

Arkitekt: The Catalyst for Istanbul's Urban Change and Local Reactions in the Interwar Years

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SU

**OLTRE LO
SGUARDO**

**BEYOND
THE GAZE**

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OLTRE LO SGUARDO BEYOND THE GAZE

a cura di
edited by

Alessandro Ippoliti, Elena Svalduz

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OLTRE LO SGUARDO **BEYOND THE GAZE**

TOMO
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6

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a cura di
edited by

Giorgia Sala

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ARKITEKT: THE CATALYST FOR ISTANBUL'S URBAN CHANGE AND LOCAL REACTIONS IN THE INTERWAR YEARS

PELIN BOLCA

Abstract

In the framework of modernization process initiated after the proclamation of Turkish Republic that affects the country's socio-economic, political and cultural structure, this contribution highlights how the journal "Arkitekt" functioned as a platform showcasing the interdisciplinary nature of urban studies in Turkey. The main focus is to explore how the journal served as a propaganda tool, guiding the public in the modernization of Istanbul, while also providing a discussion forum for professionals to express local reactions in the Thirties.

Keywords

Arkitekt, post-war recovery period, Istanbul, urban history, modernization.

Introduction

The proclamation of the Republic in 1923 marked a pivotal moment in Turkish history, signaling a radical departure from the long-standing Ottoman rule entrenched in Sharia law. With this new era came a wave of modernist reforms, setting the stage for a transformational journey in various aspects of society fostering self-independent economy, changes on political and socio-cultural structure in every segment of the country. One of the most crucial domains of these change was the approaches on architecture and urbanism, which played an instrumental role in shaping the social, cultural, and economic fabric of Turkish cities and adopting the Republican reforms during the postwar recovery period [Bozdoğan 2001].

In the initial decade of the Republic, the primary focus of the government was directed towards the urgent postwar reconstruction plans for cities. The process began with the efforts of local architects initiating plans in smaller cities. However, the ruling class also aimed to implement European standards in the urban development of cities. They prioritized the transformation of the capital city, Ankara, despite its small size, to meet the demands of a capital city [Tankut 1990; Cengizkan 2018]. Additionally, the port

city of İzmir was recognized as a crucial gateway to Anatolia, facilitating economic collaborations with Europe [Bilsel 1996; Bolca 2023].

This era also marked a phase of constitutional reorganization, during which a multitude of laws were reshaped and successive reforms were implemented that shaped the architecture and urban planning norms as well as the basis of heritage-led regulations in the country. For instance, Industrial Encouragement Law No. 1055 in 1927 was enacted by facilitating the cooperation between local and European architects. In 1933, the introduction of the Municipal Building and Roads Law, coupled with the formation of the Council for the Protection of Monuments, laid down the legal groundwork that governed all urban planning endeavors until 1957. Essentially, this period saw the consolidation of local and national urbanistic principles and foundational components [Bolca 2023].

In countries where such post-war radical changes occur, one of the greatest challenges for decision-makers has been ensuring that reforms and the new ideology are comprehended and acknowledged by all segments of the population [Scott 1998]. The role of dissemination and propaganda in shaping societal perceptions and facilitating the adoption of ideologies, modern reforms, and advanced knowledge cannot be overstated. These tools serve as powerful mechanisms that bridge the gap between new concepts and established beliefs, enabling a smooth transition towards change.

Positioning of these circumstances, this contribution discusses the role of *Arkitekt* considering one of the most impactful journal as a propaganda tool as well as a showcase of urban studies in İstanbul during the first decade of Republic. In particular, it emphasizes the pressing concern of local architects regarding İstanbul's urban problems in the early years of the 1930s, as well as their contrasting perspectives regarding the appointment of European experts for the İstanbul urban planning competition in 1933.

Building Modern Turkey: The Rise of Printed Media and Architectural Identity in the Early Republic

Starting the interwar period, a succession of printed media enterprises emerged. The initial one, *Akşam* (The Night) newspaper, was established in 1918, aiming to heighten public awareness regarding independence ideology and to disseminate information about the Independence War initiated in 1919. In the aftermath of the war, in 1924, the *Cumhuriyet* (The Republicanism) newspaper was established, followed by the inception of the *Milliyet* (The Nationality) newspaper in 1926. As their names imply, the primary objective of the latter two was to promote the Republican ideology and foster a sense of national identity among the public, while also showcasing the reform efforts on the international stage.

