financial constraints. *Mimarlık*, the publication of the Chamber of Architects that was closed down by the authority after September 12th, also had to pause its publication during this period.

The same break can also be observed among the numerous university based academic periodicals that had started their publication during the 1970s. With the effects of the foundation of YÖK, the academic periodicals suffered a strong interruption, and a majority of them remained as positive efforts of the 1970s in the field of publication. *Ege Üniversitesi Mimarlık Fakültesi Dergisi* that had to stop its publication in 1980 was followed by *İstanbul Teknik Üniversitesi Mimarlık Fakültesi Şehircilik Enstitüsü Dergisi* in 1981 and *Karadeniz Teknik Üniversitesi Mimarlık Fakültesi Dergisi* in 1982. It was

during the same period that the publication of *METU Journal of the Faculty of Architecture* paused for a long interval.

Another architectural periodical whose publication came to an end during the early 1980s was *Arkitekt*, which had been published regularly for fifty years. *Arkitekt* had preserved its consistent publication policy between 1931 and 1981. The journal that preferred to publish the articles and the works of Turkish architects during its early years, had become a medium providing the communication of international developments after the 1940s and had combined its consistent policy with an international identity.

Arkitekt, the first and the most long-lived architectural periodical in Turkey, has been identified with the name of Zeki Sayar, who has edited the journal for fifty years. In his article in the last issue of *Arkitekt*, Sayar evaluated the architectural medium of the 1980s with the contentment of having fulfilled his mission:

“...We are pleased to observe that our architectural community has achieved a high professional level with a scientifically and technically qualified staff, and that the young generations have started to gather for publishing periodicals.” (Sayar 1981, p.123)

In the “News” section of its last issue, *Arkitekt* announced its readers that subscription registrations had been stopped because the publication costs had increased and it was not yet decided whether the publication of the journal would continue. Different from the journals *Çevre* and *Mimar* that stopped their publication due to financial constraints in their early years; *Arkitekt* had survived many similar periods of economic crisis, social and political transformation, pressure and terror during its fifty-year life cycle. Consequently, it is possible to say that besides financial constraints, *Arkitekt* was also forced by the changing dynamics of the period. It is probable that Sayar, who had always succeeded to preserve the journal’s consistent modernist

position regardless of the changing conditions, preferred *Arkitekt* to remain as audience in the architectural medium of the post 1980s.

Tanyeli remarks that except the last years of the World War II, the level of the architectural - intellectual medium of Turkey had never been as low as it was during the 1980-1983 period. According to Tanyeli; the developed world was going through one of the two most significant architectural turning points of the century and the Turkish architectural medium did not become aware of these developments for another ten years. (Tanyeli 1998, p.45)

Following the political break in 1980, the changes that took place in the economical structure of Turkey constituted the basis for the formation of new social classes and a new life style. (Tekeli 1984, p.9) During the 1980s, the country started to go through a transformation that it was not ready for yet. Turkey that was in between assimilating modernism and accepting the current anti-modernist critical approach of the West, started to experience contradictions and conflicts in all fields of life.

4.2. ARCHITECTURAL MEDIUM AND PUBLICATIONS IN TURKEY AFTER 1985

Following the social and cultural transformations of the 1980s, the early republican state ideology of modernism lost its persuasive effect. Reactionary discourses started to appear in various forms of cultural expression including architecture.

The architectural medium of the 1980s is significant with the pluralist variety observed in building production; as a consequence of the loss of political identity and social ideals that the profession possessed in 1960s and 1970s. In this new milieu where architectural practice broke its bonds with the architectural discourse, the regionalist-contextualist criticism of the late 1970s that aimed the assimilation of modernism was reduced to formal concerns with no theoretical background. It was during the 1980s that architecture returned

back to its professional field of activity as an autonomous discipline independent of social concerns. Considering that the profession was dominated by the interest in the political and economical processes of the country during the 1970s, this return to the autonomy of architecture may be considered as a positive development. However, a total break from the social ideals of modernism caused architecture to be treated as a medium of creating form and image for wealthy clients and the private sector. (Bozdoğan 1998, p.129) Architectural periodicals of the late 20th century have been the major medium accelerating this popularization of the profession. Especially the anonymous journals for non-professionals that aim at a much larger audience, prefer to introduce the architect in a non-disciplinary style. Tanyeli interprets this popularization as a deformed form of the publicization of architecture:

Conceptual framework of this study.

“Turkey, that has been late in publicizing architecture, has combined this new invention with the media-dominated world that it has been equally late in encountering. The consequence has been the inventions of means to transform the architect and architecture into a subject of “news”. If news do not exist –they seldom exist in architecture- they are produced. Consequently, a public group that would have no chance of knowing anything about the real architecture of an architect is equipped with information that will be forgotten as fast as it is read about the same person.” (Tanyeli 1996, p.96)

Academic journals supported by universities or institutions

As a result of the demand caused by the culture of living that was not familiar to the country, imported construction materials and foreign architectural publications started to enter the Turkish market. In order to provide the promotion of these new products, advertising sector became more active than it ever was. These new dynamics inevitably effected the nature of architectural periodicals. Although readership had been the most important factor that financially supported a journal until the 1980s, advertisement incomes became the primary financial source after 1980. Furthermore, many periodicals started their publications just to get their share of the advertisement market. Unfortunately, this quantitative increase was not efficient

overcome the identity crisis of the architectural periodicals. (Tanyeli 1992, p.26)

The increase in the number of periodicals after the 1980s makes it difficult to evaluate the journals of this period in a chronological order. Consequently, grouping the periodicals of the 1980s will be the organizing principle of this chapter.

Due to the preferences of the publication companies and the wish to attract the advertising sector, the aimed reader profiles of contemporary architectural periodicals are ambiguous. Consequently, a classification based on the identity of the architectural journals would be inadequate to draw the conceptual framework of this study.

In his study, Abdi Güzer defines the “Classifications of Conceptual Frames for Architectural Criticism”⁸ and applies this system to evaluate various foreign architectural periodicals. Güzer determines four journals to demonstrate the model behavior in each abstract category:

- The Reductionist Frame (Popular / Mediatic / Activist)
Mass-media magazines of the consumer culture
- The Anti – Reductionist Frame (Academic / Critical / Historicist)
Academic journals supported by universities or institutions
- The Pluralist - Eclectic Frame (Professional / Post Critical)
Periodicals that focus on professional issues

However, it should be remarked that the keywords Güzer uses to describe each critical frame do not exactly match the general approaches of the Turkish architectural periodicals. Turkish journals are still in the process of evolution and are incapable of establishing a consistent balance, stability and

⁸ For more information on the “Conceptual Frames in Architectural Criticism”, see Abdi Güzer’s PhD Thesis “The Limits of Architectural Criticism: Architecture as a Process of Representation, Commodification and Legitimization”, Ankara, 1994.

specification due to the cultural milieu of the country. Consequently, a classification based on content and identity may be reductive for Turkish architectural periodicals.

In an identity-based classification, the journals gathered under a common title differentiate from each other in many ways. For instance, *Art+Decor* that is defined as a “Popular Architectural Periodical” in this classification is in fact positioned more on the professional side when compared to other journals of the same class. *Tasarım* that is classified as a “Professional Architectural Journal” at times gets closer to the “Popular” class. It should also be mentioned that *Arredamento Dekorasyon (Mimarlık)* that is also classified as “professional” usually publishes theoretical articles that bring the journal closer to the “Academic” or “Anti - Reductionist” frame. Every journal forces to break and transcend the drawn borders. The minor variations between the publications place every single journal on a different point in the scala. In order to prevent a reductive approach that defines this wide range within a limited number of groups, the classification should not be based on unmeasurable qualities such as identity.

In order to provide a more consistent framework in the grouping of the Turkish architectural periodicals, this study will be founded on more definite variables such as the aimed reader group and the nature of the supporting sources beyond periodical publications. It should be mentioned that this grouping does not propose a classification system for Turkish architectural periodicals and aims to provide the stable basis for the evaluation of the data that is scattered in an indefinite and ambiguous medium. Consequently, as verified by İhsan Bilgin, the Turkish architectural periodicals of the post 1980s can be grouped under two main titles as the first step: “Anonymous Journals for Non-Professionals” and the “Architectural Periodicals for Professionals”. (Bilgin 1998, int.) The second group that focuses on the professional journals branches in the second step, according to the sources that sustain them. In this step, professional architectural journals have been grouped under three titles: “Commercial Architectural Periodicals”, “Architectural Periodicals Sustained

by Institutions” and “Individual and Idealistic Efforts in Architectural Publication”.

4.2.1.ANONYMOUS JOURNALS FOR NON-PROFESSIONALS

It is possible to observe that a majority of the magazines that were published during the late 1980s have become objects of consumption themselves as well as the subjects they covered. Different from the efforts of the previous periodicals for establishing a medium of professional interaction, the communication with a non-professional group of clients became much more important during this period. The periodicals on decoration, textiles and furniture started their publications towards the late 1980s and have been reaching a large group of people during the 1990s.⁹

One of the characteristics of “Anonymous Journals for Non-Professionals” is that as in many similar foreign journals, they primarily depend on the promotion and advertisement of the various firms in the field. The targeted audience of consumer magazines consists of readers who do not have professional bonds with architecture. In fact, the real importance of these journals lies in the educative role they take by evoking architectural concerns in non-professionals; as they encourage their readers to think about, evaluate and transform their living space and environment. According to İhsan Bilgin, these periodicals are significant as a “component of the modern culture of inhabiting”. Consumer magazines that equip the clients of architecture with an understanding of the profession, have the potentiality to constitute a common vocabulary between the architect and the user. (Bilgin 1998, int.)

For the society, establishing a relationship with space and environment is a requirement of the modern life style. In the modernization process of the society, house and decoration magazines help the modern man to establish a

⁹ Many of the architectural journals that aim at non-professionals have started their publication during the 1990s; such as *Vizyon Dekorasyon* in 1991, *Art+D cor* in 1993, *Villa Dekorasyon* in 1994, *Home Art* and *Maison Fran aise* in 1995, *A şap* and *Adres* in 1997.

dynamic relationship with his environment. Encouraging the individual to experience and transform his living space is not a behavior that can be realized by the professional media on architecture. In this respect, it is possible to state that consumer magazines satisfy the hidden demand of the modern man to get control of his living environment.



Figure 4.1 An example showing how the journals for non-professionals invite the users to evaluate and transform their living environment

The range and variety of the market of house and decoration magazines is mainly dependent on the nature of the advertisers in the field. The amount of advertisements in many foreign journals is significantly low when compared to the amount of advertisements in Turkish publications. This is mainly due to the fact that large foreign companies that can finance advertising in foreign architectural periodicals are fewer in number. On the other hand; in Turkey, the number of small companies that import construction materials has considerably increased after 1980. These companies are in need of advertising in order to survive in the ever-growing market of construction materials. Since there are not many professional periodicals, the demands of these small investors for advertising are naturally met by the house and decoration magazines.

Due to the variety of the sectors of their advertisers, house and decoration magazines prefer to expand their fields of interest. Similar concerns underlie the efforts of the large media groups to propose a different magazine for all fields of interest, aiming not to leave any field unattended. The

publication of many of these magazines does not depend on demand, but on the wish to cover an unattended field before another media group. Consequently, the number of house and decoration magazines in Turkey is much more than the number needed and demanded by the readers. (Tanyeli 1998, int.)



Figure 4.2 The reductive approach to design in the “Culture of Living”

Although the decoration, textile and furniture magazines that can be gathered under the common title of “Anonymous Periodicals for Non-Professionals” reserve some space for subjects of architecture within their contents; they exist as a component of a sector that presents of the art and culture of living, rather than a necessity for the discipline of architecture. However it should be remarked that the periodicals that establish a direct relation with the client and the user are not professional periodicals that determine architects as their target readers, but these anonymous consumer magazines. The educative role that they take over by familiarizing non-professionals to the discipline will improve as the magazines more certainly define their relative positions and identities in the sector.

4.2.2. ARCHITECTURAL PERIODICALS FOR PROFESSIONALS

4.2.2.1. COMMERCIAL ARCHITECTURAL PERIODICALS

Starting from the late 1980s, a change that could be observed in the nature of architectural periodicals was that they started their publication with the support of commercial powers behind. Architectural periodicals that had been realized by idealistic, amateur and individual efforts before the 1980s were replaced by magazines published and supported by media companies and commercial organizations towards the end of the decade. In the 75th issue of *Arredamento Dekorasyon*, Uğur Tanyeli drew attention to this transformation in the periodicals:

“*Arredamento Dekorasyon* should be considered an important turning point among the Turkish architectural periodicals. The reason for this is not the “per se” (as itself) importance of the magazine but the historical position it has taken. The beginning of the publication of *Arredamento Dekorasyon* coincided a very important turning point in terms of design and architecture. For many years, the publication of all periodicals on design and architecture had been the products of the non-commercial efforts of courageous and devoted individuals. The architectural medium was not ready for a financially self-sufficient periodical of design that could redefine its position. As a consequence of the financial constraints, numerous attempts for publishing magazines had to remain as positive intentions.” (Tanyeli 1995, p.35)

This transformation in architectural periodical publishing can be seen simply as a change in the commercial dynamics at first sight. Commercial journals can be accepted as the most efficient medium of professional communication in the field of architecture. Each periodical has its own set of selective criteria in the determination of the architects, projects and buildings to be presented. Due to the lack of specialization among the few commercial professional journals, many architectural products that are worth mentioning

remain unattended by the architectural media. An architectural product that has become an important issue of discussion among a small group of architects may never be recognized by the majority, as a result of this selective approach.¹⁰

As a result of the commercial supports, the publication of architectural journals with continuous and regular publication periods became possible. These new journals refrained from specialization and aimed to reach readers from various fields of interest and consequently attracted advertisers from a wide range. Although publishers state that the readers demand a periodical in which they will be able to find almost everything, the main factor that prevents the specialization of periodicals is the publishers' wish to preserve their share of advertisements by reaching an audience as loosely defined and as large as possible. Haluk Pamir questions this lack of specialization in architectural periodicals in spite of the quantitative increase:

"...Although the activity in the field (of architectural periodical publishing) has recently accelerated, these new journals have almost no relation with the technical issues of architecture. For instance, a technical evaluation or a technological system is not presented in architectural periodicals. Similarly, evaluating the building as a whole integral to its performance is also ignored. ...When the reader gets a journal, he either comes across a building component to buy or finds presentations on decoration. He does not come across other subjects of specification."
(Pamir 1998, p.51)

In this respect, during the late 1980s and early 1990s, architecture has been presented in the architectural periodicals as a field of interest rather than a

¹⁰A recent example of this situation has been experienced in the case of Yapı Kredi Bank Gebze Operation Center building designed by John Mc Aslan and Partners. Although the building attracted the attention of the Turkish architects after its presentation to the audience via TV commercials, the project was not mentioned in any Turkish architectural periodicals for a long period and was first published in "*Architectural Review*", that has been classified by Abdi Güter as a "Popular Professional Journal". The first appearance of the project in Turkish architectural media has been in the first issue of *Archiscope* dated September 1998.

profession; aiming to attract the average reader. In this sense, the journals that reserved a considerable amount of space for subjects on decoration, fit more into the group “ Anonymous Journals for Non-professionals”.

As the orientation of architectural periodicals shifted towards a commercial identity after the late 1980s, the efforts to expand the target group of readers dominated in the publication policies of architectural periodicals. This was realized by expanding the scope of the contents and releasing the expression from professional vocabulary. Consequently, the users that were passive observers within the activity field of architecture started to become the readers of professional periodicals. The second half of 1980s is significant with the intense publication of periodicals subtitled “the art of living” and “the culture of living”, which were basically different from the previous journals that evaluated architecture within a disciplinary framework and aimed to constitute a professional medium. The rapid increase observed in the number of architectural periodicals is due to the false relations that seem to be founded between architecture and periodicals on “the art of living”.

During the 1990s, *Arredamento Dekorasyon* became an efficient architectural periodical especially in architectural theory, which has been an often ignored sphere of the profession for many years. In its earlier years, the position of the periodical was much different from its current tendency. When it was first published in 1989 by Boyut Yayıncılık, the magazine was directed by Ömer Madra. In its first issues, *Arredamento Dekorasyon* preferred to publish articles from a wide range of subjects and in a way reflected the complexity and plurality of approaches in contemporary architecture. In the first issue, sections with various main titles such as Architecture and Design, Arts, Antique, New Products, Kitchen and Bathroom were prepared by different people. The publication committee of this period consisted of artists, architects and designers such as Enis Batur, Önder Küçükerman, Hasan Mingü, Murat Morova, Şermin Alyanak, Berna Bora, Mustafa Arslantunalı, Teoman Madra and Reşit Soley.

In the first issue of the magazine; trying to stay remote from architecture, Ömer Madra defined *Arredamento Dekorasyon* as a periodical of “the culture of living” that aimed to combine the contemporary and modern aesthetics with the practical needs of daily life. Madra also remarked that the eclectic approach of the periodical that focused on a variety of subjects from coffee mugs, computers and heating systems to holograms, offices and bathrooms; was a publication policy that would have to continue until magazines specialized in their own fields appeared in Turkey. (Madra 1989, p.43)



Figure 4.3 The cover page of the first issue of *Arredamento Dekorasyon*

The first issue of the periodical started with the introductory essay of Ömer Madra called “The Word of Beginning”. Following the presentations of the new products and the two interviews made with Aykut Hamzagil and Max Bill, examples of decoration projects and applications were presented under the titles “Interiors” and “Arredamento”. The article on the “Memphis” movement, an essay by Enis Batur, a presentation on the interior designer Mariano Fortuny, the interior design of a bank and Korhan Gümüş’s article “The Office as a Space of Communication” under the title “Office”, the dossier on “Wool Carpets”, Cengiz Bektaş’s article on hotels called “Being a Guest in the City”, Han Tümertekin’s presentation on the designs of Alessi called “Officina Alessi”, various interior design projects of kitchens, bathrooms and shops, Fuat Şahinler’s article called “Apples + Pears = Deconstructivizm”, an essay on

Solar Houses, an auction in England, essays on carpets and handcrafts, Önder Küçükerman's article on the art of glass, the book review on Emile Gallé's vases and lamps, and the addresses of the advertisers were the contents of the first issue.

As can be observed in the contents, *Arredamento Dekorasyon* aimed to cover a wide range of subjects in its early years with a focus on interior design and decoration. In this respect, the journal aimed to reach a non-professional audience. Madra remarked that the main objective of the periodical was to replace the foreign magazines of interior design and furniture, which had a considerable number of readers in Turkey. (Madra 1989, p.43)

Another periodical whose publication started on the same year with *Arredamento Dekorasyon* was *Tasarım*, which used the subtitle "Journal of Architecture, Interior Design and Visual Arts". In the "Editorial Beginning" essay written by the publication director Raşit Tibet, it was stated that the magazine was the publication of a company called "Bilimsel Eserler", that was importing architectural books and periodicals.¹¹ (Tibet 1989, p.12) The publishers of *Tasarım* had aimed the periodical to be sold in the USA, Europe and Far East. Different from *Arredamento Dekorasyon*, it can be observed from the contents of the first issue of *Tasarım* that the periodical was prepared particularly for a professional audience.

The first issue of *Tasarım* started with the good wish message of Doğan Tekeli and the introductory essay of Raşit Tibet. The contents consisted of the presentation of Ersen Gürsel's "Bodrum Manastır Hotel"; the essay on İstanbul by Necdet Çatak; the articles titled "Touristic Buildings in İstanbul and Sedat Hakkı Eldem" by Ahmet Ertuğ, "Use of Computers in the Design Process" by Barbaros Sağdıç, "Notes on Industrial Product Design" by Önder Küçükerman, "The Awarded Conservation in Muğla" by Oktay Ekinci and "Hasankeyf" by Neziha Başgelen; the presentations of "A Bank Building in Bakırköy" by Cengiz

¹¹ Starting from its ninth issue dated November-December 1990, the journal is being published by "Tasarım Publications".

Bektaş, “House in Yeniköy” by Utarit İzgi, “Islamic Technical Education and Research Center in Dakka – Bangladesh” by Doruk Pamir and Ercüment Gümrük, “The Congress Hotel in Fellbach” by Yavuz Selim Sepin and “An Office Building in Alaska”; the results of the photography competition on “Examples of Ugly Architecture” and a commentary essay on the responsibilities of local administrations on the conservation of natural environment in coastal areas. Several pages at the end of the journal were reserved for the announcements of competitions, conferences, symposiums, exhibitions and fairs; news related to architecture; the summary in English and the presentation of the contents of the next issue.

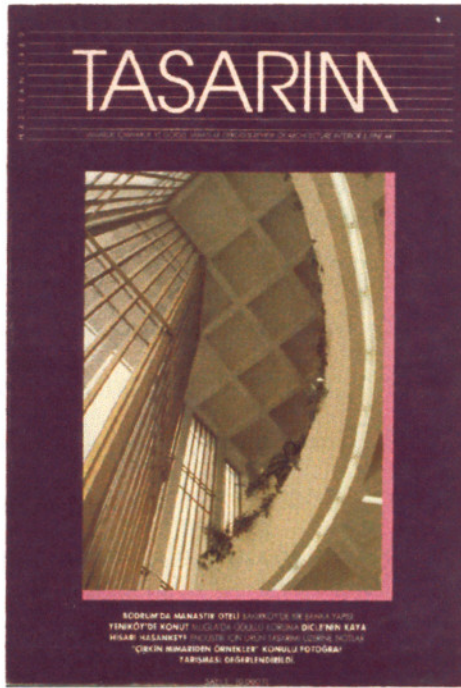


Figure 4.4 The cover page of the first issue of *Tasarım*

The first publication committee of *Tasarım* consisted of Cengiz Bektaş, M.Ragıp Buluç, Tuncay Çavdar, Ali N. Erten, Ahmet Ertuğ, Güngör Kaftancı and Erkut Özel. Evaluating the composition of the publication committee, it is possible to observe that *Tasarım* was born as a professional medium that aimed to stay closely related to architectural practice.

Arredamento Dekorasyon and *Tasarım*, that both started their publications in 1989 are products of different publication policies. It was in the

late 1980s that the Turkish architectural periodicals started to develop concerns for presentability. Presentability was sought in the quality of paper and the printed images as well as the popular names and tendencies preferred in the selection of theoretical and practical products.

Following a long period of constraints, the late 1980s were significant with the suddenly increasing foreign impacts. The way of living that the Turkish society was not ready for led to an intense design process oriented to house interiors. Though the country had almost never been in relation with the culture of “life-style”, this culture was readily imported with all its related sectors. It should be remarked that a similar reductive importation was previously observed in the arrival of modernism and similar foreign developments to Turkey, leading to difficulties in the assimilation of these developments. The rising demand for the culture of “life-style” was met by *Arredamento Dekorasyon*, that replaced the foreign periodicals on decoration, textile and art of living. Although the journal showed a tendency towards a variety of fields, it is possible to observe that the publication of *Arredamento Dekorasyon* is simultaneous with the transformation in the culture of inhabiting. The journal was the first example of the numerous house and decoration magazines that started their publications during the 1990s. İhsan Bilgin’s comments on the sectoral existence of periodicals in Turkey are important for defining the basis of the subject:

“... media runs with manipulation. First the demand is created, then it is supplied. The supply should meet an existing demand, otherwise it does not survive. In the case of decoration magazines, the existing demand is this “life-style” culture, whose reflections have started to become observable in Turkey.”(Bilgin 1998, int.)

Arredamento Dekorasyon that had started its publication as a “life-style” journal with the impacts of the dynamics mentioned above, is significant with the process of transformation during its publication period towards a more professional architectural periodical. The change in the publication committee

that took place in the 59th issue of the magazine dated May 1994 constitutes an important threshold in this transformation. Although the publishers waited for the 100th issue to change the name of the periodical as “*Arredamento Mimarlık*”, the rising tendency towards the more professional subjects had started long before the 100th issue. Consequently name change in the 100+1st issue should not be seen as a sudden change in the nature and publication policy of the magazine but rather as the legitimization of a transformation that had been going on for a long time. Uğur Tanyeli remarks that the magazine had almost no relationship left with the field of decoration since the 71st issue. Although the readers had been asking for a change in the name of the magazine since then, Tanyeli states that the 100th issue was thought as appropriate for such a change. (Tanyeli 1998, int.)

