KADRİ ERKMAN: THE PRACTICE OF A MODERNIST ARCHITECT IN ANKARA

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ÖYKÜ GÜNAY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF HISTORY OF ARCHITECTURE

SEPTEMBER 2021

Approval of the thesis:

KADRİ ERKMAN:
THE PRACTICE OF A MODERNIST ARCHITECT IN ANKARA

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ABSTRACT

KADRİ ERKMAN: THE PRACTICE OF
A MODERNIST ARCHITECT IN ANKARA

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Sebtember 2021, 139 pages

This study is an attempt to understand the architectural practice of Ahmet Kadri Erkman (1928-2015), an architect who produced numerous buildings around the country but specifically in Ankara. Erkman graduated from the Fine Arts Academy (*Devlet Güzel Sanatlar Akademisi)* in 1951 and started his professional career at the beginning of the 1950s. He worked in the institutional architecture office of İş Bankası between 1962 and 1994, and also as a freelance architect for the market for more than thirty years. Apartment blocks and office blocks that form the majority of his works, are located in the center of Ankara, and they have become parts of the modern built environment of the city. The aim of this study is to analyze the works of Kadri Erkman in the socio-political and economic context of the second half of the 20th century in Turkey and the urban and architectural context of the period in Ankara.

Keywords: Kadri Erkman, Ankara, modern architecture, Türkiye İş Bankası

ÖZ

KADRİ ERKMAN: MODERNİST BİR MİMARIN
ANKARA'DAKİ MESLEKİ UYGULAMALARI

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Yüksek Lisans, Mimarlık Tarihi Bölümü
Tez Yöneticisi: Prof. Dr. Tomris Elvan ALTAN

Eylül 2021, 139 sayfa

Bu çalışma, ülke çapında ve özellikle Ankara'da çok sayıda yapı üretmiş bir mimar olan Ahmet Kadri Erkman'ın (1928-2015) mimari pratiğini anlama girişimidir. 1951 yılında Güzel Sanatlar Akademisi'nden (Devlet Güzel Sanatlar Akademisi) mezun olan Erkman, meslek hayatına 1950'lerin başında başlamıştır. 1962-1994 yılları arasında İş Bankası'nın kurumsal mimarlık ofisinde ve eş zamanlı olarak otuz yılı aşkın bir süre serbest mimar olarak çalıştı. Çalışmalarının büyük bir kısmını oluşturan apartmanlar ve işhanları Ankara'nın merkezinde yer almaktadır. Eserleri kentin modern yapılı çevresinin bir parçası haline gelmiştir. Bu çalışmanın amacı, Kadri Erkman'ın eserlerini, Türkiye'de yirminci yüzyılın ikinci yarısının sosyo-politik ve ekonomik ve Ankara özelinde dönemin kentsel ve mimari bağlamında incelemektir.

Anahtar Kelimeler: Kadri Erkman, Ankara, modern mimarlık, Türkiye İş Bankası

To Mother Nature and serendipity,

ACKNOWLEDGMENTS

First and foremost I would like to express my gratitude to my supervisor Prof. Dr. T. Elvan Altan for her support while working on this thesis during the chaotic times that the world has gone through. Without her support and advice, this study could not be completed. I would like to thank my examining committee members Prof. Dr. Nuray Bayraktar, Assoc. Prof. Dr. Lale Özgenel, for their detailed suggestions and comments as well.

I would also like to thank the members of the research project "Ankara'da İz Bırakan Mimarlar" due to their detailed work and the archive that they provided me which enabled me to conduct the research and write this thesis. Among them, I would like to especially thank to Cem Dedekargınoğlu for his endless patience with my never-ending questions.

There are lots of people who contributed to this thesis both with their support and their guidance. First of all, I am grateful to my parents who mean the world to me. They supported my every step and every decision in any condition, I am thankful for every opportunity they have offered me. Their presence just makes me the luckiest person on earth and I love them unconditionally. Furthermore, I am grateful to my dear beloved partner Lülü, (Uluğhan Ergin) for his endless support and love during the hard times that I have experienced. More than a partner, he is my lucky charm. He can be also counted as the editor and co-author of this thesis due to the continuous effort that he put into my work to correct my mistakes and encourage me to write. If I can remember these days with gratitude and joy it is only because of his existence and support. Without his patience, soothing words, and caring heart this period of my life would be unbearable. Thank you for facing any kind of challenge side by side with me. You are the serendipity that life brought to me, I find peace within your arms Lülü.

I am also thankful to Mina Selçuk, Zeynep Gür, and Fatıma Silpağar for their comments on my thesis and listening to my whining. I could have not completed this journey without you girls. Taking classes and completing projects together was what made studying fun for me, Mina Selçuk. I am glad that you were my company on this long journey since 2014. Started as a classmate you have become my lifelong friend.

Moreover, I want to express my sincere gratitude to my dearest Fatıma, who has been by my side no matter where on the earth we are since the beginning of time. I am also grateful to Dilay Eldoğan for being with me from the very beginning and supporting me whenever I need.

Last but not the least, I have to thank my dear Karamel, Fıstık, and Tüylü for being with me in the countless sleepless nights of my academic life.

As Edward Cummings said we are all “as small as a world and as large as alone”.

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CHAPTER 1

INTRODUCTION

> *... Modernism was founded in philosophical and ideological concepts that had little to do with architecture in itself.*[1]

Modern architecture was applied in Turkey with an attitude as if exemplary of these words. Architecture was loaded with a charge to reorganize the new Turkish Republic at the beginning of the 20th century. Architects became one of the "warriors" of this social project. In later decades, as the number of Turkish architects increased, and with the changing political context of the post-World War II decades, the pressure of ideological expectations on architecture lessened.[2] The guidance of the state over architecture was then transformed. The architects who graduated at the beginning of the 1950s became the supporters of modern architecture with their own preferences.[3] Most of the architects of this new generation have remained unknown in the history of architecture even though they had an impact on the formation of cities. In the case of Ankara, Ahmet Kadri Erkman (1928-2015) was one of these architects (Fig. 1). This study examines Erkman's career and his chosen projects in Ankara during the second half of the 20th century by evaluating these in relation to the contextual developments in architecture, in the city, as well as in Turkey in political and economic terms.

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[1] Leland M. Roth and Amanda C. Roth Clark, *Understanding Architecture: Its Elements, History and Meaning*, 3rd ed. (Colorado, the USA: Westview Press, 2014), 606.

[2] Uğur Tanyeli, "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve 'Reel Mimarlık'" in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 235-254, 235.

[3] Enis Kortan, *1950'ler Kuşağı Mimarlık Antolojisi* (İstanbul: Yem Yayın, 1997), 32.

Figure 1 Kadri Erkman, 2009 (Source: Yeşim Uysal Personal Archive)

1.1 Aim and Scope of the Study

The aim of this study is to understand the architectural works of Kadri Erkman and his professional character in the medium of the production of modern architecture of Turkey during the second half of the 20th century, specifically in the context of Ankara. Erkman was born on March 20, 1928 in İstanbul and moved to Ankara with his family where he spent his childhood and rest of his life after his university education in Fine Arts Academy (*Devlet Güzel Sanatlar Akademisi)*. Erkman continued living in Ankara and died there on December 13, 2015. He had a productive career in architecture; yet, in the literature on architectural history of Turkey, his name was rarely mentioned. When the number of his works are taken into account, it is quite surprising that he has remained as an un-famed architect in recent history.

Residential projects of villas and apartment blocks constitute the majority of Erkman's works, and the rest of his works are commercial projects as offices, shopping centers and hotels. When it comes to residential buildings, most of the time their architects remain anonymous for the users and the public. Similar to the faith of their architects, residential buildings were mostly not included in the historiography of architecture. As Bayraktar stated, despite being solid and visible, they remain hidden in the building stock of a city. These buildings were not only invisible but also considered as temporal structures.[4] They were not valued as structures which should be protected for the sake of culture and history. The thought behind this attitude is

[4] Nuray Bayraktar, "Proje Sunuş," in *Tarih Yazımında Sivil Mimarlık: Çalıştay Notları* (Ankara: VEKAM, 2014), pp. 13-24, 16.

actually the understanding of historiography. Not only in Turkey but also in the Western world, single public buildings which were designed by important architects became the focal points of history of architecture for a very long time.[5] However, prominent buildings, designed and built by famous architects, constitute the physical context of a very little part of the daily life of the public; and hence, the generally accepted historiography of architecture remains insufficient to understand the past at the present time, as stated by Altan.[6]

Similar to residential buildings, commercial buildings which do not carry symbolic meanings such as headquarters of recognized corporations remained hidden in the building stocks of cities and did not take place in history studies. Commercial buildings, mainly office blocks, occupy an important place among Erkman's projects. This kind of buildings are key figures in history of architecture to grasp the mindset of the second half of the 20th century since they emerged after the 1950s.[7] Neighborhoods where office blocks began to be constructed indicate the transformation of a city while forming new spaces for daily routines of people. Along with the transformation of a city, office blocks reflect the shift in the economic policies from a statist to a more liberal approach, as experienced in Turkey from the early Republican to the post-World War II decades. Office buildings of corporates also exemplify the growth of the private enterprise in the country in the second half of the 20th century.

The production process of new residential and commercial building types of the period (specifically apartment blocks, and office blocks) naturally occurred with the contribution of different actors and introduced contractors as an important actor for the construction sector. The collaboration of architects and contractors was not a rare incidence after the 1950s, and Erkman was one of these architects who worked with contractors in his private office. However, unlike other architects working freelance in their private offices, Erkman was a bank official working at the institutional architectural office of İş Bankası. Thus, he simultaneously kept on working in his own

[5] Elvan Altan Ergut, "Değerlendirme," in *Tarih Yazımında Sivil Mimarlık: Çalıştay Notları* (Ankara: VEKAM, 2014), pp. 95-204, 99.

[6] Ibid., 100.

[7] Afife Batur, *A Concise History: Architecture in Turkey During 20th Century*, 1st ed. (Ankara: Chamber of Architects of Turkey, 2005), 57.

office and as the architect of the bank. His identity in the bank resembled the former generation of architects who had worked mostly as state officials until the 1950s.[8]

In order to understand the architectural practice of Erkman in Ankara during the second half of the 20th century, the socio-political as well as architectural and urban context should be studied. Thus, this study examines the historical background from the early republican days until the 1990s by focusing on the architectural movements, technological developments, and socio-political changes in Turkey and in the world. Major architectural movements of the 20th century in Turkey are examined in order to understand the modernist approach of Erkman, and legal changes affecting the construction sector are also discussed in order to evaluate the processes of his professional practice.

The urban context of Ankara within the same time frame is the other major contextual topic of this thesis since, Erkman's works were mostly located in Ankara. The locations of his works according to the types of building use are analyzed in relation to the transformation of Ankara after the 1950s by indicating the changes and developments introduced by the master plans of Jansen and Uybadin-Yücel. For the analysis of the urban context of Erkman's works, Uybadin-Yücel master plan is taken as forming the guidelines for the growth of the city during the second half of the 20th century. His works are examined both as the examples of the urban changes and also as affected by them; therefore, understanding the urban development of Ankara becomes significant to understand the architectural practice of Erkman.

This study intends to understand the architectural production of the second half of the 20th century in Turkey by focusing on the works and life of Erkman since he was one of the architects whose works have shaped the city of Ankara and yet still stayed anonymous.

1.2 Literature Review

The life and work of Kadri Erkman has not been studied in depth and information about him is quite limited. His archive provided by "Ankara'da İz Bırakan

[8] Bilge İmamoğlu, "Architectural Production in State Offices: An Inquiry into the Professionalization of Architecture in Early Republican Turkey" (PhD diss., Delft University of Technology 2010), pp. 1-228, 61.

Mimarlar" research project[9] forms the primary resource about Erkman. The research conducted within the scope of this project provided access to the architect's personal archive. In addition to the documents from his own archive, secondary sources have been used to interpret his design approach. Plenty of sources were gathered together to have a holistic opinion about Erkman's architectural practice, and the interviews made with him and his acquaintances give significant information about his architectural practice.

The interview made with Erkman by Gülfer Arıkoğlu and Yeşim Uysal provided the key information about his life and career.[10] That interview also reflects Erkman's world-view and approach towards architecture. Moreover, the interview made by Cem Dedekargınoğlu as part of the "Ankara'da İz Bırakan Mimarlar" research project, with İrfan Köksalan, who was a famous contractor of the period after the 1950s and worked with Erkman, provided valuable knowledge about the construction sector of the era.[11] Köksalan was also a witness of Erkman's life for almost 30 years and he had chance to make observations about his personal life and design technique. Therefore, this interview constitutes an important part of this study. Another interview made with Sadun Ülger, who is Erkman's nephew and business partner, is also helpful in understanding the working process in the architect's private office.[12]

In order to understand the architectural approach of Erkman, the development of architectural movements and the production of modern architecture in Turkey has been examined from various resources. The analysis started with a focus on the architectural movements in the early Republican period, for which articles written by

[9] "Ankara'da İz Bırakan Mimarlar" is a research project by T. Elvan Altan, Nuray Bayraktar, and Umut Şumnu, supported by VEKAM (*Vehbi Koç Ankara Araştırmaları Merkezi*). The aim of the project is to publicize the architects of mainly the post-World War II decades in Ankara, who have been relatively less studied. For more information, see: https://www.ankaradaizbirakanmimarlar.com/.

[10] Gülfer Arıkoğlu and Yeşim Uysal, "Kadri Erkman ile Söyleşi," *TMMOB Mimarlar Odası Bülten* 82 (September 2010).

[11] Köksalan, İrfan, and Mustafa Köksalan. Interview by Cem Dedekargınoğlu for "Ankara'da İz Bırakan Mimarlar" research project. Tape recording. Ankara, January 20, 2020.

[12] Ülger, Sadun. Interview by Mina Selçuk and Öykü Günay. Tape recording. Ankara, April 27, 2019, as part of the research for the course "AH544 Architectural History Research Studio: Ankara, 1950-1980" given by Prof. T. Elvan Altan at Middle East Technical University Graduate Program in Architectural History.

İlhan Tekeli[13], Yıldız Sey,[14] and Afife Batur[15] became valuable resources. *Modernizm ve Ulusun İnşası,* which was written by Sibel Bozdoğan, provided the main frame for the Early Republican period.[16] Architectural developments, movements and new building types after the 1950s were of capital importance since Erkman was actively working in those decades during the second half of the 20th century. The articles by Uğur Tanyeli[17,] Atilla Yücel[18], Mete Tapan[19], and Bozdoğan,[20] as well as Batur's book[21] were beneficial resources to procure required background information. *20. Yüzyıl Türkiye Mimarlığı* written by Doğan Hasol was useful to understand both architectural developments and developments in urban scale. Ali Cengizkan's[22] article about the Uybadin-Yücel Master plan was a comprehensive guideline to grasp the purposes of the plan and the article by Özcan Altaban[23] shed light on the urban developments after Uybadin-Yücel Master plan until the 2000s.

Understanding the attitude of the architects of the new context after World War II was required to have a view about Erkman's approach as a member of this

[13] İlhan Tekeli, "Türkiye'de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 1-24

[14] Yıldız Sey, "Cumhuriyet Döneminde Türkiye'de Mimarlık ve Yapı Üretimi," in *75 Yılda Değişsen Kent ve Mimarlık*, ed. Yıdız Sey (İstanbul: Tarih Vakfi Yayınları, 1998), pp. 25-40

[15] Afife Batur, "1925-1950 Döneminde Türkiye Mimarlığı," in *75 Yılda Değişen Kent Ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 209-234

[16] Sibel Bozdoğan, *Modernizm ve Ulusun İnşaası* (İstanbul, Türkiye: Metis, 2002).

[17] Tanyeli, "1950'lerden Bu Yana Mimari", 235-254.

[18] Atilla Yücel, "Pluralism Takes Command: The Turkish Architectural Scene Today," in *Modern Turkish Architecture*, ed. Reneta Holod and Ahmet Evin (University of Pennsylvania Press, 1983), pp. 119-152.

[19] Mete Tapan, "International Style: Liberalism in Architecture," in *Modern Turkish Architecture*, ed. Reneta Holod and Ahmet Evin (University of Pennsylvania Press, 1984), pp. 105-118.

[20] Sibel Bozdoğan, "Turkey's Postwar Modernism: a Retrospective Overview of Architecture, Urbanism and Politics in the 1950s," in *Mid-Century Modernism in Turkey: Architecture across Cultures in the 1950s and 1960s*, ed. Gürel Meltem Ö. (London: Routledge, 2016), pp. 9-27.

[21] Afife Batur, *A Concise History.*

[22] Ali Cengizkan, "1957 Yücel-Uybadin İmar Planı ve Ankara Şehir Mimarisi," in *Cumhuriyet'in Ankara'sı: Doç. Dr. Özcan Altaban'a Armağan*, ed. Tansı Şenyapılı (Ankara: ODTÜ Geliştirme Vakfı, 2005), pp. 25-59.

[23] Özcan Altaban, "Cumhuriyet'in Kent Planlama Politikaları ve Ankara Deneyimi," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 41-65.

generation. Examining under which conditions these new generation of architects had their education helped understand their professional formation. In this case, Enis Kortan's book[24] included precious information and insights. Two master theses written by Küreğibüyük[25] and Kınataş[26], provided information about Arif Hikmet Holtay and Abidin Mortaş, who both worked for İş Bankası like Erkman. Holtay was also Erkman's professor in the academy and Mortaş was his first employer. Last but not least, the journal of İş Bankası, *İş Dergisi,* both demonstrated the bank's attitude towards architecture and was helpful to discover buildings that Erkman designed for the bank. All of these resources formed the background of the architect's professional life and gave clues about his mindset as an architect of the era.

1.3 Structure of the Study

This study intends to understand the architectural practice of a modernist architect, Kadri Erkman. It examines the architectural history of the second half of the 20th century, contemporary urban developments in Ankara, Erkman's professional life including his education as an architect, and the milestones in his career, and focuses on a selection of his works.

As the introduction, Chapter 1 presents the aim and scope of the study, provides the literature review of prominent studies which were made use of for the formation of the background knowledge to interpret Erkman's projects, and defines the structure of the study.

In Chapter 2, titled as "Architectural and Urban Context", the architectural developments and movements are discussed starting from the early Republican period covering until the 1990s. In addition, the urban developments of Ankara are also examined to understand the formation of the city as a capital during the early Republican decades and its transformation as a modern city in the second half of the 20th century. In this chapter, there is an emphasis on the 1950s in understanding the changes in architectural movements and urban development due to the essential shift

[24] Enis Kortan, *1950'ler Kuşağı Mimarlık Antolojisi* (İstanbul: Yem Yayın, 1997).

[25] Zeynep İrem Küreğibüyük, "Cumhuriyet Dönemi Mimarlığı Bağlamında Arif Hikmet Holtay," (unpublished Master's Thesis, İTU, 2011).

[26] Nesibe Kınataş, "Abidin Mortaş: Bir Mimari Biyografi," (unpublished Master's Thesis, YTU, 2020.

at the time in the history of country that affected the later decades in socio-political terms.

Chapter 3, titled as "Architectural Practice of Erkman", starts by giving information about the architect's early years and university education. The emergence of private architecture offices in Turkey and the first steps of Erkman's professional career including his work for other architects and the establishment of his own office are discussed respectively. In addition, the architect's relationship with contractors, the architectural identity of İş Bankası and Erkman's role in İş Bankası are the topics of this chapter. Last but not least, the chapter examines a selection of Erkman's projects. Major changes affecting architecture in Erkman's life, in Turkey and around the world are listed in Table A chronologically. By providing an outlook of the era, Table A enables making comparisons and easing to understand the steps that Erkman took in his professional life. All of the projects by the architect, which we could have found information about, are listed in Appendix B. These projects are classified according to their design and/or construction dates, locations, building types, and employers. The locations and types of the buildings are also marked on the map in Appendix C to demonstrate the distribution of the residential and commercial zones in the city and the related development of the city. Based on the table and the map, the works that exemplify Erkman's architectural practice in relation to the dates, types and employers of the buildings, and also overlap with the growth pattern of the city with their locations, are chosen to be discussed as examples in this chapter.

In Chapter 4, as the conclusion, depending on the architectural practice of Erkman that is examined in this thesis, designing modern commercial and residential architecture in post-war Ankara, and working both in a private office and in an institutional office are discussed. Furthermore, the differences and similarities between state offices and institutional offices, and Kadri Erkman's stance in the history of modern architecture in Turkey are presented as topics of further discussion.

CHAPTER 2

ARCHITECTURAL AND URBAN CONTEXT

20th century was a milestone on its own; it started with the falling of an empire and the beginning of a republic in Turkey. From then on, the century was full of new searches, new developments and a constantly changing culture. The architectural and urban context of Ankara in the second half of the 20th century developed correspondingly with the changes in the world and in the country and it was an outcome of the developments during the first half of the century. The attitude of architects and the government changed towards architectural production and this change reflected upon the urban context and the face of the city. The first half of the century in Turkey was formed by the ambition of building a state and carrying it to the level of contemporary civilization, then liberalization began to be more effective in the second half of the century. Uğur Tanyeli describes the year 1950 both as a disengagement in history and as an ordinary turn in an uninterrupted process at the same time.[27]

A shift took place in all fields of life after 1950. First of all, in 1952 Turkey became a full member of NATO, and this was celebrated both by the ruling and the opposition party enthusiastically. This membership was perceived by the public as if Turkey was equal to the Western nations.[28] As a nation belonging to the Western world, even eating habits started to change. Milk powder, liqueur, margarin, and cola became a part of daily life.[29] Moreover, refrigerators and sewing machines gained

[27] Uğur Tanyeli, "1950'lerden Bu Yana Mimari Paradigmaların Değişimi ve 'Reel Mimarlık'," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 235-254.

[28] Zürcher Erik Jan, Modernleşen Türkiye'nin Tarihi, trans. Gönen Yasemin Saner (İstanbul: İletişim Yayınları, 2000), 341.

[29] Güven Gürkan Öztan and Serdar Korucu, *Tutku, Değişim ve Zarafet 1950'li Yıllarda İstanbul* (İstanbul: Doğan Kitap, 2017), 189.

ground in houses.[30] The emergence of the private sector from the 1950s on as an investor in architecture was also valid for the arts. "Private clients, especially banks, businesses, and corporations, began to emerge as the primary patrons sponsoring art exhibitions, organising architectural competitions and commissioning artists and architects."[31] International styles became prevalent in the arts as well, and parallel to liberalism, opening to the world became more of an issue.[32] Cinema witnessed a change in the post-war period as well. With the increasing amount of Hollywood movies, liberalization, and eventuallly popular culture, Yeşilcam emerged as the platform of the film sector in Turkey.[33] The lifestyle that Hollywood movies imposed upon was also supported by the journals and magazines that reflected the American effect.[34] Another important change was the transition to mechanization in agriculture and the arrival of American cars to Turkey.[35] These two developments were most probably the ones that had the most solid outcomes in the urban development processes.

Ahmet Kadri Erkman was an architect who started his professional life after the turn of 1950. He mostly designed office buildings and residential buildings that were products of the developments after the 1950s. The aim of this chapter is to form a background in order to understand Erkman's works. In the beginning, this chapter will examine the progress before and after 1950 by focusing on modern architectural production in Turkey during the 20th century. Afterwards, the urbanization process of Ankara will become the focal point.

[30] Eda Bulanık, "1950'li Yıllarda Türkiye'de Gündelik Hayatta Yaşanan Dönüşümler: Adana İli Üzerine Bir Araştırma", (unpublished Master's Thesis, Hacettepe University, 2020), pp.58

[31] Sibel Bozdoğan, "Art and Architecture in Modern Turkey: the Republican Period," in *The Cambridge History of Turkey*, ed. Kasaba Reşat (Cambridge: Cambridge University Press, 2008), 445.

[32] Ibid., 450

[33] Orhan Tekelioğlu and Savaş Arslan, "Cinema," in *The Routledge Handbool of Modern Turkey*, ed. Metin Heper and Sabri Sayarı (Routledge, 2012), 68.

[34] Bulanık, "1950'li Yıllarda Türkiye'de," 59.

[35] Ibid., 56

2.1 Modern Architecture in Turkey

The 20th century started with the First National Architectural Movement during the late Ottoman period. Even if the revival of the old Ottoman architecture was contradictory with the goals of new republic, its influence lasted until 1927 and completely ended in the 1930s.[36] Afife Batur analyzed the period in between 1925 and 1950 under the name of "foundation and institutionalization". The first years of the Turkish Republic were spent by restoring the ruins of a defeated empire and reestablishing a country under harsh conditions such as a collapsed economy and exhausted public.[37] According to Tanyeli and Kazmaoğlu, the First National Architecture was a way of expressing the elite with a new identity, which is Turkish nationalism.[38] Examples of the First National Architecture are mostly public buildings and residential examples are rarely found.[39] By considering the financial conditions of the period and lack of materials, these examples are significant (Fig. 2). Most of them were built by contemporary techniques and materials such as reinforced concrete,[40] while reviving the past in stylistic terms.[41] The First National Architecture can be evaluated as a reflection of a transition period on architecture, when new technology and materials were introduced to the public under the roof of old and classical forms and therefore it might have softened the transition from an empire to a republic. However, the new Turkish Republic was reconstructing a nation and a country and Turkey had to leave behind the traces of the Ottoman Empire and produce its own sources and create its own style.

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[36] Sibel Bozdoğan, *Modernizm ve Ulusun İnşaası* (İstanbul, Türkiye: Metis, 2002), 61.
[37] Afife Batur, "1925-1950 Döneminde Türkiye Mimarlığı," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 209-234, 209.

[38] Kazmaoğlu and Tanyeli, "1980'li Yılların", 37.

[39] Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı* (İstanbul, Türkiye: YEM Yayın, 2020), 34.

[40] The examples from this period draw attention with their symmetrical and axial mass and plan organizations. The style resembles European Neoclassicism and at the same time Ottoman, Seljuk and Islamic architectural features are evident on decoration, motives and façade organization. Batur, "1925-1950 Döneminde," 209.

[41] Doğan Hasol summarizes First National Architecture as a revivalist movement, reviving Seljuk and Ottoman architectural features by benefiting from western technology. Hasol, *20.Yüzyıl*, 34.

Figure 2 İş Bankası Head Office by Giulio Mongeri (1929) is an example of First National Architecture in Ankara. (Source: https://www.gezi-yorum.net/ankara-turkiye-is-bankasi-iktisadi-bagimsizlik-muzesi/)

In the 1920s the architectural focus in Europe was on the term "new". In Turkey, building the architecture of the revolution was also the new goal and it was grounded on the distinction between the "new" and the "old".[42] The new architecture could bring out results in the 1930s in Turkey. The architectural practice of the 1930s in Turkey was carried out by both foreign and local architects. Unlike the very first years of the republic, in the 1930s the number of educated and qualified local architects increased in Turkey (Fig. 3). Architecture is like a crystal-clear glass and effects of all of its predictors can be observed by examining the built environment. As might be expected, the 1930s was a decade when the modernization process accelerated in Turkey as a result of the decisions made in the 1920s. In the 1930s, as an important development in the economy, the First Five-Year Industry Plan came into force.[43] At the time, new building types came into need and the relationship with the Western world in the medium of architecture further developed.[44] Not only the building types, but construction techniques and materials changed as well. Reinforced

[42] Elvan Altan Ergut, "Cumhuriyet Dönemi Mimarlığı: Tanımlar, Sınırlar, Olanaklar," *Türkiye Araştırmaları Literatür Dergisi* 7, no. 13 (2009): pp. 121-130, https://dergipark.org.tr/tr/download/article-file/653852, 121-122.

[43] Hasol, *20.Yüzyıl*, 84.

[44] With the industrial investments in between 1930 and1940, a new building typology emerged as factories. Furthermore, station premises, civil centers, lodgments, community centers and school buildings were forming the architectural repertoire of Turkey. Yıldız Sey, "Cumhuriyet Döneminde Türkiye'de Mimarlık ve Yapı Üretimi," in *75 Yılda Değişsen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 25-40, 31.

concrete, aluminum, types of steel and glass were favorite materials that brought new possibilities to the architecture of the period.[45]

Figure 3 Şevki Balmumcu's Ankara Exhibition House is an appropriate example for the application of modern architecture in Turkey by a Turkish architect. (Source: https://tr.wikipedia.org/wiki/Dosya:Atat%C3%BCrk_Boulevard,_Exhibition_House_(Sergi_Evi),_1934_(16826593236).jpg)

One of the missions of the new Turkish Republic was organizing cities as places of modernity.[46] German architect Hermann Jansen in Ankara and French architect Henri Prost in İstanbul were in charge of urban planning. Jansen won the competition for the master plan of Ankara in 1928 and the design of the plan was completed in 1932.[47] In the following years, with the increasing number of educated Turkish architects, the effect and role of foreign architects decreased.

In the social context, the new architecture, or in other words, the modern movement of the period was seen as a better option to create a modern society in Turkey. This shift from the First National Architecture to modern architecture can mainly be observed in Ankara. The capital city developed on a north-south axis and

[45] Hasol, *20.Yüzyıl*, 85.

[46] İlhan Tekeli, "Türkiye'de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 1-24, 4.

[47] Jansen also designed city plans for İzmit, Gaziantep, Adana and Mersin on later dates. Hasol, "20.Yüzyıl," 63. Ernst Egli, Bruno Taut, Clements Holzmeister and Paul Bonatz were other famous foreign architects who took both part in the architecture education and design of important structures. Egli and Taut were instructors in Fine Arts Academy and Holzmeister were in İstanbul Technical University. Besides that, Holzmeister had prominent works in Ankara, such as ministry buildings, Central Bank of the Turkish Republic and Güven Monument in Güven Park at the center of Ankara. Bonatz was also an instructor in İstanbul Technical University and he had an important project in Ankara in which he tried to adapt traditional Turkish House in a modern dwelling, which is Saraçoğlu Neighborhood in Kızılay, Ankara. Ibid., 59-60.

the first buildings of the republic designed according to the First National Style are gathered at the northern end of this axis whilst the buildings in the so-called First International Style of the 1930s are located mostly in the southern part named as "Yenişehir".[48] It would not be wrong to say that the government associated its ideals with the concerns of modernism in architecture at the time. Architecture acted as a means of displaying political goals at these early Republican decades. The new capital city was ready to be built all over again and it was suitable to facilitate a change in society and culture. A modern city and buildings were even more effective than modern clothing introduced at the time to spread modernism.[49] It was believed that modernism had the power to transform the social content.

The 1930s ended and took along the European based modernism with itself. The leading movement of the 1940s is named as the Second National Architectural Movement (Fig .4).[50] This movement was nourished with the idea of turning back to the origins in line with the national socialist and fascist ideologies with the rising World War II. [51] With the end of World War II, the desire to be nationalist and regionalist came to an end.[52]

[48] Bozdoğan, *Modernizm*, 61.

[49] Aydan Balamir, "Mimarlık ve Kimlik Temrinleri I: Türkiye'de Modern Yapı Kültürünün Bir Profili," *Mimarlık*, no. 313 (2003).

[50] In the Second National Architecture Movement architects were inspired from civilian architecture rather than religious/monumental buildings. Historical civilian and rural building types provided inspiration. Climate of the region and regional materials and building techniques were also seen as prominent. Üstün Alsaç and Ahmet Evin, "The Second Period of National Architecture," in *Modern Turkish Architecture*, ed. Reneta Holod (University of Pennsylvania Press, 1084), pp. 94-104, 96. Insisting on historical design elements and local materials ended up in a non-economic use of modern construction. Ibid., 98

[51] Batur indicates that this new national architecture was nourished by two different attempts; first, there was an ongoing reaction against foreign architects in Turkey, and the second one was the "Seminar on National Architecture" given by Sedad Hakkı Eldem at the Fine Arts Academy since 1934. The result of these acts became visible after the death of Atatürk and with the beginning of Second World War. Batur, "1925-1950 Döneminde", 230.

[52] Using historical design elements and local materials was criticized also as a non-economic use of modern construction. Alsaç and Evin, "The Second Period", 98.