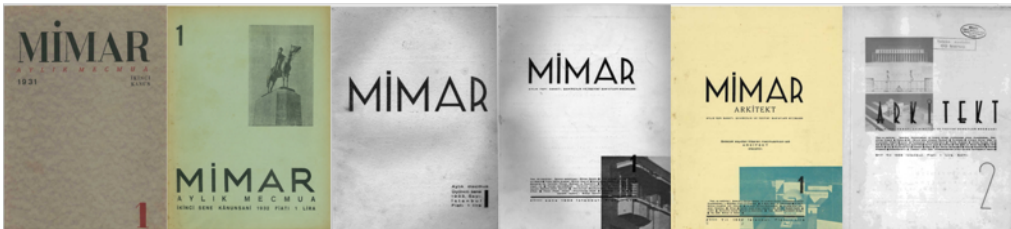
In all of these newspapers mentioned, the European architects and urban planners in collaboration with local authorities, their interviews, their travels within the country, and their observations about the city, along with their advice and decisions regarding

urban plans, occupied a significant portion. The actual motive behind this public propaganda stemmed from the Republican aspiration to declare that Turkey was undergoing modernization aligned with contemporary norms, on both local and global levels.

During this period, the impacts of the Industrial Encouragement Law became evident within the theoretical and practical contexts of discussions on architecture and urbanism. The government began inviting numerous European architects, who played a pivotal role in influencing the restructuring of architectural education at the faculty level and engaging in collaborations with municipalities for construction ventures.

The concept of “modernism”, centered around creating new style structures using innovative materials, became a part of Turkey’s architectural discussions during the National Architectural Renaissance. Nonetheless, these discussions gained strength and manifested in urban construction through the prevailing “Modern Movement” or “New Architecture (*Yeni Mimari*)” trend that gained prominence from 1927 onwards [Esat 1931, 381]. During these years, the numbers of graduated Turkish architects increased, and in connection with the ongoing urban development activities, architectural realms expanded across the nation. Consequently, young local architects of the era felt the need to establish a community driven by the desire to engage with the activities of foreign architects in the country and compete with them. They sought to establish communication among themselves, promote their endeavors, stay informed, and connect within the field of architectural activities. In this context, in 1931 “*Mimar* (The Architect)” was established by young and fresh architects, Zeki Sayar, Abidin Mortaş and Abdullah Ziya Kozanoğlu, all graduated in 1928 [Ozguven 2020]. This marked the beginning of nearly 50 years of publication for Turkey’s first architectural periodical, launched to facilitate communication within the architectural domain. Over the years, the journal became a venue where Turkish architects discussed newly developed ideas on individual buildings or urban contexts, while also expressing their dissatisfaction with the extensive architectural activities of foreign architects invited from Europe and voicing their concerns.

In 1935, the journal changes its name from *Mimar* to *Arkitekt* (Fig 1). This change was related to governmental policies regarding to emphasize Turkish roots. Zeki Sayar, one of the founders of the magazine, stated that this decision was taken because the word “Mimar” is of Arabic origin. It is replaced with “*Arkitekt*”, inspired by the Finnish



1: From right to left: The first issues of years from 1931 to 1935 of *Arkitekt* journal. The last images on the left shows the second issue of 1935 when the *Arkitekt* title finally appears as the unique name of the journal.

architecture magazine “*Arkkitehti*”, with reference to the Ural-Altaic language family origin of Finnish, just like Turkish [Sayar 1994]. However, considering the existence and influence of European architects at that time, it is possible to argue that the similarity of the translations of the word *Mimar* in German (*Architekt*), Italian (*Architetto*), English (*Architect*) and French (*Architecte*) also influenced this decision.