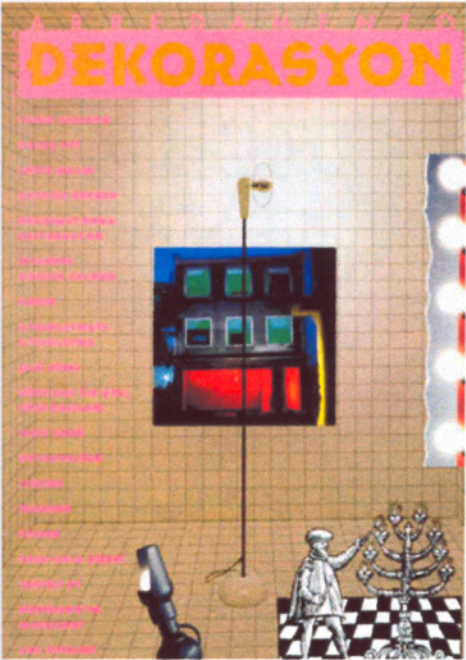


Figure 4.5 An example of the cover page design of *Arredamento Dekorasyon* in the early issues, which is prepared by a collage of the symbols that represent the contents. The design is very different from a conventional decoration magazine such as *Vizyon Dekorasyon* on the right

Although *Arredamento Dekorasyon* had started as a decoration magazine in the beginning, its cover pages had never been designed to show that its focus was on interior design and decoration. The cover page of *Arredamento Dekorasyon* is being designed by Bülent Erkmen since the end of 1989. Starting from the second half of 1990, it is possible to observe the pure and simple

approach of Erkmen towards cover page design. This search for extreme simplicity has led to an almost minimalist approach after 1992.

Until the year 1998 when the name of the periodical was changed as *Arredamento Mimarlık*, the cover subject was the architect, artist or designer who was introduced in the “Profile” section of that issue. Starting with the 100+1st issue, the cover design of *Arredamento Mimarlık* began to focus on a major or minor subject other than “Profile”, often making use of an object that symbolizes the subject.



Figure 4.6 Changing approach to cover page design after the 100th issue in which the name of the periodical also changed.

Whether interpreted as an intellectual effort for design, or a packaging that presents the product inside; *Arredamento Dekorasyon*'s approach that handles the architectural periodical itself as a design object signifies a new period in architectural publishing.

The transformation that *Tasarım* went through is the inverse of the process of *Arredamento Dekorasyon*. *Tasarım*, which had started as a professionally prepared architectural periodical with a focus on practice, later started to move away from its initial contents and publication policy. Refraining

from architectural criticism, the magazine preferred to establish a popular viewpoint towards the architectural works instead of questioning them.

Mimarlık & Dekorasyon edited by Barbaros Sağdıç is another architectural periodical whose publication has started in 1991, after *Arredamento Dekorasyon* and *Tasarım*. Similar to *Tasarım*, the journal used the subtitle “Journal of Architecture, Interior Design and Visual Arts”. *Mimarlık & Dekorasyon* that focused on the projects and buildings of Turkish architects in its early issues, started to publish translated profiles of foreign architects during the late 1990s as its publication policy. The word “Decoration” (Dekorasyon) in the title had been required by the media group that published the early issues of the journal, in order to get a share from the non-professional market. (Sağdıç 1998, int.)

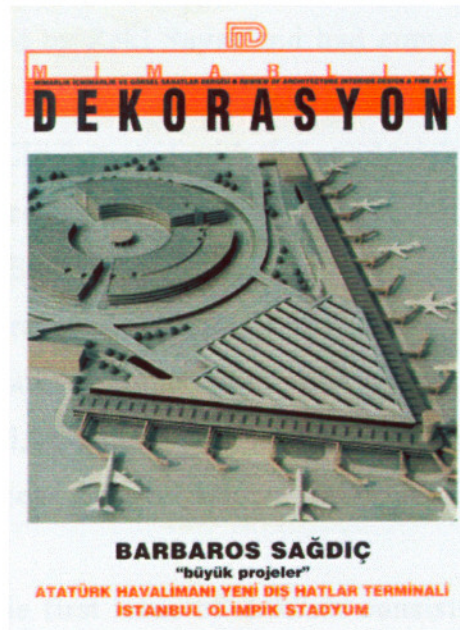


Figure 4.7 An example of the cover page of *Mimarlık & Dekorasyon*

The first issue of *Mimarlık & Dekorasyon* had tourism planning as its “Dossier” subject. Other contents of the first issue consisted of art news and exhibitions and the pages on construction materials and building technology. The pages on construction technology and fine arts later became main titles regularly published in each issue. Other than the few pages reserved for these

from architectural criticism, the magazine preferred to establish a popular viewpoint towards the architectural works instead of questioning them.

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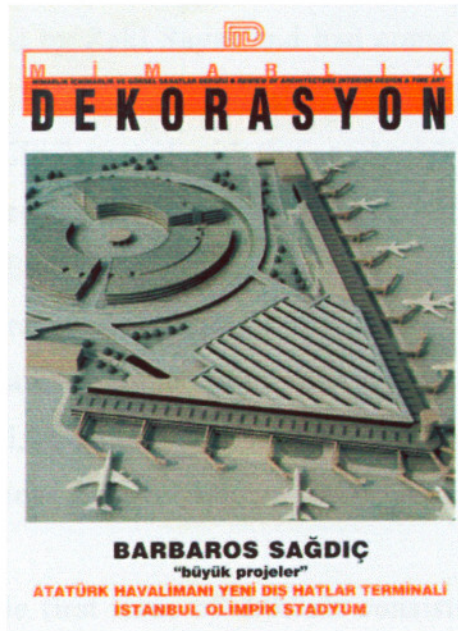


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two main titles, the rest of a typical issue is shared equally between advertisements and presentations of projects, buildings and architects.

Being published by an architectural office, *Mimarlık & Dekorasyon* is relatively different from other commercial professional journals. The periodical was at first planned to be financed by the 10% of the income of the architectural office of Barbaros Sağdıç. In time, *Mimarlık & Dekorasyon* became self sufficient with the advertisement incomes. (Sağdıç 1998, int.) Besides focusing on the worldwide architectural practice, *Mimarlık & Dekorasyon* also serves to archive the works of the office that finances and publishes it.

It was in 1991 that the publication of another architectural periodical directed by Ahmet Turhan Altınar was initiated by Gelişim Publications. The periodical was named after *Arkitekt*, the most long-lived Turkish architectural periodical that was edited by Zeki Sayar and had come to an end in 1980. The first issue of *Arkitekt*, which was subtitled "The Monthly Periodical of Architecture and Art of City" started with the good wish message of Zeki Sayar. The publication committee of the periodical consisted of Zafer Akay, Can Aker, H. Murat Aydın, Boran Ekinci, Güven İncirlioğlu, Ahmet Özgüner, Ali Osman Öztürk, Tevfik Tozkoparan and Ahmet Ardıçoğlu. In the introductory article, Ahmet Turhan Altınar stated that the publication committee would try to revive the informative, critical, professional and vanguard characteristics of the previous *Arkitekt* in the new journal. (Altınar 1991)

The contents of the first issue of *Arkitekt* consisted of the essay entitled "Venustas" by Zafer Akay; the articles "Petrovski Passage", "The Exhibition of Modern American Handcrafts", "To EASA", "Krier", "Industrial Design in Turkey" by Alpay Er, "After Mehmet Ali Handan" by Mehmet Çubuk, "An Architect for Each Prince" by Erkin Aytaç, "Citta Felice" by Emel Aközer and "The First Sin of Krier" under the main title "Four Columns"; the presentations of "Villas in Eliyeşil Woods" designed by Erkut Şahinbaş and Alpay Güleyen and "Four Apartments and a Villa" designed by Abdurrahman Hancı under the main title "Buildings"; articles titled "The Illustrated Story of İstanbul and

Ankara” and “The Projects of İstanbul and Ankara” in the “Dossier” called “The Tale of Two Cities”, the articles “Baltimore: Smart House in the USA”, “From Japan: Genius Within the Classical Style”, “From Europe: Big Brained Bauhaus” in the “Dossier” called “The Smartest Houses of the World”; the presentation of the architectural competition “The Environmental Planning and the Fair Complex Project for İzmir Kültürpark”; the section called “Materials and Technology” that introduced new construction materials and building systems and “Announcements”.



Figure 4.8. On the left, the cover page of the first issue of *Arkitekt*, named after the earliest Turkish architectural journal. The English version of a later issue on the right shows the shift in the publication policy of *Arkitekt* towards the “art of living”.

With its early issues, *Arkitekt* succeeded to become accepted as the continuation of Zeki Sayar’s journal in the professional circles. In the later issues, the magazine reserved a considerable number of pages for introducing and mentioning Turkish architects. Following this publication period oriented towards professional subjects that lasted for one year; *Arkitekt* started to be published with a completely different publication policy that was evident in its new subtitle “the art of living”. The journal that was previously prepared particularly for architects went through a transformation, aiming to attract the attention of the audience who considered architecture as a field of interest rather than a profession.

Another professional architectural periodical that should be examined is *Archiscope*, the most recent journal whose publication has started in 1998. Though it is not possible to evaluate *Archiscope* with the few issues published, the magazine already symbolizes a new understanding in Turkish architectural publishing. Different from other Turkish periodicals, each issue of *Archiscope* focuses on a main theme and determines all its contents in relation to this theme. As the main subject is evaluated in terms of theory and practice, the presentations on new products and construction materials are also related to the main theme; aiming to preserve the totality of each issue.

Archiscope, which is directed by Zafer Akay and published by Bir Numara Hearst Publications, is a bilingual periodical with full text in English and Turkish.



Figure 4.9 Cover page of the first issue of *Archiscope*

The objective of the magazine has been stated in the first issue as “becoming the international media of design and architecture in search of rational use of new technologies that can bring solutions to the needs of the real world, at the border of a happy new age”. (Akay 1998, p.83)

The first issue of *Archiscope* that had “transparency” as its dossier theme, was supported by the theoretical articles of Ayşen Savaş, Colin Rowe

and Robert Slutzky on the subject. Under the related title “Office Buildings”; “Yapı Kredi Bank Operation Building”, “Ekinciler Headquarters”, “Yalova Elyaf Administration Annex”, “Sabancı Center”, “Buttim” and “Maya Meridien Office Building” were presented. Aydan Balamir’s critical essay on Yalova Elyaf Administration Annex titled “Young Steps for an ‘Acting’ Architecture” was also included in this section.



Figure 4.10 The example of a typical page setup of Archiscope with full text in English and Turkish

When the contents of *Archiscope* are evaluated, it is possible to observe that the journal is organized under four main subtitles. In the first section; construction materials, new products, building systems and the related companies are introduced integral to the advertisements. The second section of *Archiscope* is reserved for theoretical articles and translated essays from Turkey and worldwide. In the third part, the recent important projects that have been realized in Turkey are introduced. The last part of *Archiscope* is an independently designed section called “The Millenium Syndrome Mega-Zine”¹². This section, that is more freely prepared in terms of its language and page

¹² Starting from the fourth issue, the title of this section was changed as “ArchiZin”

setup includes technological news related to the coming millenium as well as information on computer programs and technologies.

Archiscope prefers to use the photograph or three-dimensional presentation of a project realized in Turkey as its cover subject. It should be remarked that *Archiscope*'s approach is an example of a publication policy more oriented towards specification on professional issues. Its relatively different position among the Turkish architectural periodicals has the potentiality to become an important component of the identity of *Archiscope*.

During the late 1980s, a field that was left unattended by architectural periodicals was the field in between architectural design and building production. Different from the majority of Turkish architectural periodicals that refrained from specialization, *Dizayn Konstrüksiyon* that was first published in 1985, aimed to specialize on this unattended field. The journal that was edited by Recep Yurdakul focused on construction technology and the practical problems of building production after the design process and aimed to reach a group of readers that were directly involved in the construction sector.

It is possible to observe that the early issues of the magazine reserved many pages for subjects related to architectural design. The 23rd issue of the journal that was published in 1987 is a typical example that may give an idea about the contents and the publication policy of *Dizayn Konstrüksiyon* until the 1990s.

The contents of the 23rd issue consisted of Asuman Şahin's article "A Better Life for Orphans" under the title "Architectural Design"; the articles "Landuse in Settlements and Industrial Sites - The Case of Çorlu" and "Environmental Problems and Urban Landuse" written by Cengiz Giritlioğlu; the presentations on "University of Oldenburg" and "Youth Center in Rotingen Pintfort"; the essays titled "German Steel Construction Awards" and "Thermal Insulation of External Facades" under the main title "Construction" and the

article “Well Insulated Houses” under the main title “Building Materials”. The periodical ended with the section on “News”.



Figure 4.11 When the 160th issue published in 1999 (right) is compared with the 23rd issue published in 1987, it is possible to observe the shift in the publication policy of *Dizayn Konstrüksiyon* towards construction sector.

In its later years, the tendency of *Dizayn Konstrüksiyon* shifted from architecture towards the construction sector. Besides articles, the journal started to publish research charts related to building production. During this period, the periodical was organized under the main titles “Prefabrication Systems”, “Insulation Systems”, “Construction”, “Construction Materials”, “Construction Technologies”, “Research” and “Sectoral Exhibitions”. In its later issues after 1990, the magazine started to publish the advertisements of the companies related to the contents on its front cover. *Dizayn Konstrüksiyon* has been continuing its publication that started in 1985 as a commercial periodical that presents its readers the construction materials, related companies and examples of the construction practice of these companies.

4.2.2.2. ARCHITECTURAL PERIODICALS SUSTAINED BY INSTITUTIONS

It is possible to observe that the publication lives of the commercial professional periodicals published after the 1980s are much longer than the majority of the previous architectural periodicals that were realized by amateur and idealistic approaches of individuals. This observation proves that the supports of large media groups and publication companies have become of vital importance for professional architectural periodicals after 1980s.

It is not a coincidence that the only journals whose publications started before 1980 and succeeded to continue after this date are *Mimarlık* published by The Chamber of Architects, *Yapı* published by Yapı-Endüstri Merkezi and *METU Journal of the Faculty of Architecture* published by the Middle East Technical University. Even *Arkitekt* edited by Zeki Sayar, that still holds the record of 50 years could not resist the conditions of the 1980s whereas the architectural periodicals supported by institutions succeeded to survive and continue their publications after 1980. This interesting observation proves that it has become difficult to sustain the publication of architectural periodicals with idealistic and amateur efforts, within the conditions and context of the late 1980s.

Being the publication of Chamber of Architects that is an institutionalized professional organization, the position of *Mimarlık* is significant among the other institutional periodicals.

Mimarlık, whose publication began in 1963 has met both the disciplinary and the professional demands of Turkish Architecture since its early years. After 1980, the journal abandoned its excessively political approach that had started during the 1970s, and focused again on the profession and the discipline of architecture. During the late 1980s, *Mimarlık* also went through a formal transformation. Due to the increase in the dimensions and the quality of paper

and print; the amount of images and advertisements considerably increased during this period.

Although the publication committee of the journal is independent from the executive board of the Chamber of Architects, it is possible to observe that the regular changes in the administrative board and the publication committee led to evident transformations in the publication policy of *Mimarlık*. Although these short-term administration changes have been evaluated as negative influences on the stability of the publication; it cannot be neglected that they provide a more dynamic approach for *Mimarlık*.

The publication committee of *Mimarlık* has changed three times since the second half of 1990s. The evaluation of these three different periods is interesting in terms of observing the transformations that the journal has gone through within this short period. This evaluation will also contribute to the understanding of the previous transformations that occurred in the publication policy of the journal since 1963.



Figure 4.12 Examples of cover pages of *Mimarlık* used by the last three consecutive publication committees

The first of the three publication committees to be mentioned here was directed by Aslı Özbay and had Alev Erkmen as its Publication Secretary. During this period, the amount of advertisements had increased considerably. It should be remarked at this point that the publication policy of *Mimarlık* was not inclined to publishing an excessive amount of advertisements until the second half of the 1980s. The periodical preferred to publish a minimum number of

projects and buildings other than evaluations of national architectural competitions. The contents of the journal mainly consisted of articles on architectural theory. A considerable number of pages were reserved for news, announcements and happenings. The journal equally focused on architectural practice, professional problems and issues related to architectural education.

With the change in publication committee, Kenan Güvenç started to direct *Mimarlık* towards the end of 1996. The contents of the journal, that did not accept as many advertisements as the previous period, almost totally consisted of theoretical articles. During this period, the publication committee became more cautious in presenting projects and buildings. The few projects that were presented were published together with their critical articles. This critical approach that can also be observed in the evaluations of competitions is probably the most significant characteristic of *Mimarlık* during this period. The number of pages reserved for news and announcements considerably decreased whereas the amount of architectural criticism and discussion increased.



Figure 4.13 Example of a project presentation in the 273rd issue of *Mimarlık*, where the critical text is emphasized by larger fonts.

Critical approach was not limited to the pages entitled “Criticism” and was dominant in the presentations of projects and competition results. The focus on architectural criticism has become so evident that it can be formally observed in the page setup. In the presentation of a building in the 273rd issue, the presentation essay of the designer and a critical article were assembled on

the same page. Within the page setup, the criticism that theoretically evaluated the building was emphasized with a more dominant presentation than the designer's technical article.

During this period, *Mimarlık*, and consequently the publication committee were opposed and criticized by the members and various branches of the Chamber of Architects. When compared with the previous periods, it is possible to observe that the general distribution of contents did not change radically. Consequently, the objections towards the journal were against the extremely graphical presentation, intense use of translated articles and the difficulty of understanding the language rather than the distribution of the contents. It should be remarked that the radical changes in the existing order of the journal can always be opposed and criticized since *Mimarlık* reaches all members of the Chamber of Architects.

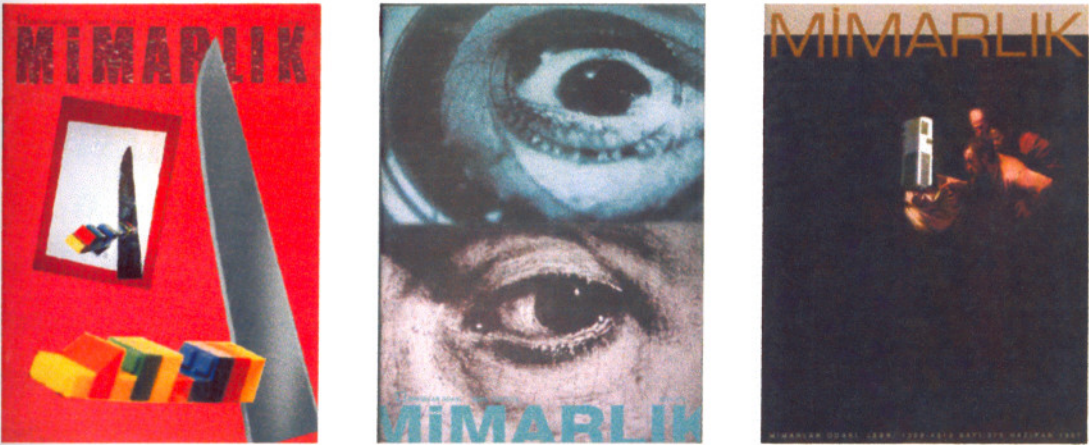


Figure 4.14 The provocative cover designs that challenged the traditional character of *Mimarlık* led to discussions.

The article called “On the Language of *Mimarlık*”, that was published in the fourth issue of 1982, was an example of a similar opposition towards *Mimarlık*. In his article, M. Tefvik Gürsu had remarked that the main objective of the journal should have been “to take its reader, and member, one step forward” rather than to increase its readership. Gürsu had drawn attention to the intense use of words from other languages and the sentences whose expressions could not be understood; stating that *Mimarlık* should not be prepared for the

interests of a specific group but for all the members of the Chamber. (Gürsu 1982, p.21)

It is interesting that similar oppositions towards the publication policy of *Mimarlık* still occupy the agenda after fifteen years. Being the publication of a professional organization and the only periodical that reaches all registered architects, *Mimarlık* has been expected to focus primarily on the issues of common interest with a simple and pure linguistic expression. However, being aware of the potentiality of the readership of the journal and considering *Mimarlık* as a medium to provide an intellectual basis for Turkish architects may be a more productive viewpoint. According to Murat Uluğ who was another member of the publication committee; approaching this subject by asking “What do people demand?” is a false reconciliation that postpones the birth of new ideas, and consequently is not ethical. Uluğ defines the oppositions as the consequences of concealed demands of the society, and draws attention to the necessity of provoking these concealed demands as much as possible. (Uluğ 1998, p.80)

The last of the three different periods to be examined is the one that started in the second half of 1998. During this period that has been going on, *Mimarlık* is being directed by Selçuk Batur with Bülent Tanju as the publication secretary. An interesting point about this period is that the meetings of the publication committee that were being held in Ankara since 1974 moved back to İstanbul after 25 years. The publication policy of the journal has differed from the previous one that had been opposed and criticized, but still not the same with the approach of the one before. During this period, *Mimarlık* has achieved an even distribution of various subjects in its contents, by focusing on a different “Dossier” subject in each issue. It is possible to observe an increase in the number of pages reserved for news, announcements and recent professional problems. In terms of publishing the presentations of projects and buildings, the approach of *Mimarlık* is similar to the policy of the two previous periods. As the publication of a professional organization; *Mimarlık* refrains from becoming a medium of legitimization for the projects published, and consequently prefers

to present only the projects and buildings that are capable of arising theoretical discussions.

Mimarlık, whose last three publication periods have been studied above, has changed its approach towards presenting projects and buildings starting from the 271st issue. As the publication of the professional institution, *Mimarlık* refrains from presenting a project based on the comments of its designer. This attitude of *Mimarlık* can be interpreted as the preferential refusal of subjective evaluation. It should be remarked that this was a consistent approach in the publication policy of *Mimarlık* before 1980, and was accepted again in the 1990s.

Due to the decline in the political concerns after the threshold of 1980, *Mimarlık* has returned to its original position within the scope architecture. During the five-year period that has been examined above, the formal and ideational characteristics of the journal have arisen discussions similar to the previous years. The publication committee of the 271st-280th issues has been the target of recent discussions and criticisms about the changing format and content of the journal. However, it is possible to say that with the radical transformation in *Mimarlık*, the publication committee has succeeded to generate the crucial discussion on the identity of *Mimarlık* and has fulfilled its provocative mission. Consequently, the journal has been forced into a transformation process by the critical discussions and has been published with a new format different from all previous periods.

As the publication of a professional institution, the transformative effects of the cultural context of 1980s have influenced *Mimarlık* in more concealed ways when compared to the commercial publications. Besides the many changes that have taken place in *Mimarlık* since 1963, it is still possible to observe characteristics that have not changed since its first issue.