Figure 4 The end of this modern period can be concretized with the transformation of the Ankara Exhibition House to Opera Building by Paul Bonatz in 1947-48. (Source: https://www.goethe.de/ins/tr/ank/prj/urs/geb/res/ope/trindex.htm)

Şevki Vanlı argues that, in the 1930s and the 1940s, the approach of Turkish architects were not the emotions related with human life's essence, but it was the sentimentality that directed enthusiasm and even a reaction because of the frustration due to the defeat of the Ottoman Empire.[53] Following the country's efforts to prove itself, a new scene started and 1950 became a turning point for Turkey with the elections that changed the party in power after 27 years.[54]. A liberal era started and the United States of America became the new focal point for Turkey as for the Western world in general. The meaning of the "West" thus changed in this post-war context and the goal became creating a "little America" in Turkey.[55] From then on, the government was not creating demand on its own with the emergence of private initiative as an important actor in all fields. It was the time of the free market which led to population growth in cities. Migration from rural areas to urban centers increased rapidly, leading to an always raising squatter housing problem from the 1950s and onwards. The new architecture of the period started to be defined with high-rise blocks. "The most notable buildings of the 1950s were commercial, industrial,

[53] Şevki Vanlı, *Mimariden Konuşmak Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış*, 2006, 206.

[54] Democrat Party (DP) was founded in 1946 and became the ruling party with the elections in 1950. "Tarihçe," Demokrat Parti, accessed September 4, 2021, https://www.dp.org.tr/tarihce.

[55] Bozdoğan, "Turkey's Postwar Modernism," 11.

residential and recreational buildings … mostly for private clients.*"*[56] Hence, the second half of the 20th century was dedicated to create a capitalist society.[57]

The changes in the political and economic climate of Turkey and the world had visible influences on architecture in the post-war decades. The World War II ended in 1945 and the Marshall Plan became effective in between 1948 and 1951[58] that had both tangible and intangible outcomes in Turkey and specifically in architecture (Fig. 5). One of the results of the end of World War II was the diminishing impact of nationalism. Consequently, Second National Architecture started to lose its effect. Turkey started to open up to the world with the effect of liberalism.[59]

Figure 5 The Hilton Hotel in İstanbul designed by SOM Architecture firm and Sedad Hakkı Eldem can be counted as an outcome of the Marshall Plan and a collaboration of the USA and Turkey. (Source: https://v3.arkitera.com/h53955-istanbul-hilton-otelinin-55-yili.html)

Architecture was an end product of a variety of interwoven factors as stated by Neil Leach:

> Architecture is not the autonomous art it is often held out to be. Buildings are designed and constructed within a complex web of social and political concerns. To ignore the

[56] Ibid., 16.

[57] Kazmaoğlu and Tanyeli, "1980'li Yılların", 38.

[58] The Marshall Plan, or with its official name European Recovery Program, was designed for the recovery of Western Europe after the World War II. American President Truman offered financial aid also to Turkey in this connection. With the Marshall Plan the U.S. Government managed to create allies during the "cold war" period and for the survival of capitalism. "By providing the seed money for the recovery of Western Europe, the Marshall Plan transformed its beneficiaries from poverty cases into partners." Diane B. Kunz, "The Marshall Plan Reconsidered: A Complex of Motives," *Foreign Affairs* 76, no. 3 (1997): pp. 162-170.

[59] Üstün Alsaç, "Mimarlıkta 1950 Kuşağı," *Ege Mimarlık* 27 (March 1998): pp. 20-28, 23-24.

> conditions under which architecture is practiced is to fail to understand the full social import of architecture.[60]

The Marshall Plan did not shape the architectural production of Turkey on its own. Political changes, social issues and laws affected the forming of the new building stock of the country. As migrations from small towns to cities increased rapidly after the elections in 1950, housing problem in big cities emerged and inevitably resulted with squatter houses. Until the 1970s, mostly low-rise single houses and apartments owned by single persons were forming the architectural character of the city.[61] Cooperative housing was the leading actor of dwelling production in big cities. Cooperatives initially emerged in 1935 and remained as the leader of the sector in between 1945 and1965.[62] Cooperatives were successful for solving the housing issue of middle-income groups in a way.[63] However, with migration and shanty towns as the major issues of growing cities, the state introduced the Building Construction Law (*Bina Yapımını Teşvik Kanunu*) No. 6188 in 1953 in order to reduce the demand for squatter housing. However, this law could not help solve the squatter housing problem but instead paved the way for apartment block production.[64] Thus, the housing policy of the state did not solve the housing problem of low-income groups but supported the construction of new dwellings for the middle- and high-income groups.[65] The construction business and "build and sell" (*yapsatçılık*) process developed in this context. Private enterprises gained attention in the economy and the role of private sector in construction gained prominence day by day.

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[60] Neil Leach, "Rethinking Architecture: a Reader in Cultural Theory," in *Rethinking Architecture: a Reader in Cultural Theory*, ed. Neil Leach (London: Routledge, 2005), p. xii-xix.

[61] Balamir, "Mimarlık ve Kimlik Temrinleri I".

[62] Ali Cengizkan, "Kültür Nesnesi Olarak Konut ve Politik Aktörlerin Arka Bahçesi Olarak Konut Üretimi," *Mimarlık*, no. 345 (2009).

[63] For further information about co-operative housing in Ankara after the 1950s, see: Esin Boyacıoğlu, "1950'ler Ankarası'nda Sıradışı Konut Kooperatifleri," *Arredamento Mimarlık* 290 (May 2015): pp. 102-107.

[64] Duygu Koca, "Türkiye'de Çağdaş Konut Üretiminin Yeniden Okunması," *Tasarım+Kuram*, May 2015, pp. 25.

[65] T. Elvan Altan, "Modern Ankara'nın Yeniden İnşası Başlıyor: 1950'lerde Yeni Yaşam, Yeni Kent ve Rahmi Bediz- Demirtaş Kamçıl Bürosu'nun Konut Tasarımları," *Arredamento Mimarlık* 290 (May 2015): pp. 93.

Architectural style of the period was mainly the so-called International Style.[66] Reinforced concrete was the mostly used material. Same materials and forms were applied throughout the country[67] as reinforced concrete, aluminum profiles, mosaic and terrazzo became common materials of the era.[68] Cengizkan states that reinforced concrete was perceived as a sign of development and even put on par with Modern Architecture by even the academicians of the period.[69] The use of reinforced concrete had also an effect on the formation of residential design.

> Architects took full advantage of reinforced concrete's formal possibilities in eliminating load-bearing walls and producing long horizontal lines, which translated into flat or inversely tilted roofs, long spanning beams, fully transparent façades or white painted non-decorated walls, cantilevered masses or houses raised on *pilotis,* large carved-out terraces, double-height living rooms, open staircases and pen floor plans.[70]

In this connection, government investments increased for cement production. Rushing about producing and using concrete made housing industry attractive for small capital. With the increasing population, land prices increased correlatively and it became nearly impossible to own a land and a property on its own by a single family. History of rapid increase in the number of apartment blocks can be explained in this way briefly. When a quick glance is taken to the following decade, it can be seen that the laws enacted accelerate this process. In 1965, Flat Ownership Law (*Kat Mülkiyeti Kanunu*) was accepted and paved the way for the spread of reinforced concrete constructions all around the country. Thus, a new relationship was established among *landowner - contractor - local authority - residence purchaser - architecture.* Architects' role became satisfying others in this link by designing the largest legal apartments.[71] In other words, in the case of mass production, clients of architects became contractors and residence purchasers were clients of contractors.

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[66] Hasol, *20.Yüzyıl*, 136.

[67] Mete Tapan, "International Style: Liberalism in Architecture," in *Modern Turkish Architecture*, ed. Reneta Holod and Ahmet Evin (University of Pennsylvania Press, 1984), pp. 105-118, 108.

[68] Hasol, *20.Yüzyıl*, 136.

[69] Cengizkan, "1957 Yücel-Uybadin İmar Planı", 35

[70] Sibel Bozdogan and Esra Akcan, *Turkey: Modern Architectures in History* (London: Reaktion Books, 2012), 142.

[71] Tekin and Akpınar, "Betonarmenin Anonimleşmesi", 72.

Single houses were no more among the options for housing thousands of people in big cities, at least for the low- and middle-income groups. With the developing technology, high rise apartment blocks turned out to be an applicable solution for housing problem. There are several examples of high-rise and horizontal apartment blocks constructed according to the CIAM [72](*Congrès Internationaux d'Architecture Moderne*) principles of modern architecture after World War II.[73] Not only the façades of buildings but also interiors of houses were a concern of mid-century modernism. Becoming a "little America" was starting with having an American lifestyle within the houses.[74]

A significant change took place in the state administration at the end of the 1950s, which needs to be noted: On May 27, 1960 the military intervention ended the regime of the Democrat Party. The period between 1960-1980 witnessed changes in the political and economic context of Turkey.[75] The intervention in 1960 resulted with new reformist movements and democratic institutions. Freedom of expression was reinforced and opening to the west continued to be the common tendency. The increasing connection with the western world formed a consumer society in all areas of life.[76] The requirements of the period evolved with respect to the changing employers. In the 1960s and 1970s, the featuring building types that shaped cities are industrial buildings, educational buildings, office buildings, residential buildings in urban scape and lastly summer houses and holiday villages in resort areas.[77] Office buildings became the outstanding structures as the private sector continued to develop in the public sphere. Office buildings of the private sector as well as of state

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[72] CIAM (Congrès Internationaux d'Architecture Moderne), founded by a coalition of European architects in 1928, was an international forum for new ideas about the urban design of housing and cities. For more information, see: Mumford, Eric. "CIAM and Its Outcomes." *Urban Planning*, 2019, 291–98.

[73]Balamir, "Mimarlık ve Kimlik Temrinleri I"

[74] Bozdoğan, "Turkey's Postwar Modernism", 16.

[75] Batur, *A Concise History*, 63.

[76] Atilla Yücel, "Pluralism Takes Command: The Turkish Architectural Scene Today," in *Modern Turkish Architecture*, ed. Reneta Holod and Ahmet Evin (University of Pennsylvania Press, 1983), pp. 119-152, 120.

[77] Derya Elmalı Şen et al., "1960-80 Cumhuriyet Dönemi Türk Mimarlığı," *Turkish Studies* 9/10 (2014): pp. 541-556, 541.

institutions, were generally the tallest buildings of the period, and with the developing technology architects and engineers pushed the limits of construction techniques in designing and constructing these buildings (Fig. 6).[78]

Figure 6 Headquarter of İş Bankası designed by Yılmaz Sargın and Ayhan Böke (1976-1978) is an example of the high-rise office buildings. It received the title of the tallest building in Ankara at the time it was built.[79] This building also exemplifies architectural styles of the period which are Brutalism, New-Monumentality and Symbolism. (Source: https://galeri3.arkitera.com/var/albums/arkiv-2/proje/boke-ltd/isbank-genel-mudurlugu/1%20(3).jpg.jpeg)

The high-rise office buildings that were constructed by large firms or by the state with commercial and advertising concerns were labelled as *"prestige architecture"* by Kazmaoğlu and Tanyeli. New high-rise apartment blocks answering the increasing need for housing in the cities were labeled as *"new vernacular architecture"* by Kazmaoğlu and Tanyeli as well.[80] The lack of capital and land with infrastructure turned the apartment blocks into a profitable and tempting choice.[81] The demand for new apartment and office blocks, which was reinforced from the 1950s

[78] Ibid., 547.

[79] Elmalı Şen et al., "1960-80", 551.

[80] Kazmaoğlu and Tanyeli, "1980'li Yılların", 39.

[81] Nurbin Paker and Funda Uz, "50'ler Modernizmi İçin Bir Okuma: Çatışmalar ve Uzlaşmalar Sahnesi Olarak 'Apartıman,'" *Arredamento Mimarlık* 290 (May 2015): pp. 99.

onwards, was supported by the government policies, and never decreased and oriented the development of architecture during the second half of the 20th century.

Besides building types, architectural styles evolved as well in this period. The link between architectural styles and social changes is undoubtable. After the World War II, the International Style was applied widely during the 1950s; and it started to be questioned in later decades. Similar to the emergence of new building types, new architectural movements came into being after the military coup of 1960 in Turkey. With the increasing demand, architectural movements became diversified. A pluralist approach in architecture became dominant. Not only the increasing demand for construction but also Turkey's internal and external affairs encouraged the pluralist approach. As Turkey was trying to overcome the problems of urbanization and to catch up with the western civilizations eventually, there was a confusion among architectural styles.[82] The examples of this period could not be classified under one specific style. The styles of the era of the 1960s and the 1970s can be discussed under different headings such as *Organhaft*, Articulated Small Blocks Scheme, Brutalism, New Monumentality and Symbolism, and New-Regionalism. *Organhaft*, Organ-like or Organic Architecture got on the stage during the 1960s, and changed architects' faith in right angle in their designs.[83] According to Batur, "this trend, based on the concepts of an organic esthetic in the formation of shapes, opened the path to the break of rigid geometry and clichés of the prismatic box, giving opportunity for the experimentation of freer expressions throughout the 1960s." (Fig. 7 and 8).[84] To conclude, "Whatever the source of inspiration, breaking away from the rigid geometry imposed by a monolithic grammar allowed Turkish architects a more dramatic and softer expression achievable not only in monumental but also in smaller buildings."[85]

[82] Rana Karasözen and Filiz Özer, "Çağdaş İstanbul Mimarlığı'nda Post-Modernizm'in Rasyonel Temeli," *İTÜ Dergisi/a : Mimarlık, Planlama, Tasarım* 5, no. 2 (September 2006): pp. 107-114, 109.

[83] This movement enabled architects to work with acute angles and created a dynamism in forms. Frank Lloyd Wright was the earliest representative of this trend and in 1908 he formulated the six core principles of organicity. More information about Wright and Organic Architecture is available at: www.franklloydwright.org/organic-architecture-and-the-sustaining-ecosystem

[84] Batur, *A Concise History*, 69.

[85] Ibid., 130

Figure 7 Sheraton Hotel by AHE Mimarlık, 1958-74, in İstanbul is the first example that introduced the organic approach in architecture to Turkey. The architecture of Sheraton Hotel was based on Wright's design principles with 30 and 60 degree angles and a plastic expression with fragmentation in plan and mass.[86] (Source: https://v3.arkitera.com/v1/gununsorusu/2003/11/08.htm)

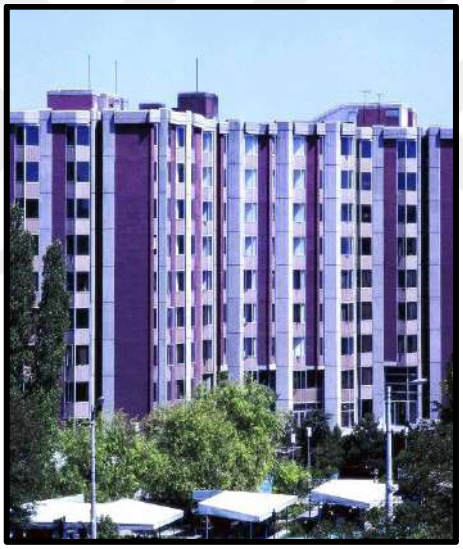

Figure 8 Ministry of Defense Student Dormitories in Ankara (Vanlı and Gömleksizoğlu, 1967-1968) is another successful example of the organic approach; rectangular geometry of the interior was distorted on the façade.[87] (Source: https://docplayer.biz.tr/106540292-Ii-ulusal-mimarlik-donemi-sonrasi-gelismeler-san-cumhuriyet-donemi-turk-mimarisi-doc-dr-tolga-bozkurt.html)

The other design approach of the articulated small blocks scheme came into existence by combining simple geometries in an orderly manner. The fragmented blocks had a dominance among the other styles of the period. This typology was composed of articulated blocks on the site addressing the needs that corresponded to

[87] Yücel, "Pluralism", 129.

human scale. Lower buildings were arranged on the site and the connection among them was provided by inner and outer courtyards instead of corridors. The arrangement of the blocks automatically gained this style a richness of forms and aesthetic beauty.[88] The fragmented blocks were benefitted by architects as a solution to almost every kind of problem. It was favored without considering the purpose of the building and surrounding conditions or the user of the building. By opposing the massive volumes of the International Style, the use of fragmented blocks turned into a solid protestation. Yet the fragmented blocks were not as functional as they were thought to be. Circulation in and outside the fragmented blocks were not always adequate. They were not easily enabling future additions and actually they were not economical solutions for every climatic condition (Fig. 9).89

The other approach of the period was Brutalism that aimed to esteem the components of architecture, and structural elements and materials were the leading examples of these components. Raw representation of materials and surfaces, and spontaneity were preferred instead of technical perfection. Display of function of elements was desired to create aesthetic beauty. Brutalism, or Neo-Brutalism as it was called after the 1950s was applied in two different ways; architects could either use building elements as observable by users or the function of interior spaces could be reflected on the outside.[90] Using materials as they were and highlighting the purpose of the building and technical elements became the most frequent applied principles of Brutalism. Brutalism was melted in the same pot with fragmented blocks. As Batur indicated: "Brutalism made itself a place and became popular as a trend completing and improving the plan typology that had already been adopted in Turkey."[91] According to Yücel, the togetherness of fragmented blocks and brutalism evolved the formal approach in architecture.

> With the Brutalist reinterpretation of the articulated small blocks scheme, mass was reintroduced into Turkish architecture. Architectonic mass was no longer reduced to

[88] Batur, *A Concise History*, 69.

[89] Akcan and Bozdoğan, "Turkey", 183.

[90] Hasol, *20.Yüzyıl*, 156.

[91] Batur, *A Concise History*, 71.

the fragile horizontal and vertical lines of the orthogonal grid of Modern Movement façades.[92]

Besides the articulated blocks scheme, monumentality and symbolism emerged in one-piece structures either vertically or horizontally developed. High-technology construction and high quality, expensive materials were preferred in this kind of buildings. In addition to materials and techniques, the grand scale was the main factor of monumentality.[93] The examples of this movement were classified under the heading of prestige architecture (Fig. 10).[94]

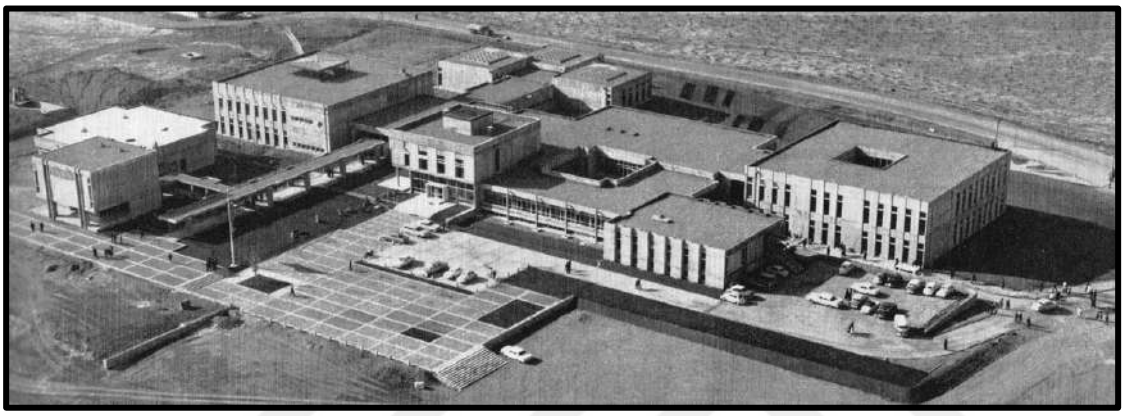

Figure 9 METU Faculty of Architecture (Altuğ-Behruz Çinici, 1962) is the perfect fit to exemplify the fragmented blocks scheme; the other style that this building represented was Brutalism. As the first exposed reinforced concrete application in Turkey, METU Faulty of Architecture served as a model for the combination of Brutalism and articulated small blocks scheme with its sprawling square planned fragments.[95] (Source: ???)

[92] Yücel, "Pluralism", 134.

[93] Ibid., 138.

[94] Batur, *A Concise History*, 75.

[95] Ibid., 180.

Figure 10 Lassa Tire Factory in Adapazarı (Tekeli and Sisa, 1977) is an example of New Monumentality and Symbolism. (Source: https://v3.arkitera.com/v1/gununsorusu/2004/07/19.jpg)

Another approach of the period was combining modern architectural features with regional properties and it was named as Neo-Regionalism.[96] The former regionalist applications were "romantic appraisal of historical forms" and they failed to address the need of the region and the country. Accepting forms from the Western world without questioning them began to be seen as a problem and Neo-Regionalism was considered to be a solution.[97] Regionalism was described by Batur as: *"*the key terms of regionalism in architecture are concepts related to historicism with urban texture, forms and scales." (Fig. 11, 12).[98] Approaches to Neo-Regionalism varied. Acknowledging traditional forms as they were was the most positive attitude.[99] Another approach was preserving the typology and core of historical elements but reviving them with new material and new purposes. A third approach was a more philosophical one; not only the physical forms were reevaluated but also the meanings of the volumes were questioned. The last one was deforming and remodeling the initial historical, traditional forms.[100]

[96] Hasol, *20.Yüzyıl,* 159.

[97] Akcan and Bozdoğan, "Turkey", 186.

[98] Batur, *A Concise History*, 72.

[99] Yücel, "Pluralism", 146.

[100] Ibid., 147

Figure 11 Social Security Complex by Sedad Hakkı Eldem, 1963-70, is a prominent example of Neo-Regionalism. Eldem created a continuation of the surrounding historical environment. (Source: https://galeri3.arkitera.com/var/albums/Arkiv.com.tr/Proje/sedad-hakki-eldem/sosyal-sigortalar-kurumu-tesisleri-zeyrek/2.jpg.jpeg)

Figure 12 Turkish Historical Society Building by Turgut Cansever and Ertur Yener, 1961-67. Cansever and Yener designed with historical references by questioning their meanings. (Source: http://archnet.org/sites/28/media_contents/25854)

Starting with the 1960 military intervention and ending with another one in 1980, the period witnessed the politicization of the context, also affecting the architects' approach.[101] In formal terms, the examples of the pluralist approach, yet all developed in line with the modernist understanding, continued to be dominant during

[101] Akcan and Bozdoğan, "Turkey", 199-200.

the 1970s. With the "death" of modern architecture[102] new movements such as post-modernism or late modernism began to emerge in the Western countries; yet, they were only seen in the 1980s in Turkey.[103]

From the 1980s onwards, as capitalist economy further developed, small office blocks of the earlier decades turned into larger commercial complexes, and passages turned into shopping malls.[104] These projects were constructed with high technology and high quality and they were precedents of prestige architecture similar to tourism structures.[105] Mosque construction also gained pace especially after the 1980s; however, their design quality did not change for the better.[106] Mass housing construction continued in the 1980s and 1990s as the late decades of the 20th century, and housing estates became prevalent as housing complexes for upper classes turned into "gated communities" where entrance and exit was controlled.[107]

The architecture of the first half of the century witnessed a more singular approach affected by major changes in the country and in the world such as world wars. The effect of liberalism and opening up to the world brought along the so-called International Style in architecture. After the 1960s, a pluralist approach became the common attitude in architecture. Indeed, the architecture of the 1950s with its building types and architectural style of the modernist approach was never left behind in Turkey until the end of the 20th century, but it expanded with the search for new forms and with the development of capitalist economy. Some of the new styles came to the forefront in the architectural preferences of Erkman as well. Namely, the International Style, organic architecture, brutalism, symbolism, and monumentality are the major approaches whose traces can be found in his works. He favored benefiting from new materials and technologies in his design process to catch up with the world and

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[102] American architectural historian Charles Jencks announced that modern architecture died at 3.32 pm on June 15, 1972 when Pruitt-Igoe Housing complex in Saint Louis, Missouri, a model modern public housing complex, was demolished. Charles Jencks, *The Language of Post-Modern Architecture* (Rizzoli International Publications Inc., 1977), 9.

[103] Hasol, *20.Yüzyıl*, 160.

[104] Ibid., 217.

[105] Batur, *A Concise History*, 87.

[106] Ibid., 93.

[107] Hasol, *20.Yüzyıl*, 216-217.

respond to contemporary needs of the market. Architect Kadri Erkman, whose work is the focus of this study, could be seen as a model for the architects of the second half of the 20th century with his works and career that will be analyzed in the next chapter in relation to the architectural context of the period examined in this part. The majority of Erkman's works are located in Ankara; hence, the urban transformations of Ankara during the period is examined in the following part.

2.2 Urban Development of Ankara

In 1923, Ankara was declared as the new capital of the Republic of Turkey. In order to be a capital, the city required master plans that were prepared starting from 1925. Consequently, Ankara became the first Anatolian city that was planned in a modernist approach to set an example throughout the country. Even if the economic conditions of the new Turkey were quite limited, utmost attention was paid to city planning since Ankara would be a role model to the rest of the country. With the revolutions made, city planning also gathered pace,[108] and Ankara entered the period of reconstruction and institutionalization to lead the social and national revolutions. Planning the city gained utmost importance in this context.109

A competition was held for the planning of the capital city in 1928 and German architect Hermann Jansen's design with the nickname *Innerhalb der Grenzen des Möglichen* (Within the Limits of What is Possible) was chosen to be applied (Fig. 13). According to Jansen's plan, the main growth area of the city was towards the south, i.e. Yenişehir (the new city), and Atatürk Boulevard was the main artery of Ankara extending from the old city in Ulus district to the new city. New buildings such as administrative, financial and cultural structures were constructed along the Boulevard and began to create the Yenişehir district as a new central part of the city, And the historical Citadel area was preserved as the "crown of the city".[110] Besides, Jansen

[108] Bülent Duru, "Mustafa Kemal Döneminde Ankara'nın İmarı," in *Cumhuriyetin Ütopyası: Ankara*, ed. Funda Şenol Cantek (Ankara: Ankara Üniversitesi Yayınevi, 2012), pp. 173-192.

[109] Özcan Altaban, "Cumhuriyet'in Kent Planlama Politikaları ve Ankara Deneyimi ," in *75 Yılda Değişen Kent ve Mimarlık*, ed. Yıldız Sey (İstanbul: Tarih Vakfı Yayınları, 1998), pp. 41-65, 41.

[110] "Jansen ve Ankara: Harita Plan ve Eskizlerle Başkentin Tasarım Öyküsü," *Jansen ve Ankara: Harita Plan ve Eskizlerle Başkentin Tasarım Öyküsü* (Ankara: Goethe-Institut, 2019). Besides this

was in favor of the "garden city" idea and always paid attention to recreational areas, and natural values.[111] The area around Ankara-Sivas railway was planned as industrial zone, northern side of Cebeci was considered as cemetery and large parks such as Atatürk Forest Farm (AOÇ) were designed.[112] With the application of Jansen's master plan Ankara developed in the north-south axis, and the southern part of the city continuously transformed with the construction of new public as well as residential buildings from the late 1920s onwards. In the upcoming years development of the city faced towards west with the Raşit Uybadin-Nihat Yücel master plan.

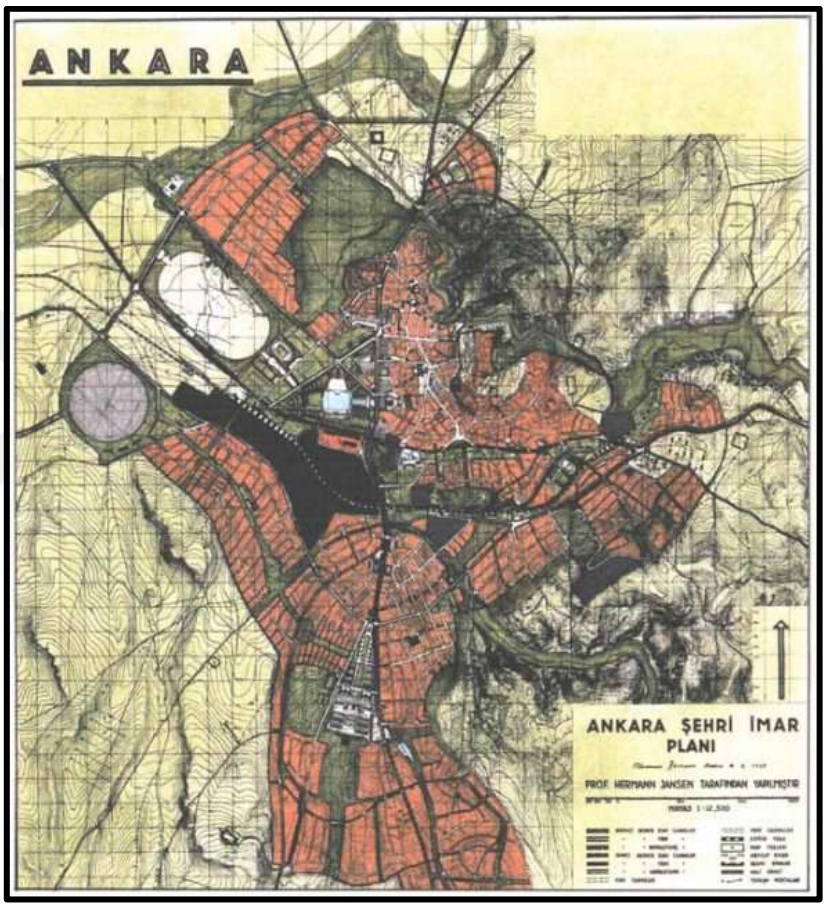

Figure 13 Ankara Master Plan by Hermann Jansen (Source: https://www.arkitektuel.com/hermann-jansenin-ankara-plani/)

exhibition catalogue, detailed information on Jansen's plan is available in: Gönül Tankut, *Bir Başkentin İmarı: Ankara: 1929-1939* (Cağaloğlu, İstanbul: Anahtar Kitablar, 1993).

[111] Ibid.

[112] Ali Cengizkan, "Türkiye İçin Modern ve Planlı Bir Başkent Kurmak: Ankara 1920-1950," Bir Başkentin Oluşumu: Avusturyalı, Alman ve İsviçreli Mimarların Ankara'daki İzleri (Goethe-Institut Ankara, 2010), https://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/trindex.htm.

In between 1927 and 1950, the rate of urbanization was slightly higher than the population growth rate in Turkey. However, Ankara was an exception as it had an urbanization rate two times higher than the rest of the country. Before the competition that Jansen's master plan won the first place, experts estimated that the population would be 250,000-300,000 in 50 years; however, in 1955, the population would already reach 451,241.[113] When this estimation mistake is considered, it is not surprising that Ankara was the pioneer city within the country not only with its planning experience but also in facing with severe squatter housing problem in the second half of the 20th century.

The Uybadin-Yücel Master Plan (Fig. 14) came in force in 1957 in a city struggling with unpredicted population growth and unplanned urbanization. The city expanded over a large area because of the population growth due to internal migration. Thus, in 1954, another competition was held to overcome the insufficiencies of the previous plan in the face of the new problems. The most significant criticism against Jansen's plan was again the underestimated population growth. Unfortunately, for Ankara, failing once did not prevent the repetition of the same mistake. It was determined in the program of the competition by the municipality that the population would be 750,000 in 2004 while it would become more than 4 million.[114]

In line with the developments, the Ministry of Public Works and Housing was founded in 1958 (Law No:7116). The Ministry was assigned to the planning of regions, cities, towns and villages, dealing with housing policy, building materials, taking necessary measures before and after disasters, realizing urban infrastructure and organizing relations with municipalities.[115] The foundation of the ministry and the application of a new master plan display the effort put in urban planning in order to develop Ankara as a modern city.[116]

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[113] Şenyapılı, "Ankara '70," 36.

[114] Ali Cengizkan, "1957 Yücel-Uybadin İmar Planı ve Ankara Şehir Mimarisi," in *Cumhuriyet'in Ankara'sı: Doç. Dr. Özcan Altaban'a Armağan*, ed. Tansı Şenyapılı (Ankara: ODTÜ Geliştirme Vakfı, 2005), pp. 25-59, 31.

[115] "Çevre ve Şehircilik Bakanlığı Tarihçesi," Türkiye Cumhuriyeti Çevre ve Şehircilik Bakanlığı, n.d., https://csb.gov.tr/tarihcemiz-i-7012.