Insights of "Arkitekt" Journal: Showcasing Istanbul's Urban Complexity in the Thirties Building Modern Turkey: The Rise of Printed Media and Architectural Identity in the Early Republic

Following the foundation of Turkish Republic, the Ottoman capital İstanbul lost its status and Ankara was declared as the Republican capital city. Even though, during this period, Ottomanism supporters continued to view İstanbul as the nation's focal point. In response to this political and strategic stance, rather than getting involved in İstanbul, the Republicans concentrated on transforming Ankara into a contemporary capital and advancing the development of Anatolia. Therefore, Republic's limited finances and the endeavors of expert architects and engineers were primarily channeled towards the establishment of the new capital. İstanbul's urban problems or urban plan according to the new standards of the country didn't become a part of Republicans' agenda until 1933. According to historians, this was the result of the change in İstanbul's privileged and priority position during the Ottoman Period, rather than the neglect of the city [Akpınar 2014, 59-92].

The local architects were aware the urgency of İstanbul planning. Therefore, it is not a coincidence that the first article in the inaugural issue of the *Arkitekt* magazine is titled “İstanbul and Urbanism” written by Sedat Hakkı Eldem, who shaped early Republican Era architecture and urban policies. This article's preceding sentences also signify the journal's founding purpose of fostering national awareness and contributing to the formation of a community of idealism:

Is the duty of an architect solely to construct buildings? No, their responsibilities are far greater. The nation wants to build and improve the country; it desires proper development. But how would they know what is good, who would inform them? If the city doesn't receive sufficient attention from an urban perspective, who will provide guidance? Who will demonstrate the distinctions between foreign mimicry and contemporary approaches in construction and home life? Is there an official tasked with preserving the beauty of the country? There isn't. So, who will safeguard the nation from the ugly works of uncultivated hands? The people of İstanbul are unable to discern between the old and the new in urban planning. The existing old structures were abandoned; foreign styles were imitated without understanding the essence. Who will enlighten the people of İstanbul in this matter? Who will reintroduce the purest qualities and tastes of Turks in architecture? The architect. This is their most sacred duty and their debt to the homeland [Eldem 1931, 4].

In the same article, Eldem provided comparative examples from an international scale, such as Rome, Venice, Athens, Berlin, and New York, highlighting the urban problems within İstanbul's regions. He emphasized that the city had the potential to compete in terms of beauty with these models, but it required a well-structured comprehensive urban plan that adhered to standards. According to him, such a plan could only be developed by local architects who were well-versed in Turkish culture [Eldem 1931]. From 1931 to 1933, several local figures mentioned the urgency of İstanbul planning by highlighting the needs to have at least 5 years' development plan to answer the needs of the city. Even if their intention was to identify a local architect to plan İstanbul, the government decided to launch an invitation based urban competition in 1933¹. This was announced by the İstanbul Municipality and Herman Eltgötz from Germany, Henri Prost and Alfred Agache from France were invited to submit their proposals [Bilsel e Pinon 2010]. Citing his demanding work schedule, Prost delegated his colleague Jacques Lambert to undertake an initial assessment and compile a report encompassing his recommendations on his behalf. The Turkish print media consistently shared their daily agendas, travel itineraries, and interviews with the public. Right after the news about Eltgötz and Agache coming to İstanbul was revealed, the initial critique about their selection and potential recommendations, stemming from their backgrounds, surfaced in *Arkitekt*. In an article written by Burhan Arif, he firstly framed their arrival and professional profiles, and continued by stating "...now let's continue with the explanation of our own local considerations." Mentioning several European examples from Paris to Atina, he listed his planning ideas pointing out many neighborhoods of İstanbul. In the conclusion part, he clearly made visible his intention to write this article by saying "Let's hope the experts make a good diagnosis in their reports and take these suggestions in consideration." [Arif 1933a, 161]. A month later, he raised the topic once again by strongly criticizing Agache's planning decisions in Rio de Janeiro and Eltgötz's approach:

...it should be noted that we don't have mountains in İstanbul that can be discarded like (those in) Rio. Furthermore, the subject of cities born from star-like squares that once wove a web-like pattern is no longer a matter of discussion.... Turkish cities possess their own unique culture and history. While literary classifications such as Latin or German city forms exist, shouldn't there also be a category for Turkish cities? [Arif 1933b, 178].