Another group of periodicals that should be mentioned among the journals supported by institutions consists of the regional architectural

periodicals published by various branches of the Chamber of Architects. Regional architectural periodicals are mediums of communication that serve as bulletins to announce the activities of the branches and regional news. Among all the regional periodicals published by the branches of the Chamber of Architects, *Ege Mimarlık* holds a different position with its contents and objectives.¹³

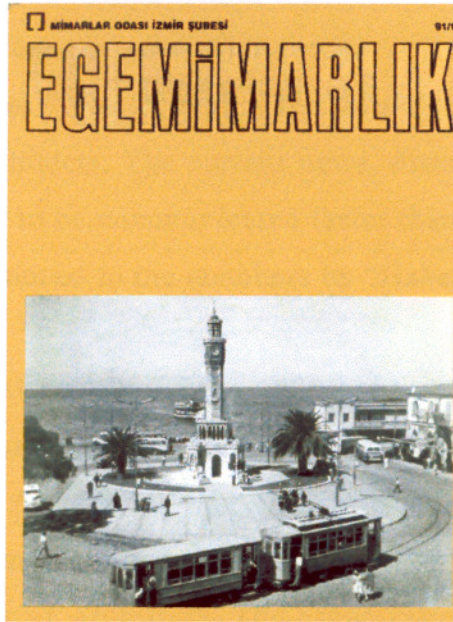


Figure 4.15 The cover page of the first issue of *Ege Mimarlık* whose publication has started as a regional journal

The publication of *Ege Mimarlık*, the journal of the İzmir Branch of the Chamber of Architects, has started in 1991. In the first issue, the publication committee announced that *Ege Mimarlık* was a regional periodical that aimed to discuss the urban, environmental, social and cultural problems of the region with a professional viewpoint, inform the members of the technological developments and provide communication between the colleagues. (*Ege Mimarlık*, 1991)

The contents of the first issue of *Ege Mimarlık* that focused on subjects related to İzmir, consisted of various titles like “Bulletin”, “Forum”, “Dossier”,

¹³ *Ege Mimarlık* is being published and distributed by Yapı-Endüstri Merkezi since its 23rd issue dated 1997. The journal is sent free of charge to the members of the İzmir Branch of the Chamber of Architects. Being sold in the exhibitions and other professional organizations of Yapı-Endüstri Merkezi, the journal has achieved to reach a national audience.

“Interview”, “From Students”, “Building Presentation” and “Arts-Culture”. As the scope of the journal expanded, nationally recognized authors¹⁴ started to contribute to *Ege Mimarlık*, as in the “Dossier” of the 22nd issue titled “Conservation: Incongruous Discourses - Incongruous Applications”.

Ege Mimarlık, that has transcended its regional identity, has preserved its initial structure and section titles within a general framework, and is regularly being published four times a year. The section called “Bulletin” has become another periodical called “News”, which is also published by the Izmir Branch of the Chamber of Architects. The current news, discussions and developments in the agenda that need to be communicated faster than the publication period of *Ege Mimarlık* are announced to the members by “Haberler”.

Within the social activity of the 1980s, the establishment of alternative forms of organization had become inevitable in the field of architecture. Turkish Free-Lance Architects Association that aims to provide a common medium for practicing architects has been founded in 1987 as a professional organization other than the Chamber of Architects. The organization that was established by a group of practicing architects has started to publish the periodical *SMD Mimar* in 1991. The objectives of the Turkish Free-Lance Architects Association have been announced as the determination of the basic truths in the professional activity and the preservation of these truths in architectural practice. (Tümer 1991, p.1) In this respect, *SMD Mimar* has been thought as a medium to support the objectives of the association.

Hasan Özbay evaluates the publication of *SMD Mimar* as integral to the necessity of the foundation of Turkish Free-Lance Architects Association. The variety and differentiation that can be observed in the Turkish architectural practice caused the architects in architectural design practice to feel the necessity of an alternative organization in order to agree on the common

¹⁴ The contributors to the “Dossier” in the 22nd issue were Gürhan Tümer, Uğur Tanyeli, Emre Madran, İlhan Tekeli, Cengiz Bektaş, Ayda Arel, Numan Cebeci, Oktay Ekinci, Necdet Teymur, Besim Çeçener, Mehmet Y. Adam, Gönül Tankut, Gül Asatekin, Hasan Özbay and Emel Göksu.

obligations and behaviors. *SMD Mimar* can be defined as the recorded accumulation of the studies of the Turkish Free-Lance Architects Association.(Özbay 1991, p.3)



Figure 4.16 The cover page of the first issue of *SMD Mimar*

In the first issue of *SMD Mimar*, the journal reserved considerable space for the presentations of the projects “Ankara Golf Club” by Şevki Vanlı, “TPAO’s Güllük Motel” by Öner Olcay and Yurdanur Sepkin, “Ziraat Bank General Directorate Service Annex” by İlhami Ural and “Design for Köy Hizmetleri General Directorate Complex” by Siray Erdemir and Yüksel Erdemir. The “Dossier” on “Ankara Concert Hall” was supported by the article on “Walt Disney Concert Hall Competition”. The main title “Criticism” included the articles “Notes on Atakule” by Hasan Özbay and “The Good, the Bad and the Ugly in the First Ten Years of Architectural Criticism” by Abdi Güzer. The subject of the “Profile” section was “A Cyprian Architect: A.Vural Behaeddin”, who was introduced by the essay of Cengiz Bektaş. “Kayseri, Kocasinan City Hall Competition” was presented under the main title “Competitions” whereas the “Material-Technology” section included an article called “A New Alternative in Insulation: Foamglass”. Cem Açıkkol’s article on the foundation of Turkish Free-Lance Architects Association and the main titles “Laws-Regulations”, “Architectural Agenda” and “Summaries in English” were other subjects of the first issue of *SMD Mimar*.

It is possible to observe from the contents of the first issue that *SMD Mimar* almost never publishes articles on architectural theory and prefers to

focus on subjects related to architectural practice under the main titles “Dossier” and “Criticism” besides “Project-Practice”. In this respect, the publication policy of *SMD Mimar* is similar to the journal *Mimar* that had been published by Cemil Gerçek in the early 1980s. It should also be remarked that Cemil Gerçek is one of the members of the publication committee of *SMD Mimar*.

Yapı, the journal of Yapı-Endüstri Merkezi that is positioned between architecture and building industry, had started its publication in 1973. The journal that was prepared bi-monthly until 1988 is being regularly published monthly since the issue dated July 1988. Similar to *Arkitekt*, the publication policy of *Yapı* has been consistent since its first publication in 1973. Although *Yapı* is the publication of a professional organization, the journal has been able to preserve its initial approach. *Yapı* owes this consistency to the continuous presence of Doğan Hasol, who has become an important figure in the publication of the journal since 1973.

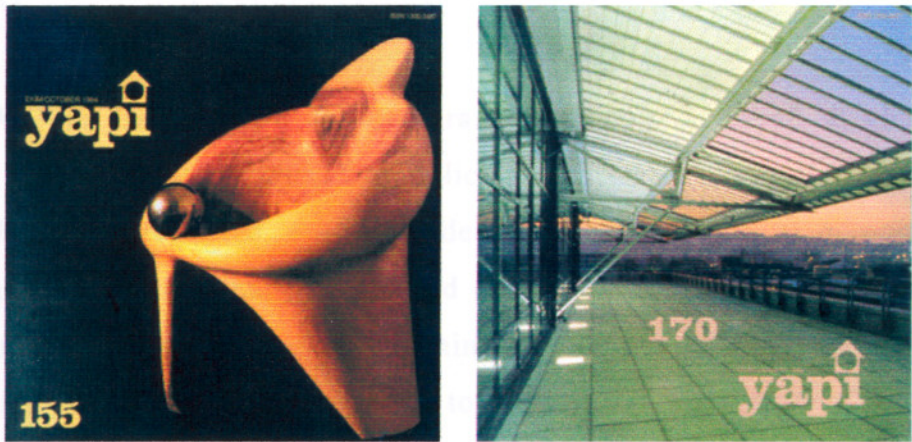


Figure 4.17 *Yapı*, which has been published in a consistent square form since the beginning of its publication, reserves its front cover for the words of art and architecture

The most recent issues of the architectural agenda such as news, comments, discussions, announcements, related articles from the press and the summary in English are published in the first several pages of *Yapı*, that are also known as “the yellow pages”. The yellow pages that have become an important characteristic of the journal have been detailed and developed especially after 1993. *Yapı*, that always reserves its last pages for art, is primarily maintained by the theoretical productions and contributions of the

academicians. Due to this close relationship with the academicians, *Yapı* frequently focuses on subjects related to architectural education.

It should be remarked that Yapı-Endüstri Merkezi is the source of many activities related to the building industry; including the Construction Fairs and the preparation of the annual Construction Catalogue. As a product supported by the sector of construction, *Yapı* reserves a considerable number of pages for related advertisements. In a typical issue of the journal, the number of pages reserved for advertisements is equal to the sum of the pages on theoretical articles, project presentations and the architectural agenda. With the supports of Yapı-Endüstri Merkezi and the advertisers from the construction sector; *Yapı* has succeeded to preserve its continuity and consistency even during a transformative period like 1980.

4.2.2.2.1. ARCHITECTURAL PERIODICALS SUSTAINED BY ACADEMIC INSTITUTIONS

As the majority of architectural periodicals acquired a commercial identity during the late 1980s, the publication of *METU Journal of the Faculty of Architecture* restarted as an academic periodical far from commercial concerns. The journal that had focused on the problems of urbanization, built environment and the researches within the context of modern regionalism during its previous period, preferred to concentrate on industrial design and architectural criticism after the 1990s.

*METU Journal of the Faculty of Architecture*¹⁵, whose publication had paused between 1981 and 1987 has been continuing its publication since 1988. The journal that is presenting studies on architecture, planning, design,

¹⁵ From 1975 to 1981, *METU Journal of the Faculty of Architecture* was regularly published twice a year. The two issues published in 1981 and 1986 were the only ones published between 1981 and 1987. The regular publication of the journal restarted in 1988 and the journal is being published regularly once a year since 1990.

education and environment is still the only refereed periodical of Turkey in the field of architecture.

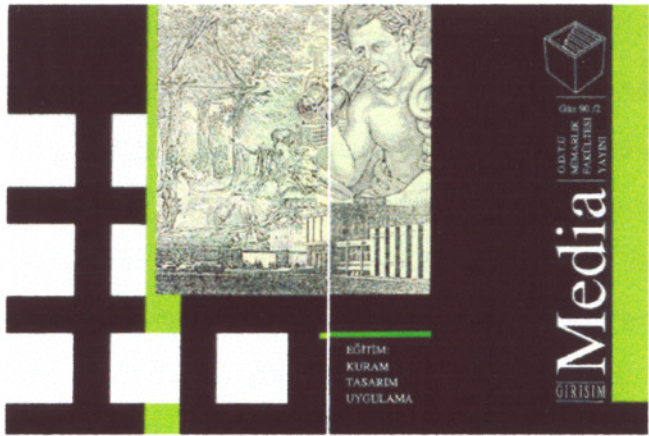


Figure 4.18 Back and front covers of *Girişim Media* published by METU (No:2, 1990)

The return of the academic periodicals has not been as strong as the late 1970s. *Girişim Media* is another of the few academic journals that was first published in 1989 as a journal of the METU Faculty of Architecture. However, the second issue published in Fall-1990 was not enough to sustain the periodical. A section within the second issue of *Girişim Media* was called *Stüdyolar*, where the selected student projects were presented and discussed.

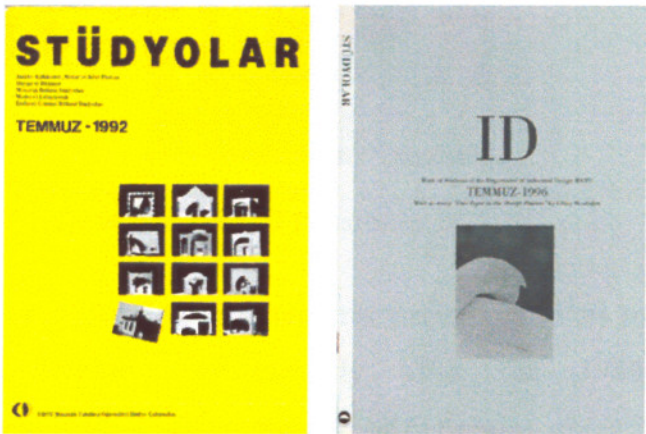


Figure 4.19 *Stüdyolar* for the departments of Architecture and Industrial Design in METU

Stüdyolar had previously been published as a journal in 1987 in order to provide an archive and a medium of discussion for student projects. *Stüdyolar*, that appeared as a section within the 1990 issue of *Girişim Media*, is being published regularly as an independent periodical since 1992. The journal that

is published once a year presents the studio works of the students in the Departments of Architecture and Industrial Design and supports the presentations with the related theoretical articles.

Another academic periodical that should be mentioned is *Beyaz Duvar*, that was prepared by the students of İstanbul Technical University Faculty of Architecture Department of Architecture. The journal that was first published in 1995 could last for only three issues. *Beyaz Duvar* can be evaluated as a medium that reflected the critical and questioning approaches of the students against the education system. The journal that was completely prepared with the efforts of the students is a unique example that is worth mentioning among academic periodicals.

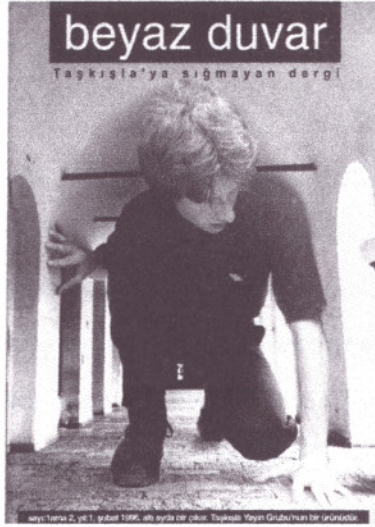


Figure 4.20 The cover page of *Beyaz Duvar*, which was an experimental publication of the students of İTÜ Department of Architecture

The number of foreign architectural periodicals that reached the Turkish architects has increased considerably after the 1980s. Consequently, international recognition has become one of the major objectives of the Turkish architectural periodicals. Uğur Tanyeli remarks that the academic periodicals in Turkey are more advantaged in terms of being known internationally. International recognition depends on “having a word to say in international circles”, in other words, the capability of presenting either a parallel or a contrary discourse of the same level. According to Tanyeli, academic journals

are the only form of media that achieves such an international theoretical level in Turkey. (Tanyeli 1992, p.32)

Tanyeli's remark draws attention to the fact that the academic and university-based periodicals are almost the only ones that offer mediums of theoretical discussions on architectural discourse. The incapability of non-academic periodicals in achieving an internationally recognized theoretical level is due to their imprisonment in the interface between the professional architect and the client. Commercial concerns are one of the factors that influence the linguistic level of the non-academic periodicals. It is this linguistic level that determines the quality and level of the "word" to be said.

4.2.2.3. INDIVIDUAL AND IDEALISTIC EFFORTS IN ARCHITECTURAL PUBLICATION

From the early years of the Republic until 1980s, the architectural periodical publications in Turkey had been published with the objective of creating a medium of professional communication and organization. Until the appearance of strong commercial media groups on the scene in 1980, architectural periodicals had been realized either by a supporting institution or by the idealistic efforts of individuals. Since the economical conditions of the 1980s were far from providing the continuity of amateur periodicals, the journals that have managed to survive in the 1980s have been those supported by commercial groups or institutions.

Among the architectural periodicals of the 1980s, *Konuşmalar* held a relatively different position. Different from commercial journals with high advertisement incomes that focus on a visual presentation of the architectural products by using large and good quality photographs; *Konuşmalar*, was based on the graphical presentation of the written products. The journal is a significant example that has concentrated on the narration of architecture, which has been seen as secondary to the practice of building, especially in Turkey.

Konuşmalar was not supported by a commercial power and consequently had no concerns for advertisement and readership. The journal can be seen as one of the few reflections of the amateur and idealistic architectural publishing of the past within the cultural context of the 1980s.



Figure 4.21 The first issue of *Konuşmalar*, whose format and page design was much different from conventional periodicals

Instead of “positioning itself on the interface” between the user and the architect; *Konuşmalar*, preferred to “create the interface” between the user and the architect. The journal, whose publication was simultaneous with the publications of *Tasarım* and *Arredamento Dekorasyon*, had interesting contents that differed from the examples based on the reflection of architectural praxis. *Konuşmalar*, which had the subtitle (Conversations) “on Architecture and Design”, was first published in 1989 with the directorship of Zehra Tümertekin. The main objective of the journal was to inform the non-professionals about the field of architecture and design as well as the roles of the architect and the designer. The journal that was distributed free of charge was in the form of a large bulletin of four pages. Aiming to present the philosophy, ideas and the viewpoint of the designer; the journal made use of interviews and conversations.

The first issue of *Konuşmalar* dated October 1989 included the interview on architects and architecture made with the gossip writer Fran Lebowitz and the interview with the designer Boris Sipek made by the journal *Intramuros*. The journal published the translations of foreign interviews and discussions in its early issues. From the 14th issue on, debates and conversations on Turkish architectural medium took place in the contents of *Konuşmalar*. The journal that did not publish any advertisements had consciously selected its sponsors from fields not related with architecture and construction, in order not to be influenced and directed.

However, the economical condition of Turkey is still not convenient for the survival of amateur publications realized by the efforts of individuals. Similar to many amateur journals, the publication of *Konuşmalar* came to an end after 17 issues.

4.3. EVALUATION

The social, cultural and economical medium of Turkey in 1980 symbolizes the beginning of a process of fundamental transformation in almost all fields of life including Turkish architectural publishing. As the new culture and standards of "life style" was introduced to the society, periodicals that urged people to evaluate and transform their living space and environment started to appear. These journals primarily aimed at the users and clients of architecture, familiarizing them with the profession. Turkish architectural publishing that had been exposed to a strong interruption in the early 1980s expanded in the 1990s by the acceleration of this non-professional group of periodicals.

Different from the early periods when architectural publishing was realized by idealistic and amateur efforts of individuals, periodical publishing of the late 20th century has become a professional occupation accomplished with the supports of commercial media groups. The difficulty of providing the

continuity of architectural periodicals during the first 50 years was overcome by these supports. However, as architectural periodicals became more commercial, their continuity became more dependent on the quantity of advertisements rather than the number of readers. The variety of contents in architectural journals aims to attract a larger group of advertisers. The periodicals that prefer not to specify on subjects directly related to architecture should be interpreted as a consequence of the dependence of publishing on the advertising sector.

Architectural periodicals for professionals have been the primary medium of theoretical production for Turkish architecture. However, the architectural milieu of Turkey has been inadequate to generate a periodical publication specified in architectural theory, as in all fields of the profession. Due to the lack of theoretical production integral to architectural praxis, the tradition of architectural criticism, that has been cited in periodicals since the 1930s, has not been able to develop. Sha zkan, who remarks that there were almost no architectural periodicals capable of establishing a culture of architecture during the 1980s, draws attention to the low readerships of the current periodicals. zkan focuses on the importance of the critical medium for Turkish architecture as he says:

“...it is possible to say that the time has come to discuss to what extent the medium of architectural criticism has been established. Presentation of projects to the public before they are realized can be of great use. ... I believe that readership of architectural journals is of no importance. Even a journal that sells 1000 copies five of which reach the necessary places, would be effective. In Turkey, the medium of architectural criticism is in the process of revival. As the critical discourse continues to exist, fewer mistakes will be made since architectural criticism naturally requires contribution.” (zkan 1991, p.50)

The evaluation of the Turkish architectural periodicals verifies the disjunction between the Turkish architectural practice and the critical discourse. According to Abdi Gzer, the significant difference between the debates in the

building practice and the cultural milieu of architecture has recently become more evident. (Güzer 1998, p.51) The establishment of the tradition of architectural criticism is compulsory for the integration of architectural practice to theory. Architectural periodicals constitute the most effective medium for the development of a critical approach towards architectural praxis.

CHAPTER 5

CONCLUSION

Within the cultural context of the 20th century, the definition of the term “media” has considerably changed recently, due to the wide distribution of the various means of communication and the expansion of its activity field. As well as reflecting the conditions of its period, contemporary media also holds the power to influence and determine the agenda by its interpretative and evaluative approach. It is possible to observe that the leading and directing identity of media has transcended its informative and communicative role with the recent transformations and developments in the field. The correspondents of the changing concept of media in the field of architecture have been examined in this study, with a focus on the architectural media in Turkey; periodical publications.

Through a general evaluation on the history and evolution of published media, it has been observed that periodicals have been the most effective form of publication in terms of the contributive relationship they establish with their readers. With their appearance that offered a more dynamic flow of information compared to the previous static forms of publication; periodicals have provided an efficient medium of discussion. The interpretative and evaluative approach of periodicals, which constituted a medium for testing and verifying information, has also increased the reliability of the knowledge distributed through journals.

When the historical process of architecture in the 19th and 20th centuries is evaluated, it is possible to observe that the most efficient means of communication in architecture has always been the periodical

publications. With the beginning of the publication of architectural periodicals, a new field of activity other than the traditional one of “building” has been introduced in the profession. Architectural theory has become another major type of production. During the last two centuries, the narrative production in architecture has often transcended the traditional scope of the profession and become powerful enough to direct the architectural praxis.

In this study, the evolution of architectural periodicals in Turkey has been evaluated with respect to this conceptual framework on architectural media and periodical publications.

Simultaneous with the transformations in the social and cultural dynamics of the country and the architectural agenda, it has been possible to observe a quantitative and qualitative differentiation in architectural journals. The chronological overview of the Turkish architectural publishing during the Republican Period has been outlined in a chart that shows the major political, social, cultural and architectural events of the 20th century with reference to the journals published. (Appendix C, AC 6) The chart that verifies the interrelations of Turkish architectural periodicals with the national and international developments also shows the important transformations and thresholds that have effected the evolution of architectural journals in Turkey.

Based on the threshold of 1980, which symbolizes a political, social and economical interruption for Turkey, Turkish architectural periodicals have been evaluated in two different phases. The first phase begins with the foundation of the republic and the modernization project that was rooted in the last years of the Ottoman Empire and continues until the interruption in 1980. The second phase, which has continued to cover the current period, has been initiated by the cultural and social transformations during the post 1980s.

In spite of the interruptions in the information flow and the negative consequences of the irregular publication periods, Turkish architectural periodicals hold the potentiality to be evaluated in order to keep track of the architectural agenda of Turkey. Among the numerous interruptions mentioned in this study, one of the most important thresholds in the political and social history of Turkey identified with the date 1980, is the starting point of a transformation process that the country is still going through.

Through the evaluation made by the simultaneous reading of the characteristics of the architectural periodicals and the subjects of discussion in the architectural agenda; it has been concluded that the Turkish architectural periodicals constitute a medium through which the developments and changes in the architectural agenda can be traced.

The primary objective of the architectural journals published during the first phase between 1923 and 1980 was to legitimize the profession of architecture in public and provide a medium of professional organization, unification solidarity and education. The efforts for the assimilation of modernism in the 1930s, the nationalist oppositions towards foreign architects in the 1940s, the revival of the modernist approach and the intense construction activity during the 1950s and the political role that the technocrat class acquired as a result of their collaboration with the state in the 1960s and 1970s are significant examples of the incidents that were reflected in the architectural periodicals of the Republican period.

It has been possible to observe that the Turkish architectural periodicals published during the first phase have often become means to transform the architectural, cultural, social and political behaviors and dynamics in the country by influencing their readers. During the 1930s

and 1940s that were significant with the increasing reactions towards the practice of foreign architects, the architectural journals that reflected the public reactions also encouraged these oppositions by publishing reactionary articles; establishing a two-way relationship with the architectural agenda. The efforts of *Mimarlık ve Sanat* during the early 1960s to evaluate architecture with an intellectual viewpoint integral to other disciplines of art and design can be mentioned as another significant effort to transform the Turkish architectural milieu. A similar approach can be observed in the publication policy of *Mimarlık* during the 1970s. Following the 1960s when it was criticized for not being political enough, the journal took over the mission of transforming the social and political dynamics of the country in the 1970s.

The second phase of Turkish architectural publishing that covers the period after 1980 has to be evaluated with respect to the changing dynamics in the society. With its formation and influences, 1980 has been a point of transformation in all fields of life for Turkey. The economical and cultural medium that followed the period of social and political tension has inevitably influenced architectural theory and practice. Due to the rigid disjunction between social classes, new standards of living that have never been demanded before have become the major issues of discussion within the society. Consequently architecture, that was previously recognized as a profession, has become a field of interest for the users who sought in journals the new “culture of living”. The most significant effect of the cultural context of 1980s on architectural periodicals has been the appearance of the journals that aim to attract a non-professional group of readers.