[116] Nonetheless, personal interests always became a non-negligible factor in urban planning and construction sector in Turkey. More information about the issue can be found in Altaban, "Cumhuriyet'in Kent Planlama", 41.

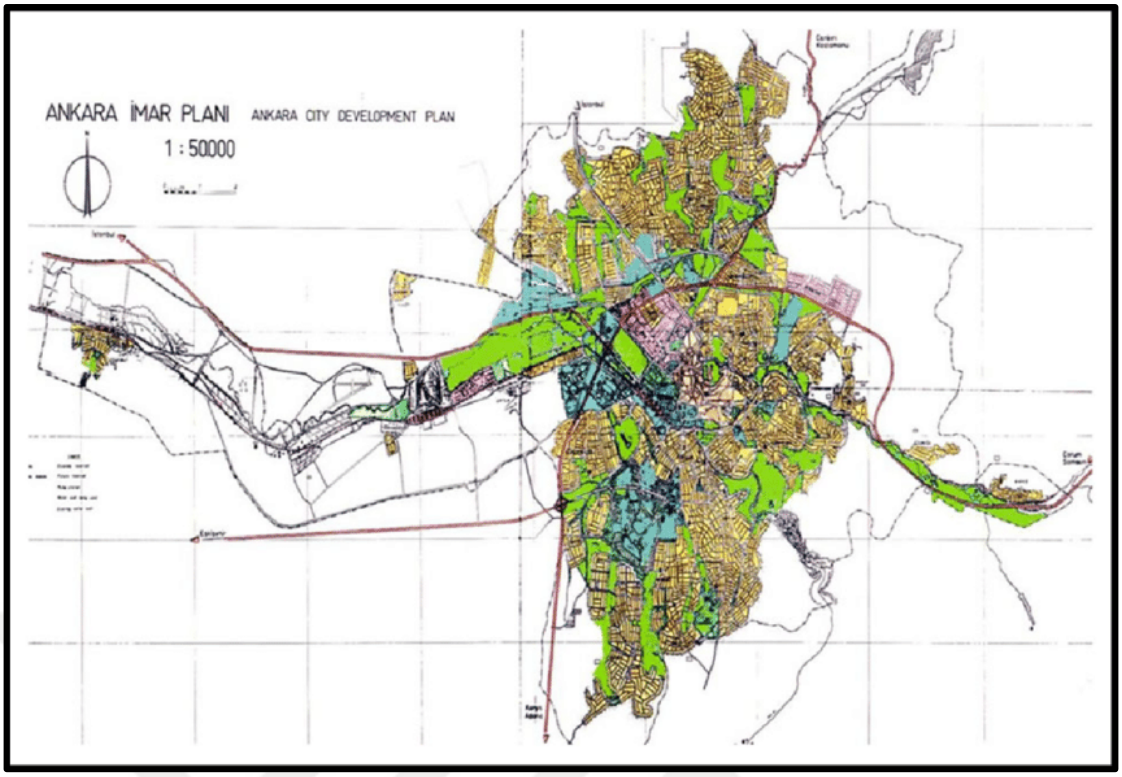

Figure 14 Uybadin-Yücel Master Plan (Source: https://www.researchgate.net/figure/Uybadin-Yucel-Urban-Development-Plan-Source-Middle-East-Technical-University_fig9_334002853)

When the Democrat Party won the election of 1950, an irrevocable process for the construction business started in the country. For major cities, becoming a "little America" meant becoming a metropolis. Specifically, İstanbul was supposed to be the new metropolis of the country. After the investments in the construction of Ankara as a capital city during the early Republican decades, the focal point of the country became once again İstanbul as Adnan Menderes claimed to "reconquer" İstanbul. The way of reconquering an already conquered city was rebuilding it, also by demolishing old structures. Another way of conquest was building roads and highways. Various primary roads were built under the rule of the Democrat Party in cities and as inter-city highways.[117]

The new master plan designed for Ankara was overlapping with these ideals of the ruling Democrat Party. The new master plan focused on enhancing the city by increasing the height of buildings. Growing vertically was the most striking suggestion

[117] İpek Akpınar, "Menderes İmar Hareketleri Türkleştirme Politikalarının Bir Parçası mıydı?," *Arrademento Mimarlık*, May 2015.

of the new master plan. The new plan associated high-rise buildings with being a capital city and building higher buildings was supposed to give Ankara aesthetic beauty. It was believed that increasing the density of settlements where infrastructure already existed was going to be easier and more profitable.[118] Nihat Yücel, one of the architects of the plan, stated that Jansen's idea of garden city made it easier to enlarge existing roads and increasing population density without enlarging the borders of the city. Thus, Yücel and Uybadin benefitted from the green areas and gardens and turned them into larger roads, and larger and higher buildings.[119]

Ankara was waiting for such a decision of development; the existing commercial center, Ulus, was shifting towards Kızılay and correspondingly residential areas were moving towards mainly Kavaklıdere from Kızılay in the southern parts of the city. Bahçelievler also stood out as a residential area. On the other hand, according to Uybadin-Yücel master plan, the city center was supposed to remain as Ulus. Kavaklıdere was foreseen as a place for holiday resorts. [120] It was determined in Uybadin-Yücel master plan that in dense settlement zones like Ulus-Kızılay-Çankaya, 10 to 13 storey buildings could be constructed and in already existing settlement zones such as Bahçelievler three-storey buildings were permitted. Most of the small residences in Kızılay turned into multi-storey buildings having shops or commercial facilities on ground floors and residences on higher floors. Atatürk Boulevard, Gazi Mustafa Kemal Boulevard, Meşrutiyet and Mithatpaşa Streets have numerous examples of this process.[121] Flat ownership in apartment blocks that became possible with the Flat Ownership Law in 1965. The law paved the way for the period of "contractors" and "build and sell" process that led to higher apartment blocks in the city center. Another law permitting the convergence of small-sized adjacent parcels resulted in buildings with various forms and mostly office blocks.[122] As Baykan

[118] Cengizkan, "1957 Yücel-Uybadin İmar Planı", 24.

[119] Ali Cengizkan, *Modernin Saati*, Second (Ankara: Arkadaş Yayınevi, 2019), 198.

[120] Şenyapılı, "Ankara '70", 42.

[121] Feryal Ayşın Koçak, "Social and Spatial Production of Atatürk Boulevard in Ankara" (PhD diss., METU,2008), 127.

[122] Bülent Batuman, "Cumhuriyet Dönemi Konut Mimarlığının Gelişimi Üzerine Bir Dönemleme Denemesi," in *Sivil Mimari Bellek Ankara 1930-1980*, ed. Nuray Bayraktar (Ankara, Türkiye: VEKAM, 2017).

Günay explains, the increasing population in big cities concentrated in city centers due to the increasing amount of labor force in service industry. With the pressure of population and lack of services, reconstructing the city became the major urban development policy.[123] First the production of the early Republican era and then the historical buildings were deconstructed in this process and turned it to a low-quality building stock.[124] As an inevitable social outcome of the development process of Ankara, the difference between the northern and southern parts of the city became more rigid after the Uybadin Yücel master plan. As Olgu Çalışkan stated, "The Yücel-Uybadin Plan, …. actually produced a kind of 'anti-urban' mode of urban form at various levels of scale: high-density without diversity at the intermediate scale and clear social segregation within a highly concentrated urban body at the macro-level."[125]

In parallel to Democrat Party's decisions on the necessity of building new roads, Yücel and Uybadın suggested new periphery roads to connect the new inter-city highways with the city center of Ankara. İstanbul Road (Fatih Sultan Mehmet Boulevard), Çankırı Road, Eskişehir Road (Dumlupınar Boulevard) and Konya-Ankara-Samsun Road (Mevlana Boulevard) were built in this period. The city started to grow towards the west with the opening of new boulevards. Attention was given to highways instead of railroads and it was decided to build a new bus terminal. According to Cengizkan, these new periphery roads declared the borders of the new Ankara determined by the new master plan, and Ankara was growing inside and outside of these borders by housing construction.[126] Moreover, in the 1970s car manufacturing started in Turkey.[127] This industrial development hand in hand with the new roads encouraged the upper class to move towards the peripheries of large cities.

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[123] Arguably one of the most important gains from the Uybadin-Yücel master plan was the sewage system. The first steps for the improvement of the sewage system in Ankara were taken after the new master plan. Cengizkan, "1957 Yücel-Uybadin İmar Planı".

[124] Baykan Günay, "Kentlerin Yeniden Üretilmesi Süreçleri Üzerine," *Mimarlık*, no. 249 (April 1992): pp. 11-14, 12.

[125] Olgu Çalışkan, "Forming a Capital: Changing Perspectives on the Planning of Ankara (1924-2007) and Lessons for a New Master-Planning Approach to Developing Cities," *Footprint*, January 2009, pp. 23-53, 36.

[126] Cengizkan, *Modernin Saati*, 192.

[127] Tekeli, "Türkiye'de Cumhuriyet", 16.

When the military coup of 1960 ended the era of the Democrat Party, this was considered as an attempt towards liberty and modernity; however, the changes brought about by the earlier regime in terms of modernization and urbanization still remained. In 1960, the State Planning Organization (DPT) was founded and in 1969 the Master Plan Bureau of Ankara was founded. In 1973, the idea of decentralization suggested by the bureau for the development of Ankara towards the west was concretized as mayor Dalokay (1973-1977), who was also an architect, paid attention to urban issues such as road and crossroad regulations, publicization of parks and green areas, etc. Most importantly, Ankara was considered developed enough for the construction of the subway. However, the first steps for the subway were taken under the ruling of the next mayor of Ankara, Ali Dinçer, who remained in office until the military coup of 1980. Indeed, the most important urban project of Dinçer's period was the development of Batıkent,[128] the new housing settlement that would provide the decentralization towards the west.[129]

Following the military intervention of 1980, the new and the third master plan of Ankara for 1990 was approved in 1982. This master plan was based on the research that had been completed in between 1970 and1975 by the Master Plan Bureau of Ankara (Fig. 15). This plan was more like a guiding framework rather than a master plan. One of the major goals of the new plan was to reinforce the development on the western axis, in addition to the north-south axis, to reduce air pollution in the city center that had been a major problem from the 1970s onwards as the city became more crowded. New industrial zones and residential zones were located on this new western axis. The construction of Batıkent continued and Eryaman, Sincan, and Sincan Organized Industrial Zone were the other projects for the western axis.[130] Improving mass transportation and distributing public service equally to all parts of the city were prominent according to the new plan.[131]

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[128] Batıkent is a residential zone located 15 km far from Kızılay and covers a land of ten million square meters. Batıkent was a major cooperative housing project for the middle-income group and Batıkent Housing Production Building Cooperatives Association (Kent-Koop) was founded in 1979. Batıkent became the largest suburb of Ankara. www.batikent.org/sayfa/batikent [accessed on 19.05.2021]

[129] Altaban, "Cumhuriyet'in Kent Planlama", 58.

[130] 2038 Ankara Çevre Düzeni Planı: Plan Açıklama Raporu (Ankara: Semih Ofset Matbaacılık, 2017), 27.

[131] Altaban, "Cumhuriyet'in Kent Planlama", 59.

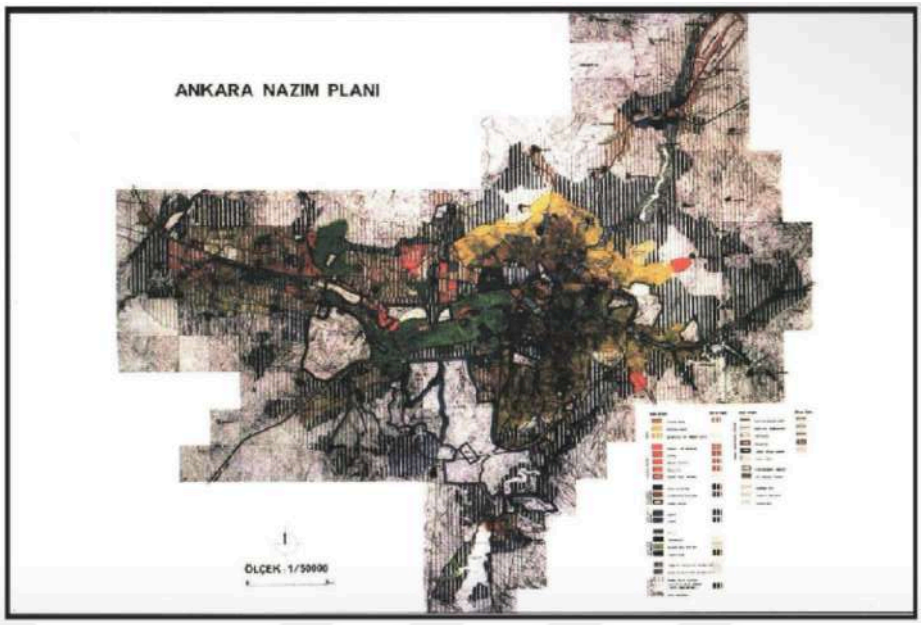

Figure 15 Master Plan of Ankara for 1990
(Source: https://ankara.bel.tr/Plan_Aciklama_Raporu/plan_aciklama_raporu.html#p=40)

After the Master Plan Bureau of Ankara was transferred to the Ankara Metropolitan Municipality in 1984 and became a part of the Development Directorate,[132] the municipality generally focused on increasing the amount of improved land and residential zoning for the increasing population. Murat Karayalçın became the mayor of the city in between 1989 and 1994. He continued the previous projects such as Batıkent and the subway construction, and also launched new prominent public projects in Hacı Bayram district, Dikmen and Portakal Çiçeği Valleys.[133]

As a whole, the development of the capital city of Ankara during the 20th century served as a model both with its positive and negative results in its planning experiences.[134] The effects of the economic growth of the country and the growth of Ankara can be traced from the new master plans and correlatively from the production of modern architecture throughout the century. Starting from the mid-century, Kızılay became the new trade zone of the city; the houses that had been constructed in this region during the early Republican decades started to be reconstructed as commercial

[132] Ibid., 61.

[133] Ibid., 64.

[134] Şenyapılı, "Ankara '70", 43.

buildings and office blocks. The headquarter of banks that had been located in the Ulus district during the early Republican decades started to be relocated in Kızılay and even in Çankaya in further southern part of the city such as the case of İş Bankası, whose headquarter moved in the post-war decades to the newly built skyscraper on Atatürk Boulevard.

As Kızılay began to turn into a commercial center, Kavaklıdere district and the larger Çankaya district in the southern part of Ankara began to turn into the newly favored residential area for the middle- and high-income groups that preferred to live in this prestigous area in proximity to the President's House. In the following years, the urban development of Ankara continued on the southern and the western axes respectively.

Most of Erkman's works are located in Ankara and when their locations are analyzed, they relate to the growing pattern of the city with respect to their locations and the economic and political changes with respect to their functions. Commercial projects of Erkman are located in Kızılay district as the newly developing center of the city whereas residential projects are mostly in Çankaya district in the southern part of the city that was turning into the newly favored housing area. Building types and architectural style of Erkman's projects are also the products of their periods. His commercial projects are examples of the "*prestige architecture*" and residential projects form the "*new vernacular architecture*". With his relationship with institutions and contractors, Erkman himself is an exemplary architect of the era. The life and works of Kadri Erkman will be analyzed in detail in the next chapter with regard to the urban and architectural context examined in this chapter.

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CHAPTER 3

ARCHITECTURAL PRACTICE OF KADRİ ERKMAN

The period from the 1950s onwards can be evaluated as a term of transition for architects in Turkey and Kadri Erkman took his part in this process. Erkman had a professional career both at the market as a free-lance architect and as an architect at the architectural office of İş Bankası. In this section the architect's professional practice is studied, starting from how he chose the profession and proceeding with the milestones in his career as the establishment of his office and his work in the office of İş Bankası, also emphasizing the influential people in his professional life. His exemplary works and relationship with employers wil be analyzed, and the architectural approach of Erkman within the architectural and urban context of the period will be the focus of this chapter. As a background to the analysis in this chapter, the major turning points in his life and some major changes affecting the architectural production of the period are shown in Appendix A. In order to provide a comparative account of the exemplary works examined in this chapter, all of Erkman's known works are listed in Appendix B and marked on the map of Ankara in Appendix C.

3.1 Becoming an Architect: Erkman's Education

In early years of Erkman's life, the events that prepared him to become an architect, his education at the university and the atmosphere of the academy will be discussed in this section. Unfortunately, the information that we have about the early years of Erkman is currently limited with only an interview that he made in 2010.[135] He was born on March 20, 1928 in İstanbul, and spent his childhood in Kandilli

[135] Information about his life is taken from: Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

İstanbul. His father was Nazmi Erkman and mother was Düriye Erkman. His family moved to Ankara in 1933 and until the end of high school he did not return to İstanbul. His father was a bureaucrat and Erkman described Ankara of the 1930s as a little and sympathetic city. Ministry buildings and stadium were built, embassies and hippodrome were under construction. In the journal of Ankara Atatürk Highschool in 1989, the name of Erkman is among the list of people who had awarded a scholarship. The name of Ayduk Koray[136], and Ayhan Böke[137], who would be Erkman's future colleagues, are also in the same list. This journal provides adequate information to assume that Erkman was graduated from Ankara Atatürk High School. Erkman stated that, during his middle school years, one day his father showed him the Fine Arts Academy (*Devlet Güzel Sanatlar Akademisi*) in İstanbul and told him that "Architects, painters and sculptors graduate from that academy". He also stated that seeing the Academy changed something in his life. Enis Kortan, an architect who studied at the Academy in similar years, commented on the current atmosphere of the Fine Arts Academy as bohemian and he stated that students of the academy always had gentlemanly behavior.[138] The student life of the academy was more colorful when compared to İstanbul Technical University, the other school of architectural education at the time, and this might have influenced the young Erkman.

During his childhood, Erkman used to draw house paintings by getting inspiration from the magazine 7 Gün. When he graduated from high school, he turned back to İstanbul and enrolled to the entrance exam of the academy in 1946. He was accepted as one of the top names in the list. The most prominent course of the academy was "Building Science" and the course was given by Arif Hikmet Holtay. "Construction", "Construction Technique" and "National Architecture" courses were given by Sedad Hakkı Eldem. Other courses were mathematic, geometry, chemistry, technical and architectural drawing.[139] Erkman was a successful student at the academy, which was also proved by the publication of his answers for the "Law

[136] "Burs Kulübü Üyeleri," *ALEV Ankara Atatürk Lisesi Eğitim Vakfı Bülteni* 3 (February 1989).

[137] "Yaka Resmi," *Serbest Mimar* 23 (September 2016): pp. 1-103, 10.

[138] Enis Kortan, *1950'ler Kuşağı Mimarlık Antolojisi* (İstanbul: Yem Yayın, 1997), 17.

[139] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

Knowledge" exam at the senior year at the *Arkitekt* journal in 1950.[140] Nejat Ersin, Hurşit Tamkan, İlhami Ural, Demirtaş Kamçıl, Rahmi Bediz and Orhan Özgüner were also students at the Fine Arts Academy in those years. Erkman also mentions Turgut Cansever, Utarit İzgi, Affan Kırımlı, Vedat İşbilir and Maruf Önal as the successful names of the faculty at the time.[141]

Erkman graduated from the Academy in 1951. Understanding the generation that he belonged to is a way to understand Erkman as an architect. The decade of the 1940s when Erkman received his professional education witnessed the dominance of the "national style".[142] On the other hand, Maruf Önal who was also a student of the Academy stated that, he and some of his friends rejected to design in line with the contemporary historicist approach and therefore were criticized by the faculty members.[143] Sedad Hakkı Eldem was the representor of the "national architecture" in the Fine Arts Academy and Emin Onat in the İstanbul Technical University. These two famous institutions were competing with each other; however, their approach towards "modern" and "national" architecture were similar. Emin Onat and Sedad Hakkı Eldem designed significant projects of the period together. Doğan Tekeli as a student of Emin Onat in İTU stated that vertical windows were praised by instructors and horizontal windows, which reminded modern architecture, were classified as "unpleasant" among the faculty.[144] Enis Kortan also graduated from İTU in 1953, and in his memories, he spoke of the attitude of their professor Paul Bonatz, stating that Bonatz criticized projects that were modern as having "too much glass and too many windows", and he was in favor of stone facings on façades. Kortan evaluates the graduates of 1953 as the first cohort that opposed Bonatz in their positive approach towards modern architecture.145

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[140] Safa Ş. Erkün, "Güzel Sanatlar Akademisinde Hukuk Tedrisatı ve Neticeleri," *Arkitekt*, 1950, pp. 191-193.
The course was given by Safa Ş. Erkün, who later became the director of *Tatbiki Güzel Sanatlar Yüksek Okulu*, which joined Marmara University in 1982.

[141] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

[142] Hasol, *20.Yüzyıl*, 114.

[143] Tuğba Tok, "Maruf Önal and the Production of Mid-Twentieth Century Modern Architecture in İstanbul", (unpublished Master's Thesis, METU, 2019), pp.15

[144] Doğan Tekeli, *Mimarlık: Zor Sanat* (İstanbul: Yapı Kredi Yayınları, 2012), 26.

[145] Kortan, *1950'ler Kuşağı*, 31.

The generation of the 1950s, among whom Erkman also took place, brought back modernist approach in architecture after a decade break by nationalist understanding and historicist practice. This generation learnt modernism not at the school but either by studying abroad, practicing with architects of the movement or by reading journals and books on modern architecture.146 Erkman was a member of the post-war generation that produced modern architecture in Turkey after getting architectural education in a more nationalist and historicist/classicist understanding.

After his graduation Erkman turned back to Ankara and started his career by working at private and institutional architecture offices. The development of private offices from the 1950s onwards as against the dominance of state offices during the early Republican decades will be examined in the next section in order to understand the professional context of Erkman'a architectural practice.

3.2 Architectural Practice in Turkey: From State Offices to Private Offices

Actors of architectural production can be grouped under three primary headings: owner, architect and builder. In retrospect, these three roles were operated by the same figure and that figure was the person who tried to cover the very basic need of his/her, accommodation. Through the 19th century, with the differentiation of needs, the scope of the projects began to vary. Hence, owners-clients started to direct architects and builders according to the changing needs; over time and intensifying during the 20th century, these roles of architectural production further differenatiated from each other and builders and architects had to deal with the constantly increasing demands of owners.[147] The role and duties of architects in the Republic of Turkey similarly changed according to the socio-economic conditions; for instance, the first half of the 20th century was a period of birth for the Republic of Turkey. As a result of the economic conditions after the Independence War, this period lacked private capital and therefore the state was the dominant actor in every sector. All of the investments were under the control of the state. State administrative buildings, health care complexes, education buildings, train stations and city plans were all held by the state.

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[146] Ibid., 32.

[147] George Barnett Johnston, *Assembling the Architect. The History and Theory of Professional Practice* (London: Bloomsbury Publishing Ltd, 2020), 9.

The attitude of the state towards these projects were also indicating its attitude towards architecture. Architects were transforming the ideals of the new Republic into the built environment, and under these socioeconomical conditions, architects had to wrok for the state and were inevitably regarded as state officials.[148] In 1927, Architects Association (currently *Mimarlar Derneği 1927)* was founded in Ankara to be beneficial to the public, architects and to the profession itself. As İmamoğlu stated:

> From the beginning of the republic in 1923 until 1950s, the state tended to choose to employ architects as a basic means of providing architectural design. And beginning with their establishment in 1927, architectural associations protested this choice and demanded more free commissioning.[149]

As Democrat Party came to power in 1950, a liberal era started in Turkey. A new group of architects also emerged in this decade. They were still the agents of modernization; however, they were no longer the actors of the state. This new generation of architects were enthusiastic for reorganizing the profession.[150] Nonetheless, it is also argued that the political and ideological manipulation of architecture still existed, but only changed its form.[151] Furthermore, in the 1950s and even in the 1960s, the state was still the major employer of architecture and the construction sector in general.[152] The contemporary relation of architecture to politics was also exemplified in the fact that, in 1950, Süleyman Kuranel became the first architect who was elected to the parliament.[153]

On the other hand, the advancement of the profession as an autonomous power was related to the establishment of the Chamber of Architects in 1954 as a body that would license and regulate the practice. It was again in this context that private architectural offices started to increase in number in the 1950s with respect to the liberal ideology of Democrat Party:

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[148] Ersen Gürsel, "Yirminci Yüzyıldan Aklımızda Ne Kaldı: Kısa Notlar," *Mimarlık*, no. 311 (2003).

[149] İmamoğlu, "Architectural Production in State Offices".

[150] Bozdoğan, "Turkey's Postwar Modernism", 14.

[151] Tanyeli, "1950'lerden Bu Yana Mimari", 235.

[152] Gürsel, "Yirminci Yüzyıldan".

[153] Alsaç, "Mimarlıkta 1950 Kuşağı", 23-25

> Turkey's new developmental strategies, facilitated the emergence of what architectural historians consider to be the first truly "private" architectural firms and the first major "partnership" models."[154]

Until the 1950s, architects and most of the contractors were state officials due to the lack of capital and also to the governmental policy of supporting national entrepreneurship.[155] Several architects of the Republican era completed their higher education abroad; due to financial difficulties these architects studied with state scholarship and they had obligatory community service.[156] Before the 1950s, architecture wore too many hats; it was supposed reflect an ideology, shape the society and realize the goals of the state, and perhaps all of these roles prevented architecture to be a profitable, ordinary profession. The development of private architectural firms did not take place all at once. Private sector was risky as always and establishing a firm required capital all by itself. Architects of this period were generally faculty members at the universities or state officials, and they kept working for private clients at the same time.[157] Moreover, at the turn of 1950 most of the architects kept working for the state and chose not to be involved in the private sector due to very understandable concerns such as fixed income and job guarantee. Not taking risks may have guarded them; however, working for the state also began to cause problems in time. State architects turned into officials in charge of giving approval and inspecting instead of designing projects. Some of them thus resigned from their jobs and established their own businesses mostly in big cities.[158]

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[154] Bozdoğan, "Turkey's Postwar Modernism", 15.

[155] Batmaz Eftal Şükrü, Kudret Emiroğlu, and Süha Ünsal, *İnşaatçıların Tarihi: Türkiye'de Müteahhitlik Hizmetlerinin Gelişimi ve Türkiye Müteahhitler Birliği* (İstanbul: Türkiye Müteahhitler Birliği, 2006), 56.
The first contracting company of Ankara, *Türk İnşaat Evi* was founded by Arif Hikmet Koyunoğlu supposedly before 1924. SEFERHA was founded by Sadık Diri, Ferruh Atay ve Halit Köprücü in 1923 as one the first Turkish contracting company whose founders were civil engineers. At the end of the 1930s Turkish contractors and contracting companies had enough experience and knowledge to overcome any possible construction project. For further information see: Batmaz, Emiroğlu and Ünsal, "İnşaatçıların Tarihi"; "Odadan Haberler," accessed 2021, http://erzurum.imo.org.tr/resimler/ekutuphane/pdf/5003.pdf.

[156] Mükremin Mungan, "Tutsak Mimarlar," *Bülten* 7 (April 2003): pp. 4-7, 6.

[157] Tanyeli, "1950'lerden Bu Yana Mimari", 238.

[158] Mungan, "Tutsak Mimarlar", 6.

In the mid-1950s there were only a few private architecture offices, which included İMA (*İnşaat ve Mimarlık Atelyesi*), Baysal-Birsel Architecture Office and the architecture office of Kadri Erdoğan.[159] Another factor accelerating the foundation of offices was competitions. Competitions had a significant role in the foundation of offices and the development of freelance practice of architects. Competitions reinforced private offices and helped the development of the profession.[160] Competitions started to be held also by the private sector after the 1950s;[161] however, they were mostly organized by the state and Ministry of Public Works issued a bylaw regarding competitions in 1952 to prevent rumors about competitions.[162] Tekeli stated that competitions were quite useful in terms of fair distributions of projects, as a learning process and for creativity.[163]

Since the private market had not sufficiently developed yet in the 1950s and even the 1960s, architecture offices were mostly partnerships to share the profit as well as the risk. These partnerships enabled doing projects without hiring additional employees. Generally, draftspersons[164] were partners of architects, which simplifies the competition process.[165] In addition to the Chamber of Architects, Turkish Freelance Architects Association (*Türk Serbest Mimarlar Derneği)* was founded in 1987 by approximately 60 architects who were owners of private offices. Following the experience of the offices during the period from the 1950s onwards, the foundation of this new professional association exemplifies the fact that private architectural practice had developed until the late 1980s. The motivation behind this new association was discussing and solving the problems in architecture profession and these business people/architects arrived at a consensus that they were not going to be

[159] Doğan Tekeli, Aydan Volkan, and Sait Ali Köknar, "Ofisin İlk Yılları," XXI, February 2017, https://xxi.com.tr/i/ofisin-ilk-yillari.

[160] Yasemin Sayar, "Türkiye'de Mimari Proje Yarışmaları 1930-2000: Bir Değerlendirme," Mimarlık, no. 320 (December 2004).

[161] Bozdoğan, "Turkey's Postwar Modernism," 16.

[162] Alsaç, "Mimarlıkta 1950 Kuşağı", 25

[163] Doğan Tekeli, Aydan Volkan, and Sait Ali Köknar, "Zaman İçinde Tekeli-Sisa," XXI, April 2017, https://xxi.com.tr/i/zaman-icinde-tekeli-sisa.

[164] Most of the Turkish sources uses the French masculine translation of this term as *desinatör; (dessinateur / dessinatrice)*

[165] Tanyeli, "1950'lerden Bu Yana Mimari", 239.

effective enough for this cause under the Chamber of Architects.[166] In the following years the number of private architecture offices kept on increasing with the increasing number of architects in the country. Construction sector thus became a competitive sector with the increasing demand towards the end of the 20th century.

Erkman was one of the architects who experienced this transformation from state offices to private offices. He started his professional practice during the 1950s when this transformation was witnessed by initially working in other architects's offices as an employee, and as he gained experience, he soon founded his own architectural office. Still, as an architect of the first generation of this transformation, he also worked in the architectural office of İş Bankası. The following section will analyze Erkman's architectural practice in private as well as institutional offices.

3.3 Erkman's Architectural Practice in Ankara: Private and Institutional

In this part of the study, the professional footsteps of Erkman in Ankara will be analyzed by considering the surrounding atmosphere in architectural and urban terms. The initial years of his career when he worked for other architects, the establishment of his own office and his work at the institutional office of İş Bankası will be chronologically analyzed. Erkman started his professional career in Ankara during a period when the city was developing with continuous migrations and consequent planning efforts. For Turkey, it was the time when modernist understanding was reviving after World War II.[167] While discussing Erkman's professional experience as exemplary of the change from state practice to private practice, this part of the study will evaluate his architectural works as examples of the modern architecture of the second half of the 20th century, and as witnesses to the development of Ankara.

3.3.1 Working for Other Architects

Erkman's career started when he turned back to Ankara in 1951 after his graduation from Fine Arts Academy in İstanbul. Before establishing his own office, as most of the architects of his generation were doing, Erkman worked for architect

[166] "Hakkımızda," TSMD, accessed May 24, 2021, http://www.tsmd.org.tr/TR,1/hakkimizda.html.

[167] Şevki Vanlı, "50 Kuşağı," *Ege Mimarlık* 27 (March 1998): pp. 29-30, 29.

Abidin Mortaş and architect Nizamettin Doğu, then worked with civil engineer and contractor Ayduk Koray.