The İstanbul's urban planning competition didn't result until 1935 when the jury report has been firstly published in *Arkitekt* by comparing the overall decisions of Agache, Eltgötz and Lambert [Unknown 1935]. The winner was Eltgötz's proposal. Even though, the municipality maintained communication with Henri Prost, eventually culminating in a contract being signed with the İstanbul Municipality in 1936. This marked the official commencement of a prolonged partnership between local

¹ Ankara, Turkey. Turkish Republican Archive, İstanbul için yapılacak imar planının müsabaka yoluyla tesbiti amacıyla hazırlanan kanun teklifi, 08.02.1933, col. 30-10-0-0.

authorities and Prost, with his guidance directing Istanbul's planning process until the Fifties [Bolca, Tamborrino, Rinaudo 2018].

The original intent of the 1936 contract was for Prost to serve as a consultant, collaborating with the municipality and working alongside local architects. However, the execution of this idea took a different course over time. While Prost did engage with local architects in collaboration, his role evolved beyond that of a mere consultant to assume a more central position as a chief urbanist. In this regard, one lamentation raised in an article written by Zeki Sayar as below:

We would like to recall a statement made by Prost when he came to plan Istanbul. At that time, Prost mentioned that he would only prepare the preliminary project of Istanbul, define its main outlines and zones, and that the actual details should be worked on by Turkish architects. This statement is not unique to Prost; it is a fundamental principle of urban planning. Since no one can know Istanbul as well as Turkish architects do, just as is the case in every country, we must undoubtedly benefit from their expertise in the detailed aspects of the city's plan. Now is the time when the urban planning principle Prost articulated back then is being put into practice [Sayar 1937, 256].

In 1937, Prost presented Istanbul's urban program, which was subsequently put into action partially until 1950. Throughout this period, local architects engaged in ongoing discussions regarding Prost's choices. However, these dialogues primarily focused on micro-scale aspects such as planning approach of main squares in Historic Peninsula or in new settlements, rather than challenging the fundamental principles of the comprehensive plan in large scale. Sedat Hakkı Eldem, who chose to compose the inaugural article for the initial volume of *Arkitekt* regarding the urban challenges of Istanbul, never revisited this subject matter in his subsequent writings. This could be linked to his responsibilities as an architect in charge of erecting new structures envisioned within Prost's Plan. However, according to the changing political and social structure over the time, the contents of the journal increasingly focused on Istanbul during the period preceding the commencement of its planning activities.

Conclusion

The transformational journey undertaken by Turkey following the establishment of the Republic in 1923 extended beyond the political sphere to encompass various aspects of society, including architecture and urbanism. The early decades of the Republic were characterized by a concerted effort to rebuild and modernize cities ravaged by the aftermath of war. Effective dissemination and propaganda played pivotal roles in bridging the gap between established beliefs and new ideologies. This was reflected in the emergence of newspapers, which aimed to promote Republican ideals and showcase modernization efforts. European architects and urban planners collaborated with local authorities and shared their insights through interviews, travel reports, and

urban observations. This collaboration aimed to project Turkey as a nation undergoing modernization in line with contemporary norms, both nationally and globally.

Central to this transformation was the journal *Arkitekt*, which served as a platform for Turkish architects to discuss ideas, communicate their concerns, and engage with architectural activities. The journal navigated the influences of European architecture informing the local architects and guiding their practical and theoretical approaches.

Amidst these changes, Istanbul emerged as a focal point of discussion. Despite losing its status as the capital city, Istanbul's urban challenges remained a matter of concern. Local architects recognized the urgency of addressing these challenges and voiced their views through the pages of *Arkitekt*. The city's transformation gained momentum when an urban planning competition was launched in 1933, attracting European experts. The subsequent interactions and discussions in *Arkitekt* highlighted the tension between foreign expertise and local perspectives, ultimately shaping the city's planning process.

In conclusion, the pages of *Arkitekt* provide a window into a crucial period in Turkish architectural history, where the complexities of urban planning, cultural identity, and foreign influence intersected. The journal served as a reflection of the evolving dynamics of this era, capturing the aspirations, concerns, and collaborations that shaped Turkey's architectural and urban transformation during the early decades of the Republic. In the early Thirties, the criticisms made by local architects through the *Arkitekt* were a reaction to the government's willingness to collaborate with them, rather than the decisions made by European experts regarding Istanbul. In other words, the *Arkitekt*, established with the goal of solidarity, actually served as a platform to announce that local architects were also capable of taking responsibility in urban planning of a city like Istanbul, as opposed to the decisions taken by European experts.

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