It is not a coincidence that the appearance of “anonymous journals for non-professionals” is simultaneous with the end of the publications of academic architectural periodicals that were the major sources of theoretical production, and the end of the publications of professional

journals that were being realized by the idealistic efforts of individuals. In this respect, the term “anonymous” is valid for both subjects of the phrase “anonymous journals for non-professionals”. The ambiguity of the target reader group of consumer magazines is one of the factors that make these publications “anonymous”. It is also possible to say that these journals are “anonymous” themselves, since their publishers prefer to conceal their professional identities beyond the large media groups that sustain these journals and legitimize the use of the term. Commercial concerns are the main reason beyond the increase in the number of consumer-oriented periodicals and the sameness of the journals in this sector. The competition between the media groups, that is based on not leaving any field of interest unattended has led to the publication of many periodicals that are very similar in character.

According to Kazmaoğlu and Tanyeli; architecture, which can be defined as a professional activity with its praxis; can also be recognized as a “cultural system” identified as the whole set of social values. Kazmaoğlu and Tanyeli remark that these two spheres of architecture that were concurrent before the Industrial Revolution have become independent fields with the effects of industrialization. In the pre-industrial societies, the architectural product was in a harmonious and consistent relationship with the expectations of its audience. Following the disappearance of this balanced relation in the industrial age, it has become possible to talk about the existence of a public audience of architecture. (Kazmaoğlu & Tanyeli 1986, pp. 31-32)

The architectural periodicals that directly aim at a professional audience have also experienced transformations caused by the economical, social and cultural milieu of the 1980s. With the exception of the journals of institutions and professional organizations, almost all of the architectural periodicals in the second phase have been sustained by commercial publishers. During this period, the idealistic

understanding of periodical publishing has been abandoned and architectural periodicals have started to become the publications of large media groups. The sixty year amateur tradition of architectural periodical publishing was dominated by commercial concerns during the late 1980s.

As a positive consequence of this transformation in the financial dynamics of architectural publishing, the publication of the journals has become more regular and continuous with the supports of media groups and companies. It should be remembered that among the journals whose publications started before 1980, the only ones that have achieved a long publication period have been the institutional journals *Mimarlık* published by the Chamber of Architects and *Yapı* supported by the sectoral organization Yapı-Endüstri Merkezi. It should be remarked that the fifty-year publication of *Arkitekt* is a significant exception of the first phase that has become possible with the idealistic and individual efforts of Zeki Sayar.

However, it has been observed that the financial constraints of the 1980s inhibit the continuation of an architectural journal only with the limited income from readership. Following the culture of consumption that entered the country after 1980, it has become possible to observe a rapid development in the advertising sector due to the various imported construction materials that entered the Turkish market. It should also be remarked that a change in the style of advertisements becomes evident following the quantitative increase in advertisements especially after 1980. Especially until the 1970s, architectural journals considered advertisements as means of communication between the people in the building industry rather than sources of profit and income. The continuation of these early journals was primarily dependent on the interest of the readers. With the commercialization of architectural publishing during the late 1980s, the continuity of journals has become dependent on advertisements. This is the

main reason beyond wide scope of contents that is preferred by Turkish architectural journals. Attracting the interest of various disciplines and achieving to reach a variety of professionals from different disciplines has become more preferable than being read by a high number of readers from a single group. Consequently, specialized architectural periodicals with a consistent identity have not evolved in Turkey.

With the commercial powers supporting professional journals, the architectural periodicals have been considered objects of consumption. Following this major differentiation in the point of view, the informative and communicative efforts of the publications realized by individual and amateur efforts or institutional supports have been replaced by a more populist approach.

Through an investigation that aims to evaluate the Turkish architectural milieu during the post-1980 period by interpreting the architectural periodicals, it has been observed that professional architectural journals have been the major medium for the presentation of the architectural praxis in Turkey. The representation of buildings in architectural periodicals is done by either visual materials like photographs and drawings or by critical texts.

The visual and narrative methods used by Turkish architectural periodicals has been questioned with respect to the conceptual framework derived in the second chapter. It has been observed the methods used for the presentation of buildings in Turkish journals have differed considerably, parallel to the developments in the printing technology in Turkey. The visual materials used have recently been dominated by photographs and the drawings that constitute a more professional language have either diminished to illegible sizes or not used at all. This attitude has led to the understanding of photogenic architecture, that aims to present architecture as a field of interest to a

larger audience beyond the limits of the discipline. Consequently, images do not only serve to support the ideas but become independently perceived subjects with individual meanings. The difference between the original building and its representation on two dimensional medium signifies the existence of the contradiction between the architectural product and its presentation.

As well as being the medium for presenting the architectural product to a larger audience, it has been observed that the Turkish architectural periodicals have also served as the primary sources of narrative production. However, the architectural theory that has been presented and opened to discussion in Turkish architectural periodicals has often been inadequate to influence professional practice and determine the architectural agenda.

Based on Tanyeli's idea that the academic architectural periodicals are the only periodical publications that are capable of presenting an internationally recognized architectural discourse, it is possible to say that theoretical production diffuses mainly through academic journals. However, the contents of Turkish academic journals remain far from the most recent discussions in the architectural agenda and prefer to present timeless scientific articles on architecture and design. In addition, the quantitative inadequacy of academic architectural periodicals in Turkey has become evident especially after 1980. Since the current academic journals have no concern of reaching the architects in professional practice, filling this gap between theory and practice has been one of the functions of professional architectural periodicals.

The contemporary architectural approaches in the Western world that are dominated by theory have been presented to the Turkish architects mainly through professional journals. However, this

presentation has often focused on the products of architectural practice and considered the conceptual background as a secondary issue. This attitude has inhibited the development of an understanding of architectural practice based on architectural discourse.

Evaluating the Turkish architectural journals of the Republican period, it is possible to observe that the tradition of narrative criticism has not been established in Turkish architecture. The attitude of *Arkitekt* in the 1930s that refrained from criticism as its publication policy and the cautious approach of *Çevre* towards criticism in the 1970s are consequences of the misunderstanding of the term as a negative, destructive and derogatory act. It has been observed that the evolution of the tradition of criticism to be considered as an alternative method of presenting the architectural products is still inefficient and inadequate. The lack of criticism in periodical publications leads to a legitimization of the published works without being questioned. This approach is also significant in the sense that it proves the efficient power of media.

This study has primarily aimed to verify the two-way relationship between the architectural periodicals and the agenda, by a simultaneous chronological reading. Based on this verification of the reliability of architectural periodicals in reflecting the architectural agenda; the contemporary architectural medium has been discussed through an examination of the current architectural journals. Considering the lack of organized information on the subject, this study should also be evaluated as an initiative effort to contribute to the documentation of the 60 years of architectural publishing in Turkey.

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APPENDIX A

INTRODUCTORY ARTICLES OF THE TURKISH ARCHITECTURAL PERIODICALS

1. MİMAR (1931)

BİRLİK ve MECMUA

Yazan: Mimar Ö. Faruk Galip

Güzel Sanatlar birliği mimarî şubesi kâtibi

Güzel San'atlar Birliği Mimarî Şubesi 930 Hey'eti İdaresi bilvasıta bile olsa bu gün programının en mühim bir maddesini ayakta durur ve elle tutulur görmekle büyük bir sevinç duymaktadır. Bütün Türk Mimarlarının ve Türk Mimarî San'atının bir varlığı olan "MİMAR" ın yaşaması için etrafında kuvvetli ve sarsılmaz bir düğüm olmamız lâzımdır. Bu düğümün ortasında mecmua: şimdiye kadar içimizde kalmış ateşlerimizin bir araya gelüp etrafa taşamamış olan san'at hislerimizin mihrakı olarak yanacak parlayacaktır.

Her iş ustasının eîinde tekamül eder. Senelerce bu mesleği okumuş tetkik etmiş, inceliklerini, yaşayışını, zevklerini, elemelerini yakından hissetmiş bizlerin; memleketimizde sesimizi duyuracak ve etrafımızda gittikçe kuvvuetli bir muhit yaratacak olan; "Mimar" ı çıkaranları ne kadar tebrik etsek azdır. Aynı zamanda bir tarafa taşmak isteyen san'at aşkının, meslek vazifesinin doğurduğu mecmuamıza; bütün mimarların bütün fen adamlarının, nihayet bütün münevverlerin hami olacağı muhakkaktır. Hey'eti İdaremiz mecmuanın ilk sayısında mühim bir kısmını almağa ve bunu Türk Dünyasının her köşesindeki memleket büyüklerine, İdarecilerine ve meslek arkadaşlarımıza göndermeğe karar vermiştir. Bu hem mecmuaya bir yardım hem de cümhuriyet hudutları dahilinde-İmara her tarafı muhtaç olan memleketimizde-bir meslek ve san'at mecmuasının çıktığını haber vermiye yarayacaktır. İdare Hey'etti Mimari Şubesi mecmuanın kendi mali olmamasını fakat Türk Mimarisi için bu teşebbüse atılan arkadaşlarına azâmi muaveneti yapmağı bir vazife addederek mecmuanın her sayısında bir adım daha ileri gitmesi için bütün kıskançlığıla çalışmağa karar vermiştir. Dünyanın her tarafından lazım olan mecmuaları, kitapları getirmeğı mecmuada milli olduğu kadar beynelmilel şah eserlerden beynelmilel mimari teşekküllerden bahsetmeğı muvafık görmüştür.

Memleketin her tarafındaki mimarların kendi malları olan mecmuaya aynı kıskançlığı göstermelelerini. dertlerini, fikirlerini ve oldukları yerlerdeki mimari hareketleri resim ve fotoğraflarile göndermelerini isteriz.

Ö. Faruk GALİP

GALİP, Ö. F. (1931), "Birlik ve Mecmua", Mimar, 1931, No:1, p.20



ARKİTEKT (1980)

ARKİTEKT İLE 50 YIL

Bu sayı ile Arkitekt 50. yayın yılını bitiriyor.

Arkada kalan elli yılın kısa bir muhasebesini yapmayı gerekli bulmaktayım. Yarım yüzyılda nereden nereye geldik. Bunu, yılların katre katre birikimi olan on bir bin sayfalık Arkitekt kolleksiyonunu izlemekle anlarız.

1931'de, rahmetli Abidin Mortaş ve birkaç arkadaşına, o güne kadar çok ihmal edilmiş mimarlığımıza eski saygınlığını kazandırmak için Arkitekt'i çıkarmağa karar verdiğimizde, işin zorluğunu ve önemini pek kavrayamamıştık.

Başka ülkelerde meslekî dergilerin yayınlanmasını ekseriya yayın evleri üstlenmektedirler. Oysa, o yıllarda bizde bu işi yürütecek bir yayınevi bulunmuyordu. Bu nedenle, derginin yayını için, her şeyi bizim yüklenmemiz gerekiyordu.

Arkitekt, böyle bir ortamda bütün olumsuzluklara rağmen, aralıksız yayınlanarak bizim için önemli bir merhale olan ellinci yaşını idrak etti.

1930 larda, genç Türkiye Cumhuriyeti başkenti Ankara'da ve ülkenin her tarafında geniş bir mimarlık faaliyeti vardı. Ancak, bu yoğun inşa faaliyetine maalesef mimarlarımız çok kısıtlı bir şekilde katılabiliyor, buna karşılık önemli devlet yapıları davet edilen batılı yabancı mimarlara veriliyordu. Türk mimarları ne topluma, ne de resmî makamlara gereği gibi tanıtılmamış olduklarından bu sonuç doğaldı.

O yıllarda mimarlarımızın haklarını koruyacak ve onları tanıttacak meslekî bir kuruluş, seslerini duyuracak bir yayın organı da yoktu. Esasen, mimarlarımız bu işlerin üstesinden gelecek bir kadroya da sahip değillerdi.

İşte, Arkitekt böyle bir ortamda D.G.S.A. 1928 yılı mezunlarından bir kaç kişinin heyecanından doğdu diyebiliriz.

Amacımız her şeyden önce, Türk mimarlığını tanıtmak, ona eski saygınlığını kazandırarak, ülkenin mimarlık mukadderatına sahip çıkmasını sağlamaktı. Bu nedenle ilk yıllarda (Mimar-Arkitekt) münhasıran mimarlarımızın eserleri ve yazılarını yayınlamakla yetindi ve zamanla da bunda etkin olmağa başladı.

Ancak, bir mimarlık yayınının belli bir amaca yönelik bir propaganda aracı olarak kalmasını da uygun bulmamakta idik. İlk yıllarda bu şekilde devam eden Arkitekt'e yeni bir yön vererek, genç kuşakları çağdaş dünya mimarlığından haberdar etmeyi de görev saymakta idik. Belli bir yazar kadrosu olmamakla beraber, meslekî sahada yazan ve düşünen meslekdaşlar Türk mimarlığı temasını Arkitekt'te işliyorlar, içten ve gönülden kampanyamızı sürdürmemize yardımcı oluyorlardı. Bu meslekdaşların değerli eserleri, araştırmaları, makaleleri, bugün elli yıllık mimarlık tarihimizse mal olmuştur. Kendilerine burada şükranlarımızı sunarken, aralarından kaybettiklerimizin hatıralarını saygı ile anıyoruz. 1940 larda olaylar bize daha da yardımcı oldu. İkinci dünya savaşına rastlayan o yıllarda, Almanya'dan Nazi rejiminden kaçan Tanınmış profesörler ülkemizde görev almışlardı. Arkitekt'in sayfalarını bu değerli meslekdaşlara açtık. Bu suretle kendi yazarlarımız arasında,

Bruno Taut, Martin Wagner, G. Öelsner, Ernest Reuter gibi dünyaca tanınmış otoritelerin mimarlık hakkındaki görüş ve fikirlerini genç mimar kuşaklarına duyurmak fırsatını elde ettik. 2. dünya harbine rastlayan o yıllarda, tarafsız olan ülkemizde British Council ve Amerikan haberler ajansı yayın sahasında bir sempati propagandası sürdürmekte, Arkitekt'e, ülkelerine ait kültür ve sanat yazılarını cömertçe göndermekte idiler. Bu suretle, tarihî ve çağdaş anglosakson mimarlığına ait literatürü okuyucularımıza duyurmak fırsatını buluyorduk.

Zamanla, Arkitekt dünyanın her yanın-dan yabancı mimarlık yayınları ile ilişki kurdu, fikir ve eser alışverişi yaptı, önemli bulduklarını, okuyucuları için say-falarına aktardı.

Arkitekt koleksiyonlarında yabancı kaynaklı bu fikir ve sanat yazılarının çoğu el'an güncelliğini korumaktadır. Bununla beraber Arkitekt esas hedefi olan Türk mimarlığı sahasındaki çalışmalarını ihmal etmedi.

Yazarlarımızın mimarlık tarihimiz hakkında incelemelerine, araştırmalarına daima önem verdi. İlmî ve fikrî yayınlarımız arasında, ülke mimarlığını tanıtmaya propagandasını ısrarla sürdürdü ve ölçülü bir meslek politikası yapmaktan da çekinmedi.

Bugün dünya mimarlığı eskiye nisbeten bir çok yeni sorunlarla karşılaşmaktadır. Kentleşmeden doğan konut ve çevre sorunları, anormal büyüyen kentlerde mimarlık mirasının korunması, petrol krizinden doğan güneş enerjisinden faydalanılma gibi çapraşık ve zor meselelere teknik ve bilimsel açıdan çözüm getirmeğe mecburdur.

Üniversiteler, Akademiler ulusal ve uluslararası meslekî kuruluşlar bu konulara eğilmektedirler. Araştırmalar, doktora çalışmaları yapılmaktadır. Artık her zamandan daha çok mimarlık yayınlarına ihtiyaç vardır.

Artık, mimarlık camiamızın bu sorunlara bilimsel ve teknik yönden eğilecek bir kadro ve meslekî seviyeye eriştiğini ve fikir beraberliği eden genç kuşakların birleşerek dergiler yayınlamağa başladığını memnuniyetle izlemekteyiz.

Arkitekt'in, geçen elli yılda Türk mimarlığının bu günkü çizgisine erişmesinde, imkanlar nisbetinde küçük ve naçiz bir katkısı olmuş ise, bundan bahtiyarlık duymaktayız.

Bu süre içinde benimle samimiyetle ve menfaatsız bir şekilde çalışmış olan mesai arkadaşlarıma ve meslekdaşlarıma teşekkürü borç bilirim.

Zeki SAYAR

SAYAR, Z. (1980), "Arkitekt ile 50 Yıl", Arkitekt, 1980, Volume:49, No:380, pp.3,123

Dergi, ilk sayılarından belki tamamen tatmin edici bir mükemmeliyette olamayacaktır. O da normal tekâmül devresini geçirecektir. Ancak onun kısa bir zamanda olgunlaşması ise bu işte vazifedar olanların sarfedecekleri gayretle birlikte bütün ilgililerin benimsemelerine bağlıdır.

Derginin sütunları mimarlık ve yapı ile uzaktan ve yakından alâkalı bütün sanatkâr ve aydınlarımıza açıktır. Sayın okuyucularımızın dergi hakkındaki her türlü tenkit ve düşüncelerini bize açıkça bildirmelerini bilhassa rica ederiz. Bu müşterek kültür eserini yurda azamî derecede faydalı ve kendimizin de beğeneceğimiz bir hale getirmek için onu elbirliği ile yaşatalım ve büyütelim.

Mimarlık

MİMARLIK (1944), "Mimarlık Çıkarken", Mimarlık, 1944, No:1, p.1

3. ESER (1947)

A

ATATÜRK, bize şu parolayı verdi:

"Sanat ve sanatkardan mahrum bir cemiyetin hayatıyeti olamaz".

Bir millet daima verdiği eserler kadar büyüktür. Bugün, sanatın her kolunda yeni bir nesil ilk eserlerini vermeğe başlamış bulunuyor. Yeninin gelişmesi, gerinin zararlı baskısından kurtulması lazım. ESER, genç sanatkarların seslerini içeriye ve dışarıya duyuracak bir buluşma merkezi. Sözle iş arasındaki farktan kurtulmak için, sözü bırakıp işe girişiyoruz.

Eser

ESER (1947), "A", Eser, July-August 1947, No:1, p.3

OKUYUCUMUZUN KULAĞINA BİRKAÇ SÖZ

ESER, sırtını hiç bir resmî kurula dayamıyan, tamamen bağımsız bir sanat dergisi. Ortaya çıkması için yapılan inanılmaz gayret ve masrafların, okuyucu tarafından ilgisizlikle karşılanacağını ve Türk okuyucularının böyle bir dergiyi yaşatacak halde olmadığını iddia eden kişiler var.

Bu satırları okumanız, bu düşüncenin aksine olan inancımızın delilidir. Eser, sadece sizin ilginize güveniyor.

Her okuyucumuzun 10 lira olan yıllık abone karşılığını ESER-ANKARA adresine posta havalesile göndermesini ve onu tanıdıklarına tanıtmalarını rica ederiz.

ESER kendi teknik imkânlarına kavuşuncaya kadar titizliğinden fedakârlık etmemek için, iki ayda bir kere çıkacaktır.

Selçuk MİLAR

MİLAR, S. (1947), "Okuyucumuzun Kulağına Birkaç Söz", Eser, July-August 1947, No:1, p.31

4. MİMARLIK ve SANAT (1961)

DERGİNİN AMACI

Memleketimizin sanat dergilerine olan ihtiyacı, edebiyat ve kültür dergilerinin ve gazetelerin yamacına sığınmış bir sanat eleştirmesinin gelişemeyeceği ve gelişmediği açık bir gerçektir. Bizde, edebiyat hariç, diğer güzel sanat alanlarında çıkan dergileri yaşatmayan, yaşayanları kansız, cansız bırakan, bu alanlardaki çalışmaların cılızlığı mı, yoksa bu dergileri yaşatacak kalem ve ilgi yokluğu mudur?

İyi kötü, bugünkü Türk toplumunun ihtiyaçlarını -bu ihtiyaçların kalitesi tartışılabilir- karşılayan resim, heykel, mimari ve küçük sanat faaliyetleri var. Bu sahaları besleyen okullar var. Sergiler, konkurular var. Bir sanat piyasası var. Fakat bu sanat alışverişi bir ticaret piyasasından pek de farklı değil. Bir tarafta malının muhakkak iyi olduğunu iddia eden tanrı vergisi kabiliyetlere sahip sanatçı, diğer tarafta zevki selimin şaşmazlığına insanca bir saflıkla inanan ve sanatçıyı yaşattığı için de onu, tanrısal kabiliyetlerinden daha çok etkileyen ve satılabilirin, bayağının seviyesine çeken alıcı.

Bu ikisi arasında, şuurla yürütülen, fikirlerin berraklaşmasına yardım edecek bir aracı çalışma yok. Toplumca ve sanatkârlarca takdir edilen, zevkle, heyecanla ve tabîî, bilgiyle yürütülen çok taraflı bir didaktik çalışma, sanatkârları yaratmalarında tahrik ettiği kadar onları göklerden indirecek bir "purification" olmadıkça, bizde milletlerarası piyasaya çıkacak eserlerine zılgı veya yokluğu devam edecektir. Yurtta, sanat çalışmalarının bütününe yüksek bir seviyeye ulaşması bir hayal olarak kalacaktır.

Resim ve heykelde olduğu kadar, mimaride de tesirli bir kritik faaliyete olan ihtiyaç, kuvvetle duyulmaktadır.

Türkiye’de, bugüne kadar yaşayabilen yegâne mimarlık mecmuası "ARKİTEKT" olmuştur.

Bu bir tek mecmua ile ve hemen hemen hiç mevcut olmayan, mimarî yayınlarla -hattâ tercüme dahi pek nadirdir- mimarlık alanında gerçekten fıkara bir görünüşümüz var. Şüphesiz, sanatın, bilhassa günümüz mimarisinin milletlerarası karakterini düşünerek, yurdumuza büyük ölçüde giren yabancı mecmua ve kitapların bu eksikliği giderebileceğinden bahsedilebilir. Aslında bu, kültür dünyasında bir nevi seyirciliktir.

Eğer yirmibeş milyonluk bir toplum, -bugün millî ölçülerin dışına, hiç bir sahada, tam olarak çıkmak gücünü gösteremediğimize göre,- çağımız kültürüne kendi malı fikirlerle karışamazsa, bir kültür sömürgesi olmaktan ileri geçemeyecektir. Mimarî’de enternasyonal stil yaygaralarının kesildiği, mimarî eserlerin yeniden mahallî ve geleneksel olanla beslenmeğe başladığı bir devrede yaşıyoruz.

Yabancı yayınlarla bu anlamda bir kültürün gelişemeyeceği meydandadır. Zaten bunlardan istifadenin çok yalınkat olduğu, üniversite mezunları içinde bir yabancı lisan, tam olarak istifade edenlerin parmakla gösterilecek kadar az oluşundan da anlaşılabilir. Peki mimarlarımız ne okuyorlar? Ekserisi kendi mesleğiyle ilgili hiç bir şey. Okumanın bir gelenek olmadığı muhakkak memleketimizde. Fakat okumamanın genel sebeplerinden biri, okuyacak şey bulamamak, okunacak şeyi bilememek. Hele lisan bilmeyenler için bu muhakkak böyle.

Memleketimizdeki mimarî fikirlerin yokluğu veya hercümercini izah etmek yersiz olacak. Bulanık fikirlerle ortaya atılmış bir organik-geometrik münakaşası devam etmektedir. Fakat organik tasavvurun geometrik formlarla da meydana gelebileceğinden habersiz olanlar çok. Organik tâbiri, tarihî gelişme içinde kıymetlendirilmiyor. Doksan yaşında ölen Wright'ın ne dediğini anlayan çok nadir. Mimarlık öğrencileri ve mimarların çoğu Le Corbusier'nin yeni gelişmelerinden, habersiz görünüyorlar. Fonksiyonel veya rasyonel'den bahsedenler, Malevitch'den, Neoplâstisizm'den, hattâ Kübizm'den habersizler. Le Corbusier veya Mies'in en hararetli hayranlarının Picasso karşısındaki tavırları şaşılacak geriliktir. Dünya mimarlık yayınlarını saran, Yeni Brütalizm veya Yeni Art Nouveau cereyanları, yeni bir sembolik araştırma gayretleri, yeni Monümantalizm, Brasilia, Chandigarh gibi denemeler, gerçek yönleriyle bizim mimarlık muhitinde hiç bir akis yapmamışlardır.