Abidin Mortaş and Nizamettin Doğu were living in an apartment block next to Erkman's at Fevzi Çakmak Street in Kızılay district. Mortaş was the partner of Haymil Construction Company,[168] he became the partner of the company in 1941 and this was a significant example for the partnerships of contractors and architects in Turkey.[169] Haymil Company took over the construction of the embassy building of the United States of America in Ankara. Erkman worked as project architect in the construction of the embassy.[170] He was also helping Mortaş with his other projects. At the time, Erkman and architect Orhan Özgüner,[171] his friend from Fine Arts Academy, also entered and won the competition for developing the Broadcasting Houses of Ankara and İzmir, and building the Broadcasting Houses of Erzurum and Diyarbakır (Fig. 16). Erkman stated that they drew the projects and earned money.[172]

[168] HAYMİL construction company was founded by Haydar Emre, Cemil and Ziya Arıduru. Haydar Emre was one of the famous contractors of İstanbul and with the increasing business capacity he expanded his business to Ankara. The first work of HAYMİL in Ankara was the building of Gazi Terbiye Enstitüsü. See: Batmaz Eftal Şükrü, Kudret Emiroğlu, and Süha Ünsal, *İnşaatçıların Tarihi: Türkiye'de Müteahhitlik Hizmetlerinin Gelişimi ve Türkiye Müteahhitler Birliği* (İstanbul: Türkiye Müteahhitler Birliği, 2006), 73.

[169] Mehmet Şener, "Contractors and Contractorship: An Analysis of Public Building Constructions in Early Republican Turkey", (unpublished Doctoral Dissertation, METU, 2013), pp.183.

[170] The construction of the embassy was supposed be completed earlier; however, it was postponed due to World War II. M. H. Zelef, "Ankara'da Elçiliklerin İnşa Sürecinde Az Bilinen Bir Aktör: Jacques Aggiman," *Ankara Araştırmaları Dergisi* 5 (December 2017): pp. 161-196.

[171] Erkman and Özgüner had a mutual mailing address in Yenişehir, Ankara, which shows their partnership. See: www.peramezat.com/urun/1957-tarihli-unlu-mimar-kadri-erkman-mektup-lotu-ankara-is-bankasi-kizilay-subesi-kugulu-apartmani-ve-hotel-best-ankara-mimaridir#product. Orhan Özgüner later participated in the foundation phase of Middle East Technical University. Özgüner worked there as a lecturer for many years and became the chair of architecture department. Orhan Özgüner, "ODTÜ Mimarlık Fakültesinde Basic Ders Uygulamaları," *Mimarlık*, no. 34 (August 1966): p. 6.

[172] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi".

Figure 16 Letter with the mutual mailing adress of Erkman and Özgüner written on it (Source: www.peramezat.com/urun/1957-tarihli-unlu-mimar-kadri-erkman-mektup-lotu-ankara-is-bankasi-kizilay-subesi-kugulu-apartmani-ve-hotel-best-ankara-mimaridir#product.)

After completing his military service, upon the request of Abidin Mortaş, Erkman continued to work for him. In this period his path crossed with Ayduk Koray[173] who was also working for Abidin Mortaş in İstanbul. Koray set up an office in Soysal Office Block in Kızılay, and offered to work together with Erkman. Erkman worked as site chief architect in the construction of Marmara Hotel in Atatürk Forest Farm, where he worked together with Abidin Mortaş and Selçuk Milar.[174]

As discussed previously, during the 1950s when Erkman started his professional career, migrations from small towns to cities accelerated and resulted with squatter housing problem. Cooperative housing was solving the dwelling issue of middle-income group. The Building Construction Law encouraged the "build and sell" system instead of preventing squatter housing. In his interview, Erkman stated that a lot of people that he did not expect took part in the build and sell process. He also emphasized that the face of Ankara started to change suddenly with the construction of new higher buildings.[175] In 1958, when Erkman was constructing his own house in Kavaklıdere, he also started the construction of an apartment building for Ayduk Koray in Bahçelievler. A vice manager from İş Bankası named Saim Aybar, who was living across Ayduk Koray's house, wanted to meet Erkman after seeing the

[173] Ayduk Koray founded the Koray Construction Company in 1956 and continued its works in İstanbul mostly. Erkman also drew projects for the Koray Construction Company that will be discussed in the later parts of the study.

[174] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,", 51. Milar was known for his famous poster drawing for Demokrat Party, "Yeter Söz Milletindir". See: Çetin Ünalın, "Örgütçü, Mimar, Tasarımcı, Galerici, Yazar, Editör, Yayıncı Selçuk Milar," *Mimarlık* 369 (2013).

[175] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi".

construction.[176] Erkman refused to meet with Aybar to discuss a job offering since he was working both for Ayduk Koray and as a freelance architect at the time. With the insistence of Koray, he accepted to meet with Aybar and he offered Erkman to work as an architect at the office of İş Bankası. Erkman started to work part-time with only one condition of the bank, which was not to work for other banks and continued to work for İş Bankası for almost 30 years, from 1962 to 1994, as will be examined in the following parts of the study.[177]

Meeting with Aybar became a milestone in his professional life and started a new period. In the first 11 years of his career, Erkman made a lot of contacts and started to make a name for himself in Ankara. Mortaş was his first employer, and as it can be understood from Erkman's words and Koray's interview, Mortaş was not involved in the build and sell sector, as he was rather paying attention to architectural and structural quality of the projects.[178] In the following years of his career Erkman portrayed a similar attitude by paying more attention to the quality of the job rather than profit. Working with Mortaş and Koray made Erkman gain experience to establish his own office. His own office and his relationship with the major actors of the construction business of the time will be analyzed in the following section.

3.3.2 Establishing an Architectural Office

Being a free-lance architect was always a part of Erkman's professional career. It is not possible to name a specific date for the foundation of his office; however, it would not be wrong to assume the time when Erkman and Koray worked together as the beginning of Erkman's private office. Erkman accepted the offer of Saim Aybar for working at the architectural office of İş Bankası as long as he could continue his private projects besides his work at the bank. This part of the study will analyze the way his office works, the design of his own house and his other designs as exemplary of his dialogue with contractors as major employers of the period.

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[176] Ibid., Saim Aybar later became the deputy director general of Türkiye İş Bankası and Aybar was a pioneer in realizing the idea of creating an art collection within a corporate structure in Turkey. See: Sevil Dolmacı, "Koleksiyon Oluşturma ve İzleyenle Paylaşma Alternatifleri," Lebriz, December 2011, http://lebriz.com/pages/lsd.aspx?lang=TR§ionID=12&articleID=975&bhcp=1.

[177] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi".

[178] Nesibe Kınataş, "Abidin Mortaş: Bir Mimari Biyografi," (unpublished Master's Thesis, YTU, 2020), 165.

3.3.2.1 The Practice in the Office

The information that we have about Erkman's own office is limited with the interviews that were done with himself, Sadun Ülger and İrfan Köksalan. Erkman only once entered an architectural competition, which was the most widely followed way to pursue an office at the time. He did not chase after projects, either; and his attitude towards the private sector was as if he was a state official, probably due to his fixed income from the office of İş Bankası.

The clients of Erkman's private office were mostly contractors. They used to find the architect based on references of his other clients or by seeing the buildings that he designed.[179] As far as we know, Erkman did not have any business partners. The only partner-like relationship he had was with Sadun Ülger who was his nephew. Ülger was also an architect and he stated that witnessing his uncle work during his childhood was the main source of inspiration for him to become an architect. Ülger had observed the way his uncle worked at his office during their family visits. Erkman was quite good at drawing and Ülger, as a child, was charmed by the colorful drawings. Ülger graduated in the mid-1970s but, unlike his uncle, he took part in the construction and application process. He worked in construction sites and also as site manager. Ülger helped Erkman in some of his projects. Moreover, some of the projects that are known as designed by Erkman were indeed signed by Ülger.[180] İrfan Köksalan was the contractor that Erkman most frequently worked with and in an interview Köksalan shed some light on the signature issue. As Köksalan stated, Erkman used to sign all his projects until he had a tax auditing towards the end of the 1970s when he was still working for the bank. After the tax audit, he stopped signing his projects other than the ones he designed for İş Bankası[181]

[179] İrfan Köksalan, "Memories" (speech, "Ankara'da İz Bırakan Mimarlar" Panel, Ankara, May 17, 2019).

[180] Ülger, Sadun. Interview by Mina Selçuk and Öykü Günay. Tape recording. Ankara, April 27, 2019.

[181] İrfan Köksalan, "Memories" (speech, "Ankara'da İz Bırakan Mimarlar" Panel, Ankara, May 17, 2019).

3.3.2.2 The Design of Erkman's House

After completing a university education that can be classified as "academic" and "classical", Erkman joined the architects who started to follow the modern approach in architecture. This newly graduated group of architects could be accepted as the "Second Generation of Modernist Architects" in Turkey.[182] The works Erkman produced either in his private office or at the office of İş Bankası were modernist in character as they were in harmony with their surroundings, consistent and their structural quality was not overlooked for their formal properties. In the case of designing his/her own house, an architect becomes both the client and the designer. This duality might turn the design process into a hard task. Moreover, architects' personal houses become the focal point of criticism while assessing their works.[183] The design of Erkman's house is an exemplary case in this practice. His house was his architecture office as well; he had a well decorated office at the ground floor of the house. The first floor, which was added later on to the building, was also his studio. Erkman's residence was constructed in 1958 and it can be counted as the first example of his private practice. Besides, it is the only building that he designed for himself without collaborating with anyone such as a contractor in his life. The House of Erkman is located on Hülya Street in Gaziosmanpaşa district of Ankara (Fig. 17, 18). Gaziosmanpaşa is a region that exemplifies the growth of the city at the time. The region had not been settled in until the 1950s and Erkman's house was one of the first examples of urban development in the region and the construction of Hülya Street was not even completed while he was building his own house (Fig. 19, 20).[184] Erkman stated that the land that his house was built on, used to belong to Radio Artists Cooperative *(Radyo Sanatkarları Kooperatifi)*.[185] The house is located on a corner lot, at the intersection of Hülya Street and Gölgeli Street. (Appendices B and C)[186] Due to its location, the building has a prestigious character.

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[182] Panel #12 - Doğan Tekeli Röportajı - T. Elvan Altan, Ankara'da İz Bırakan Mimarlar (YouTube, 2019), https://www.youtube.com/watch?v=HUzAiWQ5oV0.

[183] Yüksel Öztürk, "Mimarların Kendi Evleri", (unpublished Master's Thesis, İTU, 2006), pp.45

[184] Ülger, Sadun. Interview by Melis Sözen. Tape recording. Ankara, April 27, 2019.

[185] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

[186] Building number of Erkman's house is "1" in Appendix B and the location of the building in the city can be seen on the map in Appendix C.

Figure 17 Erkman's house marked on the map

Figure 18 Erkman's house, western front (Photo by the author)

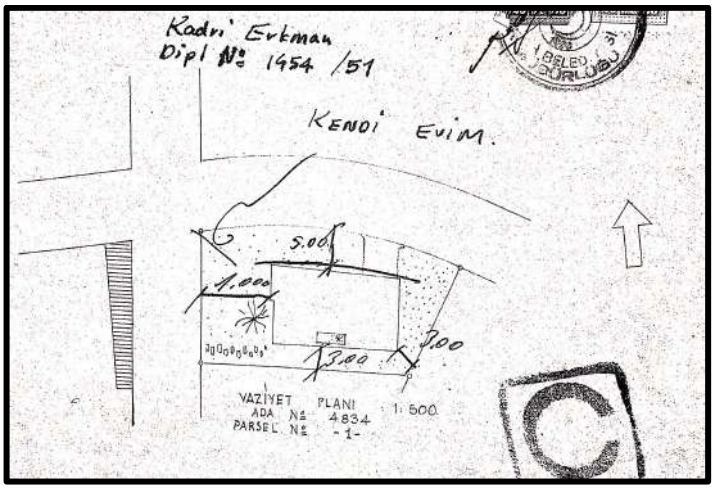


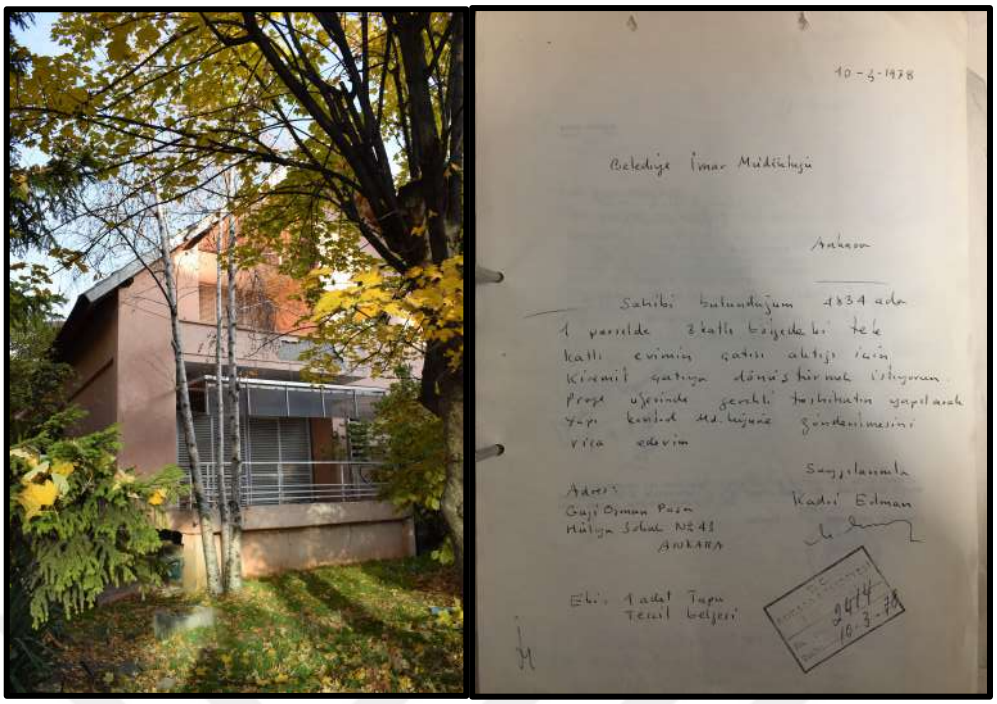
Figure 19 Site plan of Erkman's house (Source: Ankara Metropolitan Municipality Zoning Archive)

Figure 20 Erkman's house marked on the aerial photograph taken in 1962. (Source: General Directorate of Mapping)

The house is reflecting the mid-century modernism with its every detail. Originally, it was designed as a one-storey building with a flat roof and horizontal band windows. The western front of the building is the main façade and it faces Hülya Street. The entrance of the house is on the southern front. The major part of the garden is on the west and there is a balcony on the western façade to enjoy the beautiful garden. (Fig. 21) The original building had some major changes. The one-storey house with a flat roof was later transformed and at the present time it is a two-storey building with a gable roof. According to the documents obtained from the municipality archive, in 1978, Erkman requested for alterations, including turning the flat roof into a gable roof (Fig 22). There are also some other differences between the original drawings[187] and the existing building on the façades of the building. For instance, instead of the long and wide windows in the drawings, there are horizontal and band type windows and the garage door is located on the north façade even though it does not exist in the drawings (Fig. 23, 24, 25).[188]

[187] Drawings of the project have been obtained from the archive of the "Ankara'da İz Bırakan Mimarlar" research project.

[188] Melis Sözen. "Gaziosmanpaşa'da 'Modern' Bir Konut Örneği: Kadri Erkman Evi." Paper presented at "Ankara'da İz Bırakan Mimarlar" Panel on Kadri Erkman, Ankara, May 17, 2019 (https://www.ankaradaizbirakanmimarlar.com/panel-10-kadri-erkman).



10-5-1978

Belediye İmar Müdürlüğü

Ankara

Sahibi bulunduğum 1834 ada
1 parselde 2 katlı bitişikteki tek
katlı evimin çatısı akıtışı için
Kiremit çatıya dönüştürmek istiyorum.
Proje üzerinde gerekli tashihatın yapılarak
Yapı kontrol Müdürlüğüne gönderilmesini
rica ederim

Saygılarımla
Kadri Erkman

Adres:
Gaji Osman Paşa
Hülya Sokak No:41
ANKARA

Ekler: 1 adet Tapu
Tescil belgesi

2414
10-3-78

Figure 21 Erkman's House, balcony on the western front and garden, 2021 (Photo by the author)
Figure 22 Erkman's letter of application for constructing the gable roof of his own house. (Source: Ankara Metropolitan Municipality Zoning Archive)

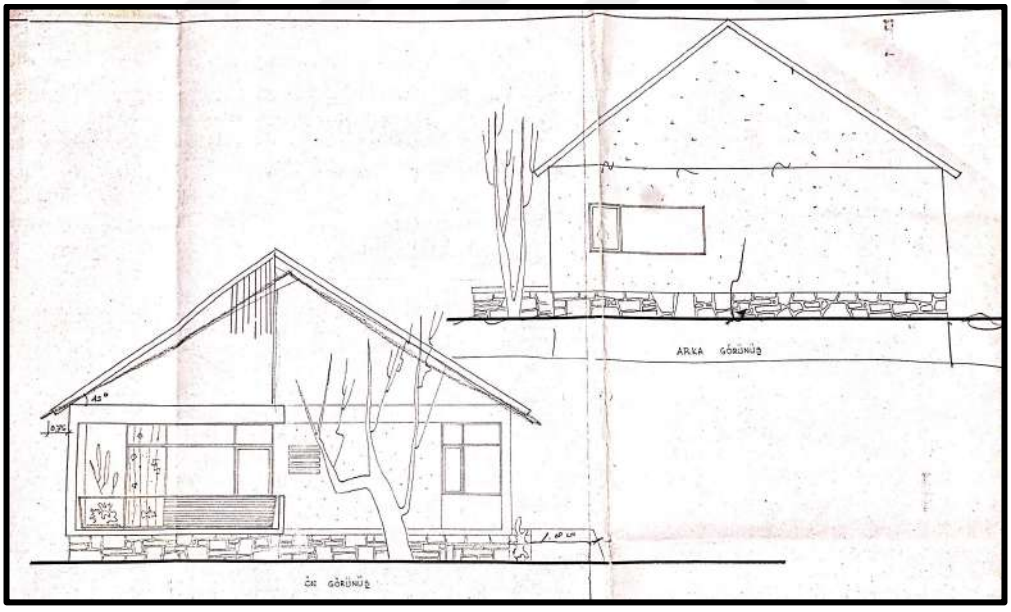


Figure 23 Erkman's House, eastern and western façades (Source: Archive of "Ankara'da İz Bırakan Mimarlar" research project)

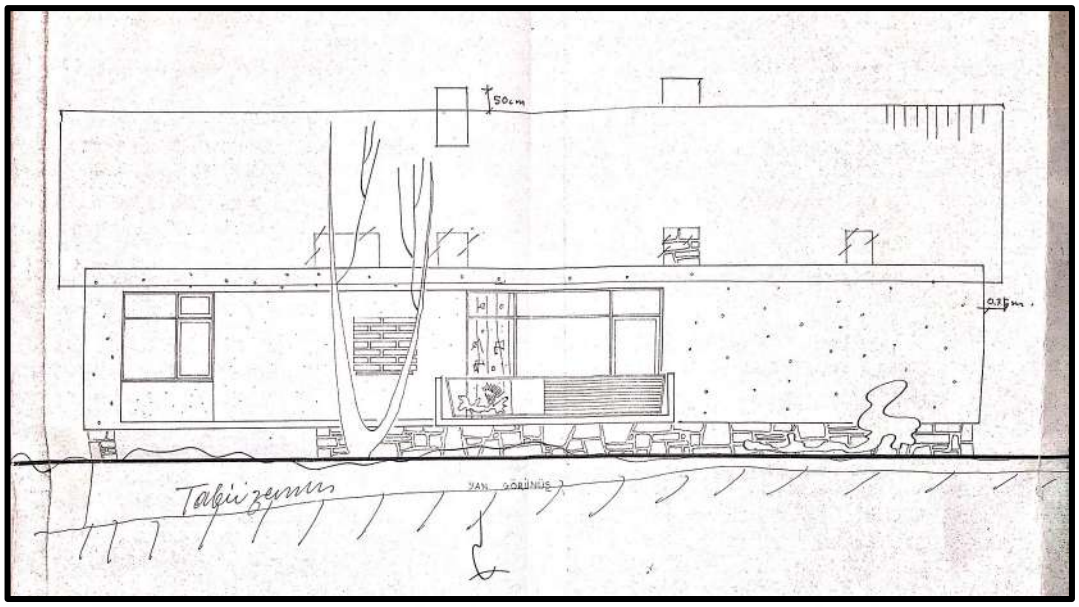


Figure 24 Erkman's House, southern façade (Source: Archive of "Ankara'da İz Bırakan Mimarlar" research project)

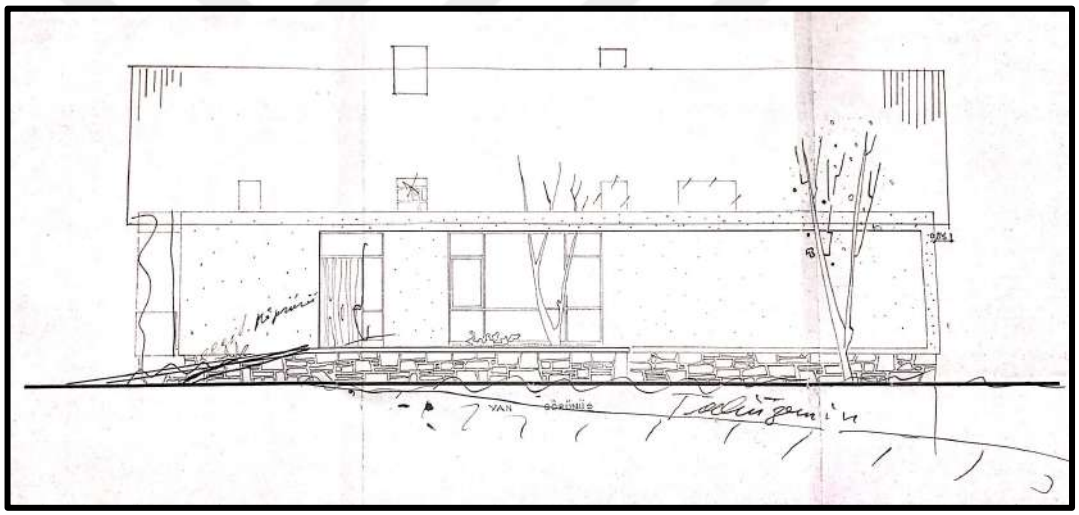


Figure 25 Erkman's House, northern façade (Source: Archive of "Ankara'da İz Bırakan Mimarlar" research project)

The exterior of the house is quite plain, and only the sliding louvers of the balcony and the in-situ brick modules for plants can be counted as ornamentation. The pathway towards the entrance was highlighted by a horizontal eave with a low-pitched roof, and it is completing the horizontal band windows and the gable roof of the house. Except the later-added gable roof with extending eaves, which reminds the Swiss Chalet architecture, the house is an example of post-war modern architecture. Unlike the simplicity of the exterior, the interior of the house has plenty of carefully thought details. After reaching the house by following the stone pavement and a few steps, a green colored glass, which is right next to the entrance door, welcomes people (Fig.

26). The entrance hall has access to the dining room, living room, and a small vestibule opening to kitchen and restroom (Fig. 27). According to the drawings, there was supposed to be a squat-toilet in the restroom; however, at the present time there is only a lavatory. The dining room and living room communicate and they together form an L-shaped open living space. There is a fire place on the timber covered wall of the living room. Built-in furniture is a prominent characteristic of the house such as cupboards and bookcases. On the left side of the dining room the aforementioned balcony is situated. On the drawings the built-in flower pot on the floor draws attention. The same type of built-in pot can be found at the entrance and at the other balcony in the living room.

Figure 26 Entrance of Erkman's house and the green colored glass, 2021 (Photo by the author)

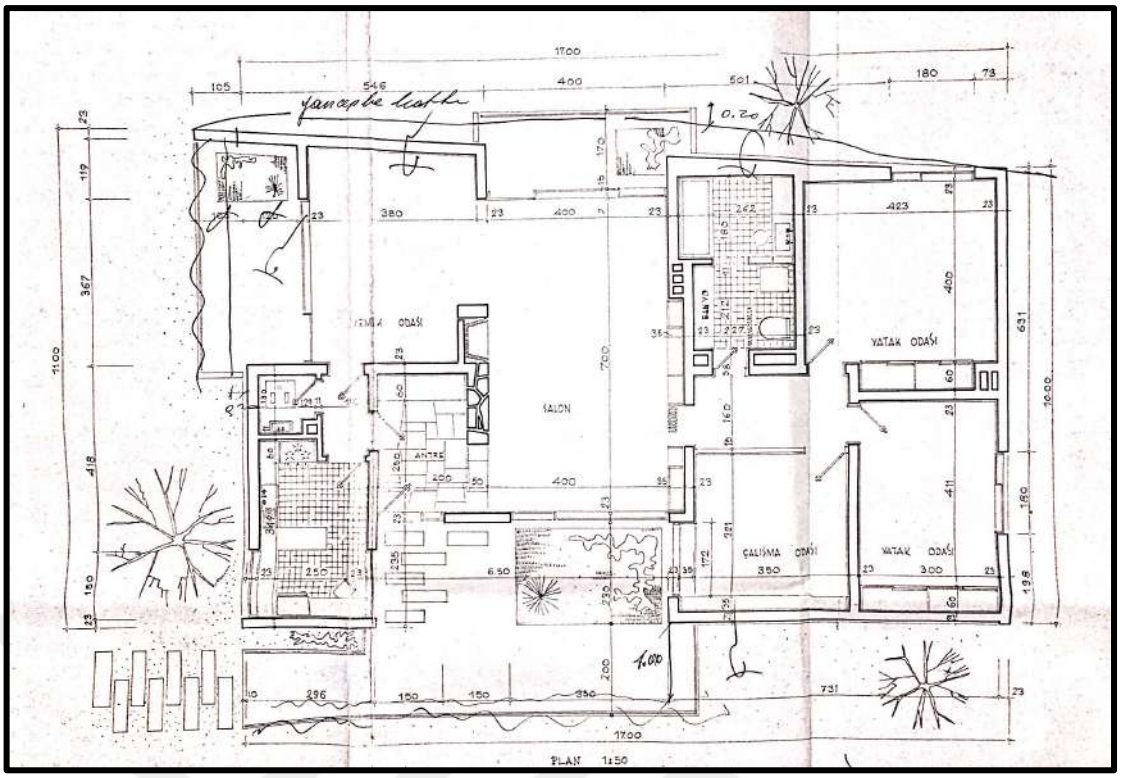


Figure 27 Erkman's House, ground floor plan (original one-storey project of the house) (Source: Archive of "Ankara'da İz Bırakan Mimarlar" research project)

Private areas are located at the right side, on the east edge of the house, and access to them is provided through a door from the living room. Erkman's study room, a bathroom and two bedrooms are located at this private section. Creating hierarchy according to privacy of spaces is part of Erkman's design strategies. As flooring material the architect preferred carpet for living spaces including bedrooms. Wall-to-wall carpet was a common interior design feature of the period. The entrance hall was covered with marble tiles and ceramic tiles were used for kitchen and bathrooms (Fig. 28). Wood has a strong influence on the interior design of the house. The walls of the living room were partially covered by wooden panels, timber covering was also used for ceiling at the other parts of the house. The ceiling of the living room was partially suspended by a wooden module (Fig. 29). Different ceiling levels combined with the horizontal windows represent the architectural style of the 1950s. Furthermore, doors were also made of wood and according to purpose of the space the type of doors varies. For instance, bedroom doors are solid whereas study-room doors have louvre blinds and doors opening to common spaces have glass panels (Fig. 30).[189] Wooden furniture

[189] Ibid.

completes the rest of the elements. Repetitive material choice has created a common design language at the house. In addition to wooden panels, brick was used at the entrance hall for the wall which is a continuation of the exterior façade. Access to the later added first floor was provided by the spiral staircase that was located at the corner of the living room (Fig. 31). The plan of the first floor could not be reached and unfortunately only the ground floor plan of the original project of the house could have been found, hence the iconic stairs are not seen in the plans. Steps of the staircase were covered with carpet flooring in order to maintain continuance in between the ground and first floors. The additional floor served as the studio of Erkman and an additional living room; and there is also a bathroom on the first floor. The division of spaces on the first floor was formed with level differences on the floor. A wooden built-in bookcase completes the timber wall coverings. The material choices of the ground floor continue on the first floor as well and this reinforces the design language of the house.

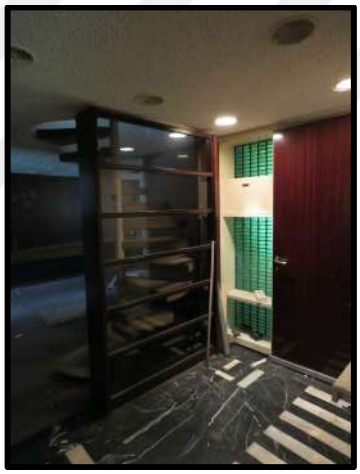


Figure 28 Erkman's House, Marble tiles at the entrance and carpet flooring in the living room, 2019 (Source: Melis Sözen Personal Archive)

Figure 29 Suspended ceiling module, 2019 (Source: Melis Sözen Personal Archive)

Figure 30 Different doors from Erkman's House, 2019 (Source: Melis Sözen Personal Archive)

Figure 31 Spiral staircase and carpet flooring in Erkman's House, 2019 (Source: Melis Sözen Personal Archive)

Three different construction techniques were used for the house and they be observed on the section drawing; however, the section of the later project in which the first floor was added could not be reached either. At the basement level, stone masonry walls were preferred. On the ground floor both brick masonry and concrete walls were used (Fig. 32).[190] Rough construction of the house was completed by a master builder who Erkman had met while he was working for the Haymil company. Moreover, Erkman also knew the cabinet makers from the same period and collaborated with them for his own house.[191] As Ülger indicated, Erkman drew the details of the house

[190] Ibid.

[191] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

carefully on his own and he was working with qualified carpenters for woodworking.[192]

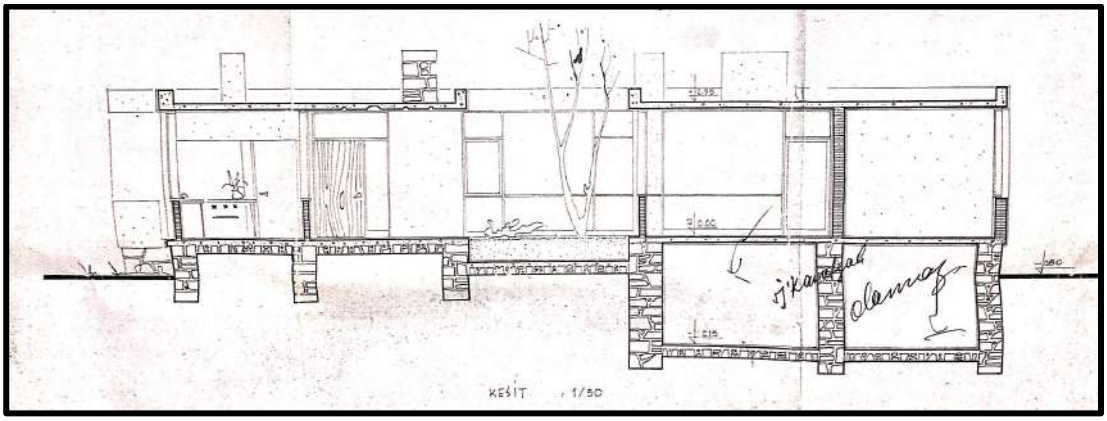


Figure 32 Erkman's House, section (original one-storey project of the house) (Source: Archive of "Ankara'da İz Bırakan Mimarlar" research project)

Horizontality, low ceilings, woodworking and the former flat roof are enough to indicate that Erkman's House is an example of post-war modern architecture. As Meltem Gürel mentiones, modest beauty, spaciousness, transperancy with large windows are the indicators of modern architecture.[193] The plan scheme of the house also resembles the plan scheme of the houses of the 1960s where private and public spaces were gathered at the opposite sides of a house.[194] Erkman's presence in the construction process of the house makes it a unique work among his other projects. His dialogue with craftsperson and builders and his detail drawings turned the building into a great opportunity to understand Erkman's architectural approach. Furthermore, Erkman's house exemplifies the growth of the city on its own. Although the President's House and embassy buildings reinforced the residential transformation of Gaziosmanpaşa in the early Republican decades, the development in the district had been limited with vineyards, and vineyard houses at the time. The development of Tunalı Hilmi Street increased the settlement in Gaziosmanpaşa as well from the 1950s

[192] Ülger, Sadun. Interview by Melis Sözen. Tape recording. Ankara, April 27, 2019.