Mimarlık ve şehirciliğin sosyal bağlarını konu edense hiç yok. Eğer şehirler gecekondularla doluyorsa, eğer imar faaliyetleri iyi netice vermiyorsa, bu kabahat sade idarecilerde değil, fakat mimarlardadır. Bizim mesleğimizde – ki bir ihtisas işidir-müdahaleler ancak, yine mimar eliyle şekillenebilir. Yapı tatbikatı Kontrolü, mimarlık ve yardımcı meslek öğretim meselesinin reorganizasyonu, mimarlık öğretiminin Batı'daki yarım asırlık tecrübelerle memleket ihtiyaçları gözönüne alınarak geliştirilmesi zarureti, bizde mimarlar zümresinin benimsediği problemler olmamıştır. Açılan konkurlar ve neticeleri bitaraf gözle tenkit edilmemektedir, kazananlar birer dâhi, jüri kararı peygamber sözü addedilmekte, böylece, ancak kritiklerle beraber yürüdüğü zaman faydası olabilecek bir müessese, bazan, bilhassa yeni yetişenlere, zararlı dahi olmaktadır. Velhasıl, kendi meseleleri dışında kalan böyle bir meslek topluluğu pek iç açıcı değildir. Şüphesiz, çok uzun süreli gelişmeler hariç, gelecek vadetmemektedir.

Bugünün mimarisini ve mimarimizi ilgilendiren bütün bu meseleler dışında, insanoğluna mesut olacağı maddî bir çevre yaratmakla görevli mimarların bu mesuliyet karşısındaki tavırları da incelenmeğe değer. Bu mesuliyeti şuurlu olarak hissetme imkânı, tarihî, ekonomik ve sosyal olayları kavrayacak bir kültürle belirlidir. Ekonomik ve sosyal fenomenler bir yana, sadece tarih, hattâ mimarlık tarihi karşısında, mimarlarımızın tavrı ve ilgisi enteresan bir tetkik konusudur.

Bu problemlerin, maalesef pek de hoş olmayan şekilde ortada oluşu bu derginin çıkarılması sebebidir.

MİMARLIK ve SANAT bir resimli haber dergisi olarak düşünülmemiştir. Piyasayı yeter ölçüde istilâ eden yabancı yayınlar varken, bunun çok önemli olduğu kanısında değiliz. Biz sanat ve mimari alanında eksikliğini hissettiğimiz fikir tartışmalarını teşvik etmek, daha salim bir sanat atmosferi ve yaratıcı bir ortam meydana gelmesinde bir vesile olmak istiyoruz. Bunun için, mimari ve sanat dünyasını saran yeni akımlardan okuyucularımızı devamlı olarak haberdar edeceğiz. Eski ve yeni mimarlık ve sanat problemlerini tanıtacak, mimarları ilgilendiren konularda meslekdaşların fikirlerini yayınlayacağız. Bazı sayılarımızda tanınmış dergi ve kitaplardan compte-rendu 'ler vereceğiz.

Her yeni kültürün, ancak tarihî gelişme içinde ve onunla organik olarak bağlandığı ölçüde, anlam kazandığına inandığımız için, memleketimizin geçmişteki mimar ve sanat değerlerinin etüd ve kritiği bir başka çalışma alanımız olacaktır.

Yurdumuzdaki tabii ve inşa edilmiş çevrenin geleceği meselesini topluma ve mimarlara maletmek ve özlü bir “bizdenliği” teşvik etmek bu derginin amaçlarından biri olacaktır.

Dergide tanıtılacak, az miktarda mimarî eserin daha önce neşredilmemiş olmasına gayret edeceğiz.

Teşvik ve tahrik edilmesi gereken bir potansiyel ilginin, bu ve buna benzer yayınları yaşatacak kadar yaygın olduğunu ümit ediyoruz.

Bülent ÖZER

ÖZER, B. (1961), “Derginin Amacı”, Mimarlık ve Sanat, February 1961/1, No:1, pp.7-8

5. MİMARLIK (1963)

Ç I K A R K E N

Biraz geç te olsa camiâimiz, sesini duyuracak, dâvalarını izleyecek bir dergiye, bu ilk sayısı ile kavuşmuş bulunuyor. Bugüne kadar meslekî meselelerimiz üzerindeki Odamızın ve Şubelerinin çalışmaları zaman zaman sirkülerler vasıtasıyla duyuruluyor ve bir Şube bölgesindeki çalışmadan diğer bölgelerdekiler haberdar olamıyordu. Ayrıca Odamızın faaliyetleri hakkında müsbet veya menfî mânada kanaat taşıyan üyelerimiz, bu kanaatlarını herkese duyuramıyor, ancak düşüncelerini birbirlerini yolda, Belediye koridorlarında gördükleri zaman, kendi aralarında dertleşmek suretiyle ifade ediyorlardı. Bu fikirler içinde yapıcı mahiyette olanlar Şubelere ve Merkezimize aksetse, dikkate alınabilirdi ama, gücenilmesin, bu kadar zahmeti ihtiyar eden pek az üyemiz bulunduğundan bu düşüncelerden istifade edilemiyor, buna mukabil faaliyetlerin seyri hakkında yakından bilgisi olmayan üyelerimiz, Odamız ve Şubelerini çok defa haksız olarak tenkit ediyor, sureti hal göstermeden bu işler şöyle düzeltilmeli, böyle esaslara bağlanmalı diye netice vermeyen ve üyenin içinde bulunduğu camiaya bağlarını zayıflatan huzursuzluklar hâsıl ediyordu.

Oda Merkezimizin Kol ve Komisyonlar kurmak hususunda Umumî Hey’etten aldığı selâhiyete dayanarak kurulan Yayın Kolumuz hazırladığı çalışma programını bütün üyelere duyurmuş ve bu programın hangi maddelerinin öncelikle ele alınması istendiğinin anlaşılması için açılan ankete, çok az da olsa, lütfedilmiş olan cevaplarda Kolumuzun meslekî neşriyat yapması ve lüzumlu dokümanlar ile, proje müsabakası neticelerini bastırması talep edilmişti.

Bütün bu arzulara cevap verecek bir derginin şekli, hacmi, malî veçhesi, kadrosu ve ihtiva edeceği konular, Kolumuz İdare Hey’etinin toplantılarında müzakere konusu olmuş ve neticede, dergimizin, bu gördüğümüz tarzda çıkmasına, bilahare gelecek tenkitlerle istenilen istikamette inkişafına karar verilmiştir. Daha iyisini, daha ilerde yapmak gayesiyle, uzun zaman hazırlık yapıp böyle geçici kadrolar içinde hiçbirşey yapamadan vazifeyi devredenler durumuna düşmektense, mütevazî bir başlangıçla ortaya çıkmayı daha uygun bulduk.

Tenkîdlerinizin muhayyel bir metne değil, müşahhas bir nümune üzerine teksif edilmesine imkan hazırladık

Bütün sayılarımızı, üyelerimize parasız olarak göndermek arzusunda olduğumuzdan reklam gelirlerinden azamî şekilde istifade etmeyi düşünüyoruz.

Keza; Yayın Kolumuz gelir için kurulmuş dergileri gibi geniş ve devamlı bir kadroya sahîp olmadığından. dergimizin her ay aynı zenginlikte çıkması kolay olmayacaktır. Bu itibarla, bazı sayıların fazla sahifeli, bazı sayıların az sahifeli olarak çıkması muhtemeldir. Bunu peşinen ifade etmekle, iki şeyi söylemek isteriz. Birincisi dergimizi yazılarınızla beslemeniz ricasıdır. Böylece her türlü dertlerimiz, temennilerimiz, başarılı eserlerimiz, meslekî araştırmalarımız dergide yerini alabilecek ve dergimizi zenginleştirecektir. Sütunlar, bütün üyelerimize açıktır. Ayrıca, muhtelif tercümelere de sahîfelerimizde yer vermek istiyoruz. Kolumuzun statüsü her türlü telif ve tercüme esere İ.T.Ü. Yayın Yönetmeliğine göre ücret ödemeye müsait olduğundan üyelerimizin yazma zahmetlerine bir karşılık vermek mümkün olacaktır.

Söylemek istediğimiz ikinci husus, devamlı olarak ilân alabilmemiz için, her ay muntazaman dergimizin yayınlanması mecburiyeti olduğundan, کافی doküman toplamadan bazı sayılarımızı zayıf münderacatla çıkarmak mecburiyetinde kalırsak bedbinliğe düşmemenizi hatırlatmak olacaktır. Mühim olan sesimizin çıkması, devamlı çıkmasıdır. Bu ses mademki derdimizi, davamızı, sevinçlerimizi terennüm edecektir, o halde temenni ederiz ki kulaklarınıza hoş gelsin.

İ. Hulûsî GÜNGÖR

GÜNGÖR, İ. H. (1963), "Çıkarken", Mimarlık, February 1963/1, No:1, p.1

6. AKADEMİ - mimarlık ve sanat (1964)

ÖNSÖZ

Akademide, sanat konularını ele alacak bir dergi çıkarılması, yıllardanberi arzu edilmekte idi.

Akademimizin fikir organı kıymetini taşıyacak böyle bir Derginin amaçları şunlardır:

- a) Araştırma ve incelemeler yaparak mimarî, resim, heykel ve süsleme sanatlarının yayılmasına ve gelişmesine yardımcı olmak,
- b) Sanat eleştirilerine yer vermek suretiyle, yurd sanatının gelişiminde rol oynamak,
- c) Plâstik sanatlar yönünden, yurd sorunlarına yer vermek,
- d) Sanatçıları, yakından tanıtacak biyografiler vermek,
- e) Akademi ile ilgili sanat olaylarını, yurd içi ve yurd dışı önemli sanat haberlerini duyurmak.

Amaçlarını kısaca belirttiğimiz, Akademi Dergisinin, memleketimiz, sanatçı, sanat sever ve aydınlarının, plâstik sanatlar alanındaki yayın ihtiyacını, kısmen olsun, karşılayabileceğini umuyoruz.

Diğer memleketlerin sanat dünyaları ile bizimki arasında bir bağ kuracağına inandığımız derginin başarılı olmasını dileriz.

Güzel Sanatlar Genel Müdürü

Halil DİKMEN

DİKMEN, H. (1964), “Önsöz”, Akademi (Mimarlık ve Sanat), March 1964, No:1, p.1

7. YAPI (1973)

YAPI DERGİSİ ÇIKARKEN

Cumhuriyetin ellinci yılını tamamlamak üzere olduğumuz bugünlerde, her alanda, son elli yılın muhasebesi ve eleştirileri yapılmaktadır. Bugünkü sonuç ne olursa olsun, elli yılda, ülkemizin görünüşünün büyük ölçüde değişikliğe uğradığı bir gerçektir.

Üretim hacminde, üretim ilişkilerinde, toplumsal yapıda, bilim ve teknikte, çeşitli sanat dallarında bugün varmış olduğumuz düzey, bu elli yılın hem başlangıcını hem de bitimini yaşayabilmiş kuşaklarca olağanüstü bir gelişme sayılırken, yine aynı elli yılın yalnız sonlarını yaşamış kuşaklarca pek de yeterli sayılmamaktadır.

Kuşkusuz bu iki görüşte de hem gerçek, hem de yanlış payı bulunmaktadır. Ne var ki, belli bir bütündeki gelişme, ne yalnız onun kendi yapısı içinde, ne de yalnız kendi dışındaki benzerleriyle karşılaştırılarak ölçülebilir. Çünkü değişebilme gücünde olan her bütün, hem kendi dışındaki güçlerin etkileriyle, hem de kendindeki öz gücün etkileriyle gelişebilir.

Bugün, ülkemizin son elli yıldaki gelişimine bakarken, bunu yalnız gelişmiş ülkelerdeki ilerlemelerle karşılaştırmak, bizi haksız bir umutsuzluğa götürür. Çünkü her şeye karşın, ülkemizin kendi öz gücündeki gelişme, hiç de azımsanmayacak bir düzeye erişmiştir. Üretim hacmindeki artış, bilim, teknik ve güzel sanatlar alanındaki başarılar, hızla yükselen bir grafiği çizmektedirler. Bütün bunlar, içlerinde taşıdıkları kaçınılmaz çelişkiler ve yanlışlarla da birlikte, ülkemizin yarını konusunda bir umut kaynağı olmaktadır.

İşte, her yeni girişim gibi, YAPI dergisinin temelinde de bu umut ve güven bulunmaktadır. Bütün çabamız, ülkemizde her alanda yapılagelen üretimi topluca yansıtmak ve ülkemizin tüm yapısını oluşturan değerleri belirlemek olacaktır. Böyle bir toplamın, sözünü ettiğimiz gelişmeye yeni bakış açıları kazandıracağını sanmak da boş bir iyimserlik olmasa gerekir. En geniş kapsamıyla aldığımız YAPI sözcüğü, böyle bir çabanın simgesidir.

YAPI dergisi, yukarıda da belirtildiği gibi, en geniş anlamıyla tüm yapısal sorunları incelemek amacıyla kurulmuştur. Bu bakımdan, ağırlık merkezi inşaat, teknik ve endüstri olmak üzere, çeşitli sorunlar, iktisadi konulardan sanat konularına kadar açılan bir yelpazede, bir bütünlük içinde ve elden geldiğince eksiksiz olarak ele alınacaktır.

Hep birlikte başarılı olmak umuduyla.

Doğan HASOL

HASOL, D. (1973), “YAPI Dergisi Çıkarken”, Her Şeyin Mimarı Var, February 1998, YEM Yayın, İstanbul, pp.157-158

8. ODTÜ MİMARLIK FAKÜLTESİ DERGİSİ (1975)

ÖNSÖZ

O.D.T.Ü. Mimarlık Fakültesi Dergisi bilimsel açıdan çevre sorunlarına kuramsal ve kılğısal yollardan ışık tutan, eğitim ve uygulamada değişik yönlendirmeleri araştıran yazıların oluşturacağı bir yayın olma çabası gütmektedir. Amacı çevre sorunları ile ilgili, gerek kavramsal gerekse de deneysel düzeyde araştırma yapan, çalışma sürdüren kişilere bir tartışma ve düşün alış-verişi olanağı sağlamak olarak saptanmıştır. insan-çevre ilişkilerini, çevre ile ilgili davranış ve tutumları inceliyen ve araştıran değişik akademik ve uğraşı dallarındaki kişilerin bilimsel çalışmalarını, yöntemlerini, deneyimlerini, bulgularını sonuç ve süreçlerini birbirlerine duyurabilme ve aktarma yollarını sağlamayı amaç edinen bir iletişim aracıdır bu dergi. Kapsamı içine girebilecek konular kısaca sıralanabilir: Çevrenin ve insanın birbirlerine olan karşılıklı etkenlikleri; değişik boyutta ve düzeydeki çevre etmenlerinin insanın algılamasında ve çevre ile olan fiziksel ve ansal alış-verişinde bıraktığı etkilerin insanın yaşama süreci içinde çevreye getirdiği değişiklikler ve bu değişikliklerin toplumların ve bireylerin bilişsel gereksinmelerinde yansımaları; çevresel zorlamalar karşısında ve değişen çevresel koşullar içinde insanın yalın davranımı çevreyi değerlendirmesi çevresel bilinci geliştirip pekleştirecek tüm olaylar dizisi.

Görüldüğü gibi kapsam oldukça geniş tutulmuştur. Çevre sorunları ve insan-çevre ilişkileri üstüne yapılan çalışmaları yansıtacak bilimsel bir dergi kesinlik ile ne yalnızca bir akademik ne de bir uğraşı dalının tekelinde kalabilir; içeriğinin özünde yatan ve bütün karmaşık sorunlara özgü olan çok yanlı ve değişik çalışma-dalları-arası bir nitelik gerektirir bu tür bir derginin kapsamı. Yine konunun gerektirdiği biçimde çalışmalar yerel ve yöresel olabileceği gibi geniş boyutları içeren, daha evrensel çalışmalara yönelik araştırma ve çalışmaların oluşturacağı yazıların yayını yapan, somut olduğu kadar soyut anlamdaki inceleme yazılarının oluşturacağı bu yayın organı, çevre sorunları ile ilgili bilgi üretimine ve geliştirilmesine bir katkıda bulunmak amacı ile düşünüp gerçekleştirilmiştir. Koyu ve katı uğraşı anlayışının sınırları dışına çıkıp çeşitli bilgi dallarının insan-çevre ilişkilerine odaklaştığı ortak bir sorun olarak onayan bir düşünce, kanımızca üstüne eğilinmesi, çözümlenmesinin yapılması ve çözüm seçeneklerinin belirginleşmesi için zorunlu bir koşuldur. Bu düşüncenin ürünü olarak bir bilgi birikimi sağlanması bunun çevre sorunları ile ilgili çok kişiye iletilebilmesi ve çeşitli bilim dallarında çalışma yapan kişilerin birbirlerini duyup dinlemesi ancak ortak konuların üstüne eğilen değişik yaklaşımların ve görüş açılarının bir. araya gelmesi ile sağlanabilir. Bu gerçekler ile dergimiz ne yalnızca salt mimarlık, plancılık ve koruma-onarımcılık ile uğraşanların, ne de katı uğraşı anlayışının bir ürünü olan, dar çerçeveden olaylara bakan ve kendi uğraşları içinde bir bütünün gerçek anlamını yitirenlerin tekelindedir. İnsan-çevre ilişkilerine kendi açılarından yaklaşan birçok bilim dalının (örneğin: toplumbilim, ruhbilim, çevrebilim, ekonomi, mühendislik, tarih, insanbilim, coğrafya) ürünü olan, bilimsel araştırma sınırları içinde sürdürölüp gerçekleştirilmiş ve çevre sorunlarına odaklaşan yazılar oluşturacaktır bu dergiyi.

O.D.T.Ü. Mimarlık Fakültesi Dergisi, 1971-1975 yılları sırasında O.D.T.Ü. Mimarlık Fakültesinde teksir basımı ile çok sınırlı sayıda yayımlanan *Bülten*'in oluşturduğu bir düşün ürünüdür.

Çeşitli nedenler ile yayını aksayan ve çok sınırlı bir okuyucu kitlesine ulaşabilen *Bülten* gerçekte bu derginin bir başlangıcıdır. Niteliksel olmasa bile niceliksel bir değişikliğe uğradığından ve ileride doğabilecek bazı karışıklıklara yol açmasından duyduğumuz endişe ile yeni bir biçim ve daha geniş bir kapsam ile *O.D.T.Ü. Mimarlık Fakültesi Dergisi* adı ile bundan böyle yayıma başlıyoruz. Ümidimiz insan-çevre ilişkileri ve tüm çevre sorunları ile uğraşan, üstünde araştırma yapan kişilere faydalı bir kaynak sağlayabilmektir.

Derleyen

TURAN, M. (1975), "Önsöz", ODTÜ Mimarlık Fakültesi Dergisi, Spring 1975, No:1, pp.2-3

9. ÇEVRE (1979)

ÇEVRE'den

Çevre sözcüğünden, insan yapısı çevreyi ve bunun doğal çevreyle uyumunu anlıyoruz. İnsan yapısı çevre ise en genel anlamda politikadan ve planlama kararlarından başlayıp vitrinde gördüğümüz bir kitabın kapağına kadar uzanıyor. Bu geniş çerçeve içinde verimlerinin görünürlüğü ve kalıcılığı yönünden en büyük ağırlığı belki mimarlık taşıyor. Ama hemen arkasından iç mimarlık, dekorasyon, endüstri tasarımı ve görsel sanatların tümü geliyor. Günlük yaşamımızı bir konut sıkıntısı, bir trafik tıkanıklığı ya da doğru ölçülendirilmemiş bir iskemle nasıl etkiliyorsa duvarlarımızı dolduran afişlerin tasarımları ve renkleri de öylesine etkiliyor. Ve biz Türkiye'de bu çevrenin oluşumunu ve doğal çevreyle uyumunu sağlayacak çalışmaları yönlendirecek; bir yandan kendi koşullarımız, gereksinimlerimiz ve olanaklarımız, öte yandan insan gücümüz ve doğal kaynaklarımız arasındaki dengeleri araştırıp inceleyecek, eleştirip değerlendirecek bir yaklaşım çeşitliliğinin yokluğunu hergün duyuyoruz, yaşıyoruz. Bu çeşitliliğin bulunmayışı, tek tek ortaya koyduğumuz verimler kendi içlerinde ne denli yetkin olursa olsun; insanın içinde yaşadığı çevre tek elemanların yığılmasından değil, tersine kendi içinde bir bütün oluşturan sürekli ve tutarlı bir dokudan oluşacağı ve böyle bir doku kolektif çaba gerektirdiği için özellikle önem kazanmaktadır.

ÇEVRE'yi yayınlamaya girişenler, bireysel yetenek ve çabalarımızın, bunlara dayanarak ürettiklerimizin gerek bu sürekli doku içinde, gerekse kent yaşamının örgütlü ve kolektif olması gereken yapısı içinde, bu örgüt ve yapıyla kaynaşıp bağdaşmadığı sürece doğrudan olumlu sayılamayacağı inancını taşıyorlar.

Bunun yanı sıra Türkiye'de kent planlamasından mimarlığa, çeşitli mühendislik dallarına, endüstri tasarımına, giderek görsel sanatlara uzanan geniş platformda küçümsenemeyecek bir bilgi ve yetenek birikimi bulunduğu da inanıyorlar.

Bu birikimin toparlanıp gereksinim duyulan bir yaklaşım çeşitliliği ve zenginliğine dönüştürülmesine şimdilik engel olan en önemli olgunun da bu alandaki **iletişim eksikliği** olduğunu düşünüyorlar. Gerçekten bu alanda, çevrenin oluşumuna katılan meslek adamları,

yöneticiler ve halk (kullanıcı) arasında kurulmuş olması gereken iletişim ve etkilenme ağı, bırakınız bunu, henüz aynı alanda çalışan meslek adamları arasında bile kurulmuş değil.

İşte ÇEVRE en çok bunun için, öncelikle çevrenin oluşumuna katılan çeşitli meslek ve disiplinler arasında yurtiçi ve yurtdışı iletişime katkıda bulunmak için yayınlanıyor. Doğru bir çerçevede buluşmak ve anlaşmak, öncelikle birbirimizin ve başkalarının verimlerini tanımamızı, eleştirmemizi gerektiriyor. Ancak bu **eleştiri** ve **öz-eleştiri** ortamında ilk engelleri aşabildikten sonra sağlıklı bir yaklaşım çerçevesinin ilkelerinin saptanabileceğini düşünüyoruz.

ÇEVRE'nin ilk amacı bu. Ve bu amacın ancak kent plancılığını, mimarlığı, endüstri tasarımı ve görsel sanatları uygulayanların ve bu konularda düşünenlerin katkılarıyla açılıp zenginleşebileceği de bir gerçek. Dolayısıyla bu endişeleri ve sorumluluğu duyan herkesin katkılarını bekliyoruz.

Kendiliğinden gelecek ya da derginin çalışanlarınca derlenecek olan bu katkılar ilk planda:

a. Çevrenin oluşumuna katılan bütün meslek ve disiplinlerin bugünkü verimlerinin saptanmasını ve belgelenmesini, giderek bu konuda bir envanterin başlatılmasını,

b. Daha geniş çevrelerin birbirlerinin çalışma ve verimlerinden haberdar olmalarını, bugüne değin çeşitli kişiler (öğrenciler dahil), kurumlar, üniversiteler, akademilerce yapılan ama ancak dağıtımı sınırlı yayınlarda yer aldıkları için çoğunlukça bilinmeyen çalışmaların daha geniş çevrelere yayılmasını,

c. Dolaysız, açık ve özgür bir eleştiri ve öz-eleştiri ortamının doğmasını sağlayabilecektir.

Başka toplumsal dönüşümlere de bağlı olduğu için şimdilik uzak olmakla birlikte asıl amaç, bütün bu birikimi, bugünkü toplumsal örgütlenmemiz içinde çevrenin oluşumuna ve bu oluşumu belirleyen kararlara katılamayan ama bu çevrenin içinde, onun bütün çarpıklık ve yozluğunu yaşayan geniş kitlelere ulaştırmak, insan yapısı çevrenin oluşturulması ve doğal çevreye uyumlanmasında **halk**'ın katılımını sağlamaktır.

Çevre

ÇEVRE (1979), "Çevre'den", Çevre, January-February 1979, No:1, pp.2-3

10. MİMAR (1980)

BAŞLARKEN

Milattan önce 2500 yıllarında Mısır'da bir anıt mezar yapıldı. Çok kesin bir geometrisi vardı, kare tabana oturan eşkenar bir piramid, tepeye doğru geniş basamaklar halinde kademe kademe şekilleniyor, son derece kuvvetli bir imge bırakıyordu. Malzemesi taştan, zor iklimsel koşullara dayanabilecek nitelikte, günümüze kadar geldi. Yapım yöntemi yığma idi, taş taş üstüne konularak uzunca bir sürede gerçekleştirildi. Bu yapıyı herkes bilir : Ziggurat : o kadar ki, ismi bu tip yapılara simge oldu. MİMAR'ı da biliniyor : Imhotep.

Mimarlık dünyanın en eski uğraşlarından biri. Yapı malzemeleri zamanla değişti, yapım yöntemleri, estetik anlayışı da değişti. Ancak bu üç niteliğin oluşturduğu bütünlük hiç değişmedi, önemini hiç yitirmedi. İster teokratik, ister totaliter, ister demokratik olsun, yapılar hep ait oldukları toplumların bünyelerini mekanda yansıttılar. Toplumların sosyal, ekonomik, kültürel özellikleri boşlukta somutlaştı, maddeleştı, donduruldu. Mimarlık uğraşısını yücelten, bu mesleği saygıdeğer kılan etmenlerin kökeninde bu üçlülük yatar. Ana öğeler değişmemekle beraber, kendi aralarında ağırlıkları, önemleri zamanla azalıp çoğaldı.

Mimarlık eğitimi veren okullar, araştırma yapan enstitüler, kitaplar ve nihayet dergiler, çağdaş gelişmelere ve gereksinmelere göre yönlerini saptadılar. Zaman oldu çevrenin görsel boyutuna ağırlık verildi, Güzel Sanatlar çerçevesi içinde olaya yaklaşıldı, teknik ve toplumsal boyutu adeta küçümsendi. Bazen salt bilimsel ve teknik açıdan olaya eğilindi, herşey ölçülebilen kıymetler üzerinden değerlendirilmeğe çalışıldı, toplumsal yönüne ağırlık verildi, işin özüne inmeğe çalışıldı, fakat bu özün, eninde sonununda yapıya dönüşeceği unutulurak. Herbir yaklaşım kendisine özgü eğitim kurumlarını da beraberinde getirdi.

Kuşkusuz en sağlıklı yol ve coşku vereni Mimarlık mesleğinin bütün yönleri ile ele alınmasıdır. Yayına başlıyan MİMAR konuya genelde böyle yaklaşmaktadır. Fiziksel çevreyi şekillendiren bütün etmenler konumuz çerçevesi içine girmektedir. MİMAR kelimesi böylesine geniş bir çalışma alanı içerisinde her konuyu aynı önemle işlemesi yerine belirli noktalara ağırlık vermesi bize daha yararlı gözüktü. Böylece yayın daha belirgin bir görünüşe, etkiye sahip olacaktır. İşte bu noktada tasarım + uygulama ikilemi ortaya çıkmaktadır.

Tasarım, kelime olarak belki yeni, fakat kavram olarak eski. Kısaca : düşünülen, hayal edilen, tasarlanan şekillerin, mekânların kâğıt üzerinde yansıtılması. Mimarlık eğitimi veren okulların temel uğraşı alanıdır tasarlama. Onbinlerce öğrenci ve mimar bu alanda sürekli çalışmaktadır. Önemi buradan kaynaklanmaktadır. Ancak tasarım ne kadar önemli ve başarılı olursa olsun bir gereçtir, en sonunda mekânda yapı denen fenomene dönüşecektir. Oldukça uzun, zahmetli ve karmaşık aşamalardan geçerek, tasarım yapıya dönüşmekte ve adeta toplumun bir parçası olarak sessizce günlük yaşantımıza katılmaktadır.

Tasarım ve uygulama birbirini tamamlıyor ve MİMAR'ın yıllarca süren uğraşısını simgeliyor.

Cemil GERÇEK

GERÇEK, C. (1980), "Başlarken", Mimar, February-March 1980, No:1, p.6

11. DİZAYN KONSTRÜKSİYON (1985)

BAŞLARKEN

Dergimizin ilk sayısı ile yayınlanan bu tanışma yazımızda, yeni yayına başlayan bütün dergiler gibi, ilk önce çizgimizi kısaca açıklamak istiyoruz. Ülkemizde ve dünyada kullanılan yapı gereçleri, yapı teknikleri ve mimari tasarım, endüstriyel tasarım, mimarlık ve sanat tarihi konularımızın ana hatlarını oluşturacak. Her sayıda bütün bu yukarıda sıraladığımız konuları, iç ve dış kaynaklardan yararlanarak topluca yayınlamayı düşünüyoruz. Bunların dışında sergi, kongre, seminer, ihale ve proje yarışmalarını duyuracağız.

Bu yayın çizgisi ışığında ilk sayımızda çağdaş mimarinin okulu sayılan Bauhaus ve kurucusu Gropius'la başlamayı anlamlı bulduk. Yapı alanında yenilikler ve endüstriyel tasarımın öncüsü İtalya'dan yeni endüstriyel tasarım ürünlerini de bu sayımızda bulabilirsiniz.

En iyiye sizlerin önerileri ile birlikte ulaşmak dileğiyle merhaba.

Dizayn Konstrüksiyon

DİZAYN KONSTRÜKSİYON (1985), "Başlarken", Dizayn Konstrüksiyon, April
1985 No:1

12. ARREDAMENTO DEKORASYON (1989)

"Tanrı, ayrıntıdadır."

Büyük mimar ve tasarımcı Mies Van Der Rohe'nin bu sözü günlük yaşantımızın her anında yeniden doğrulanıyor. Çevremizi saran milyonlarca ayrıntının hiçbirisi ötekinden daha önemsiz değildir; bir teki bile ihmale gelmez. Ve her biri tek tek ayrı özen ister. Çünkü hayat, "küçük güzellikler yaratma sanatı"ndan başka bir şey değildir aslında. **Dekorasyon** adı altında "iç dünyalar"ı konu edinen bir dergi çıkarırken, biz de meseleye işte böyle, üstad Mies'in gözüyle, bakıyoruz.

Uyandığımız saniye baktığımız saatin kadrani, gözümüze çarpan ilk duvarın dokusu, içinde kıpırdadığımız yatak, çıplak ayağımızı deşdirdiğimiz halı, gözgöze geldiğimiz ayna, yüzümüze su çarptığımız musluk, indiğimiz ilk merdiven, suyun fokurtuyla kaydacağı çaydanlık, günün ilk çayını yudumladığımız bardak, salladığımız tuzluk, arabamızda kuşandığımız (ya da kuşanmadığımız) kemer, ofisimizde bizi sadakatle bekleyen bilgisayarın durduğu masa, toplantı salonumuzdaki hareketli sandalyeler, öğle yemeğini yediğimiz lokantadaki loşluk, kaldırımda iki adım yürüdüğümüz arka sokağın tanıdık siması, iş yorgunu çıkıp bir kadeh attığımız Amerikan bar ("onefortheroad"), evde pardesümüzü dinlendirdiğimiz vestiyer, gazeteyle birlikte kendimizi içine attığımız deri koltuk, ayaklarımızı uzattığımız puf, başucumuzdaki "minimalist" lambanın tarifiedilmez ışığı, kalabalık bir akşam yemeğine eşlik eden tabaklarla çatal-bıçağın yalın ve başedilmez güzellikteki çizgisi, içine gömüldüğümüz divan, kallavi fincanlar, puro giyotinleri, lale kadehler, Bach, belki asude bir bahçede ufak bir gezinti, sonra tiril tiril pamuklu çarşaf ve çıt! lambanın düğmesi. 2000 yılının eşiğinde modern design (tasarım) tanrısının yönlendirdiği bu büyülü nesneler aleminin ışıltısında size sonsuz bir gezinti öneriyoruz **Dekorasyon**'la. Bir dergide herşeyi kapsamanın imkansız

olduğunu biliyoruz tabii. Ama imkansız istemek de o kadar kötü bir şey değil, diye düşünüyoruz.

Ev ve iş mekanları, bizim temel konumuz. Oturma odalarını, yatak odalarını, çalışma odalarını, kütüphaneleri, salonları, mutfakları, banyoları, bahçeleri, büro ve ofisleri zaten kapsayacağız. Ama, burada durulabilir mi?

Buzdolaplarını, mikrodalga fırınları, mutfak ve ev robotlarını, videoları, bilgisayarları, hologramları, duvar kağıtlarını, ısı ve ses yalıtımındaki ideal yapı elemanlarını, çini sobaları, şömineleri, ultra-modern yeraltı ısıtma sistemlerini, halıları, çinileri, hatları, binbir türlü şekle giren camları, aydınlatmanın aydınlık dünyasını içimize almadan durabilir miyiz? Sözü uzatmaya gerek yok, **Arredamento-Dekorasyon**, çağdaş ve modern dünyanın estetik anlayışını, günün pratik gerekleri ile birleştiren bir "yaşama kültürü dergisi" olacak. Amaç, iç mekanlarda yaşamayı sürekli bir zevk, hayatının ayrılmaz bir parçası sayan insanların ayağına böyle bir estetik-pratik bütünleşmeyi taşıyabilmek. Ama, bu noktada da durulamaz. Evinde, işyerinde, çağdaş beğeniye uygun değişiklikler yaratmak isteyen insanı tatmin etmekle bile yetinemeyiz çünkü. Bu zevk ve estetik dünyasına yön veren iç mimarların, mobilya tasarımcılarının, dekoratörlerin, kumaş yaratıcılarının gelenekten geleceğe uzanan teleskopik bakışını olanca canlılığıyla yansıtmamız gerekli. Türkiye'de her biri kendi alanında uzmanlaşmış bir yığın dergi oluncaya kadar, bu "eklektik" yaklaşımı sürdürmek zorundayız. O halde, yaşasın eklektisizm! **Arredamento-Dekorasyon**, Türkiye'de azımsanmayacak ölçüde alıcı bulan yabancı dekorasyon ve mobilya dergilerinin yerini alma iddiasında. Bu alanda dünyada herkesin bir atbaşı önünde giden İtalyan yayınlarından birkaçı ile bağlantıları var. (Fabbri yayınevinin "Dekorasyonda Pratik Rehber"i bunlardan biri.) Yabancı dergilerin "yerini almak", bundan böyle onların satın alınmayacağı anlamına gelmiyor elbette. Onları da zaman zaman almaya devam edeceksiniz tabii. Ama bizim iddiamız şu: Size ilginç, rengarenk, taze, diri ve -biraz da- **bize özgü** bir dergi veriyoruz. Her sayısı -ama şu, ama bu yönüyle- mutlaka kendinden bahsettirecek, alışılmış deyimle "haber olacak" bir dergi bu. Bunu böylesine rahat söyleyebilmemizin bir nedeni de şu: Türkiye'de bu işleri en iyi bilen insanlarla çalışıyoruz. Sonuç olarak, **Arredamento-Dekorasyon**, "küçük güzellikleri yaratma" sanatında küçük bir katkı olacak; bir ayrıntı hatta. Ama, ne "ayrıntı"!

Ömer MADRA

MADRA, Ö. (1989), "Tanrı Ayrıntıdadır", Arredamento Dekorasyon, February 1989, No:1, p.43

ARREDAMENTO MİMARLIK (1998)

ARREDAMENTO DEKORASYON'DAN

ARREDAMENTO MİMARLIK'A

Şubat 1998'de yayımlanan 100. sayısı ile 10. yayın yılına ulaşan *Arredamento Dekorasyon*, uzun denebilecek bir evrim sürecinin zorunlu sonuçlarını yaşıyor. Dokuz yıl önce entelektüel tını taşıyan popüler bir dekorasyon dergisi olarak yapılan başlangıçtan bu yana, içerik ve nitelik olarak önemli değişimler geçiren dergi, artık Arredamento Mimarlık

adını taşıyacak. İzleyenler bu değişimin nedenlerini yeterince biliyorlar: Dergi bugün bulunduğu noktaya, entelektüel içeriği daha zengin olan tasarım ve sanat bölgelerine doğru yönelten talebin itişiyi gelmiştir. Söz konusu talep sayesinde *Arredamento*, ağırlıklı çabasını salt görsel olandan düşünsel olana doğru kaydırmış ve bunu yaparken de geniş bir düşünürler kitlesinin desteğinden ve katkısından yararlanmıştı.

100+1 biçiminde numaralandırılmış olan elinizdeki Mart 1998 sayısı ile birlikte, içerikle adın buluşması sağlanacak. Dolayısıyla, bu değişimin radikal olması beklenmiyor. Örneğin, “daha fazla mimarlık” gibi bir sloganla eyleme geçilmediği özellikle belirtilmelidir. Dergi içerik zenginliğini –“dekorasyon” adıyla özetlenen yaklaşımın örnekleri hariç olmak üzere- eskiden olduğu gibi yine sürdürmeye çalışacak. Kuşkusuz, bunun anlamı iç mekan tasarımlarına yer verilmeyeceği değil. Kaçınılacak olan, “kitsch”le çok kolay ittifak kuran bir yönelimin ürünleri olacak. Öte yandan, kimi vurgu ısrarlarından vazgeçilmesi de öngörülüyor. Örneğin “Profil” konusunun kapağı belirlemesi artık bir zorunluluk olmaktan çıkacak. “Dosya” ya da başka üstbaşlıklar altındaki konular da taşıdıkları ağırlığa göre kapağa “çıkabilecekler”. Önümüzdeki sayılarda açılması öngörülen yeni bir üstbaşlık ise “Yapı Teknolojisi”. Her ay, Türkiye’nin yapı sektörüne yeni sunulan bir teknoloji ve/veya malzemenin kapsamlı biçimde tanıtılmasının amaçlandığı bu yeni bölümün, derginin mevcut yapısından ayrı (en arka sayfalarda, farklı bir kağıt cinsi/rengi üzerine basılmış) bağımsız bir “föy” şeklinde hazırlanması düşünülmekte. Bu bölümde, deneyimli bir meslek adamının da ilgisini çekecek kadar düzeyli bir içerik oluşturabilmek gerekiyor. Ama bu içeriğe, diğer okurlara itici gelmeyecek bir boyut da kazandırılmaya çalışılacak.

Genel olarak *Arredamento* bir tasarım kültürü dergisi olmayı sürdürecektir. Kimilerinin “seçkinci” diye nitelediği, ancak bizim “popülizmden uzak kalmaya çabalayan” diye adlandırdığımız tutumunu koruyacağını da söyleyebiliriz. Bu vurgu özellekli önemli ve yaşamsal gözüküyor. Çünkü, standart yakınma kalıplarının ve kolay çözüm önerilerinin prim yaptığı bir ortamda, kendi konularına biraz uzaktan, biraz soğukkanlı ve biraz da entelektüel dinginlikle bakan bir yaklaşımın zorunluluğuna inanıyoruz. Özetle, dergi kendisi olarak kalmayı ve ad değişikliği gibi ciddi bir değişime girilerek de kendi içeriğine daha uygun biçimde anılmayı amaçlıyor. Yoksa, “*Arredamento Aşevi*”ni “*Mimarlık Restaurant*”a çevirerek kavramın saygınlığından yararlanmak gibi bir kaygımız kesinlikle yok.

Arredamento Mimarlık

ARREDAMENTO MİMARLIK (1998), “‘Arredamento Dekorasyon’dan ‘Arredamento Mimarlık’a”, *Arredamento Mimarlık*, March 1998, No:100+1, p.21

13. TASARIM (1989)

BAŞLARKEN...

Uzunca bir gecikmeyle de olsa, TASARIM'ı gerçekleştirmenin mutluluğu içindeyiz.

Bugün ilk sayısını ele aldığınız dergi, ilk fikir aşamasından bugüne, uzun ama sağlıklı bir süreçten geçerek oluştu. Derginin biçimi ve içeriği üzerindeki görüşlerimiz, taşıyacağı özellikler; mimar dostlarla yıllar süren tartışmalar ve fikir alışverişleriyle gelişerek, olgunlaştı.

Bir süre önce, yayınlarını pazarladığımız Amerikalı yayıncı bir dostun, neden bizim de onlara mimarlık ve tasarım alanında sunacak birşeyimiz olmadığı sorusunu yöneltmesi bizi düşünmeye itti. Kuşkusuz, bizim de birçok yaratımlar yapan mimarlarımız, tasarımcılarımız vardı. Öyleyse eksik olan neydi? Yanıt, konuya o güne kadar yaklaşılmamış olması, hiçbir yayın kuruluşunun böyle bir organizasyona öncülük edecek atılımı yapmamasıydı.

Bunca yıldır mimarlarımızla, tasarımcılarımızla yakın ilişkiler içinde olmuş, onları tanıyan, yaptıklarını bilen ve değerlendirebilen "Bilimsel Eserler" kuruluşu olarak bu görevin bize düştüğünü görerek, işe başladık.

Teknik bir dergi çıkarmanın ne denli ciddi ve uzun çalışmalar, büyük emekler ve özen isteyen bir uğraş olduğunun bilincinde; yılmadan, dirençle ama zevkle çalıştık ve TASARIM'ı ortaya çıkardık.

Artık Amerikalı dostumuzun aynı soruyla karşımıza gelemeyeceğinin sevinci ve yurt dışında da izlenebilir bir mimarlık dergisi yayımlamanın kıvancı içindeyiz. Çünkü, Tasarım başta A.B.D. olmak üzere, Avrupa ve Uzakdoğu ülkelerinde de satışa sunulacak.

Kısaca belirtmek gerekirse, TASARIM'ı her yönüyle en iyi şekilde gerçekleştirmeye çalıştık, elimizden geldiğince. Bu önemli görevde en büyük dayanağımız; yardım ve katılımları için başvurduğumuz uzman kişilerin gösterdiği olumlu yaklaşım ve beklentilerimizin üzerindeki ilgi ve teşvikleri oldu. Çıkarsız, özverili yardımları ve yol göstericilikleri için hepsine ve tüm emeği geçenlere teşekkürü burada bir borç biliyoruz.

Bu görevin, tüm mimarlarımızla, tasarımcılarımızla, hepimizin olduğunu düşünüyoruz. İçerik, biçim ve diğer konulardaki uyarı ve eleştirilerinizle bizi aydınlatmanızı ve geliştirmenizi, yorum ve tasarımlarınızla katkıda bulunmanızı bekliyoruz. İkinci sayıdan itibaren "Okuyucu Mektupları" köşemizde istek ve eleştirilerinize yer vermeye başlayacağız.

Bu yepyeni dergiyi hep birlikte daha ileriye, daha iyiye götüreceğimize inanıyor ve güveniyoruz.

Yeni TASARIM'larda buluşmak üzere, sevgi ve saygılarımızla...

Raşit TİBET

TİBET, R. (1989), "Başlarken...", Tasarım, June 1989, No:1, p.12

14. MİMARLIK DEKORASYON (1990)

MD'den: MİMARLIĞIN KİMLİK ARAYIŞI ve KİTCH'LER

Dünya yuvarlağı son yıllarda büyük değişim ve gelişimlere gebedir.

Kültürün ayrılmaz bir parçası olan çağımız mimarlığı da bu değişim ve gelişimler doğrultusunda son yıllarda yeni ve önemli dönüşümler içerisinde. Tüm sistemler çatırdarken, sosyo-ekonomik, sosyo-politik ve sosyo-kültürel bir çalkantı ve giderek dönüşüm içerisinde iken, mimarlığın da bundan etkilenmesi doğaldır. Bunun kültüre ve giderek çağdaş mimarlığa yansması yadsınamaz. Bu bağlamda çağımız mimarlığı büyük bir çalkantı, dönüşüm ve arayış içerisinde.

Çok farklı yapıların, akımların ve biçimlerin bir arada belirli bir arayış içerisinde olması, bir anlamda belirli bir kaos ortamını da belirlemektedir.

Tarihin olduğu gibi kopya edilmesinin, özlemlerden kaynaklanan arayışların çözüm olmadığı, bugün artık kabul edilmiştir.

Bunların "kitch" (düşünsel olmayan, sıradan) sonuçlar vereceği ortadadır. Fakat toplumsal çalkantılar içerisinde "kitch"lerden de kaçınılamaz. Bunun bir olgu olarak kabul edilmesi ve değerlendirilmesi gerekir.

Geçmiş ancak belirli değerleri ile analiz edilip, yeniden özgün bir sentezde kendini var ederek gelecek günlere malolabilir.

Ancak bu bağlamda da geçmişin kültürel değerlerinin açimsanması ve mimarlığın özüne ilişkin değerlerin eleştirilip yeniden, yeniden üretilmesi gereklidir.

Bu eleştiri, ayrıştırma ve yeniden üretilme süreci, teori-kavram-fenomen diyalektiği içerisinde üretilen yeni değerlerin kuramını da oluşturacaktır.

Bu anlamda tüm yeni ve özgün seslere açık olarak ve dünyadan ayrılmaz bir bütünlük içerisinde değerli eleştiri, öneri ve katkılarınızı bekliyoruz, MD okurları.

Barbaros SAĞDIÇ

SAĞDIÇ, B. (1990), "MD'den: Mimarlığın Kimlik Arayışı ve Kitch'ler", Mimarlık & Dekorasyon, 1990, No:1, p.1

15. SMD MİMAR (1990)

EDİTÖR'DEN

"Konser Salonu yapma geleneği olmayan ülkemizde herhangi bir yanılsa gitmemek için dışarıdan örnekler alınmasını istemek çok mu yanlıştır... Konser salonu bizim enstrümanımızdır, bizim sazımızdır. İnsan doğal olarak enstrümanını, sazını seçer. Biz de dünyanın en iyi konser salonlarından örnekleri dile getirdik. Buna en güzel örnek Gewandhaus'tur. Bunu söyledik, her zaman da söylüyoruz. Dünyanın en iyi akustiği bu salonda var. Zaten konser salonu bir orkestra için akustik demektir. **Başka hiç bir şey demek değildir.**"¹

"Feshane binasında büyük bir restorasyon yapacaklar ve 'Çağdaş Resim Müzesi' kuracaklar. Bu proje benim bugüne kadar gördüğüm en akıl almaz projedir. Bir kere bu işe

¹ Cumhuriyet 14.7.1991 Gürer Aykal ile yapılan söyleşiden.

belediyenin girmesi çok yanlıştır. Ben, çok zengin bir işadami olsam, mimarını yurtdışından getiririm. Çünkü müze mimarisi denilen bir şey var. Bu bir ihtisas meselesidir. Müze kurulmaya en elverişli yeri bulmas için bu mimara burada etüdler yaptırırım. Arsayı satın alırım, o kişi binayı yapar... Müze kurmak dünyadaki en zor işlerden biridir. Nasıl Boğaz Köprüsü için yabancılara başvuruyorsak, aynı sistemi müze için de oturtmalıyız.”²

Mimarlık ile ilgili yayınların hem sayısı, hem de kalite olarak arttığı bu günlerde neden “SMD MİMAR” dergisi çıkıyor diye bir soru sorulabilir. Bu soruyu yanıtlamak için önce “Neden SMD” sorusuna yanıt vermek gerekmektedir.