[193] Meltem Ö. Gürel, "Defining and living out the interior: the 'modern' apartment and the 'urban' housewife in Turkey during the 1950s and 1960s," *Gender, Place & Culture* 16, no. 6 (December 2009): pp. 703-722, 713.

[194] Yasemin Ince Guney and Jean Wineman, "The evolving design of 20th-century apartments in Ankara," *Environment and Planning B: Planning and Design* 35, no. 4 (2008): pp. 627-646, 631.

onwards.[195] Architectural features of Erkman's house as one of the first examples of his private office, as discussed in this part, help better evaluate his other modernist projects that he realized in professional relationship with contractors as another actor of contemporary architecture that will be studied in the following part.

3.3.2.3 Residential and Commercial Designs for Contractors

In Erkman's professional career that he pursued in his private office, contractors had always had a critical position. As aforementioned, Turkey witnessed a fast urbanization period for especially major cities such as Ankara and İstanbul from the mid-20th century onwards. The conditions of the period such as the increasing demand for housing and the changes in laws supported the business of contractors and they obtained an important place in architectural production. With the increasing demand in housing, the emphasis put on architectural design decreased for most of the cases. The relationship between the architect and the user was interrupted, and contractors became a mediary actor yet only for providing the buying and selling the estate. Most of the time clients were buying apartments way before the construction began and architects were only in contact with contractors, mostly required for legal procedures.

Abidin Mortaş, Erkman's first employer, was an architect, and unlike Erkman, he was also working as contractor. Erkman's latter colleague Ayduk Koray was also a contractor and Koray established the Koray Construction Firm, which is still a major construction company in the present time. Erkman continued to work with the Koray Construction Firm in the following years of his career; and the Akbank branch building in the Yenişehir district of Ankara is a work of Erkman and Koray Construction Company.

At the beginning of the 1970s Erkman was working at the architectural office of İş Bankası in Dışkapı, Ulus, and a contractor named İrfan Köksalan196 came to

[195] Gamze Belli and Esin Boyacıoğlu, "Bir Kentsel Dönüşüm Örneği: Ankara '14 Mayıs Evleri'," *Gazi Üniversitesi Mühendislik Mimarlık Fakültesi Dergisi* 22, no. 4 (2007): pp. 717-726, 718. ; For the analysis of the transformation of Kavaklıdere see Çılga Resuloğlu and Elvan Altan Ergut, "Kavaklidere-Ankara: The Formation of a Residential District During the 1950s," *Open House International* 40, no. 1 (March 2015): pp. 33-42.

[196] Köksalan was originally a bank official at Yapı Kredi Bank; then he started his own construction business with an architect friend of him, Timuçin Oğuz.

meet Erkman at his office. Köksalan admired his works and desired to work with him. Later Köksalan turned into a well-known contractor of the era in Ankara. At the beginning of the 1970s he started to work with Erkman and this professional relationship continued until 1991, when Köksalan was elected as a deputy in the parliament as he reduced his construction works then. Erkman designed numerous apartment buildings, office blocks and two hotels for Köksalan. Fortunately, an interview that was made recently with İrfan Köksalan provided us with more information about the professional working style and character of Erkman.[197]

Erkman's first project for Köksalan was an office block on Mithatpaşa Road. Köksalan indicated the number of the building number as 33; however, according to the descriptions that he gave, its number should be 31 (İnal İşhanı), and unfortunately, currently most of the façade of the building is covered by a huge publicity poster (Fig. 33). In between 1970 and 1975 they constructed two apartment buildings designed by Erkman side by side at Şehit Adem Yavuz Street in Ankara. As Köksalan narrates, Erkman was one of the pioneering architects who widely used exposed concrete in Ankara and the majority of the buildings that he designed after 1972 were examples in that approach, which provided Erkman to have a distinctive style, especially for façade designs.

Figure 33 İnal Office Block on Mithatpaşa Street, slopped sunshades on the right side of the building. (Photo by the author)

Köksalan states that applying Erkman's projects exactingly made him a respected and reputable contractor in Ankara. Erkman was starting a project by visiting and picturizing the site and he was initially designing façades, which Köksalan admires

[197] Köksalan, İrfan, and Mustafa Köksalan. Interview by Cem Dedekargınoğlu for "Ankara'da İz Bırakan Mimarlar" research project. Tape recording. Ankara, January 20, 2020.

the most. Köksalan depicts the designs of Erkman as dynamic on the façade, which makes them monumental and graceful. Spacing, sunshades, and exposed concrete balconies are specific features of Erkman's design approach. Consoles were another definitive characteristic element of the architect's buildings. He enjoyed creating level differences both on façades and inside buildings. He was also fond of flower beds specially in residential projects. The aesthetic beauty of the period coexisted with technique in Erkman's buildings.[198]

Erkman drew more than 65 projects for Köksalan, mostly apartment buildings and office blocks, and also two hotels (Fig. 34, 35). Their relationship was different from the other contractor-architect relationships at the market. Contrary to the common definition of a contractor who always tried to limit the budget of the project and construction to increase profit, Köksalan respected Erkman's works and he always paid attention to the correct application of the projects. Since Erkman cherished large openings and consoles, constructing his designs was requiring precise calculations, and therefore, Erkman preferred working with civil engineers who he trusted, and he mainly worked with Alhan Gedik and Ünal Karacan.[199] Unlike other architects, Erkman did not deal with the bureaucratic procedures at the municipality for the approval of his project drawings. Instead, Köksalan arranged everything for Erkman and this was just another feature of their relationship that made it unique. Although Köksalan was Erkman's employer, just for the sake of his projects, Köksalan acted as if he was his employee. Since Erkman was not controlling the construction process, Köksalan was paying attention as much as an architect would do. As such, they could produce quite compelling projects together (Fig. 36). Köksalan stated that he recommended Erkman to other contractors and he designed buildings for others as many as he did for Köksalan.[200]

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[198] Ibid.

[199] Alhan Gedik (1938-2005) graduated from TUM *(Technische Universität München*) and he was known for his work at Atakule. Ünal Karacan (1933-2010) was another famous civil engineer of the era and he graduated from İTÜ.

[200]Köksalan, İrfan, and Mustafa Köksalan. Interview by Cem Dedekargınoğlu for "Ankara'da İz Bırakan Mimarlar" research project. Tape recording. Ankara, January 20, 2020.

Figure 34 Best Hotel, front façade. (Photo by the author)
Figure 35 Best Apart Hotel, front façade. (Photo by the author)

Figure 36 Sümer Apartment Building on Atatürk Boulevard - due to the slope of sunshades, Köksalan remarked the building as a compelling project. (Photo by the author)

As one of his business partners, his nephew Ülger depicts their relationship with contractors as disconnected. For example, in the case of Ali Nazmi Office Block, which Ülger signed, Erkman and Ülger delivered the project and in the construction phase contractors made changes as they required. Ali Nazmi Office Block was constructed by another famous contractor of the period, Büyükhanlı Brothers. In contrast to the Erkman-Köksalan relationship, other contractors generally criticize

Erkman as causing trouble during the construction process.[201] Thus, the collaboration of Erkman as an architect with contractor Köksalan seems to be unique among others as both of them prioritized aesthetic and thecnical quality over profit.

By considering Köksalan's words about the fact that Erkman did not sign the projects from the early 1970s onwards, estimating the exact number of his works is almost impossible.[202] Similarly, adequate information about both contractors and private customers that Erkman worked together is also missing. In 1991, Erkman retired from İş Bankası but continued to work for some more time in his private office by designing two more buildings, one of them an auto showroom for TOFAŞ and the other another building that was also designed for the same client.[203] Throughout his freelance career, the number of buildings that are known to have been designed by Erkman is 46 These include mainly two types of buildings; i.e., residential buildings as private villas and apartment blocks, and commercial buildings as office blocks, shopping centers, hotels, and transportation buildings (Appendix B). In order to evaluate his design approach as a free-lance architect in designing these buildings, two of his works, namely Cinnah 41 apartment block and Ali Nazmi Office Block, will be analyzed in this section.

3.3.2.3.1 Cinnah No.41 Apartment Block

Cinnah No. 41 Apartment Block is one of the residential projects that Erkman designed for private owners. The building is located on Cinnah Street in Çankaya district of Ankara at the continuation of Atatürk Boulevard, which is the main artery of Ankara. (Appendices B and C);[204] (Fig. 37) The district where the apartment block is located is close to the presidential palace of the time at the southern part of the city that was newly developing in the post-war decades as a place where people from

[201] Ülger, Sadun. Interview by Mina Selçuk and Öykü Günay. Tape recording. Ankara, April 27, 2019.

[202] Since he did not sign his projects, contractors were cooperating with other architects and represented them as designers of projects. Köksalan, İrfan, and Mustafa Köksalan. Interview by Cem Dedekargınoğlu for "Ankara'da İz Bırakan Mimarlar" research project. Tape recording. Ankara, January 20, 2020.

[203] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

[204] Building number of Erkman's house is "7" in Appendix B and the location of the building in the city can be seen on the map in Appendix C.

middle- and high-income groups began to prefer to live. The land was given to contractor Sami Mermutlu, by the land owners Saffet Güneş and his partners. The project was designed by Erkman and constructed in between 1965 and 1967, right after the Flat Ownership Law was accepted. As such, it is exemplary of the apartment blocks constructed by contactors from the mid-1960s onwards. It is also exemplary of the buildings constructed in this part of the city where building heights were increased according the the Uybadin-Yücel Plan in the 1950s, and it became possible to construct a six-storey high apartment building at a zone that was foreseen as a summer resort in plan.[205]

Figure 37 Cinnah No. 41 marked on the map

The building is 1538 m2 and was built on a 3157 m2 land. It was constructed with reinforced concrete skeleton structure and brick was used as filling material. It consists of 20 flats including the basement floor and the penthouse. Northwestern front of the building constitutes the entrance façade. The basement consists of an apartment, an office, a boiler room, a shelter and a utility room. Typical floor plans are the same; however, they vary in the basement, the ground floor and the penthouse.

The apartment at the basement floor is quite small compared to ones in upper floors (Fig. 38). It includes a kitchen, a living-room, a restroom with squat-toilet, a

[205] Şenyapılı, "Ankara '70," 41

bathroom and a bedroom. The bedroom and bathroom are located at one side of the entrance hall whereas the kitchen and living room is at the other side.

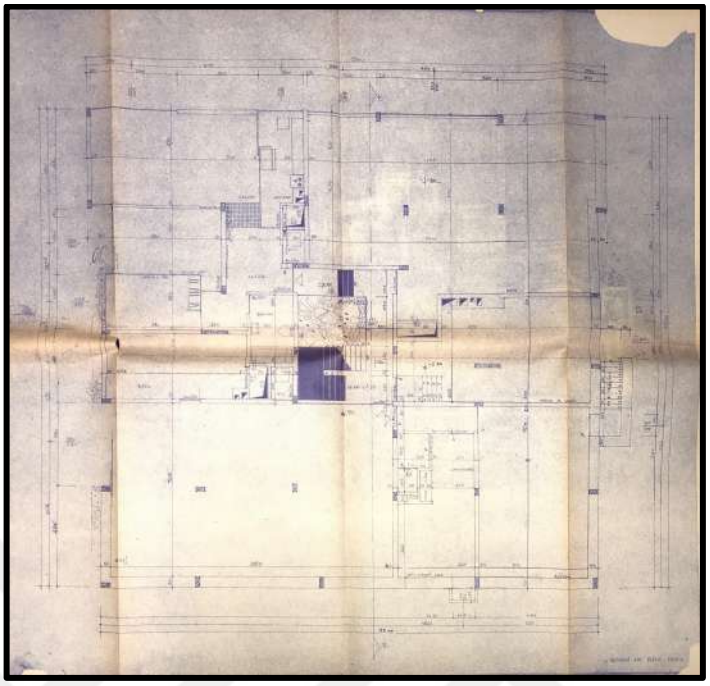

Figure 38 Basement floor plan, Cinnah No.41 (Source: Ankara Metropolitan Municipality Zoning Archive)

The ground floor is recessed, and its surface area is thus less than the area of the upper floors. This creates the illusion of an emptied volume at the ground floor. There are four apartments on the ground floor and three of them have three bedrooms whilst the other one has only one bedroom (Fig. 39). Except the apartment with one bedroom, the other three apartments have fireplaces in their living-rooms. Fireplaces became important elements in housing design in the post-war decades, and only during the 1970s when televisions became the centerpiece in living rooms, fireplaces lost their central role.[206] A rest room with squat toilet is always placed at the more public part of the apartments. The rest room, living room and kitchen constitute the public part, and bathroom and bedrooms the private part of the apartments. Erkman specifically indicated a change in the flooring material (ceramic tiles) in between the entrance hall and living-room. In the typical floors, there are four apartments, each of them having three bedrooms and an additional storage room that can be used as a dressing room

[206] Meltem Ö. Gürel, "Designing and Consuming the Modern in Turkey," in *The Routledge Companion to Design Studies*, ed. Penny Sparke and Fiona Fisher (Routledge, 2016), pp. 457-468, 466.

since it wis located next to the master bedroom (Fig. 40). In these upper floor apartments, different from the ground floor apartments, an additional access in between the kitchen and living room was provided by a sliding door, enabling the kitchen to function as a part of the living room. At the attic floor there are two penthouses and one of them has double entrances, one of which functions as a service entrance (Fig. 41). These two apartments have obviously larger surface areas, and the additional area functions as a dining corner. Moreover, in the apartment with double entrance an additional living room was provided in between bedrooms and separated from the rest of the house by a sliding door.

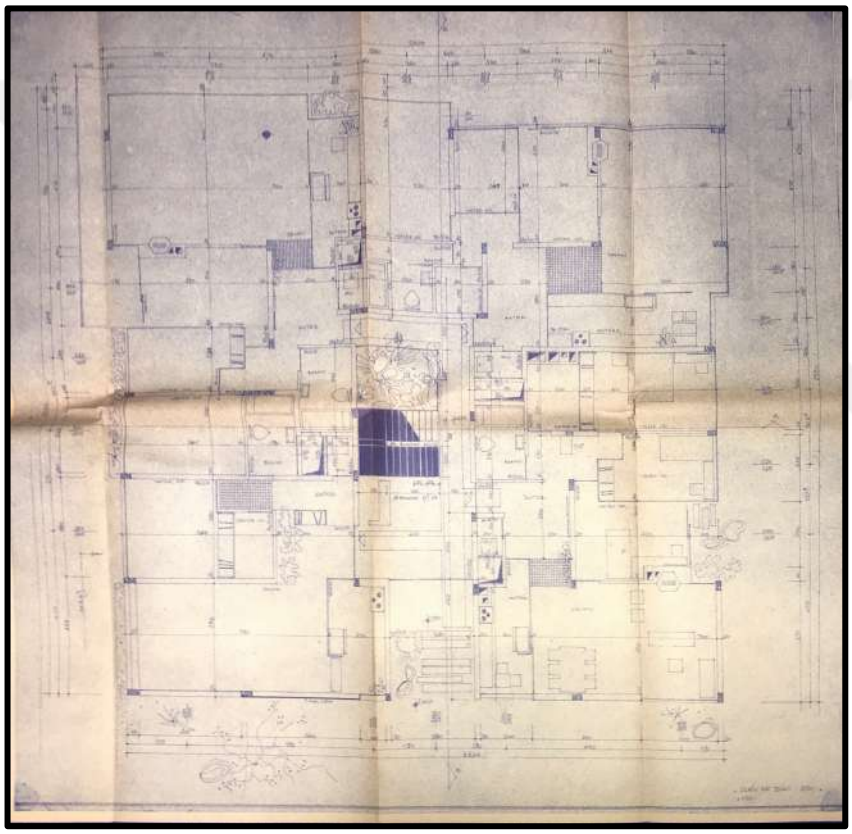

Figure 39 Ground floor plan, Cinnah No.41 (Source: Ankara Metropolitan Municipality Zoning Archive)

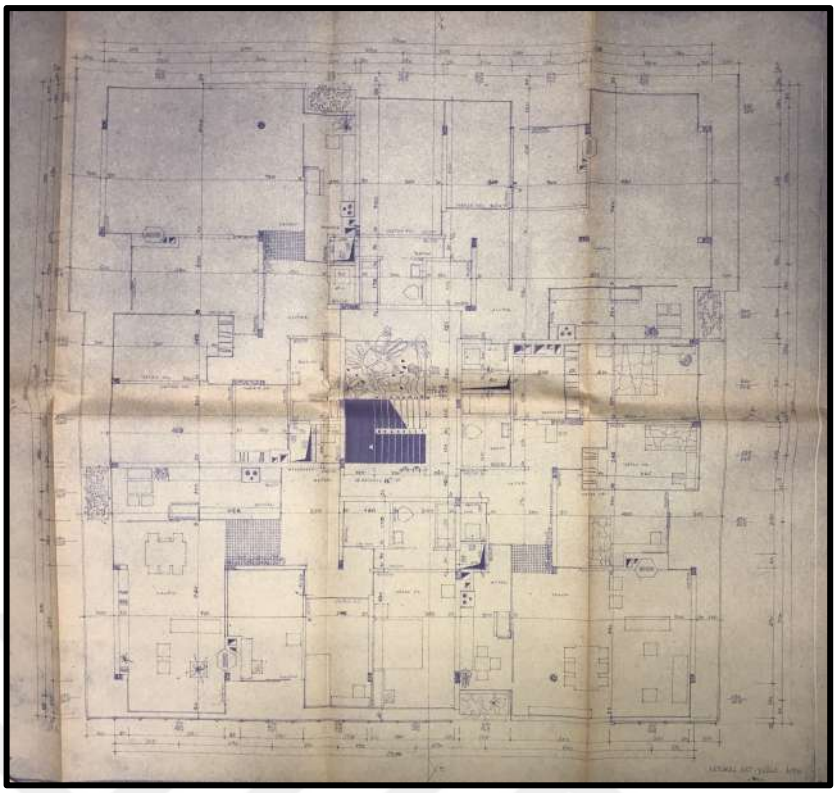

Figure 40 Typical floor plan, Cinnah No.41 (Source: Ankara Metropolitan Municipality Zoning Archive)

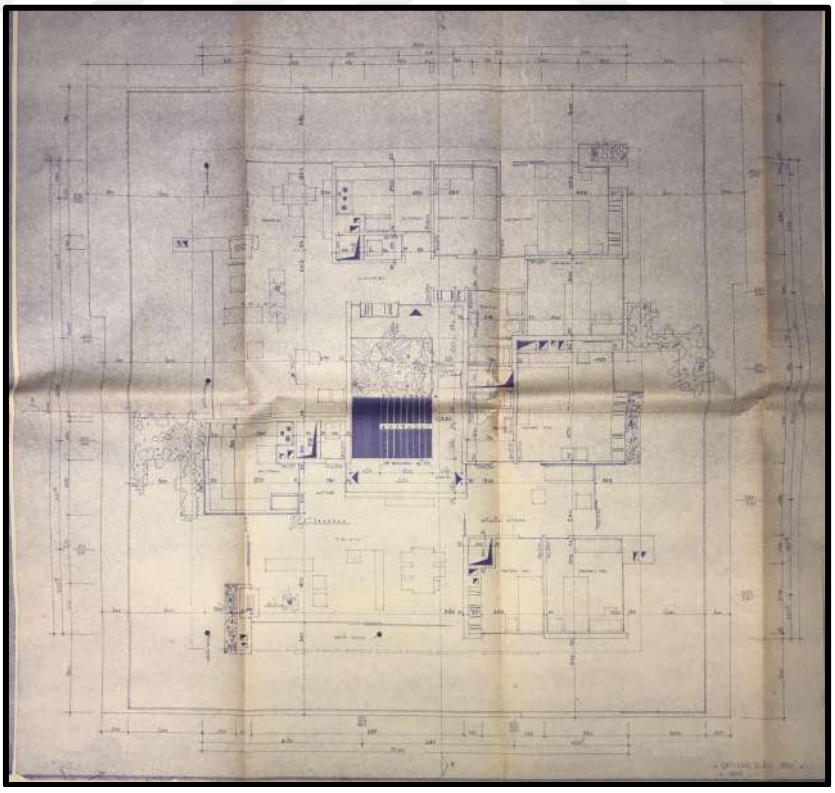

Figure 41 Attic floor plan, Cinnah No.41 (Source: Ankara Metropolitan Municipality Zoning Archive)

There is a one common feature for every apartment that Erkman designed, which is his way of separating the public and private spaces in the house. He preferred gathering public and private areas at different sides of the entrance and thus he prevented loss of space. The way that Erkman organized the spaces shows similarity with the residential plan scheme of the 1970s in Ankara.[207] As the floors above the ground were recessed, there is a continuous balcony surrounding every apartment. Erkman used built-in flower pots to divide these balconies. The built-in flower pots and inner gardens were design elements that he used a lot. Just like the design of his own house, he used these decorative elements in Cinnah No.41 as well. According to the original drawings of the apartment block[208], there was supposed to be an inner garden next to the stairs. Another natural element that is also seen in in other modernist apartment blocks of the period, is the skylight located on top of the stairwell to provide natural lighting inside the building (Fig 42).

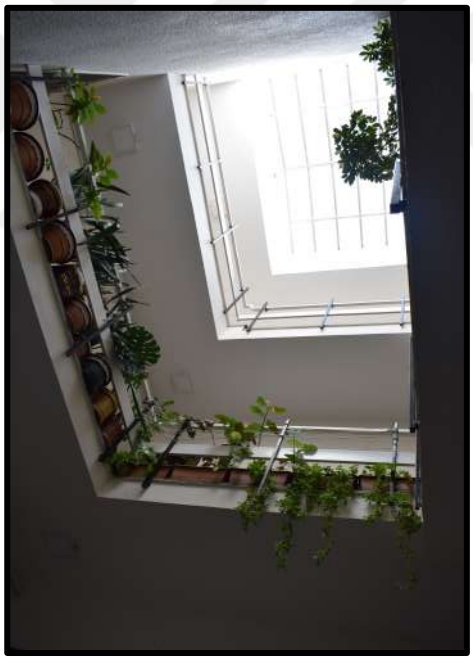

Figure 42 Skylight above the stairwell, Cinnah No.41 (Photo by the author)

[207] İnce Guney and Wineman, "The evolving design", 631.

[208] The original drawings have been received from the archive of Ankara Municipality for the "Ankara'da İz Bırakan Mimarlar" research project.

Figure 43 View of Cinnah No. 41 from Cinnah Street and lightweight cage on the façade (Photo by the author)

The façade design of the building is an example of the contemporary modernist approach. The right and left sides of the building have continuous projected balconies and on the front façade there are recessed balconies, and even when there are no balconies the balustrades are continuing, emphasizing horizontal divisons of floors by these continuous lines. The vertical balustrades and horizontal elements are thus forming a lightweight cage on the façade of the building (Fig 43). The combination of vertical and horizontal elements makes projected and recessed balconies inseparable and shows how Erkman thought of every detail in his design. Stone covering was used on the façade where there are no openings. Elevations were plastered with perlite plaster and painted. Stone and soft color tones are creating a harmony on the façade. Except the linear elements on the façade, the building does not have any ornamentation; instead, it carries the sterile character of modern architecture while addressing every possible need of the residents. The apartment buildings of the 1950s and 1960s provided higher living standards and social status to their residents behind their unadorned façades.[209]

[209] Gürel, "Defining and living", 704.

The apartment block was designed for the residential use of middle- and high-income families on one of the most prestigious streets of the capital city. Cinnah Street was developed at the end of 1957 with the zoning acts of Menderes.[210] The building's interaction with nature was provided by natural design elements and large terrace area, in addition to the garden. Cinnah No.41 was designed for private owners, not for a cooperative, who thus most probably had a more flexible budget. The interior plan scheme of the building is similar to Erkamn's other residential desings. The reinforced concrete load bearing system, the flat roof and terrace, and combined living and dining spaces are signs of modern architecture in Cinnah No. 41.[211] The building has the simple and rational design approach of modern architecture, and also has a symbolic identity of its eye-catching façade design with solid-void details.

3.3.2.3.2 Ali Nazmi Office Block

The Ali Nazmi Office Block is at the corner where Atatürk Boulevard and Sakarya Street converges in the Kızılay district of Ankara (Appendices B and C)[212], located on a land that has a history dating back to the proclamation of the Republic (Fig. 44). Understanding the formation of Ali Nazmi Office Block means understanding the development of the city center of the capital city of Ankara. The land belonged to Ali Nazmi Özügür who was a member of the parliament in the early years of the Republic during the 1920s. At the time when Kızılay (Yenişehir as it used to be called) was formed of houses, the house of Ali Nazmi Özügür was located here.

> After the Ataturk Boulevard was constructed, the rich families of Ankara - like Sonmez, Kinaci, Tuna, Ali Nazmi, and Ercan - constructed their apartments along the boulevard starting in the 1930s. These apartments were usually three-four stories with a basement and attic floors. The fronts of the first floor looking at the street side were mostly dedicated to pastry or other kinds of shops.[213]

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[210] Cengizkan, *Modernin Saati*, 182.

[211] Gürel, "Defining and living", 705.

[212] Building number of Erkman's house is "36" in Appendix B and the location of the building in the city can be seen on the map in Appendix C.

[213] Güney, Yasemin İnce, "Spatial Types in Ankara Apartments," in Ness A (ed), *Proceedings, 5th International Symposium on Space Syntax*, Delft University of Technology, Vol I, pp. 623-634, 624.

However, as Kızılay transformed into a commercial zone from the 1950s onwards,[214] and with the permission taken in 1959, the ground floor was initially rebuilt as a bazaar while the upper floors were conserved as dwellings. In 1975, Arslan Özügür (Ali Nazmi Özügür's son) connected the two adjacent parcels with the building by making additions to it. In 1977, the heirs of Ali Nazmi Özügür signed a contract with Mustafa Büyükhanlı and his partners (Büyükhanlı Kardeşler) for the construction of an office block in the place of their house. Kadri Erkman designed the new Ali Nazmi Office Block and his nephew Sadun Ülger signed the project.

Figure 44 Ali Nazmi Office Block marked on the map

In line with the increased building heights in Kızılay according to Uybadin-Yücel Plan, the Ali Nazmi Office Block was constructed as a 13-storey building, with 11 floors above street level and two basement floors with a total height of 33.10 meters. As typical of its period, the building was constructed with a reinforced concrete frame and brick was used as filling material. The southern front on Sakarya Street constitutes the entrance of the building. Visitors of the building directly reaches the stairs and elevators, and circulation in the building is quite easy. At the eastern edge of the

[214] Cengizkan, "1957 Yücel-Uybadin İmar Planı", 32.

building, the floors above the fifth floor were recessed (Fig. 45, 46). The upper floors were designed as offices and there are shops on the ground floor. The construction of the whole building as offices instead of reserving the upper floors for residents is indicating the rigid transformation of the Kızılay district with commercial concerns. The building consists of 90 offices and seven shops. Shops are located on the ground floor and they have mezzanine floors (Fig. 47). They also have their own storages at the basement floor and access to storages and mezzanine floors were provided by their own private stairs. The first floor was reserved for a first-class restaurant of its time, and the dining hall of the restaurant was facing both Atatürk Boulevard and Sakarya Street, providing a good scenery of the city to its clients. The rest of the building, including the penthouse, consists of offices. Offices have their own restrooms with showers. Flooring material of wet grounds and entrances were remarked with ceramic tiles on the plans (Fig. 48).