Ülkemizdeki mimarlık pratiğinin yaygınlaşıp dallara bölünmesi, tasarım süreci ile uğraşan mimarların ortak davranış ve kurallar geliştirmek için yeniden örgütlenme gereksinimi duymaları SMD’nin varlık nedenidir. Yayın ise bu örgütlenmedeki birikimin yazıya dönüşümüdür. Bir ikinci yanıt ise yukarıdaki iki paragrafta yatmaktadır. Ülkemizde “aydın kadronun seçkinleri” olarak görülen sanat kesimlerinin bile mimarlığa nasıl baktığı bu iki örnekten yansıyor. Örnekleri arttırabiliriz. Ancak, görülen o ki mimarlığın ne olduğunu, Türkiye’li “mimarların” neler yapabileceğini çevremize anlatmak için daha çok mimarlık yayınına ihtiyaç vardır.

Elinizdeki dergi mütevazı bir yayındır. Temel hedefi ülke mimarlığını belgelemek, tartışmak ve tasarm süreciyle uğraşan mimarlar arasında mesleki iletişimi kurmaya çalışmaktadır. Ancak bu, hedefin dar olduğu anlamına gelmemelidir. Doğal ve kültürel mirasın korunmasından, çevremizi etkileyen her konu derginin eylem alanını oluşturmaktadır. Evrensel ölçülerdeki mimarlık için gerekli ortamın oluşturulması mücadelesi, bu hedefin bütünüdür.

SMD MİMAR gündelik olayları yansıtmak isteyen bir magazin dergisi değildir. Kalıcı bir dergi olmayı amaçlamaktadır. Dergi periyodu da bu amaca göre saptanmıştır. Üç aylık yayın periyodu ile “SMD-MİMAR” güncel yaşantının sakin bir izleyicisi, gözlemcisi ve yorumcusu olacaktır. Bu arada diğer yayınların, güncelin yoğun temposu içinde kaçırdıklarını izlemek de doğal bir sorumluluğumuz olarak dergiye yansıyacaktır.

Yazımı tüm mimarlara bir çağrıyla bitirmek istiyorum. Ülkemizdeki mimarlığın kurumlaşması için mimarlık ile ilgili yayınlara sahip çıkmamız gerekmektedir. Çıkan tüm mimarlık yayınlarını hem alarak, hem de yazarak destekleyelim.

Sizler düşünüp, üretip, yorumladıkça bizler yansıtacağız. Bu iletişimin sağlıklı kurulması umuduyla hepinize merhaba diyoruz.

Hasan ÖZBAY

ÖZBAY, H. (1991), “Editör’den”, SMD Mimar, 1991/1, No:1, p.3

² Argos Temmuz 1991 s:72 Galeri Baraz’ın sahibi Yahşi Baraz ile Berran Ersan’ın yaptığı söyleşiden

16. ARKİTEKT (1991)

ARKİTEKT'TEN

Kısaca, Zeki Sayar'ın ARKİTEKT'inin bilgilendirici, eleştirici, meslekçi ve öncü nitelikleriyle, Türkiye ve dünyadaki mimarlık ve kent yaşamı olgularını birlikte netleştirmeye çalışan arkadaşlarımızın pırıltılarını, bir mimarlık ve yapı sektörü dergisi olarak, yeni ARKİTEKT'te yansıtmaya çalışacağız.

Ahmet Turhan ALTINER

ALTINER, A.T. (1991), "Arkitekt'ten", Arkitekt, 1991/1, No:1

17. EGE MİMARLIK (1991)

BAŞLARKEN

Uzunca bir süredir hazırlıklarını sürdürdüğümüz "EGE MİMARLIK"ın 1. sayısını sunmanın sevinç ve gururunu yaşamaktayız.

EGE MİMARLIK Bölgesel bir dergi olarak yayın hayatına başlamaktadır.

Amacımız şubemize bağlı Marmaris, Bodrum, Aydın, Denizli, Manisa, Uşak, Muğla, Akhisar, Fethiye, Kuşadası, Ödemiş, Nazilli, Turgutlu, Salihli, Milas, Bergama, Menemen birimlerimizde yaşanan kentsel, çevresel sosyal kültürel sorunların mesleki açıdan tartışmaya açılması önerilerin ortaya koyulduğu bir platformu yaratması, dünyadaki mesleki ve meslekle ilgili teknolojik gelişmelerin, üyelerimize aktarılması, meslektaşlar arasında iletişimin sağlanmasıdır.

EGE MİMARLIK bülten, dosya, S. makale, olay, forum, Yapı tanıtımı öğrenci sayfası, sanat, kültür bölümlerinden oluşacaktır.

Bülten bölümünden; şubenin, temsilciliklerin etkinliklerinin haber ve duyurulara,

Dosya bölümünde; bir konu ele alınarak tüm yönleri ile irdelenecek yazılara,

S. Makale bölümünde; değişik konularda üyelerimizin görüşlerine,

Olay bölümünde; bölgemizdeki güncel ve en önemli bir olay ya da etkinlik hakkında bilgilendirme ve değerlendirmelere,

Forum bölümünde; üyelerimizin bir konu üzerinde değişik görüşlerine,

Yapı tanıtımı bölümünde; bölgemizdeki üyelerimizin yapıtlarının tanıtılmasına,

Öğrenci sayfası bölümünde; D.E. Üniversitesi Mimarlık Bölümü öğrencilerinin çalışmalarına,

Sanat ve kültür bölümünde ise meslektaşların sanatlarının ve değişik sanat dallarıyla, kendilerinin tanıtılması, bölgemizde yapılan sanat ve kültür etkinliklerine yer verilecektir.

"EGE MİMARLIK" Bölgemizde Odamızın yürüttüğü politikaların Odamız üyelerine ve topluma aktarılması, tüm halkımızı etkileyen imar yasası, otopark yönetmeliği, gökdelenler, doğal ve tarihi çevrenin yağmalanması v.b. konularda üyelerimize ve topluma ulaşmanın bir aracı olacaktır.

"EGE MİMARLIK" hiç kuşku yokki merkez yayın organı "MİMARLIK" dergisinin bir parçasıdır. Bu bağlamda Odamızın merkezi politikalarında anlatıldığı ve o politikalar

doğrultusunda bütüne ilişkin demokrasi ve mesleki mücadelesinde yer alacağı bir platform olacaktır.

İlk sayısının Ocak 91 çıkarılması planlanmış ve bu plana koşut olarak İstanbul'da bir basımevi ile derginin reklam karşılığı basılması biçiminde bir anlaşma imzalanma aşamasına gelmişken, o günlerde patlak veren "Körfez Savaşı" nedeniyle firma reklam gelirlerindeki azalmayı öne sürerek anlaşmadan vazgeçmiştir. Ülke ekonomisinde olumsuz yönde etkilendiği kriz süresince yeni bir basımevi aranmış, sonunda derginin İzmir'de basılmasına karar verilmiş ve derginin finansını sağlamak üzere reklamların tarafımızdan toplanmasına başlanmıştır. Yukarıda açıklamaya çalıştığımız nedenlerden ötürü iki aylık bir gecikme ile sizlerle birlikteyiz.

Mimarlar Odası İzmir Şubesi Yönetim Kurulu olarak, büyük bir özveri ile çalışarak dergiyi yayına hazırlayan, yayın kurulunun tüm üyelerini kutluyor, derginin etkinliğinin artması için katkı koyacak tüm meslektaşlarımıza şimdiden teşekkür ediyoruz. Saygılarımızla.

TMMOB Mimarlar Odası İzmir Şubesi Yönetim Kurulu

TMMOB MİMARLAR ODASI İZMİR ŞUBESİ YÖNETİM KURULU (1991), "Başlarken",
Ege Mimarlık, 1991/1, No:1, p.4

18. ARCHISCOPE (1998)

...

Archiscope da, mutlu bir yeni çağın sınırında, gerçek dünyanın gereksinmelerini yanıtlayacak yeni teknolojilerin akılcı kullanımını araştıran, mimarlık ve tasarımın bir uluslararası medyası olacak.

Zafer AKAY

AKAY, Z. (1998), "Mimarlığın Saydamlığı", Archiscope, September 1998, No:1, p.83

19. VİZYON DEKORASYON (1991)

Sevgili okurlarımız,

İşte heyecan ile beklediğimiz an... Yeni dergimiz VİZYON DEKORASYON'u okumaktasınız. Bizim için VİZYON DEKORASYON yeni bir VİZYON olmayı başardı. Ama kuşkusuz önemli olan sizin de aynı fikri paylaşmanız. Bu konu ile ilgili başka şeyler yazmayı gereksiz görüyorum- dergi elinizde. Bu sütunda okumaya devam ettiğiniz her satır sizi dergiye bakmaktan alıkoyuyor. Heyecanlı ve sabırsızız. Bir an önce derginin son sayfasına gelip

"Evet, gerçekten yeni bir VİZYON doğdu" diyeceğinizi umuyoruz..

Saygılarımla,

D.Deniz ALPHAN

ALPHAN, D. D. (1991), Vizyon Dekorasyon, October 1991, No:1, p.21

20. ART+DECOR (1993)

AD'den

Belirlemek ve farkında olmak... Yaşamı belirlemek ancak onun farkında olmakla mümkün. Farkında olmak ise, ayrı bir birikimin, doygun bir arka planın üretken akıllılığı. Hayatın farkında olanlar, hayatı belirleyenler oluyor aynı zamanda.

İşte hayatın farkında olanlar ve hayatı belirleyenler için yeni bir dergi çıkıyor: "AD". Hürriyet Dergi Grubu'nun güçlü çatısı altında, o güce yakışır bir dergi "Art+Decor". Kısaca AD. Kısaca özel olana özel keyifler sunan. Belirleyen ve farkında olan!

O nedenle gündemdeki dergilerin dışında özellikler taşıyor ve onlarla çizgiler çekiyor arasına.

Her gün taze bir umutla merhaba dediğimiz, süsleyip püslediğimiz evleri açıyor sayfalarına, detaylarıyla; bazen de ofisleri, barları, restaurantları. Bazen yeniden yaratıyor mekanları. Düzenleyip, alternatifler sunuyor. Çarpıcı, öncü, çağdaş, sofistike, seçmeci, ama ukala değil!

Bazen onlarca dekoru taşıyor sayfalarına; dizaynları, imzaları, fiyatlarıyla... Ya da Bergere bir kanapeyi, Tophane bir fincanı, bazen de bir Osman Hamdi resmini..."Art"ı ve "decor"u kapsayan herşeye açık, herşeyle ilgili. Ama en çok da Oscar Wilde'ın dediği gibi "ölümün ulaşamadığı tek şey sanat"la...

Bazen bir heykelin uzayında, bazen İznik mavisinin bitimsiz hevesinde, antikanın büyüünde, tartışmanın dinamiginde yoğunlaşıyor... Bazen asaletin, güngörmüşlüğü şiiiri gümüşte, altında.

Bazen alıp götürüyor uzaklara, kentler ötesine uzanıyor. Osmanlı ahenkleriyle bezeli sofralar sunuyor bazen. Popüler söyleşilerden cemiyetin ünlü isimlerine kadar hayatın özel tayflarına bakan ve baktıran bir dergi olmayı hedefliyor.

Çevre, mitoloji, müzik... Kısaca insanı insan kılan unsurlarla varoluyor.

AD, yalnız içeriği ile değil; fotoğrafı, kağıdı ve özenli baskısı ile de benzerleriyle çizgiler çekiyor arasına.

Altı aylık hazırlık aşamasıyla seçkin tatlar katarak geliyor gündeme. Ve yepyeni bir seviye getiriyor ülkemiz dergiciliğine, içindeki İngilizce özet sayfalarıyla, selofan kaplı kuşe kapağıyla, iplik dikişli cildiyle ve aylık yayın periyodu ile de sıyrılıyor diğer dergilerden.

Ve belirleyenlere, farkında olanlara, farkında bir dergi olarak "merhaba" diyor.

Akadur TÖLEĞEN

TÖLEĞEN, A. (1993), "AD'den", Art+Decor, April 1993, No:1, p.7

21. VİLLA DEKORASYON (1994)

V

Tasarım Dergisi'ni bilenler hatırlayacaktır, 33, 34 ve 35. sayılarımızı VİLLA özel sayıları olarak hazırlamıştık. Öncelikle okuyucularımızdan gelen tepkiler "villa" konusu ile ilgili yerli ve yabancı örneklerle yer veren ve Türkçe olan yayınlara ihtiyaç duyulduğunu gösterdi. Hemen ardından özellikle yurt dışından villa ile ilgili pek çok proje, yayınlanma talebi ile dergimize gelmeye başladı. Tasarım Dergisi'nin çizgisi bu yoğunlukta villa projelerine yer vermeye elverişli olmadığından ancak arşivimizde oldukça nitelikli projeler birikmeye başladığından ve bu konudaki yayın eksikliğini bildiğimizden bu projeleri sizlerle paylaşmamız gerektiğine karar vererek VİLLA dergisini oluşturduk. Bunu yaparken sizlere iyi örnekler sunmanın yanı sıra piyasa hakkında bilgi vermeyi de amaçladık. Bu amaçla öncelikle bir ARAŞTIRMA bölümü oluşturduk. Araştırma bölümümüzde her sayıda farklı bir konuyu, ele alarak o konuyu mümkün olduğunca açacağız. Bu sayımızın araştırma konusu "Hazır Ahşap Ev". Gelecek sayıda ise "Devre Mülk" konusunu inceleyeceğiz. Gerek tasarımcı, gerek villa yaptırmayı düşünenler için Türkiye'de çeşitli ürünleri üreten/ithal eden firmalar ve ürünlerini kendi anlatımlarıyla -OBJEKTİF- bölümünde sunuyoruz. Tıpkı ismi gibi, KALEYDOSKOP'da, farklı renk ve görüntüdeki ürünleri, firma isimleri ve fiyatlarıyla birlikte bulabileceksiniz. Türkiye ve dünyadaki gelişme ve yenilikler hakkında sizleri bilgilendirmek bir diğer görevimiz olduğundan fuarları sizin için takip edecek ve aktaracağız. Bu sayımızda KölnMesse fuarı yer almaktadır.

Söz konusu tüm bölümlerle ilgili ulaşabileceğiniz adresleri de veriyoruz. Zaman içerisinde sizlerden gelecek öneri ve eleştiriler doğrultusunda VİLLA'nın gelişeceğine inandığımızdan bize yazmanızı diliyoruz.

İkinci sayıda buluşmak üzere...

A. Pelin DERVİŞ, mimar

DERVİŞ, A. P. (1994), "V", Villa Dekorasyon, 1994, No:1, p.31

22. MAISON FRANÇAISE (1995)

"NEDEN MAISON FRANÇAISE?"

Kırkaltı yaşına basmış; bir "kült" dergiydi Maison Française. Maison Française'i yayınlayan ve uluslararası bir iletişim devi olan Havas/Alcatel grubunun titizlikleri o denliydi ki, özellikle son 2 yıldır derginin parlayan satış grafiğine rağmen birçok Avrupalı yayın kuruluşuna isim hakkı vermeyi reddetmişlerdi. Türkiye'de en iyi tanınan, en çok okunan yabancı dekorasyon dergisi olduğu da bir gerçektir Maison Française'in. Tüm bu olumlu verilere karşı, içeriği ve yapısı bize ne derece uygundu? Türkiye'de yayınlatabilir miydik bu dergiyi? Ve birimiz "Neden Maison Française?" sorusuna şu yanıtı verdi ansızın: **"Sayfaları çevirdikçe insana yaşama sevinci veriyor."** İşte bu noktadan yola çıktık ve çalıştıkça bakın neler bulduk: Maison Française basit bir ilkeden yola çıkıyordu aslında: "Çağdaş bir tüketici için yepyeni bir dekorasyon anlayışı." Yalnızca sayfalarına bakılan, hayal gücünü zorlayan gerçeküstü mekanlar, albenili dekorlarla dolu bir dergi olmanın ötesinde, okunan, bilgiye

ulaştıran, pratik seçenekler sunan, uygulanabilir fikirler veren seçkin bir yayındı Maison Française. Kısacası biz Maison Française’i çok sevdik ve onu en doğru biçimiyle Türk okuru için uyarladık: **Yaygın ama seçkin, sofistike ama işlevsel, sık ama pratik**. Bu üçlü tanıma yakışır bir uygulama ise, sağ sayfalara reklam almamaktı! Bilinçli ilan verenlerin inançla katıldığı ve özveriyle karşıladığı bu yaklaşımla Maison Française çağdaş yayıncılığa yenilikçi bir ilke de getirmiş oldu. Fransa da dekorasyon dergileri piyasasını, % 85 gibi inanılmaz satış artışlarıyla altüst etmiş Maison Française’in, ülkemizdeki serüvenini de aynı şekilde sürdüreceğine yüzbinlerle anılan okur kitlelerine bizde de kısa sürede ulaşacağına inanıyoruz. Yaşamın ince zevkine varmış tüm okurlar, yeni evinize hoşgeldiniz.

Fatoş ERBİL

ERBİL, F. (1995), “Neden Maison Française?”, Maison Française, January 1995, p.3

23. ADRES (1997)

ARKA BAHÇE

Konutlarla insanlar arasında gizli bir bağ vardır... Karşılıklı bir etkileşim... Örneğin yüzünüz geleceğe dönük yaşamak istiyorsanız, aşınmış eşikleri size geçmişteki konuklarını anımsatan eski bir konakta kendinizi yabancı gibi hissedersiniz.

Geçmişle iç içe olmak size huzur veriyorsa, ultra modern bir yerleşim biriminde, korumalarla kuşatılmış bir mahkummuşsunuz duygusuna kapılabilirsiniz.

O zaman ya bütün eşikleri değiştirirsiniz ya da modern evinizi antikalar, işlemeli örtülerle donatırsınız...

Bunu, Fransızların dediği gibi "kendinizi derinizin içinde iyi hissetmek için" yaparsınız. Konuttan başlayıp mahalle, kent, ülke olarak genişleyen halkalar, sizi tıpkı kendi deriniz gibi sarmalıdır. Ne çok sıkı, ne fazla geniş...

Kendinizi iyi hissetmekle bunun yakından ilgisi vardır. Bu yüzden değil midir ki çağımızda insanlar, yerleşimle ilgili yeni arayışlar içindeler... Ve yine bu yüzden değil midir ki kentler, el değmemiş toprak parçaları, yeni yerleşim eğilimleri doğrultusunda yeniden yapılanıyor.

Adres, insan yaşamını ve mutluluğunu bu denli etkileyen bir konuda, "yerleşim eğilimleri ve konut edinme rehberi" olarak özenle hazırlandı. Gerçek bir boşluğu doldurmak üzere, gerçek bir rehber dergi olmak iddiasıyla çıktı.

Adres sizlere her ay, yurt içinde ve dışında, "kendinizi iyi hissedeceğiniz" bir yerde ve konutta yaşama hakkınızı kullanma şansı tanıyacak. Bundan böyle her ay birlikte olmak dileğiyle.

Genel Yayın Yönetmeni

Tülin KOLUKISAOĞLU

KOLUKISAOĞLU, T. (1997), “Arka Bahçe”, Adres, July 1997, No:1, p.4

24. AHŞAP (1997)

EDİTÖR

Hayat (dergi) gibi...

Zaman, dönüp ardına bakmak için bile olsa duraklamıyor. Oysa duruyor ve arkasına bakıyor insan. Teknolojinin tüm nimetlerinden yararlanarak, geride kalanların taklitlerini üretmekten çekinmiyor. Beş yüzyıl sonra bir Orta Çağ gemisini, tüm ölçülerine sadık kalarak yeniden yapıyor mesela.

Karaka gibi.

İnsanoğlunun geçip giden zamana karşı kazanabildiği tek zafer, beraber yaşadığı objelerin zaman karşısında sallanıp düşmelerini, yıkılıp çökmelerini engellemek belki de. Bu yüzden tüm tasarımcılar, tasarladıkları objelerde kalıcılığın peşinde koşuyorlar.

Chi Wing Lo gibi.

Değişim kaçınılmaz da olsa, yakalanan güzelliklerden kolay vazgeçilmiyor. Gerçekten yanında istediklerini sırtlayıp, yeni çağlara taşımaktan çekinmiyor insanoğlu. Doğru zamanda, doğru yerde doğan objeler, önemini ve imajını daima koruyor.

Vespa gibi.

Geçmişinin izini sürüyor insan. Geride bıraktıklarını yanına çağırıyor. Tozlu eserler yeniden gün ışığına kavuşuyor. Gerçekten değerli sanatçılar, aradan 21 yıl bile geçmiş olsa, hatırlanıyor.

Kuzgun Acar gibi.

Yüzyıllarca değişimin, yeniliğin peşinden koşan insanlık -bir düzeyde- başladığı noktaya geri dönüyor. Evler, toprak renkleriyle, çiçek desenleriyle donanıyor. Mutfaklar artık yemek kokmuyor belki ama, çelik pırıltısı yerini daha yumuşak tonlara bırakıyor. Tasarımda, mimaride ve dekorasyonda zaman sanıldığı kadar çabuk geçmiyor. Öz olan, güzel olan, samimi olan, yaşanan mekanlarda da, gelecek zamanlarda da kendine bir yer bulmakta zorlanmıyor.

Ahşap gibi...

Tuba KÖSEOĞLU

KÖSEOĞLU, T. (1997), "Editör", Ahşap, September 1997, No:1, p.17

APPENDIX B

NOTES FROM PERSONAL INTERVIEWS

İHSAN BİLGİN İLE SÖYLEŞİ

Yıldız Teknik Üniversitesi - İstanbul - 16.11.1998

Medya:

...Medya her zaman yüzeysel bilgiyi yaratıyor. Bu birilerinin o bilgiyi sürdürmeyeceği anlamına gelmez ama, kitlesel olarak sürdürülüyor. ...O kadar çok yayılıyor ki bu, belki bütün hayatımızın öyle bir yüzey haline gelip, kendi habitatımızı da kaybetmek gibi birşey. Artık onlarla o kadar meşgul olabiliyorsun ki, orada da derinleşemiyorsun...

Anonim Tüketici Dergileri:

Orada (İngiltere’de) ev üzerine, üstelik de ev kadınına yönelik dergiler var. Yani “bir evin içini nasıl döşemesi gerektiği” üzerine dergiler. Bunun bir yanı da reklama açılan birşey, birtakım firmaları tanıtan birşey. Öte yandan bir tür pedagojik yanı da var. “Bir evde ne bulunması gerekir, bu şey nasıl kullanılır, ne yapılır?” gibi. Bu medya her zaman olmuş, sanayileşmiş ülkelerde de olmuş. Buna paralel bir de mesela “Do It Yourself - Kendin Yap” katalogları, dergileri var. Aslında eve yönelik, modern barınma kültürünün bir parçası oluyor bu yayınlar.

...Mimarın konumu da burada ilginç oluyor. ...Kendisine gelecek müşteri o donatıyla geliyor. O müşterinin bir kısmı, bütün dünyada olduğu gibi zaten işini kendisi yapıyor. Bir kısmı ise meraklı bu işe. Yayınları da izleyip, dekoratöre ya da mimara yaptırmak istiyor. Öyle olduğunda da mimarın, en azından kendisine gelen müşterinin nasıl bir donanımla geldiğini, onun aktüalitesinin, dünyasının ne olduğunu anlaması açısından önemli.

...Bir yandan da tüketim modaları var. O modaları da takip etmek durumunda mimar. İşte o modaları da belki en çok taşıyan bu ...“*House Beautiful*” gibi dergiler. Yani ikili bir tarafı hep var bu işin. Türkiye’de 1980’den önce pek böyle şeyler yoktu. Zaten hiçbir sektörün dergisi yoktu. Şimdi Hint mutfağını tanıtan yemek dergisi de var; ... kadın dergileri de var, “Evinin nasıl döşersin?” dergileri de var. Yani mimarlıktan önce o kültürün, gündelik yaşama kültürünün bir parçası aslında. Tabii mimarlığa da değinmiş oluyor. Türkiye’de bu tür hakikaten gelişti. İyi veya kötü. Her büyük yayın grubunun bir ev dergisi de var galiba.