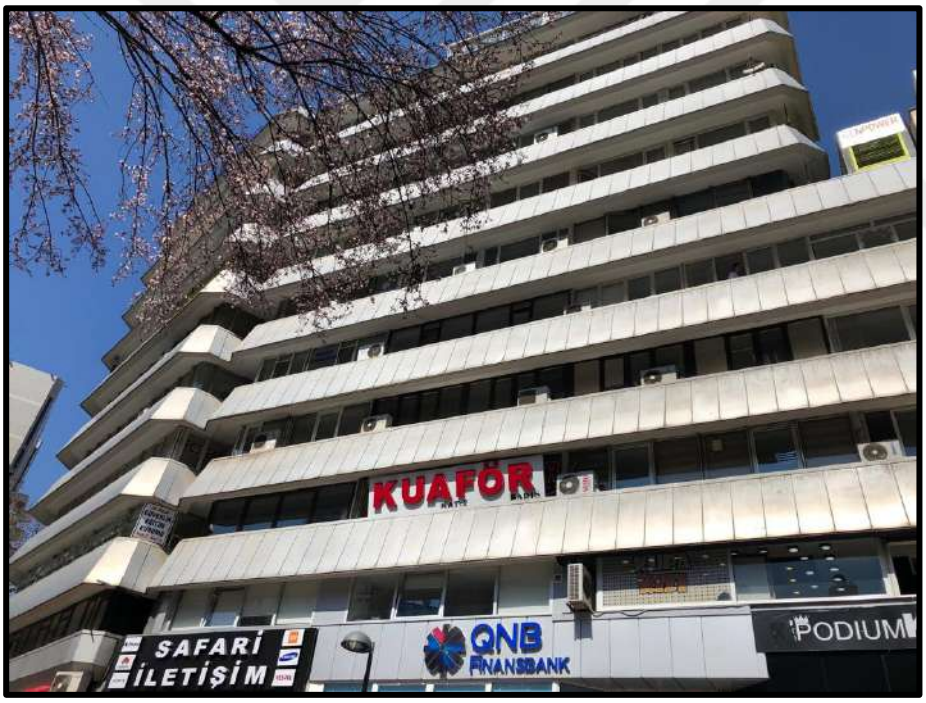

Figure 45 Recessed floors of Ali Nazmi Office Block from Sakarya Street (Photo by the author)

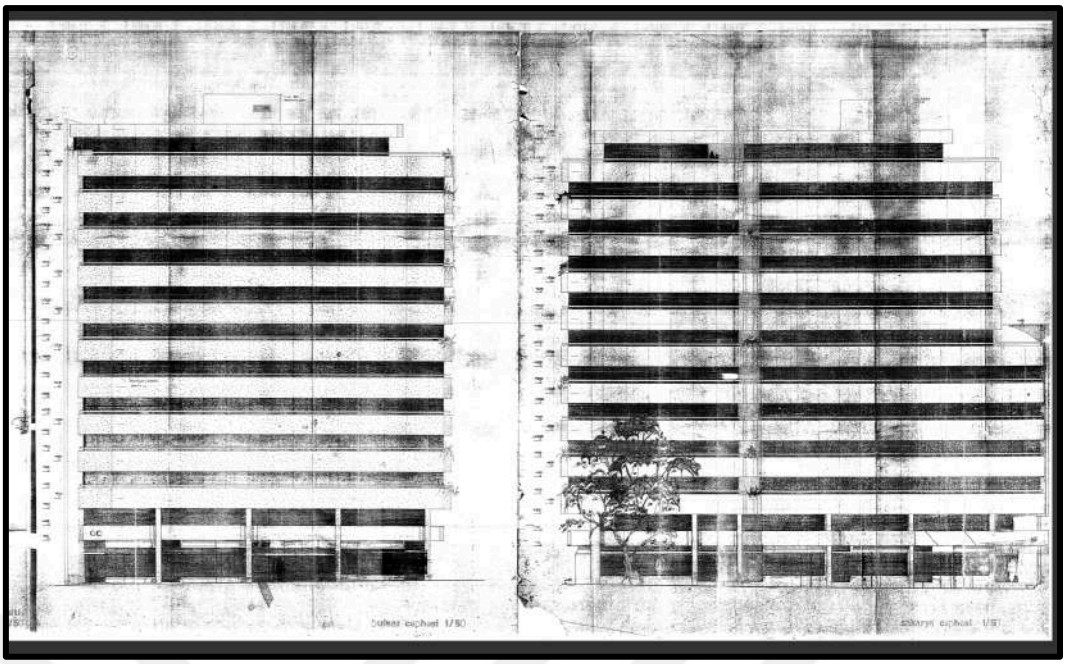

Figure 46 Elevations of Ali Nazmi Office Block, left one is from Atatürk Boulevard and right one is from Sakarya Street (Source: Ankara Metropolitan Municipality Zoning Archive)

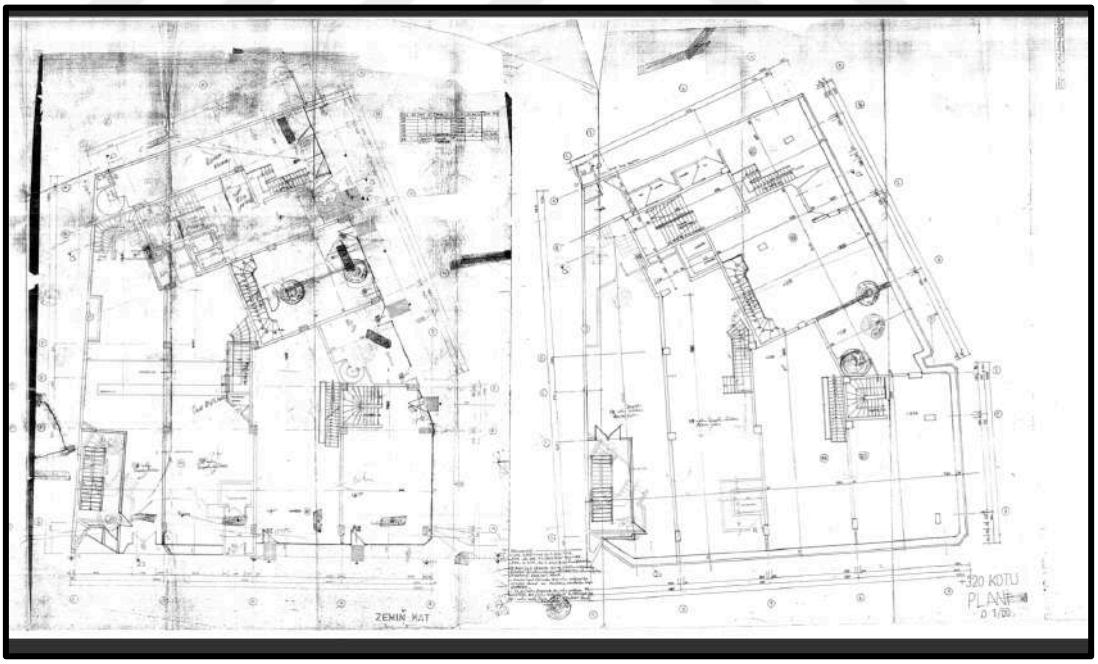

Figure 47 Ground floor plan and mezzanine floor plan indicating shops, Ali Nazmi Office Block (Source: Ankara Metropolitan Municipality Zoning Archive)

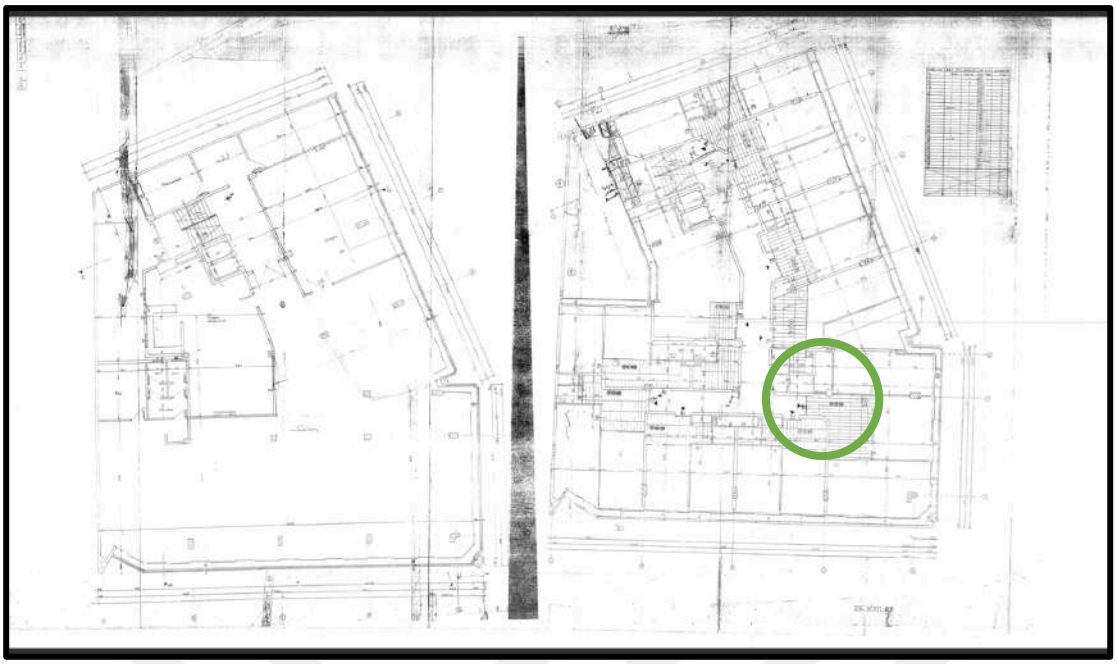

Figure 48 Ali Nazmi Office Block, first floor plan (restaurant) and second, third and fourth floor plans (on the right), ceramic tile flooring is marked in a circle (Source: Ankara Metropolitan Municipality Zoning Archive)

The form of the building plan mimics the convergence of the adjacent parcels and is like a distorted "L" shape. The Ali Nazmi Office Block is dominating and at the same time embracing the land that it is located on. The building has a convex form. The solid-void relationship is apparent on the façade with the emphasized horizontality (Fig. 49). Even if the material choice of exposed concrete is hindering, the building has a soft and expansive character. With the distortion of right angles, the building conveys the sense of the organic approach in architecture[215], and due to its location and form it has a monumental character. As Köksalan stated, the façades of Erkman's buildings make them easily distinguishable.[216] Initially, Erkman designed a different elevation for the building that resembled another project of him (Sümer Apartment Building) with sloped concrete sunshades. (Fig. 50) In this former design, the height of the building was less than it is at the present. With the revisions made, the height of the building was increased and inclined sunshades were eliminated. The building thus acquired a plainer look and had a brutalist attitude. Exposed concrete façade provided the building with a more contemporary and solid appearance compared to the old

[215] Batur, *A Concise History*, 69.

[216] Köksalan, İrfan, and Mustafa Köksalan. Interview by Cem Dedekargınoğlu for "Ankara'da İz Bırakan Mimarlar" research project. Tape recording. Ankara, January 20, 2020.

version, showing the power of the landowners and contractors. Material selection of the building reinforced concrete, aluminum joineries and terrazzo floors, reflects the approach of modern design (Fig. 51, 52).[217] Unfortunately, the occupants of the building have made certain changes and covered the exposed concrete façade with aluminum composite panels (Alucobond) for easier maintenance, and with the same idea inside of the building is covered with ceramic tiles and original materials can only be seen inside some of the offices (Fig. 53).

Figure 49 Ali Nazmi Offie Block from Atatürk boulevard. (Photo by the author)

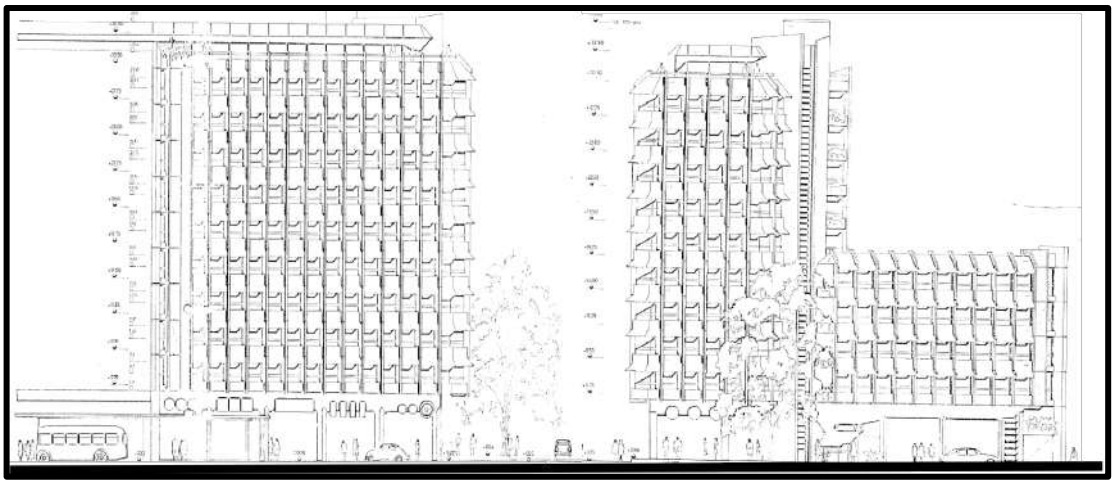

Figure 50 Former façade design of Ali Nazmi Office Block, left one is from Atatürk Boulevard and right one is from Sakarya Street (Source: Ankara Metropolitan Municipality Zoning Archive)

[217] Hasol, *20.Yüzyıl*, 136.

Figure 51 Original terrazzo, Ali Nazmi Office Block (Photo by the author)
Figure 52 Exposed concrete façade, Ali Nazmi Office Block, 1990s (Source: https://www.facebook.com/EskiAnkaraResimlerii/)
Figure 53 Current situation of the Ali Nazmi Office Block (Photo by the author)

Cinnah No. 41 Apartment Block and Ali Nazmi Office Block were two projects of Erkman designed to be constructed by contractors. Cinnah No.41 bares the elegant simplicity and linearity of post-war modern architecture, and Ali Nazmi Office Block similarly dominates its surrounding with its stiffness and solidness and is a product of the contemporary modernist approach. As located in Kızılay and Çankaya, the two developing districts of post-war Ankara, they witnessed the transformation of the city in their functional as well as formal features. Uncontrolled development and transformation of public areas into commercial zones continued to take place in the 1970s and the 1980s, and these transformations can be observed from Atatürk Boulevard and Sakarya Street.218

Architecture and construction sector evolved with commercial concerns by liberating from state dominancy after the 1950s and this change was solidified in the 1960s and the 1970s. Build and sell market and construction business became the cornerstones of the economy of the country in those decades. Erkman received his share as a talented architect of the period by working with contractors while working for İş Bankası at the same time. He was an architect who did not compromise the quality of his work, which brought him good reputation. However, he did not seek for popularity; hence he did not make self-advertisement like many of the 20th century artists and architects. Nonetheless, Erkman had his own signature in style and quality, making him a memorable actorin the architectural and urban context of the second half

[218] Özgün Dinçer, "Sakarya'da Sosyal Yaşamın Dönüşümü," İletişim Kuram ve Araştırma Dergisi, 2021, pp. 25-48, 38.

of the 20th century in Turkey, which was also the result of his work at the architectural office of İş Bankası that will be discussed in the following part of the study.

3.3.3 Working in the Architectural Office of *İş Bankası*

Türkiye İş Bankası was founded in 1924, and it was the very first bank of the new republic. It had noteworthy effects on the economy and modernization of the country. Although it is a private enterprise, but with its deep-rooted history in the early years of the republic, it has a respectful reputation as a state bank in Turkey.[219] Explaining the growth and importance of İş Bankası is not the aim of this thesis however, in order to understand the works of Erkman at its office as an institutional architect, understanding the role and place of İş Bankası and its architectural office becomes more of an issue. The approach of İş Bankası towards architecture, the growth of the bank and Erkman's career in İş Bankası will be analyzed in this part of the study.
The Practice in the Office

The history of İş Bankası goes back to the history of the Turkish Republic. Social and economic developments in Turkey were reflected upon the history of the bank.[220] As witnessed in not only its offices from headquarters to branches but also social and residential buildings, İş Bankası pesented an architectural language in parallel to contemporary developments in the field of architectural production. In the first twenty years, the architectural approach of the bank buildings was in line with the so-called First National Architecture and First International Architecture of the 1920s and the 1930s respectively.[221] In 1927, İş Bankası collaborated with Giulio Mongeri for the headquarters in Ulus, Ankara. This collaboration indicates the emphasis that İş Bankası puts on architecture as Mongeri was a celebrated architect who produced in

[219] Türkiye İş bankı was the first national bank of the Republican era. It was established on August 26, 1924, in line with the decisions taken at the First Economics Congress in İzmir upon Atatürk's directives. Its nominal capital was one million Turkish Liras and Atatürk paid one-quarter of the capital by himself. For further information about the bank, see: Kocabaşoğlu Uygur et al., *Türkiye İs Bankası Tarihi* (İstanbul: Türkiye İş Bankası Kültür Yayınları, 2001).

[220] In *Türkiye İş Bankası Tarihi,* the development process of the bank is discussed under five chapters: "Cumhuriyet: Banka Kuruyor (1924 -1931)", "Düzen Oturuyor: Banka Kökleniyor (1932-1943)", "Banka Rekabetle Tanışıyor (1944-1960)", "Planlı Dönem: Banka Yükseliyor", "Dönüşüm Yılları ve Yeni Binyılın Bankacılığına Doğru (1980-2000)". Kocabaşoğlu Uygur et al., *Türkiye İs Bankası Tarihi* (İstanbul: Türkiye İş Bankası Kültür Yayınları, 2001).

[221] Taybuğa Aybars Mamalı, "Türkiye İş Bankası Mimarlığı ve Çelik Alatur'un Çalışmaları", (unpublished Master's Thesis, İTÜ, 2019), 58.

the "national" style of the period.[222] (Fig. 54) İş Bankası had a significant place as the first private enterprise in the circumstances of the early Republican years when private enterprises were supported by the state for developing national economy. Mongeri had to reflect the identity of the private enterprise and combine it with the desired national identity,[223] and this was in line with his architectural design language. Mongeri also designed İzmir and Edremit branches of İş Bankası in a similar approach. As such, İş Bankası completed its first years by following the First National Architecture approach with the signature of Mongeri.[224]

After 1929, not only İş Bankası but the whole world entered a new phase with the Great Depression.[225] The effect of the crisis was not immediately felt in Turkey and the construction of public buildings continued, and the headquarters of İş Bankası was one of these buildings.[226] 1932-1933 were the time when depression affected Turkey more significantly.[227] The major source of income of the country was importing raw materials and exporting manufactured goods just like other "underdeveloped" countries. Raw materials fell in price more when compared to industrial products. Eventually free market economy was started to be questioned.[228] The recession of the worldwide economy inevitably led to a second world war.[229] The shifts in the political and economic systems reflected upon architectural production as

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[222] Damla Çinici, "Başkent Ankara'nın İnşasında Etkin Bir Mimar: Giulio Mongeri ve Yaşam Öyküsü", *Ankara Araştırmaları Dergisi*, 2015, 3, 1, 13 – 41, 27.

[223] Akşit, Şefik Seçkin. "Ulusalcı Mimarlık ve Başkentte Finans Merkezi: Ankara İş Bankası Genel Müdürlüğü", (unpublished Master's thesis, Gazi Üniversitesi, 2010), pp.105.

[224] Kocabaşoğlu Uygur et al., "Türkiye İs Bankası Tarihi", quoted in Mamalı, "Türkiye İş Bankası Mimarlığı,", 12

[225] It was the longest lasting economic crisis of the world. Starting and ending dates of the crisis are not specific but most commonly it is accepted to have started in 1929 and lasted until the World War II. Robert J Samuelson, "Revisiting the Great Depression," *The Wilson Quarterly (1976-)* 36, no. 1 (2012): pp 36-43.

[226] Aslanoğlu İnci, *Erken Cumhuriyet Dönemi Mimarlığı 1923-1938* (İstanbul: Bilge Kültür Sanat, 2010), 38.

[227] Ibid., 49.

[228] Orhan Şimşek, "Türkiye'nin Planlama ile Tanışması: Devletçilik Dönemi Üzerine Bir İnceleme," *Artvin Çoruh Üniversitesi Uluslararası Sosyal Bilimler Dergisi* 3 (2016): pp. 1-21, 8.

[229] "The Great Depression cast a dark shadow over the 20th century. It arguably led to World War II, because without the Depression, Adolf Hitler might never have come to power." Samuelson, "Revisiting the Great Depression," 38.

well. World War I accompanied by economic constraints resulted in more simplistic and functionalist approach in architecture. Furthermore, a more rationalist architecture was more fitting to set ground for the new republic in Turkey.[230] In this period of crisis, the number of new branches of İş Bankası reduced as well, forming an organizational structure at the focal point. A few new buildings of İş Bankası demonstrate the change in the architectural style of the bank[231] in line with the changes in architectural approach in general. For instance, the Mersin branch building designed by Semih Rüstem in 1932 had a cubic architectural form like the buildings of the modern movement in Europe (Fig. 55). On the other hand, the use of a local material for the building and projections on the façade turned the structure into an indigenous example of modern architecture.[232]

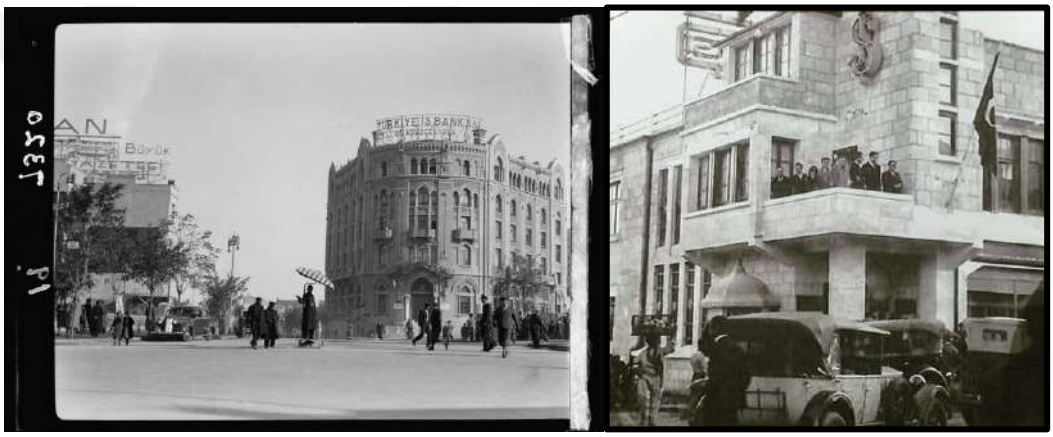

Figure 54 Head office of İş Bankası by Mongeri, 1935 (Source:https://www.milliyet.com.tr/galeri/eski-ankara-53408/20)
Figure 55 İş Bankası Mersin Branch by Semih Rüstem, 1935 (Source: https://tr.pinterest.com/pin/476677941811796012/.)

In the following years, İş Bankası started to work mainly with architect Arif Hikmet Holtay, and Holtay worked for İş Bankası until 1952. Later on, the architect took part in the competitions of the bank as a jury member.[233] İş Bankası established

[230] Bozdoğan, "*Modernizm*", 76.

[231] Kocabaşoğlu Uygur et al., "Türkiye İs Bankası Tarihi", quoted in Mamalı, "Türkiye İş Bankası Mimarlığı,", 14.

[232] Semih Rüstem, "İş Bankası Şubesi," *Arkitekt* 1932, no. 1932-07-08 (19-20) (1932): p. 224.

[233] Kocabaşoğlu Uygur et al., "Türkiye İs Bankası Tarihi", quoted in Mamalı, "Türkiye İş Bankası Mimarlığı,", 18. Holtay designed Samsun Branch (1949), Mersin Branch (1949), Bursa Branch (1951), Konya Branch (1951), Malatya Branch (1952) and lastly Ankara İş Bankası Archive Building in 1952. For further details of Holtay's architecture, See: Zeynep İrem Küreğibüyük, "Cumhuriyet Dönemi Mimarlığı Bağlamında Arif Hikmet Holtay," (unpublished Master's Thesis, İTU, 2011) 18.

another branch in Mersin in the following years with respect to the development of the bank, and the new Mersin Branch building that was designed by Holtay in 1949 presents a regionalist as well as a monumentalist approach with the use of local stone, and the openings built by arches on the façade, having a large entrance door and ornamentations and hence exemplifies the changing approach in architecture in the 1940s (Fig. 56).[234] The collaboration of İş Bankası with Holtay for many projects can be evaluated as a step of creating a common architectural language for İş Bankası.

In 1952, İş Bankası ended its collaboration with Holtay, indeed at a turning point also for Turkey. The period after Holtay for İş Bankası in terms of architecture can be considered as a reflection of Turkey that transformed to the multiparty system and was trying to keep up with liberal economy.[235] Furthermore, it would not be wrong to discuss the architectural evolution of İş Bankası as before and after Holtay. After Holtay, in 1953, the bank established a directorate of real estate,[236] which undertook full responsibility of construction for İş Bankası in 1960.[237]

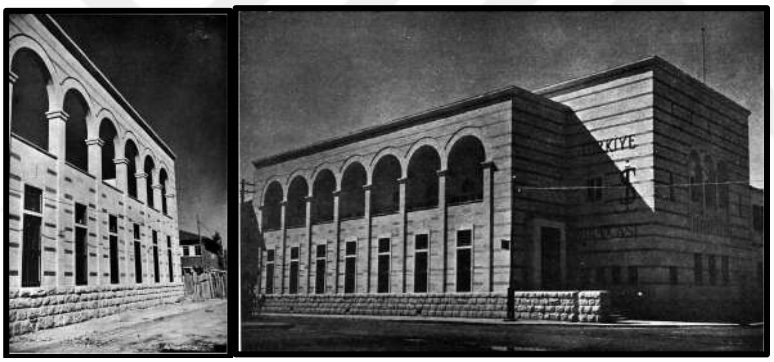

Figure 56 İş Bankası Mersin Branch, designed by Arif Hikmet Holtay, 1949 (Source: Arif Hikmet Holtay, "Mersin İş Bankası Binası," *Arkitekt*, no. 7-10 (1949): pp. 150-153.)

[234] Holtay completed his higher education in Stuttgart Technology University of Applied Sciences (*Hochschule für Technik Stuttgart*) in 1927 and Küreğibüyük assesses his architectural production in two periods, 1930-1940 and 1940-1952. The first decade of his career was in line with the rationalistic and functionalist approach of the Bauhaus Movement; however, in between 1940-1952 his works became closer to national and regional architecture with the effect of World War II. Ibid., 13.
For Mersin Branch Building, creating an open space in the ground floor by surrounding it with columns also reminds classical architecture. Küreğibüyük considers Holtay's works for İş Bankası as "academial" and "classical" in general. Ibid., 3.

[235] Mamalı, "Türkiye İş Bankası Mimarlığı,", 28

[236] Kocabaşoğlu Uygur et al., "Türkiye İş Bankası Tarihi", quoted in Mamalı, "Türkiye İş Bankası Mimarlığı," pp.18

[237] Mamalı, "Türkiye İş Bankası Mimarlığı", 27

In addition to constructing offices, another architectural practice of İş Bankası was in field of residential buildings by the "Lottery Houses". Lottery houses emerged in the late 1940s and lasted until the end of the 1970s, and the main goal here was to encourage people to save money in banks as those who opened accounts at the bank could earn houses in the lotteries organized regularly. Şumnu states that lottery houses occupied an important position in the formation and production of dwelling culture in Turkey.[238]

The lottery houses of İş Bankası started in 1949 with the design of architect Abidin Mortaş. As one of the founders of the *Arkitekt* journal, Mortaş also wrote articles[239] about housing production and these works are indicating his interest in the topic was not limited with the architectural perspective.[240] Mortaş designed three lottery houses in Ankara and two lottery houses in İstanbul in 1949. Although the contemporary neo-classical and regional elements were not as widely used in the design of residential buildings as public buildings,[241] and the residential designs of Mortaş were mainly in line with modern architecture, the projections on the façade, and the bay windows of Ankara Lottery Houses also evoke old Ankara houses (Fig. 57).

Figure 57 İş Bankası Lottery Houses by Abidin Mortaş, Ankara, 1949 (Source: Kınataş, "Abidin Mortaş", pp.32)

[238] Umut Şumnu, "Ankara'daki (İş Bankası) İkramiye Evleri," *Ankara Araştırmaları Dergisi* 2, No. 1 (June 2014): pp. 51-73, 52.

[239] "Ankara'da Mesken Meselesi" (1943) and "Az Para ile Ev Yapmak ve Bizde Kooperatifçilik" (1944) were published in *Arkitekt*.

[240] Şumnu "Ankara'daki (İş Bankası)," 56.

[241] Kınataş, "Abidin Mortaş", pp.3.

The construction of the second headquarter building of İş Bankası was completed in 1976. The new building was located at the intersection of Kennedy Street and Atatürk Boulevard. The new location was chosen with respect to the direction of development in the city and the new building was a concern of prestige, reflecting the statue of the bank.[242]

News and developments related to the bank, including architectural cases, could be followed from the journal *İş Dergisi* that started to be published by the bank in August, 1965. A significant article to understand the architectural approach of the bank was published in 1969 by one of architects of İş Bankası, Teoman Omurtag about the architecture of the branch buildings of the bank. [243] In his article, Omurtag mentions the hardship of converting old buildings with another purpose into a bank. Besides that, Omurtag underlines the design principles of a bank. Entrance and entrance hall matters a lot, for example, and they should be welcoming and provide a resting facility for customers. Cash desks should be easily accessed by customers, and should be practical for the use of bank officials. If possible, units that are not in direct contact with customers should be placed on the upper floor to create a plain atmosphere. Manager room should provide the necessary privacy to customers, should be easily accessible and should be located on a specific spot to dominate the office. Volumes such as archives and restrooms should be located at the basement or at a separate service hall. Warm colors should be used to create a warm atmosphere within the staidness of the bank. Ornamentation should be in line with the design of the space and identity of the bank. Furnitures used in bank branches were generally mass produced. Nontheless, Omurtag stated that architects were still free about their design choices by considering the functionality of a bank and the identity of İş Bankası.

The architectural approach of the bank is also followed in an interview with Cevdet İşeri, another architect of İş Bankası, about the architectural production process of the construction office of İş Bankası, which published in 1992 in the same

[242] In 2001, the headquarter of İş Bankası moved to İstanbul with the emergence İstanbul as a global city. The new building was designed by Tekeli-Sisa. The earlier head-quarter building in Ankara started to be used by the Ministry of Interior Affairs in 2018. T. Elvan Altan, "İş Bankası 'Gökdelen'i," *Dosya* 43 (2019): pp. 122-130, 125.

[243] Teoman Omurtag, "Şube Yapılarımız," *İş Dergisi*, no. 39 (1969): pp. 1-30, 20-21.

journal.[244] İşeri provided very brief rules and considerations of the design process pursued at the office. In 1992, İş Bankası had 913 buildings in use, 650 of which were renovated and approximately 250 were newly built. Almost all of these renovation projects and construction drawings were handled by the architects of the bank according to their freewill and approach. However, since they always worked together and in order to preserve the corporate identity, they had a common design language. Design process of a renovation or construction project started by gathering required information that included zoning status of the land, climate, geographical and social properties of the area, environmental conditions and lastly, functional requirements. Functional requirements varied according to branch buildings, and architects made decisions by discussing the functions with the relevant authority. The cost of the project was another factor of the design process. In addition to solid information and calculations, architects had to consider the architectural style and art. Their decisions should have been modern and contemporary in order to catch the technology and developments of the era. Aesthetic beauty, function and cost were the three main concerns of the architects of İş Bankası. İşeri indicated that engineering drawings were drawn by private offices outside the bank and architects had to be in coordination with these projects as well. Moreover, the importance given to the interior architecture grabs attention in the interview of İşeri. The monumentality of a building was accepted as prominent for the image of the bank; however, interior design was as important as the exterior image as the interior design of bank buildings would play a more critical role in human relations. Walls, ceilings, upholstery and tiling should be planned in detail since they would be in direct contact with the users. Sunlight, spotlighting and ambient lighting should be preferred. It was advised that materials chosen ought to be easy to maintain and durable. Function had the utmost importance in the design of interior spaces but at the same time the design had to serve the overall happiness of users. Furthermore, interior spaces had to keep up with the new developments and technological equipment. Lastly, the colors, forms and materials used had better be following the corporate identity of İş Bankası.

Despite the emphasis on the corporate identity, it was still not a clearly defined concept in terms of design. Nonetheless, the fact that the bank chose to work with

[244] Ayla Yılmaz, "Bankamız Mimari Çalışmalarına Bir Bakış," *İş Dergisi*, no. 304 (1992): pp. 1-34, 16-17-18.

certain architects, and then formed an architectural office, prove the aim of the institution to have a common image for its buildings. It is interesting to note that the earlier architect of the bank Holtay was a professor at Fine Arts Academy and Erkman, who would also later become an architect of the bank, was his student in building science course. Similarly, Erkman knew and also worked for Mortaş, another architect that the bank worked with, as he also graduated from Fine Arts Academy. After Holtay and Mortaş, Erkman joined the construction office of İş Bankası in 1962.

After the 1990s, a standardization process for the architectural production of the bank started; the buildings of the bank were standardized in terms of design and most of the branch buildings started to have a similar image and common features.[245] Nonetheless, as it can be observed from the article and the interview discussed above, and also taking into consideration that İş Bankası always chose to work with successful professionals, , it could esily be concluded that the bank paid the utmost attention to its construction and architecture office and to the architectural style of the bank in general. The buildings constructed by İş Bankası were mainly commercial and residential, including its offices from headquarters to branches and housing for the employees as well as "Lottery Houses"(Appendix B). Throughout his career in the architectural office of İş Bankası, the number of buildings that are known to have been designed by Erkman is 8. In order to evaluate the architect's professional experience as an institutional architect in designing buildings for İş Bankası, two of these works, namely İş Bankası Apartment Blocks and İş Bankası Yenişehir Branch Building, will be analyzed in this part of the study.

3.3.3.1 Residential and Commercial Designs for İş Bankası

Erkman had a dual working life after he began to work for İş Bankası in 1962. Until he retired from the job in 1994, he designed both residential and corporate buildings for the bank, including several branch buildings and apartment blocks. (Fig. 58, 59, 60), (Appendix B). When compared to those earlier works by Mortaş and Holtay, for example, the works of Erkman were always examples of modern approach in architecture of the post-war decades. Forms and composition vary in different designs but especially designs of the branches have a significant character and a strong

[245] Mamalı, "Türkiye İş Bankası Mimarlığı,", 112

identity intensified with the use of exposed concrete. The Information Technologies Center and the Yenişehir Branch building reflect very well this language of architecture that Erkman created (Figs. 61, 62). On the other hand, although exposed concrete is not the main material in the Club of İş Bankası, the linearity of the building, its projections and geometrical composition of the facade give a strong sense of modernist understanding. These buildings are examples of contemporary "prestige" architecture as they reflect the identity of the bank.

Figure 58 İş Bankası İkramiye Apartmanı, İstanbul (Source: Şumnu "Ankara'daki (İş Bankası)," 65)

Figure 59 Club of İş Bankası, Bahçelievler (Photo by the author)

Figure 60 İş Bankası Karşıyaka Biranch, İzmir (Source: Kadri Erkman, "Karşıyaka İş Bankası," *Ege Mimarlık*, no. 23 (February 1997): pp. 43-45.)