...Medya daha çok manipülasyonla işliyor. Önce talep yaratılıyor, arz ediliyor. Tabii o arz, birşeye karşılık geliyor. Birşeye karşılık gelmezse tutmaz. Karşılık geldiği şey, işte bu “lifestyle” meselesinin son zamanlarda tüm dünyada ve Türkiye’de karşılık bulması. İnsanların kendilerini ayırtırmak, bir stili olmasını istemek gibi bir tavırları var. Bunun karşılığında da bu manipülasyon tutuyor. Böyle bir zemin olduğu için. Zannetmiyorum ki insanların “Aman bir dekorasyon dergisi çıksın!” diye bir talebi var da, ona yanıt veriliyor.

Lifestyle dergileri bir paket olarak çıkınca, onun bir parçası olarak bunlar da çıkıyor ve bunlar da müşterisini bulmuş, yaratmış oluyor...

Türkiye’de Süreli Yayınların Sürekliliği:

...Çevre’nin çıktığı sırada, Türkiye’nin çok çalkantılı bir kabuk değiştirme dönemi idi. ...Ortaya atılan birşeyin tutacağı bir zemin oluşmamıştı daha. 1979’da çıkmıştı. O zaman Türkiye’de öyle dergilerden hiç yoktu. Mimarlık alanında yoktu, başka alanlarda da o tür meslek dergileri çok çıkmıyordu. Mesela *Arredamento*... On küsur sene, onbir senedir, 110 civarında sayı çıkarmış. Her ay bir sayı çıkarmış ve bu ciddi bir süreklilik. ...*Arkitekt* dergisi, Zeki Sayar’ın çok büyük bir kişisel iradesiyle çıkmıştır. *Yapı* dergisi, aslında tam bir piyasa dergisi değildir. Yapı Endüstri Merkezi’nin bir yan ürünü gibi çıkmıştır. ...Doğan Hasol onu bağımsız bir yayıncılık gibi değil, kendi “Yapı Endüstri Merkezi Projesi”nin bir devamı olarak düşünmüş ve yaşatmıştır. ...“Yapı Endüstri Merkezi” şu demek; yapı endüstrisi için sürekli bir enformasyon ortamı. Orada da dolayısıyla böyle birşey var. *Mimarlık* dergisi, tamamen örgütün dinamikleriyle beslenmiştir. Dolayısıyla bunların hepsi piyasa dışı dinamiklerce beslenmişlerdir ama 80’lerden itibaren, bir piyasa dinamizminin tek başına yettiğini görüyoruz. Yani *Arredamento*’yu piyasa dışında besleyen hiçbir şey yok. ...Burada yine bir özne var. ...Ama *House Beautiful*’a ya da *Vizyon Dekorasyon*’a baktığında bir özne yok orada. ...Dolayısıyla bir tür anonim dergiler bunlar. Yani bir iradeye bağlı değil, bir projeye bağlı değil. Anonim. ...*Arkitekt* tabii burada ilginçtir, onun yaşadığı dönüşüm. İşte uzun süre çıkmadı. ...7-8 sayı iddialı bir mimarlık dergisi olarak çıkarmaya niyetlendi. ...Hemen yaşama sanatı dergisine dönüştü ve “lifestyle” dergisi olmaya yöneldi.

Mimarlık dergisi:

...“Mimarlık”, ilginç bir medyadır. Hem bir örgüt dergisidir -mimarlığın sorunlarını, vs. bir şekilde anlatmıştır-; öte yandan, mimarın kendi içindeki sorunlarını da hep aşmış, kendi sınırlarının dışındaki bir alanda çalışmıştır. Bir şekilde toplumun sorunlarına eğilmiş *Mimarlık* dergisi. ...Tabii her yönetimle birtakım değişiklikler oluyor, ama belki bunu saptadıktan sonra şu daha ilginç, her yönetimle birlikte değişmeyen taraflarını da saptamak mümkün.

Arredamento:

...Toplumun bir talebinin gözlenmesinden ziyade, içinde bulunan insanların onu oraya çekmek istemesiyle ilgili. İç dinamik daha önemli orada. Tabii şu da denebilir, mimarların ihtiyacı olan bir dergiye dönüştü şu anda. Herhangi bir tüketici, çok sofistike, mimarlık konularıyla ilgili bir müşteri değilse, artık *Arredamento Mimarlık*’ı herhalde almıyordur diye düşünüyorum. ...Ama zaten anonimlikten çıkma sürecinin tescillenmesidir o aslında.

UĞUR TANYELİ İLE SÖYLEŞİ

Yıldız Teknik Üniversitesi - İstanbul - 20.11.1998

Türkiye'deki Mimarlık Süreli Yayınları:

Yayın sayısının az oluşunun bir kere temel nedeni zaten mimar sayısının az oluşuydu. Yakın zamana kadar memlekette mimar sayısı ben mezun olduğum zaman bile 5 bin civarında bir sayıydı. Düşünecek olursanız, şu anda 35 bin civarında ki ben mezun olalı da kaç yıl oluyor. 1976'nın sonunda, '77de mezun oldum diyebilirsiniz, 21 yıl olmuş. 21 yıldır Türkiye'deki mimar sayısı bir kere defalarca katlandı. 7 kat artmış 21 yılda, bu korkunç bir artış. Bir kere bu yayın sayısının artışını destekledi, yayın sayısının Türkiye'deki artışını destekleyen en önemli etken, mimar sayısının artışı değil. Çünkü Türkiye'de mimarların çok önemli bölümü zaten dergi almıyor. ...Türkiye'de aslında mimarların çok önemli bir bölümü bir kere mimarlık yapmıyorlar, ikincisi mimarlık dünyasına hiçbir biçimde değmiyorlar hatta. ...Medyayla hiçbir biçimde ilişkileri olmuyor. Başka bir dünyada çalışıyorlar. Böyle olunca Türkiye'de bugün bile mimarın sayısı kadar dergi satılmıyor. Türkiye'deki bütün dergilerin satış miktarını toplasanız 35 bin değil. Buna odanın dergisini de ekleyin, yine olmuyor. ...Çok ilginç bir biçimde olmuyor. Bunun anlamı, Türkiye'de demek ki 35 bin mimar var ama 35 bin ilgili adam yok. Başka bir sonuç; bazı mimarlar birden fazla dergi alıyorlar anlamına da geliyor bu.

Süreli Yayınlar ve Reklam Sektörü:

... Türkiye'de bütün dergilerin ayakta durmalarını sağlayan şey aslında reklam. Bu varediyor dergileri. ...Eski *Arkitektlere* bakın, kimler ilan veriyorlar? Ne çapta? 1930'lu yıllarda ilan verenler, ...soğuk demirci Fırat usta, marangoz atölyesi İbrahim Efendi filan gibi yerlerdir. Bir de birkaç tane yurtdışından ithal edilmiş malzemenin reklamı var. Çok az reklam bulunur onların içinde. Ama güncel doğru geldikçe reklam miktarının yükseldiğini göreceksiniz. Mesela Cemil Gerçek'in çıkardığı *Mimar* dergisinin içinde reklam oranı bayağı yüksektir. *Yapı*, yıllardır bu sayede ayakta duruyor. ...Yapı Endüstri Merkezi gibi bir olanak vardı. Sektörün dergisi olarak çıkardılar onu. Bugüne kadar da büyük ölçüde onunla ayakta durdu.

Anonim Tüketici Dergileri ve Reklam Sektörü:

...Bütün oradaki durum medya politikasının, medyanın kendi yayılma politikasının bir parçası. Onların sektörün bütün alanlarını doldurmak gibi bir dertleri var. Hiç boşluk kalmasın diye uğraşıyorlar, başka bir medya grubuna boşluk kalmasın. Ne gerekiyor? Ahşap gerekiyorsa ahşap için dergi çıkarıyorlar. ...Her grubun başında bütün boşlukları deniyorlar. Aslında çok küçük oranlarda çıkıyorlar. Yani Türkiye'de sürekli alıcısı olan piyasada kaç tane dergi var? *Yapı* böyle bir gruptur doğrusu, *Arredamento* böyle sayılabilir, *Mimarlık* zaten zorunlu dağıtıldığı için öyle. Geri kalan dergilerin çoğunun öyle sürekli bir alıcı kitlesi yok. ...Bununla birlikte toplumsal işlevlerini de inkar etmemek lazım. Yani onlar Türkiye'de yapıyla ilgili alanlarda karşılarındaki kitleyi alıştırma işlevi görüyorlar aslına bakarsanız.

...mesela *Vizyon Dekorasyon*; *Vizyon Dekorasyon*'un işlevi, mimarlık dünyası olan bir ülkede, mimarlık dünyasının problemlerine alıştırmak oluyor. Dekorasyon dergilerinin Türkiye'de öyle de bir işlevi var. Yeni tanışıyor insanlar modern yaşamla, yani modern mekanla ilişki kurmaya yeni alıyor Türkiye'deki insan. Modern öncesi dünyada insan mekana karşı aktif bir tavır içinde değil. Öyle düşünüyor, öyle de yaşıyor. Ama modern insanın eviyle dinamik bir ilişkisi var, onu değiştiriyor, yeniden yapmak istiyor. Bu modern bir tavır. Bütün dünyada bunu görüyoruz. Evine karşı geliştirdiği o aktif tavır. ...Modern insan eve karşı aktif bir tavır geliştirir. Sürekli olarak değiştirir, yıkar yeniden yapar. Şimdi, bu durum belli bir zorunluluk halidir. Ama bunu mimarlık medyası aracılığıyla yapamazsınız. Çünkü mimarlık medyasının ulaşamayacağı bir düzeyi ya da davranışı tabii ki temsil eder. Ama dekorasyon dergileri dünyanın her yerinde bu işlevi görür. Sokaktaki insan kendi yakınındaki mekanlara nasıl egemen olacak? Ona bu olanağı sağlar. Böyle bir ...eğitim görevi aslına bakarsanız. Türkiye'de de böyle oluyor. Bir yandan da tabii ki reklam pastasından da pay alıyor, çünkü dekorasyon alanında da muazzam bir reklam pastası var. Şimdi onun da biraz derinine gidersek boyutu küçük de olsa, ithalatçılar ve satıcılardan oluşan dev bir kitle var ortada. Bunlar ucuza çok reklam vermek isterler. Amerika Birleşik Devletleri'nde böyle bir mimarlık dergisi çıkaramazsınız. Çünkü şirketler o kadar büyüktür ve reklam fiyatları o kadar büyüktür ki, Türkiye'deki gibi ...bir sayfa reklam veremez. ...Amerikan dergilerine bakın, içlerinde Türkiye'deki kadar reklam yoktur. *Architectural Record*'a bakın, inanamayacağınız kadar az reklam vardır, incecik bir dergidir. *AD*'ye bakın Türkiye'de, o Hürriyet'in dekorasyon dergisi de bu kalınlıkta çıkar. Çünkü burada orta ve küçük üretici ve ithalatçılar var ve bunlar ucuza Amerikan bağlantıları yoluyla ilgili reklam yaparlar ve dolayısıyla piyasayı bunlar dolduruyorlar. Muazzam bir reklam verme ihtiyaçları var bunların. Dünyanın başka yerlerinde reklam bile vermediklerini ya da onlardan daha büyük grupların reklam verdiğini düşünelim. ...Şimdi hiçbir İngiliz dergisinde gidip de avize üreticisi bir sayfa reklam veremez. Bırakın, uluslararası firmalar bile orada reklam veremiyor. Biliyorsunuz bunlardan bir tanesi ERCO, uluslararası bir kuruluş, uluslarüstü bir aydınlatma firması. Oraya reklam veremiyor. Halbuki bizde açın bakın...

...Bu furyanın böyle ebediyen devam etmesi beklenemez. Bu azalacaktır. Çok fazla var ve bu, piyasadaki ihtiyaca tekabül etmiyor. Tekabül ettiği müddetçe mimarlık dünyasıyla bağlantılı bir ihtiyaç olmaktan çok bu reklam dünyasının, bu sektörün daha doğrusu, kendi iç problemleriyle ilişkili bir şey gibi gözüküyor. ...Kullanıcıyla dünyanın her yerinde ilişki kuran dekorasyon dergileri olmak zorundadır.

Arredamento:

...İlk çıkışında hiç kimse mimarlık dergisi olarak düşünmemiş. ...İlk çıktığı zaman Türkiye'de *Mimarlık* dergisi bile yayını durdurmuştu. Bütün mimarlık piyasası *Arredamento*'ya yüklendi, herkes yazı göndermeye başladı bir yandan da. ...giderek kuramsal alanda etkili oldu. ..."Dekorasyon dergisi çıkaralım tam zamanıdır" demişler, "Türkiye'de yok". Ama aynı zamanda mimarlık dergisinin de olmadığı bir döneme isabet etti bu çıkış.

...Birçok medyatik mimar yarattı dekorasyon dergileri ve bu *Arredamento*'nun açtığı yol oldu. ...ama *Arredamento* bunları başlattığı zaman zaten artık mimarlık kulvarına girmişti.

...Zaman gerekiyor. Ortam durulmuş değil şu anda çünkü, çok belirsiz bir noktada, kararsız bir noktada duruyor. Denge noktasına henüz ulaşmaktan çok uzak. Kimin nerede durduğu hala belli değil... *Yapı*, ...sektörle bütünleşik bir dergi. ...Yapı Endüstri Merkezi'yle bağlantılı olduktan sonra zaten sektörün dergisi olmak zorunda ve o da o iddiayla çıkıyor. *Arredamento* bunların hiçbiri gibi değil. *Arredamento* sadece para kazanıyorsa çıkıyor, kazanmıyorsa çıkmıyor. Böyle bir dergi.

...düşünsel içerik beklentisi Türkiye'de pek yok yakın zamana kadar. Örneğin dergi dendiği zaman ya proje yayınlamaktır beklenti olan, ya da uzunca bir süre boyunca çok ağırlıklı biçimde siyasal içerikli bir mesajı vardır *Mimarlık* dergisinin. *Arredamento* bir de dünyadaki değişimin Türkiye'ye yansımalarının bir sonucu olarak mimarlığın düşünsel bir şey olduğunu anlatmakla işe başladı hemen hemen başlangıçtan beri, buraya getirdi. ...Türkiye çünkü o noktaya gelmişti artık. Talep ediyordu.

...*Arredamento*'nun isim değişikliği aslında çok uzun süredir düşünülen birşeydi. ...Aslında eskiden beri böyle bir istek vardı ama bir derginin adını da böyle olmadık bir noktada değiştiremiyorsunuz. Yüz sayı yayınladıktan sonra değiştirmek durumunda kaldık artık. Bu nokta uygun diye düşündük. ...Derginin 71. sayıda artık dekorasyonla ilgisi doğrusu neredeyse kalmamıştı.

APPENDIX C

CHARTS

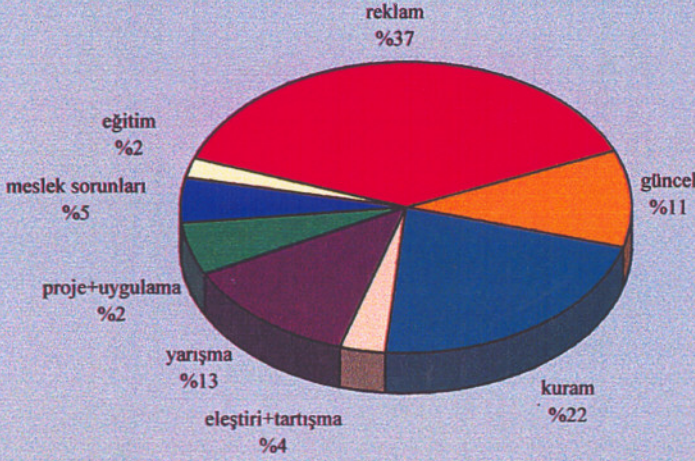
Graphical Analysis of Contents in Contemporary Turkish Architectural Periodicals

(in Turkish).....	AC 2
Mimarlık.....	AC 2
Yapı.....	AC 3
Arredamento Dekorasyon.....	AC 4
Archiscope.....	AC 5

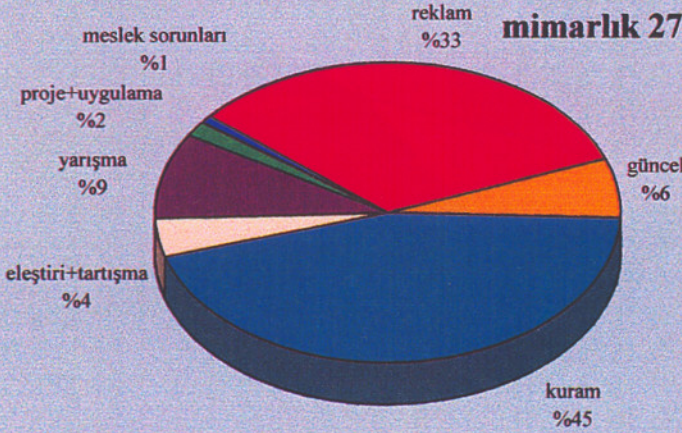
Chronological Chart of Turkish Architectural Periodicals.....	AC 6
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sayı	sayfa	reklam	güncel	kuram	eleştiri+tartışma	yarışma	proje+uygulama	meslek sorunları	eğitim
Femmuz'95 - 264	100	34	13	13	0,5	10	9	11,5	6
Eylül'95 - 265	92	34	6	17		24	3,5	2	
Mart'96 - 268	92	34	10,5	28,5	9		3		
		102	29,5	58,5	9,5	34	15,5	13,5	6
Ocak'97 - 273	76	20	7	24	8	7	4	2	
Ağustos'97 - 276	92	37	2,5	37	0,5	8			
Ocak'98 - 279	76	19	5	42	1	6			
		76	14,5	103	9,5	21	4	2	
Ekim'98 - 283	92	27	8	15	2	31		4	
Aralık'98 - 284	84	27	6	31	4			9	4
Şubat'99 - 285	84	19	12		6		4	6	34
		73	26	46	12	31	4	19	38

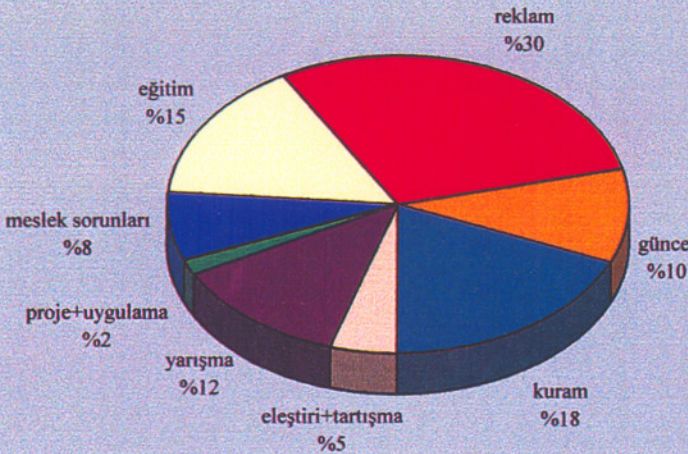
mimarlık 264-265-268



mimarlık 273-276-279

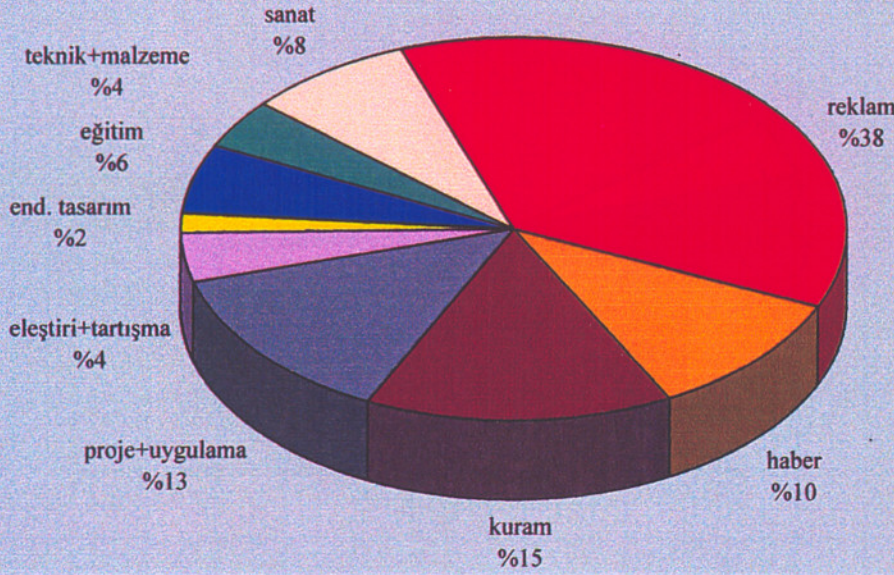


mimarlık 283-284-285



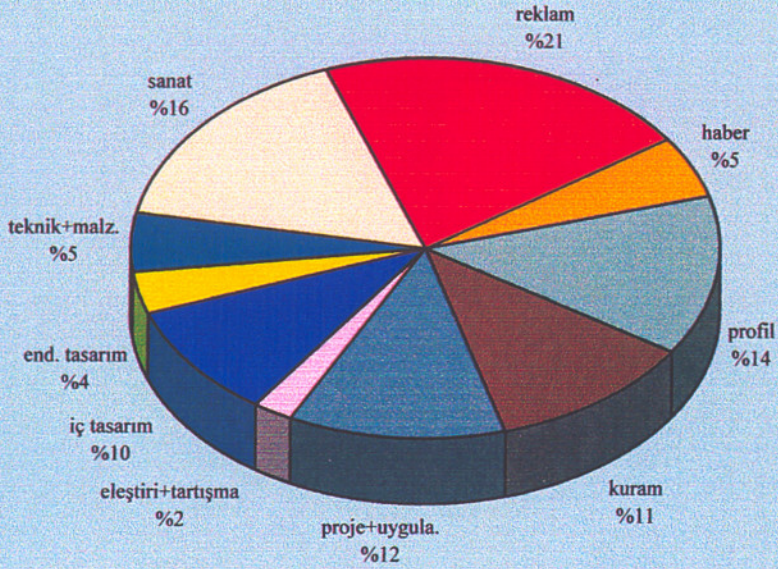
sayı	sayfa	reklam	haber	kuram	proje+uygulama	eleştiri+tartışma	endüstriyel tasarım	eğitim	teknik+malzeme	sanat
Nisan'99 No:209	118	35,5	9,5	12	14	8		26		10
Ekim'98 No:203	130	47	8	11	28	5		8	2	9
Haziran'98 No:199	132	47	13	29	8	3	8		8	11
Temmuz'97 No:188	124	38	13	27	11	4			8	12
Mart'97 No:184	116	30	9	10	12	12		13	10	9
Ekim'96 No:179	142	55,5	12,5	40	10	3			2	10
Ocak'96 No:170	100	32	17	10	11	2			9	7
Aralık'95 No:169	118	43	13	14	26	2			4	9
Mayıs'95 No:162	110	52	12		16	5	9	11		6
		380	107	153	136	44	17	58	43	83

yapı 162-169-170-179
184-188-199-203-209



sayı	sayfa	reklam	haber	profil	kuram	proje+uygula.	eleřtiri+tartıřma	i tasarım	end. tasarım	teknik+malz.	sanat
Mart'96 No:79	140	29	5	16	17	16	3	14	5	11	16
řubat'97 No:89	140	30	8	19	7	9	3	10	4	4	30
Ocak'98 No:99	140	23	7	19	20	22	3	14	5	5	18
		82	20	54	44	47	9	38	14	20	64

arredamento dekorasyon 79-89-99



sayı	sayfa	reklam	haber	kuram	proje+uygulama	eleştiri+tartışma	endüstriyel tasarım	teknik+malzeme
eylül'98-no:01	164	53	10.5	22	38	7		29.5
ekim-kasım'98-no:02	128	20	4.5	15	53			29.5
aralık'98-no:03	132	25	10.5	14	48			24.5
mart-nisan'99-no:04	132	28	14	23	31		8	22.5
		126	40	74	170	7	8	106

archiscope 1-2-3-4