Figure 61 İş Bankası Information Technologies Center by Kadri Erkman and Lemi Varnalı. (Photo by the author)

Figure 62 İş Bankası Yenişehir Branch (photo by the author)

The use of exposed concrete is rare in Erkman's residential projects, and most probably, the budget of these projects was the indicator of the material choice. In an interview, Erkman stated that the administration of the bank was quite respectful towards the professional approach of the architects at the office and the administrators were not interfering with the design process. In the same interview, Erkman's wife mentioned the old general directorate housing on İran Street where Erkman designed and built as he desired. Unfortunately, this building could not reach to our day and while making any changes or demolishing buildings, bank authorities did not get the opinions of the architects.[246] Even if architects had rights on their designs and could design freely, the products of the architectural office presented the same architectural language as the architectural perspective of the architects of İş Bankası were quite similar. For instance, İzmir Branch Building, Trabzon Main Branch Building by Cevdet İşeri and Ankara Mithatpaşa Branch Building by Ayhan Böke reflect the same style on the façade.[247]

Lemi Varnalı and Yılmaz Sargın (İstanbul Technical University graduates), Ayhan Böke (a Technical University of Munich graduate), Cevdet İşeri and Teoman Omurtag were among the architects working for İş Bankası at the same time with Erkman.[248] His nephew Sadun Ülger mentions that Ayhan Böke and Erkman were close friends in addition to being colleagues; they had plenty of road trips together. On the contrary, Ülger also refers that Erkman and Cevdet İşeri were not fond of each other. Lastly, Ülger describes the working atmosphere in the architectural office of İş Bankası as peaceful and productive from what he could remember from his visits.[249]

In between 1945 and 1959, with the developing industry, private banks gained importance and the amount of investment in private banks increased.[250] Most of the

[246] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

[247] Erkman's projects İş Bankası Karşıyaka Branch is strikingly different; since it was built in the 1990s and attitude of corporation towards architecture has changed. Kadri Erkman, "Karşıyaka İş Bankası," *Ege Mimarlık*, no. 23 (February 1997): pp. 43-45.)

[248] Mamalı, "Türkiye İş Bankası Mimarlığı,", 28; "Catalogue of Koray Construction Firm," *Catalogue of Koray Construction Firm* (Ankara: Koray İnşaat, n.d.).

[249] Ülger, Sadun, interview by Mina Selçuk and Öykü Günay.2019 *Söyleşi* (04 27).

[250] TBB, *50. Yılında Türkiye Bankalar Birliği ve Türkiye'de Bankacılık Sistemi "1958-2007"* (İstanbul, Türkiye: Türkiye Bankalar Birliği, 2008), https://www.tbb.org.tr/Content/Upload/Dokuman/808/2tbb50yil.pdf, 6.

private banks were established in this period and they also became rivals to İş Bankası that had been established earlier.[251] Although Erkman was asked not to work for other banks when he started to work for İş Bankası, in 1970, he is known to have designed the Akbank Yenişehir Branch building in Kızılay for Koray Construction Company and signed the project (Fig. 63), and in the same period also designed the Ziraat Bankası Yenişehir Branch building with Fikret Cankurt but only Cankurt signed the project.[252]

Figure 63 Akbank Yenişehir Branch, Ankara (Source: Catalogue of Koray Construction Firm)

As in his private office, Erkman mainly designed residential and commercial buildings in the architectural office of İş Bankası. The admission of Erkman to İş Bankası shows that he was no longer the newly graduated, inexperienced architect (1950s to 1960s) but was seen as capable of representing the institutional identity of the bank. The project of the İş Bankası Apartment Blocks of 1962 was his first work at the bank's office. In 1975, on the other hand, Erkman designed İş Bankası Yenişehir Branch, which was an example of "prestige architecture" for the bank bevause of it central location. İş Bankası Apartment Blocks and İş Bankası Yenişehir Branch building will be analyzed in this part of the study to understand Erkman'sarchitecture in the institutional office of İş Bankası.

[251] Yapı ve Kredi Bankası (1944), Garanti Bankası (1946), Akbank (1948), Türkiye Sınai Kalkınma Bankası (1950) and Pamukbank (1955) were established in this period.

[252] *Catalogue of Koray Construction Firm* (Ankara: Koray İnşaat, n.d.).; Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

3.3.3.1.1 İş Bankası Apartment Blocks

İş Bankası Apartment Blocks are located in Güzeltepe Neighborhood in Çankaya district of Ankara. (Appendices B and C);[253] (Fig. 64, 65) There are 10 apartment blocks and they are located on Ahmet Mithat Efendi Street, Ahmet Rasim Street, Abidin Daver Street, Simon Bolivar Boulevard, and Süleyman Nazif Street. The master city plan of the era allowed only three or four-storey buildings for the area. However, with a special permission, the parcels were brought together, and with the condition of not exceeding the density, constructing buildings up to six to 10-storeys was permitted.[254] The blocks were constructed by the Cooperative of İş Bankası Officers (*İş Bankası Memurları Kooperatifi*). Preliminary projects were prepared by Erkman and approved in 1962, and revision projects were prepared by Erkman and Ayhan Böke and approved in 1965. The construction started in 1965.[255]

Figure 64 İş Bankası Apartment Blocks marked on map

[253] Building number of Erkman's house is "3" in Appendix B and the location of the building in the city can be seen on the map in Appendix C.

[254] İlknur Sudaş, "İş Bankası Blokları (Türkiye İş Bankası A.Ş. Memurları Kooperatifi)," *Bülten* 84 (2010): pp. 66-67, 66.

[255] "Sivil Mimari Bellek Ankara 1930-1980 Yapı Envanteri: İş Bankası Blokları," Koç Üniversitesi Dijital Koleksiyonlar (Koç Üniversitesi, 2018), https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1

Figure 65 İş Bankası Apartment Blocks (Source: https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.)

The buildings were constructed in reinforced concrete framing and brick was used as filler. The other featuring construction material was glass. There are three types of floor plans (A, B, C) that vary according to the form of the building but the design idea and formation remain the same (Fig. 66). Seven of ten blocks were planned as formed of apartments with three bedrooms and one living room (Type B and C, although type C ones were not constructed),[256] whereas the apartments of three blocks have two bedrooms and one living room (Type A). The total number of floors vary from eight to 10. In addition to the basement and ground floors, the tallest blocks have nine floors and a terrace floor. The terraces were designed as a common gathering space, which was a common design attitude of the period, seen in other apartment blocks of the period in Ankara like Cinnah No.19 designed by Nejat Ersin in 1954.[257] (Fig. 67) The ground floors of the blocks are also left as open spaces to be commonly used (Fig. 68), making these apartment blocks different and unique. Just like in Cinnah No.19, the ground floors and terraces of İş Bankası Apartment Blocks enable human interaction while leaving the topography as it is and offering equal opportunity to its

[256] In the construction process, type C blocks were never constructed and they were replaced with type B blocks. The plan of the type C blocks could not be reached and therefore this type was not discussed in this part.

[257] For more information about Nejat Ersin and his works see Selda Bancı, ed., Mimar Nejat Ersin (Ankara: TMMOB Mimarlar Odası, 2021).

residents.[258] With these properties, İş Bankası Apartment Blocks reflect the common attitue of the period and features of cooperative housing. Furthermore, the entrance volumes of the blocks were also designed to be surrounded by glazing, in order to provide the continuity of the transparency and the feeling of the void.[259] The entrances of the blocks were signified with extending canopies, and these canopies were highlighted with linear, metal architectural elements. (Fig. 69) These linear elements formed a pathway that welcome the residents. The canopies with a horizontal mass indicating the entrance were also a common design feature of the period, both apparent in residential and public projects. For instance, one of the entrances of the Faculty of Architecture of the Middle East Technical University resembles the entrances of the İş Bankası Apartment Blocks. (Fig 70) Although the purpose of the structures and materials varies significantly, the design language preserves the similarity in these contemporary designs.

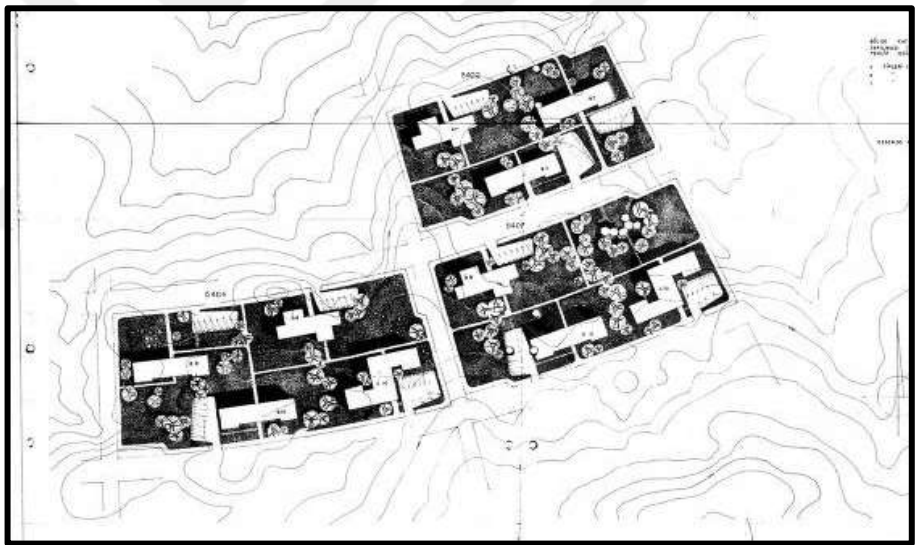

Figure 66 İş Bankası Apartment Blocks, site plan and building types (Source: https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.)

[258] Cengizkan, *Modernin Saati,* 177.

[259] Sudaş, "İş Bankası Blokları," 66. At the present time, in six of the blocks, the emptied ground floors have been closed in order to provide additional spaces for rent. These spaces are used as hair-dressers, kindergarten, offices or groceries, and these transformations have caused buildings to lose their original forms.

Figure 67 Cinnah No.19 by Nejat Ersin (Source: https://www.arkitektuel.com/cinnah-19/)

Figure 68 Elevated ground floor, İş Bankası Apartment Blocks (Source: İlknur Sudaş Personal Archive)

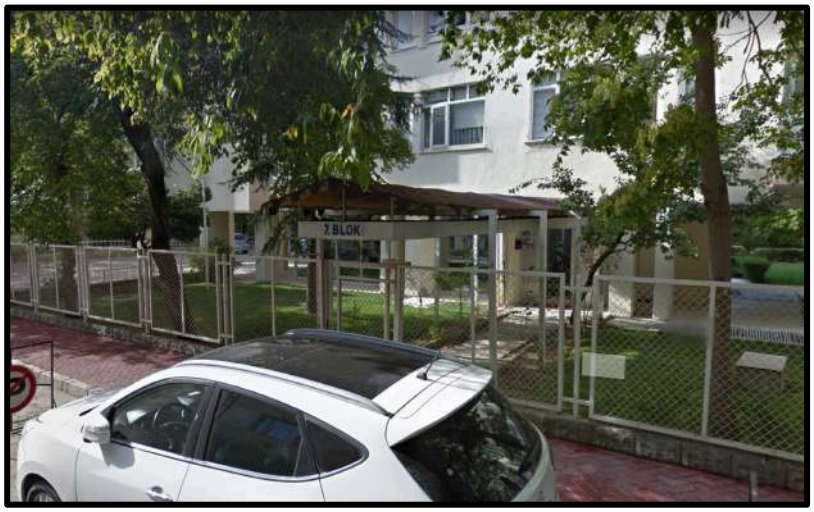

Figure 69 Canopies at the entrance of İş Bankası Apartment Blocks (Photo by the author)

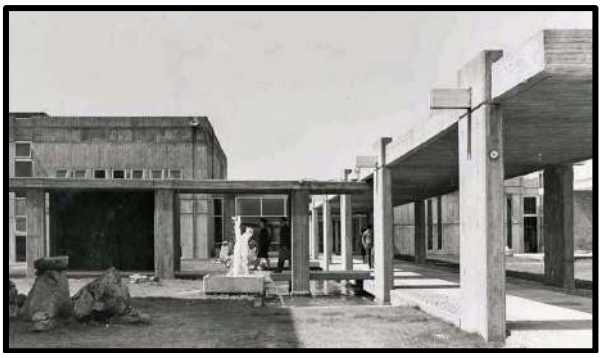

Figure 70 Entrance of METU Faculty of Architecture, Altuğ and behruz Çinici (Source: https://www.arkitektuel.com/odtu-mimarlik-fakultesi/)

The blocks are prismatic masses and have a vertical continuity, while the projected balconies and balustrades are creating a movement on the façades. One façade of some of the blocks have no openings and on these blank façades there is a balcony only at the second floor that creates an unexpected movement. Sudaş evaluated these balconies as the signature of the architect[260] As glass has a prominent role in the design, the circulation area and stair wells were lightened by vertically continuous windows (Fig.71).[261] In this way, natural light becomes a design element in the project and the feeling of void and transparency at the entrance was sustained through the 10 storeys.

Figure 71 Windows of the stairwell, İş Bankası Apartment Blocks (Source: https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.)

[260] Sudaş, "İş Bankası Blokları," 66. Unfortunately, in the present time, most of the projected balconies have been covered by glasses, and instead of as projections, they are now perceived as prismatic masses mostly continuing on the façade vertically.

[261] "Sivil Mimari Bellek Ankara 1930-1980 Yapı Envanteri: İş Bankası Blokları," Koç Üniversitesi Dijital Koleksiyonlar (Koç Üniversitesi, 2018), https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.

When plans of the apartments are examined, it is quite obvious that interior design of flats was designed in detail as the façades and the site plan. Anything that a family might need was considered from privacy to practicality and even luxury. There are only two flats on each floor in every block. The public spaces in the blocks were reduced to minimum and only serve for the circulation.

In type A buildings, flats were symmetrically positioned. There is an entrance hall that has a restroom with squat-toilet and built-in-wardrobe, and the corridor of the private spaces on the right side and a small maid's room and kitchen on the left side (Fig. 72). The entrance hall, kitchen and wet areas are forming the core of the house. Sudaş also indicates that here is a maid's room in each apartment.[262] Although a maid's room is considered as a luxury in the present time, it was provided even in a cooperative housing of the era. "A maid's room is found in many apartments designed for upper-income groups in the 1950s and 1960s."[263] In this case, maid's room is located at the entrance, i.e. at a place separate from the main space of the household but with easy access to service units. The main entrance hall leads visitors to dining room and living room that do not have a separation in between, forming a large living space. Living and dining spaces welcomes guests as the showcase of the house and service areas including the maid's room serve as the backstage of the house.[264] Balconies located at each side of this space provide the integration of the flat with its surrounding. The private zone of the apartment was also designed separately with a small corridor from the living space that reaches the main bathroom, master bedroom, and second bedroom.

[262] Sudaş, "İş Bankası Blokları," 66

[263] Meltem Ö. Gürel, "Domestic Arrangements: The Maid's Room in the Ataköy Apartment Blocks, Istanbul, Turkey," *Journal of Architectural Education* 66, no. 1 (2012): pp. 115-126.

[264] Ibid., 119

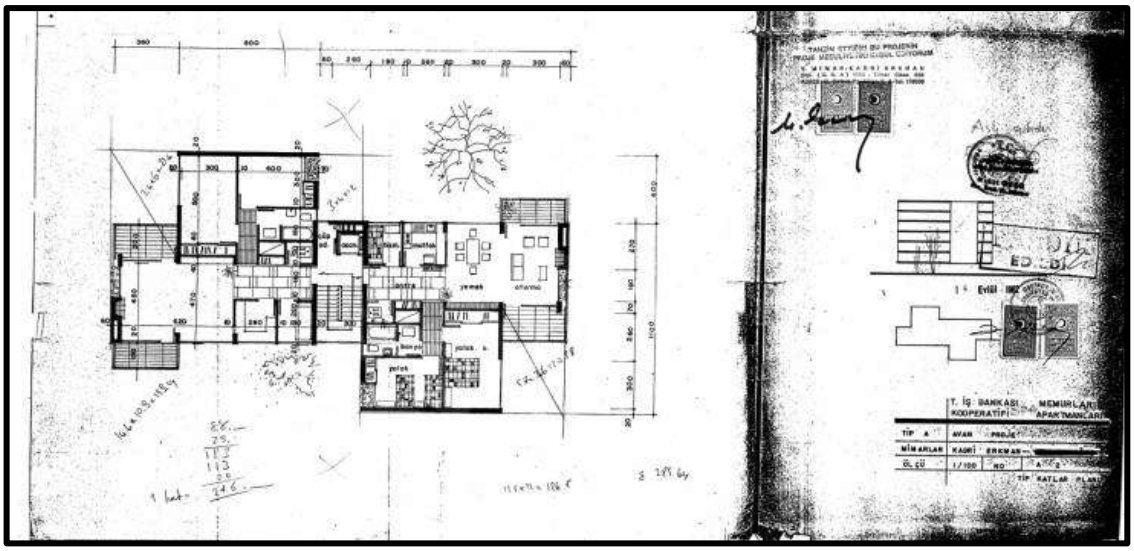

Figure 72 Type A building floor plan, İş Bankası Apartment Blocks (Source: https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.)

The B type apartment has three bedrooms and one living room (Fig. 73). In the blocks with B type apartments, there are two symmetrical flats on each floor. B type entrance hall has less area than the A type. Entrance hall leads to the living room and on the one side of the entrance hall there are kitchen, restroom with squat-toilet and maid's room. Maid's room was located in the middle of the kitchen and dining room, making the service easier. Just like type A, the living room and dining room are together. There are four balconies, two opening to bedrooms, and others to the living room and dining room, providing a connection with the surrounding. The same concerns are valid for this type; private areas were organized together, and they have their own corridor and restroom that separated the private areas from the rest of the house. However, the circulation area of the private zone has direct access to the dining room, and therefore it makes it impossible for a resident to reach his/her private area without getting involved in the relatively public spaces of the house. As a whole, the blocks with B Type apartments have a prismatic volume.[265]

[265] Unfortunately, as the drawings of the type C apartments are not available, they could not be discussed under this heading.

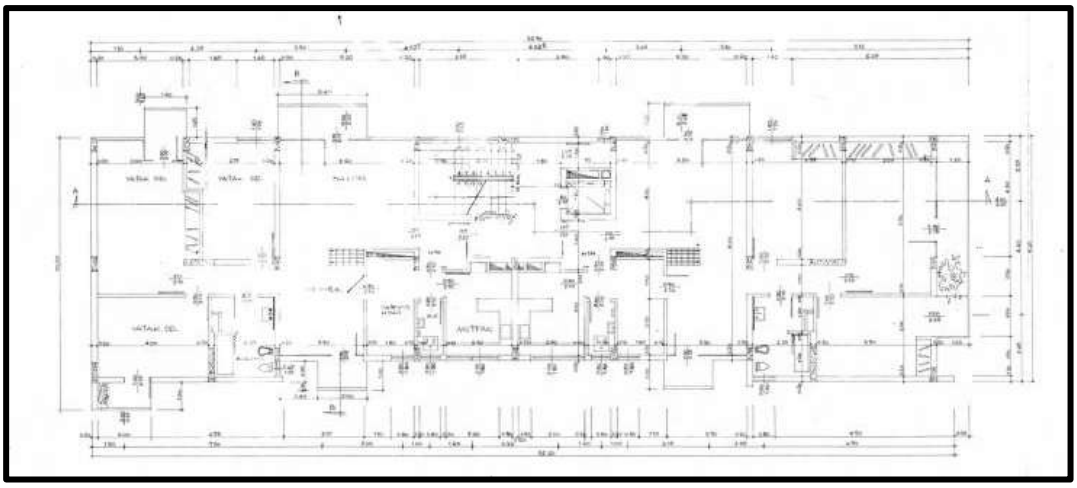

Figure 73 Type B building floor plan, İş Bankası Apartment Blocks (Source: https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2607/rec/1.)

In İş Bankası Apartment Blocks, 10 buildings are scattered around the site, enabling residents to enjoy nature as well. With its plain beauty, large green areas, terraces, and reinforced concrete skeleton construction, İş Bankası Apartment Blocks present the features of post-war modernism.[266] İş Bankası Apartment Blocks are located quite close to the President's House; hence, they are located in a privileged district of the city. This area was developed with the embassy buildings around the President's House.[267] With the growth of the city towards the south, Çankaya and Kavaklıdere districts developed. Although embassy buildings slowed down the transformation of the area, old residential areas eventually turned into dense settlement zones. Tunalı Hilmi Street became a sub-center and neigborhoods close to this area developed as well.[268] These blocks are located at the heart of the city but they are still relatively isolated. It seems that, in this project, Erkman and Böke paid special attention to open spaces, residents' communication with each other and with the nature. İş Bankası Apartment Blocks have plain façades that reflect the simple design understanding of modern architecture as their plans.

[266] Gürel, "Domestic Arrangements," 115.

[267] Ali Cengizkan, "Türkiye Için Modern ve Planlı Bir Başkent Kurmak: Ankara 1920-1950," *Bir Başkentin Oluşumu: Avusturyalı, Alman ve İsviçreli Mimarların Ankara'daki İzleri* (Goethe-Institut Ankara, 2010), https://www.goethe.de/ins/tr/ank/prj/urs/geb/sta/trindex.htm.

[268] Şenyapılı, "Ankara '70," 34

3.3.3.1.2 İş Bankası Yenişehir Branch Building

The Yenişehir Branch of İş Bankası is the second branch of İş Bankası in Ankara and it is located at a point where Atatürk Boulevard, Selanik Street and Tuna Street converge in the Kızılay district (Appendices B and C);[269] (Fig. 74, 75). It was put into service in 1936. With the development and expansion of the city, Kızılay turned into a trade zone,[270] and thus, as the business of the bank increased with the continuously increasing demand, the building underwent three renovations. In 1966, the final renovation started and was completed in 1968 (Fig. 76). However, as this renovation was not enough to answer the increasing demand, the bank decided to buy a new building that was right next to the existing branch building. This building was demolished, and as the architect of İş Bankası, Erkman was charged with designing a project for the new branch building to be constructed in its site. The construction lasted between 1975 and 1978 (Fig. 77).[271] When the construction finished in 1978, the bank moved in the new building. However, the bank wanted to rebuild the old six-storey building and unite it with the new constructed building. The old six-storey building was thus demolished and built again with a larger surface area (15 meters larger.)[272] The second construction was planned to be finished in December of 1979; yet, the construction phase lasted until 1981 (Fig. 78).[273] Erkman described in an interview that the construction phase of these two buildings were interesting since they served as one uniform building even though they were constructed separately and connected later on.[274]

[269] Building number of Erkman's house is "32" in Appendix B and the location of the building in the city can be seen on the map in Appendix C.

[270] Ibid., 34

[271] "Yenişehir Şubesi, Yeni Binasına Taşındı...," *İş Dergisi*, no. 152 (1972): pp. 1-42, 39.

[272] Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69.

[273] "Yenişehir Şubemiz Bütünüyle Hizmete Girdi," *İş Dergisi*, no. 179 (1981): pp. 1-26, 4.

[274] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

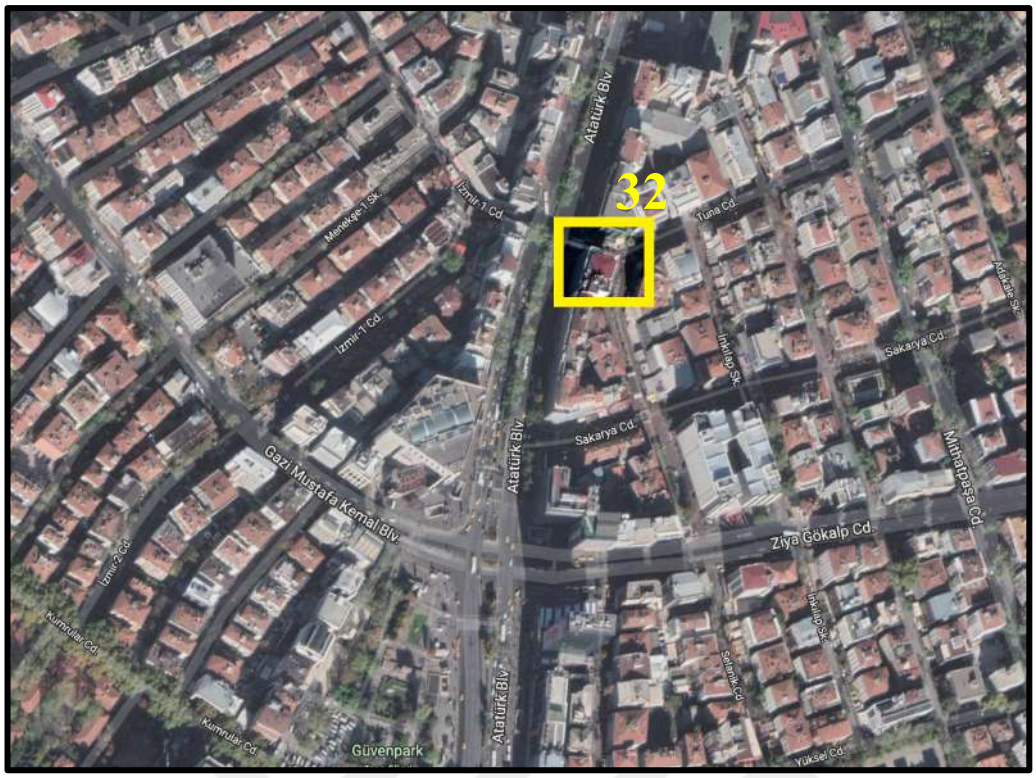

Figure 74 İş Bankası Yenişehir Branch Building marked on map

Figure 75 Façades of İş Bankası Yenişehir Branch from Selanik and Tuna Streets (Source: Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69.)

Figure 76 İş Bankası Yenişehir Branch Building Renovation in 1968 (Source: "Yenişehir Şubesi, Yeni Binasına," 39)

Figure 77 İş Bankası Yenişehir Branch Building in 1978 when the first construction was completed. (Source: "Yenişehir Şubesi, Yeni Binasına," 39)

Figure 78 İş Bankası Yenişehir Branch, opening of the new building (Source: "Yenişehir Şubemiz Bütünüyle," 4)

The total area of the building's land is 878 m^2.[275] The total indoor area of the building is 6890 sq^2 including two basement floors, a gallery floor, a bookstore at the ground floor for the publications of İş Bankası, eight identical office floors and a terrace including a kitchen, a café and a resting area (Fig. 77). Offices were designed with open plans. Services that require direct communication with customers are located in the ground floor and gallery floor. With the large horizontal windows, sufficient amount of sunlight was provided for indoor activities but also ambient and spotlights were used. Safe deposit and engine room that do not have any relation with customers were specifically placed in the basement floor. Typical floors were on the upper floors and fundamental needs such as restrooms were supplied in each floor. The use of the terrace floor resembles that of the İş Bankası Apartment Blocks, with a café, kitchen and resting area, which enable employees to interact with each other. The facilities at the terrace level generate a zone suitable for socialization and resting, while having the feeling of control of the square and streets.

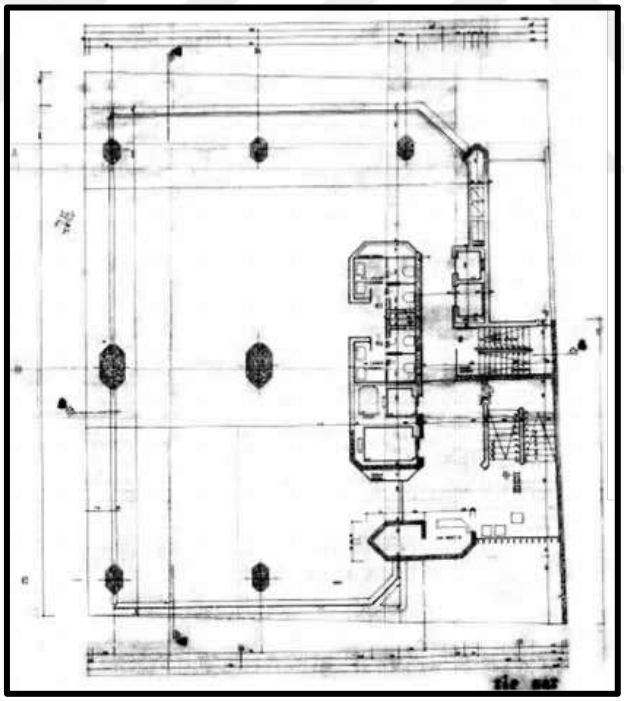

Figure 79 İş Bankası Yenişehir Branch, typical floor plan, 1975 (Source: Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69.)

[275] "Yenişehir Şubemiz Bütünüyle," 4.

When the first construction was completed in 1978, it was indicated that there was an art gallery on the eighth floor.[276] As a typical approach of the post-war decades, art is used as an element to define the public space of the building[277] and the ceramic panels of artist Rami Uluer decorates the place where the office of the manager of the branch was located and connected with the gallery (Fig. 80).[278] Erkman took the art and architecture relationship one step further and located music as a design tool. In order to create a relaxing atmosphere for bank officials, he provided a high technology audio system.[279] In addition to music, closed circuit television system was also used in the building.[280]

The use of exposed concrete defines the exterior and the interior of the building; and soft, plain colors are used in the interior spaces (Fig. 81). Similar to Erkman's other commercial buildings that he designed in his priate office for contractors, the use of exposed concrete grabs attention also in this bank branch. Besides the architectural trends of the period, Erkman stated that he preferred to use exposed concrete due to the durability of the material and the ease of construction specifically for high-rise buildings.[281] Horizontality is also a distinct property of the façade of this building, and its linear windows complete the concrete lines. The vertical concrete mass with the logo of İş Bankası on it creates a contrast with the linearity of the building.

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[276] "Yenişehir Şubesi, Yeni Binasına," 39

[277] For more information see Sibel Bozdoğan, "Art and Architecture in Modern Turkey: the Republican Period," in *The Cambridge History of Turkey*, ed. Kasaba Reşat (Cambridge: Cambridge University Press, 2008), pp. 419-471.; Ezgi Yavuz, "An aesthetic response to an architectural challenge: architecture's dialogue with the arts in postwar Turkey", (PhD diss., METU, 2015),

[278] Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69

[279] Erkman was fond of music; he was playing violin, and in one of the issues of İş Dergisi, his musical talent was highlighted. His talent was equated with Hakkı Derman who was a famous violin virtuoso. For more information: "Ödül Kazanan Besteci Müdürümüz Azmi Tuğrul," *İş Dergisi*, no. 139 (1978): pp. 1-34, 32.

[280] "Yenişehir Şubesi, Yeni Binasına," 39. The building had various changes in years due to new requirements, and in his interview, Erkman stated that the changes displeased him, and that the building lost its original identity due to these changes. Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

[281] Arıkoğlu and Uysal, "Kadri Erkman ile Söyleşi,".

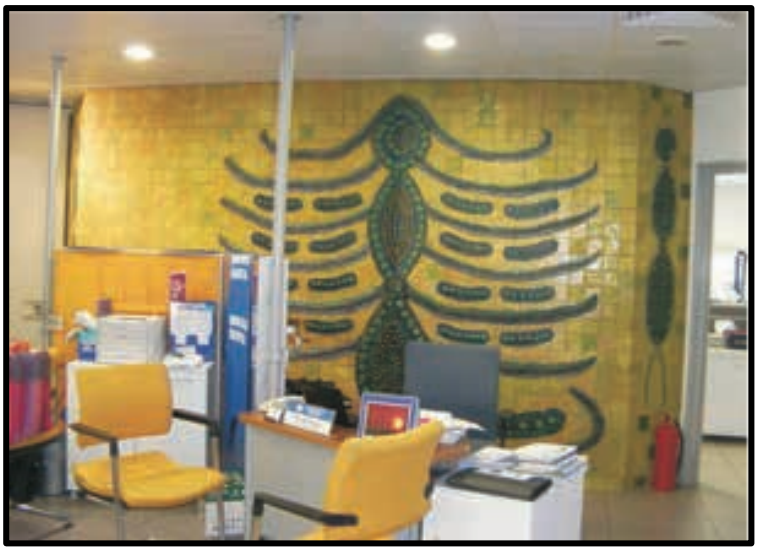

Figure 80 İş Bankası Yenişehir Branch, ceramic wall panel by artist Rami Uluer (Source: Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69.)

Figure 81 Ground Floor and Gallery Floor, İş Bankası Yenişehir Branch (Source: Esra Çonkır Ayatar, "Türkiye İş Bankası Yenişehir Şubesi Binası," *Bülten*, February 2012, pp. 66-69.)

The İş Bankası Yenişehir Branch building features a modernist approach, as Erkman's other designs; nonetheless, the traces of the pluralist approach of the 1970s could also be seen: the building is a prismatic volume; however, right angles were distorted and the use of oblique angles both in the interior and on the exterior of the builiding soften the structure.[282] The distortion of the right angular system can also be observed on the walls, columns and the concrete parapet walls of the gallery floor.

[282] Yücel, "Pluralism", 129.

Overall, the use of exposed concrete is defining in the image of the building and it brought along the emphasized mass and also reinforced its monumentality. Although the building was composed of two separate buildings, the final product was perceived as a single solid unit, and thus the Yenişehir Branch building did not attain its monumentality only through its dimensions and material choice but also with its singularity. As such, the branch building was designed to reflect the power of İş Bankası right in the center of the capital city.

Looking for the formal similarities and differences in his designs produced at the office of İş Bankası would not be the best way to understand Erkman's architectural approach, since İş Bankası Apartment Blocks and Yenişehir Branch Buildings had different functional requirements and they needed to answer different expectations. In addition, they were also designed in different decades, reflecting the architectural understanding and answering the conditions of different times. Yet, the modernist approach of Erkman and his ability to respond different design problems by considering humans' basic needs are explicit in all his esgins. In both of the projects examined in this part, humans' interaction among each other and with the surrounding environment draws attention and nonphysical elements took role in the design such as music and light. Kadri Erkman addressed the needs of residents, bank authority and employees with respect to the available budget and in line with the characteristics of modern architecture.

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CHAPTER 4

CONCLUSION

This study has been an endeavor to understand the architectural practice of İstanbulite architect Kadri Erkman in Ankara during the second half of the 20th century. In accordance with the purpose, the architectural production of Erkman was analyzed by considering the architect-employer relationship and urban development in Ankara, in the context of the production of modern architecture in Turkey, specifically in the post-World War II context. The frames of the study were determined as modern architecture and Ankara since the majority of Erkman's works are located in there, and all of his projects are the products of his modernist approach. In addition, it is significant that Erkman had a two-branched career, working both in his private architecture office and the institutional architecture office of İş Bankası. In the multiple areas that he was engaged in during his career, Erkman was in touch with different actors of architectural production who emerged or gained importance mostly after the 1950s in Turkey. As these actors such as employers and contractors dominated a large portion of the construction sector in Turkey, their roles and relations with architects have also been an essential focus in this study.

The evaluation of Erkman's architectural practice in this study was realized by archival and on-site research about his projects. Unfortunately, the research phase of the thesis was negatively affected by the Covid-19 pandemic. Current photographs of the interior spaces of the discussed examples could not be taken in this context, and some of the planned interviews could not be made due to health conditions of the interviewees. Therefore, the assessment of Erkman's works depended on the information and documents gathered through previous studies.

Türkiye İş Bankası is an important institutional actor for this study as Erkman worked in its architecture office. The bank was founded in 1924 as the first private

bank in the Turkish Republic. As private banks began to gain importance and their numbers increased from the end of the 1940s onwards, in other words in the post-war period, the competition among them increased. Architectural processes of the banks also witnessed the results of this competition; the establishment of the architectural office of İş Bankası was the result of this context. The approach of İş Bankası towards its institutional architects seems to have provided a productive architectural environment. Architects were not directed by the bank administration; however, there was a common design language that was adopteby everyone. Plan layout, color, and ornamentation, and material choice were the elements constituting the design language. Design guidelines of the bank were published in the journal of the bank, *İş Dergisi*, in different years. Those principles were forming the corporate identity of the bank. Social and economic developments within the country affected the architectural approach of the bank as well. Contemporary dominant architectural styles were also accepted by the architecture office of the bank. Only at the end of the 20th century, about the beginning of the 1990s, a standardization process for bank buildings started, and their façade and interior designs became almost identical, making the names of the architects who designed the bank buildings anonymous. On the other hand, Erkman worked for İş Bankası until about this period, in a context where the authorship of architects was more favored. He started to work for the bank in 1962, and he kept on working for the bank until 1991. For almost 30 years, Erkman designed several buildings for the bank, ranging from residential buildings to branch buildings, and a clubhouse. All of these buildings were examples of modern architecture within the limits of the budget of the employer. For instance, exposed concrete was preferred for the buildings that directly represented the bank such as Yenişehir Branch (1975) and Information Technology Center (1987); both of these buildings were built after the 1970s and they have a monumental and brutalist character. Club of İş Bankası located in Bahçelievler (1968), similarly reflects the elegant features of the International Style in modernist approach. On the other hand, İş Bankası Apartment Blocks (1962-65), which he designed with Ayhan Böke, have plainer façades when compared with office buildings most probably due to the more limited budget. Still, the architects carefully planned the interiors of these buildings in line with the characteristics of modern architecture.

Architecture office of İş Bankası was an institutional office established in the post-war period; before the 1950s the bank was cooperating with architects as well but they were not employed by the bank. When compared to state architecture offices, it was likely that the architects of the bank had more freedom in design processes, and they were also free to design projects outside the bank. Their designs were not anonymous, and at least for the institutional buildings they had adequate budgets. Furthermore, issues regarding the state such as changes in regulations did not affect them. When the growth of the private sector and the increase in the number of private companies suh as banks are considered, the number of arhitects working for private institutions should also increase from the mid-20th century onwards. Thus, there should be other architects whose careers show similarity with Erkman's. Although it is beyond the scope of this study, this is a topic that needs to be researched and discussed in future studies.

İş Bankası was influential in Erkman's professional career in multiple ways. In addition to his works for the bank, he also had the opportunity to work on his own in his private office most probably due to his fixed income from İş Bankası. Unlike most of the architects of the period, he did not take part in competitions, except one at the beginning of his career; and he thus only worked with contractors, and sharing the risk and the profit was not an issue for him. As a result, in addition to İş Bankası, the other actors influential in Erkman's professional career were contractors, with whom he worked for the projects that he designed in his private office. Before World War II, the economy of the country was self-enclosed, and after the war, especially with agricultural mechanization, migration from rural areas to cities accelerated. In the early years of this process, dwelling production was designed for individual use, and eventually dwelling stock became insufficient and the cost of an individual house quite expensive. In the post-war period, new building types, especially apartment buildings and office blocks thus emerged with the liberalization of the economy. The business of contractors gained pace with the construction of these new building types. They addressed the demands of the developing private sector with office blocks and the urban population with apartment buildings. Most of the contractors and architects took part in the so-called build-and-sell process of the period for the production of housing.

Architects of the 20th century were aware that "Apartment life is the life of the 20th century. The konak and köşk [mansions and villas] era, in which brides, grooms,

fathers, and mothers all lived together, is over."[283] As an architect of the post-war period, Erkman designed many residential projects, among which there were private villas but apartment blocks constituted the main type. He collaborated with various contractors of the period for the construction of his apartment projects. He designed apartment blocks for middle- and high-income groups. They were standardized but also contained luxury elements such as fireplaces and maid's rooms. The separation of the public spaces from the private spaces in houses is a common feature of the period and this also became Erkman's signature in his residential projects. Furthermore, the provision of interaction with the surrounding space and community was always seen as a necessity by him in his designs, and Erkman provided that characteristic by both natural design elements and by designing convenient spaces.

Similar to residential buildings, small shops and bazaars of earlier periods turned into office blocks during the post-war decades as liberal economy and thus the private sector developed. These office blocks had shops on ground floors and approximately same-sized offices on upper floors. The office blocks that Erkman designed were generally grand and well-settled structures made of exposed concrete showing the power of their contractors and construction companies. Horizontality, linear windows, concrete sunshades, terrazzo floors, and aluminum joineries are the outstanding characteristics of his commercial designs. The solid-void relationship and structures as prismatic masses are another common feature of Erkman's projects. Built-in pots, inclined sunshades, and concrete balustrades are his way of ornamenting designs. Erkman considered the functionality, interaction with the surrounding, and human scale in all of his projects. Natural elements became significant factors affecting his designs.

Erkman preferred using materials as they were without covering their surfaces and he also paid attention to the variety of materials. The effect of the International Style in the modernist approach is obvious in his designs of the early decades, and in the projects that he designed after the 1970s the traces of the pluralist approach and a search for new formal solutions can also be found, indicating Erkman's effort to catch

[283] Aptullah Ziya, "Binanın İçinde Mimar," *Mimar*, no. 1 (1931): pp. 14-20, 14. quoted in Gürel, "Designing and Consuming", 460.

the trends of the era that he lived in.[284] The architect's works demonstrate the importance of the human factor and interaction with surroundings, and nature. Practicality, functionality, and aesthetics, shortly quality, were more important than the quantity and profit in Erkman's design. These are the factors that turn his works into pieces that need to be studied. Moreover, at the same time, these are the notions that his works convey to the present time as points which an architectural design should possess.

Erkman's projects are not only exemplary of contemporary modern architecture but they also demonstrated the change that Ankara went through after the implementation of the Uybadin-Yücel Master Plan from the late 1950s onwards. The highest buildings that Erkman designed were commercial and corporate buildings and they are located at the city center, Kızılay, which had been the former residential zone and turned into the new commercial zone in the post-war period. On the other hand, apartment blocks that Erkman designed are mainly located in Bahçelievler, and Kavaklıdere and Gaziosmanpaşa districts of Çankaya neighborhood in Ankara, indicating the development of the southern part of the city as a residential region in the 1950s to 1970s. The hotel projects that Erkman designed also exemplify this process as also located in Kavaklıdere and Gaziosmanpaşa districts. With the spread of the settlements towards the western corridor in later decades of the 20th century, the last building that Erkman designed for İş Bankası in Ankara (Information Technology Center) is located on the Dumlupınar Boulevard (Eskişehir Road) in the western part of the city. Erkman's projects for transportation facilities like gas and bus stations are also located in the newly developing peripehires of the city.

Erkman was born in İstanbul in 1928. He grew up in Ankara, graduated from Fine Arts Academy in 1951, and turned back to the city that he spent his childhood in. He is a perfect representative of the generation of architects who tried to maintain their professional careers in the post-World War II context where a demanding private sector was becoming more dominant. Although he had an academic education with historicist and classical approach, he created his own path and produced works of modern architecture as an architect of the new generation. He was a bank official and at the same time a freelance architect. Accordingly, he had a fruitful career in which

[284] The most suitable example of this effort is the İş Bankası Karşıyaka Branch building that he designed before his retirement. Although the prismatic mass of the building shows Erkman's signature, the glass façade of the building contradicts with his previous designs.

he paid attention to the ideals of modern architecture. Even if he collaborated with contractors, he did not participate in the build-and-sell process himself, remaining as a designer all through his life. He designed more than 150 buildings, most of which are in Ankara and still frame the face of the city. (Appendix B)

Kadri Erkman passed away on December 13, 2015 due to diabetes, and he was entombed in the Cebeci Graveyard (*Cebeci Asri Mezarlığı*) in Ankara. Unfortunately, as a modernist architect especially influential in shaping the city of post-war Ankara, his name was not even written on his tombstone. To show him respect, to give him the value that he deserves and to honor his memory, it is our hope that this study will guide better documentation of Erkman's works and lead to further research about his architecture as exemplary of the modern architecture of the second half of the 20th century in Turkey and the contemporary urban development of the capital city of Ankara.

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APPENDICES

A. CHRONOLOGICAL NOTES ON ERKMAN'S LIFE

The table shows the major changes in Turkey and in the world during the time span of architect Kadri Erkman's life.

Major Developments in the World	Major Developments in Turkey	Movements	Year		Kadri Erkman: Life and Works
The Congrès internationaux d'architecture moderne (CIAM) was founded.	Sanâyi-i Nefîse Mektebi turned into Finer Arts Academy.	First National Architecture	1928	Childhood	Erkman was born in Kandilli, İstanbul.
The Great Depression.			1929		
	First five-year industry plan came into force.		1930		
	First architectural journal, "Arkitekt" was published.		1931		
	Jansen Master Plan came into force in Ankara.Turkey became a member of United Nations.	Rationalist Architecture "European Modernism"	1932		
Bauhaus was closed.			1933		Moved to Ankara with his family.
			1934		
	Cooperative housing emerged.		1935		
			1936		
			1937		
			1938		
Beginning of WWII			1939		
			1940		
			1941		
			1942		
			1943		
	Faculty of Architecture at İTÜ was established.	Second National Architecture "New Regionalism"	1944		
End of WWII			1945		
			1946	Education	Enrolled to Fine Arts Academy, architecture department.
Marshall Plan was suggested for many countries.			1947		
	Marshall Plan came into force.		1948		
NATO was established.			1949		
Brutalist Architecture emerged in UK.	Democrat Party (DP) won the parliamentary election.		1950		
			1951		Gradueted from Fine Arts Academy, turned back to Ankara. Started to work for Abidin Mortaş.
	Turkey became a member of NATO.		1952		Worked as project architect at the construction of U.S. Embassy in Ankara.

	Building Construcution Law (No: 6188)	Pluralist Modern Architecture and American Modernism	1953	Early Years	
	The Union of Chambers of Turkish Engineers and Architect was founded. The Law of Enouragement of Foreign Capital (No: 6224)		1954		
			1955		
	Construction law no:6875 came into force. METU was founded.		1956		
	Uybadin-Yücel Master Plan came into force in Ankara.		1957		
	Ministry of Public Works and Housing founded with law no:7116		1958		Started to build his own house and Ayduk Koray's apartment building.
The Congrès internationaux d'architecture moderne (CIAM) was disbanded.			1959		
	May 27, 1960 Coup d'état. State Planning Organisation (DPT) was founded.		1960		Worked as site chief at Marmara Hotel in Ankara, with Abidin Mortaş and Selçuk Milar.
			1961		
			1962	Türkiye İş Bankası	Started to work part-time for İş Bankası.
	"Mimarlık" journal published for the fisrt time by Chamber of Architects.		1963		Apartment building in Bahçeli.
			1964		İş Bankası Lottery Houses in Feneryolu, Kadıköy, İstanbul.
	Flat Ownership Law (No: 634)		1965		İş Bankası Apartment Flats with Ayhan Böke and apartment building (Alev Apartmanı) in Bahçelievler.
			1966		Apartment building in Kavaklıdere.
			1967		Apartment buildings(2) in Kavaklıdere. Cinnah41 started in 1965.
	Yapı-Endüstri Merkezi (YEM) was founded.		1968		Lounge of İş Bankası
			1969		Apartment building(Kuğulu Apartmanı) in Kavaklıdere.
			1970		Akbank Branch in Yenişehir, Kızılay.
			1971		
			1972		
Oil crisis and economic instability occured.	"Yapı" journal published for the first time by YEM.		1973		
			1974		
			1975		İş Bankası Yenişehir Branch, Kızılay.
			1976		
			1977		Apartment buildings(2) in Kavaklıdere.
			1978		Kent Sitesi
			1979		Ali Nazmi Office Block, started in 1977.
	September 12, 1980 Coup d'état		1980		
	Last issue of Arkitekt was published.	Post-Modern Architecture	1981		
	1990 Master Plan for Ankara was approved.		1982		
			1983		
	TOKİ was founded.		1984		
			1985		Villa for Hakkı Bigeç.
			1986		
			1987		Park Sitesi
			1988		İş Bankası Information Technology Center
Berlin Wall was demolished.			1989		
			1990		
The Soviet Union dissolved.			1991		Retired from İş Bankası.
			1992	Freelance and Retirement	
			1993		
			1994		
			1995		
			1996		
			1997		
			1998		
			1999		
			2000		
			2001		
	Justice and Development Party (AKP) won the parliamentary elections.		2002		
			2003		
			2004		
			2005		
			2006		
			2007		
			2008		
			2009		
			2010		
			2011		
			2012		
			2013		
			2014		
			2015		Erkman died in Ankara.

B. ERKMAN'S PROJECTS

Residential Project	Projects in Kızılay
Commercial Projects	Projects in Çankaya

ARCHIVE OF KADRİ ERKMAN								
Building #	**Lot/Block**	**Project**	**Building Type**	**Year**	**Location**	**Image**	**Employer**	**Additional Information**
1	4834/1	House of Kadri Erkman *(Kadri Erkman Evi)*	Residential: Private Villa	1958	Hülya Sokak No:43, 100. Yıl Mah., Çankaya/Ankara **Standing*		Private: Kadri Erkman	
2		Apartment Block	Residential: Apartment Block	1958	Bahçeli Evler İş Bankası Lojmanı karşısı Ankara		Private: Ayduk Koray	İrfan Köksalan mentioned this building as it is in Beşevler in his interview.
3	5401/14, 5402/11, 5404/15	Apartment Blocks of İş Bankası *(İş Bankası Blokları + Türkiye İş Bankası Memurları Apartmanı)*	Residential: Apartment Block (Corporate)	1962-1965	Ahmet Mithat Efendi Sokak, Ahmet Rasim Sokak, Abidin Daver Sokak, Simon Bolivar Cd., Süleyman Nazif Sokak, Güzeltepe Mah., Çankaya/Ankara **Standing*	Source:https://libdigitalcollections.ku.edu.tr/digital/collection/SMB/id/2587	Corporate: İş Bankası	Erkman and Böke designed this project together. Review of this projects was published by İlknur Sudaş in Bülten.
4	2657/3	Apartment Block (Bahçelievler 52. Sokak)	Residential: Apartment Block	1963	52. Sokak No:33, Bahçelievler Mah., Çankaya/Ankara **Demolished*	Source:http://sivilmimaribellekankara.com/proje_ciktilari.html	Private	Poster presentation by Elif Selena Ayhan in Docomomo Erzurum 2014
5		İş Bankası Lottery Houses *(İş Bankası İkramiye Evleri Mahallesi)*	Residential: Apartment Block	1964	Kadıköy Feneryolu, İstanbul	Source: Umut Şumnu	Corporate: İş Bankası	
6	2656/3	Alev Apartment Block *(Alev Apartmanı)*	Residential: Apartment Block	1965	Taşkent Cad. No:35, Bahçelievler Mah., Çankaya/Ankara **Standing*		Private	Poster presentation by Elif Selena Ayhan in Docomomo Erzurum 2014
7	4870/13	Cinnah 41	Residential: Apartment Block	1965-1967	Cinnah cad. No: 41 Çankaya mah.06680 Çankaya/ Ankara **Standing*		Private: Saffet Güneş Contractort: Sami Mermutlu	
8	6061/6	Apartment Block (Kavaklıdere Tunalı Hilmi Caddesi)	Residential: Apartment Block	1966	Tunalı Hilmi Cad. No:112, Kavaklıdere Mah., Çankaya/Ankara **Standing*		Private	
9	5394/12	Apartment Block (Çankaya Cinnah Caddesi)	Residential: Apartment Block	1967	Cinnah Cad. No:114, Çankaya Mah., Çankaya/Ankara		Private	
10	2551/3	Apartment Block (Kuğulu Apartment Blokı)	Residential: Apartment Block	1969	İran Cad. No:15, Barbaros Mah., Çankaya/Ankara **Standing*		Private	Poster Presentation by Elif Selena Ayhan Koçyiğit in Docomomo Tekirdağ 2019
11	4837/13	Apartment Block (GOP Hülya Sokak)	Residential: Apartment Block	1977	Hülya Sokak No:47, 100. Yıl Mah., Çankaya/Ankara **Renewed*		Private	
12	2518/10	Apartment Block (Çankaya Büklüm Sokak)	Residential: Apartment Block	1977	Büklüm Sokak No:20, Kavaklıdere Mah., Çankaya/Ankara **Standing*		Private	

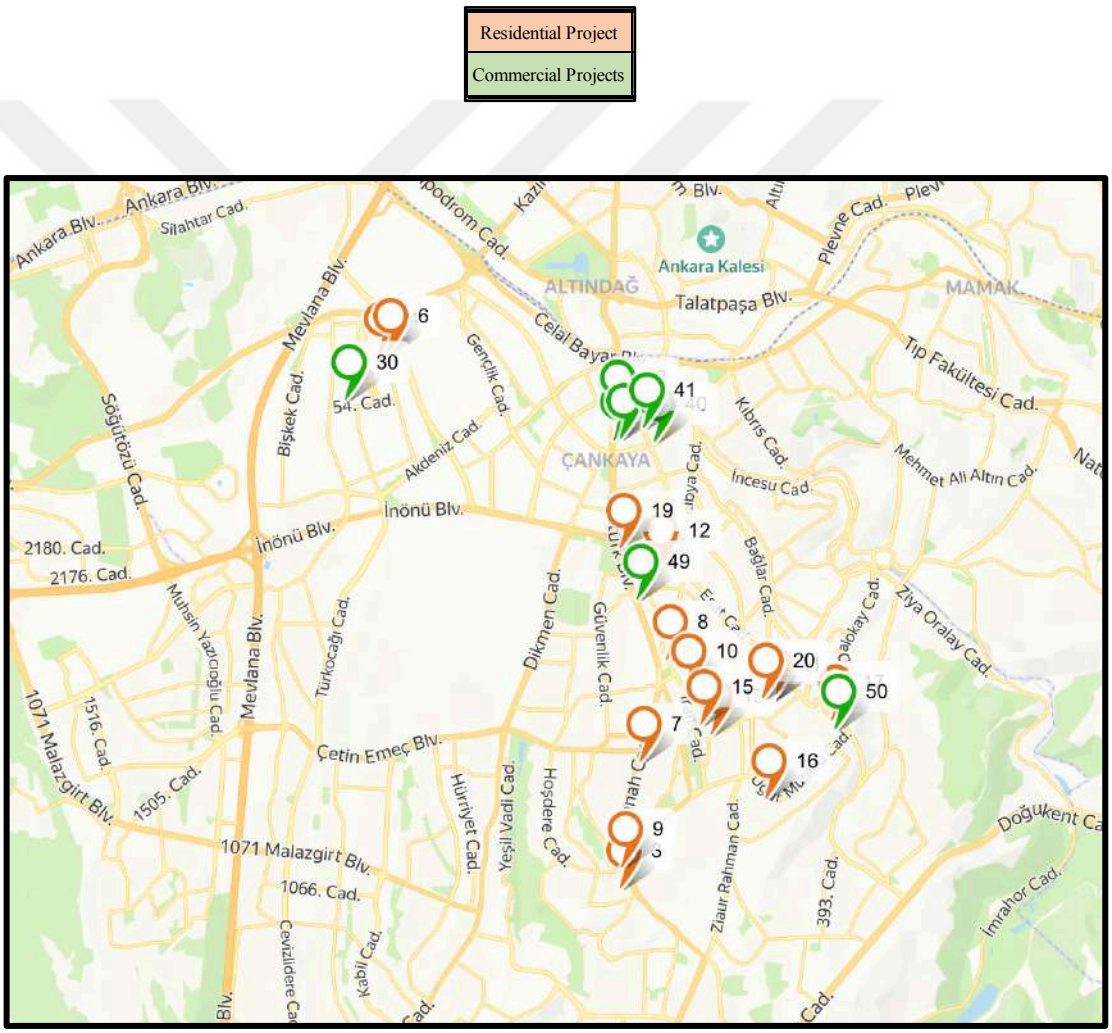
13		Kent Housing Estatesi *(Kent Sitesi)*	Residential: Housing Estate	1978	Turan Emeksiz Cad., Attar Sokak, Gaziosmanpaşa Mah., Çankaya/Ankara **Standing*		Private	Erhan Kocabıyıkoğlu signed the project. Source: AİBM
14	-	Hakkı Bigeç Villası	Residential: Private Villa	1985	-		Private	
15		Park Housing Estatesi *(Park Sitesi)*	Residential: Housing Estate	1987	Turan Emeksiz Cad. No:3, Gaziosmanpaşa Mah., Çankaya/Ankara **Standing*		Private	Erkman did not sign the project. Source: AİBM
16	5496/6	Apartment Block	Residential: Apartment Block		Kırçiçeği Sokak No: 3, Kazım Özalp Mah., Çankaya/Ankara **Standing*		Private	Salih Köksalan signed the project.
17	5223/10	Apartment Block	Residential: Apartment Block		Kaptanpaşa Sokak No: 2, Büyükesat Mah., Çankaya/Ankara **Standing*		Private	Salih Köksalan signed the project.
18	5495/1	House of Halit Yukay *(Halit Yukay Konutu)*	Residential: Private Villa		Uğur Mumcu Cad. No:2, Kazım Özalp Mah., Çankaya/Ankara **Demolished*		Private	
19	5708/47	Sümer Apartment Block *(Ayşe Nazlı Furgaç ve Ortakları Apartmanı/Sümer Apartmanı)*	Residential: Apartment Block		Atatürk Bulvarı No: 167, Kavaklıdere Mah., Çankaya/Ankara **Standing*		Private: İrfan Köksalan	
20	4837/8	Estonian Embassy (Former Private Residence) *(Estonya Büyükelçiliği)*	Residential: Private Villa		Gölgeli Sokak No:16, 100. Yıl Mah., Çankaya/Ankara **Standing*		Private	
21	7860/38	House of Türkay Saltık *(Türkay Saltık Villası)*	Residential: Private Villa		Or-An/Ankara		Private	Erkman did not sign the project. Four storey building including basement.
22	-	Apartment Block *(İzmir Caddesi'nde geniş balkonlu apartman)*	Residential: Apartment Block		İzmir Caddesi, Ankara			
23	-	House of Şahin Karaoğuz *(Şahin Karaoğuz Villası ve Eskizleri)*	Residential: Private Villa		İncek, Ankara			
24		Four Private Residences	Residential: Private Villa		-			
25	-	Private Residence *(3+1 Büyük Villa)*	Residential: Private Villa		-			
26	-	Apartment Block	Residential: Apartment Block		-			
27	-	Apartment Block	Residential: Apartment Block		-			
28	-	House of Ali Akman *(Ali AkmanVillası)*	Residential: Private Villa		-			
29		Apartment Block	Residential: Apartment Block		-			-

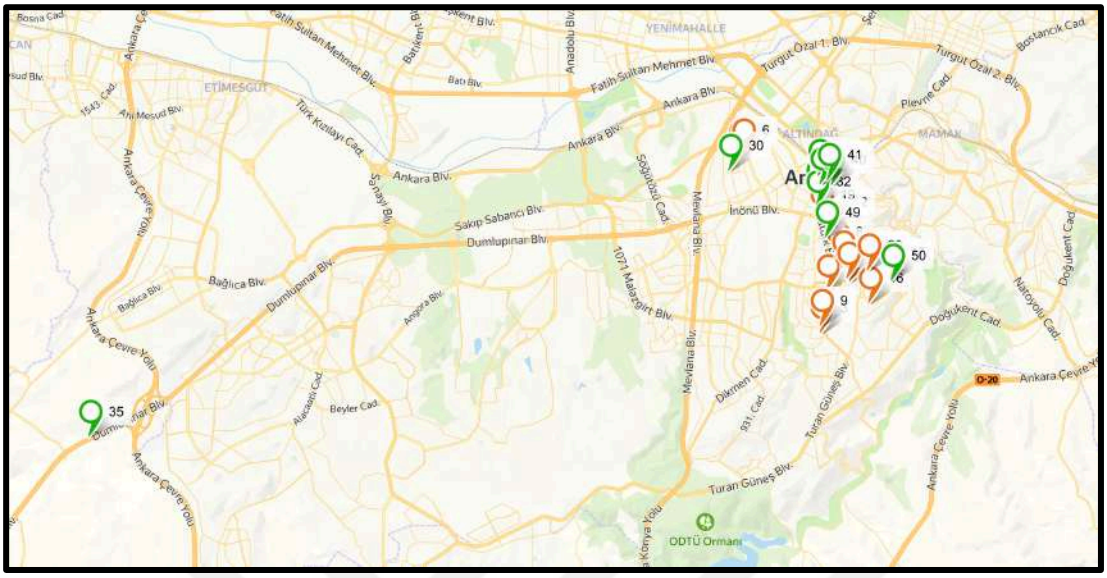
30		İş Bankası Clubhouse *(İş Bankası Lokali)*	Commercial:Bank Building	1968	47. Sokak No:39, Bahçelievler Mah., Çankaya/Ankara **Standing*		Corporate: İş Bankası	
31	1162/39	Akbank Branch Building *(Akbank Yenişehir Şubesi)*	Commercial:Bank Building	1970-1971	Yenişehir, Kızılay Mah. Atatürk Bulvarı No:68, Çankaya/Ankara **Standing*	Source: Koray İnşaat	Corporate: Akbank	Constructed by Koray Construction Company.
32	1048/23	İş Bankası Yenişehir Branch Building *(İş Bankası Yenişehir Şubesi)*	Commercial:Bank Building	1975	Cumhuriyet, Atatürk Blv No:77, 06430 Çankaya/Ankara **Standing*		Corporate: İş Bankası	
33		İş Bankası Yıldızeli Branch Building *(İş Bankası Yıldızeli Şubesi)*	Commercial:Bank Building	1976	Yıldızeli, Sivas	Source: İş Dergisi	Corporate: İş Bankası	
34		İş Bankası Kozcağız Branch Building *(İş Bankası Kozcağız Şubesi)*	Commercial:Bank Building	1977	Kozcağız, Bartın	Source: İş Dergisi	Corporate: İş Bankası	
35	13911/4	İş Bankası Information Technologies Center *(Türkiye İş Bankası Bilgi İşlem Merkezi (SPK))*	Commercial:Bank Building	1987-1988	Dumlupınar Blv. No:156, Mustafa Kemal Mah., Çankaya/Ankara **Standing*		Corporate: İş Bankası	Erkman and Varnalı designed the project together.
36	1048/40	Ali Nazmi Office Block *(Ali Nazmi İş Hanı)*	Commercial:Bank Building	1977-1979	Sakarya Cad. No:1, Kızılay Mah., Çankaya/Ankara **Standing*		Corporate: İş Bankası	
37		İş Bankası Karşıyaka Branch Building *(İş Bankası Karşıyaka Şubesi)*	Commercial:Bank Building		Tuna, Cemal Gürsel Cd. No:218, 35600 Karşıyaka/İzmir **Standing*	Source: İş Dergisi	Corporate: İş Bankası	
38	1162/36	Ziraat Bankası Yenişehir Branch Building *(Ziraat Bankası Yenişehir Şubesi)*	Commercial:Bank Building		Kızılay Mah. Atatürk Bulvarı No:62 06420 Çankaya/Ankara		Corporate: Ziraat Bankası	Erkman and Fikret Cankurt designed the project together however, only Cankurt signed the project.
39	-	Office Block *(Sakarya Caddesi - Selanik Caddesi İşhanı)*	Commercial: Office Block		Cumhuriyet Mh. Selanik Cd. 12, Çankaya/Ankara			
40	1060/1	Şener&Onar Office Block *(Şener & Onar İş Merkezi, Köksalan İşhanı)*	Commercial: Office Block		Ziya Gökalp Cd. No: 23, Fidanlık Mah., Çankaya/Ankara **Standing*		Private	Salih Köksalan signed the project and it was mention as he was the architect of Erkök Construction Somnany.
41	1052/21	İnal Office Block *(İnal İşhanı)*	Commercial: Office Block		Mithatpaşa Cd. No:33, Fidanlık Mah., Çankaya/Ankara **Standing*		Private	
42	1162/19	Office Block *(Atatürk Bulvarı İş Hanı)*	Commercial: Office Block		Atatürk Bulvarı, Çankaya/Ankara			-
43	26758/1	ABC Office Block *(ABC İşhanı)*	Commercial: Office Block		Turan Güneş Bulvarı, Çankaya/Ankara			-

43	26758/1	ABC Office Block *(ABC İşhanı)*	Commercial: Office Block		Turan Güneş Bulvarı, Çankaya/Ankara			-
44	-	Office Block	Commercial: Office Block		-			-
45	-	Ulusoy Showroom - Office Block *(Ulusoy Plaza - Showroom - Şirket Bloğu)*	Commercial: Office Block		-		Corporate: Ulusoy	-
46	-	Office Block	Commercial: Office Block		-			-
47	2508/30-31 (2308 de olabilir)	Kocaeli Mustafa Öge Shopping Center *(Kocaeli Mustafa Öge Çarşısı)*	Commercial: Shopping Center		Çenedağ Mah. Ada 19.k.II.3C (Çınarlı Mah. Nato Cad. No: 17) Derince/Kocaeli			
48	-	Tunalı Shopping Center *(Tunalı Çarşısı)*	Commercial: Shopping Center		-			-
49		Best Hotel	Commercial: Hotel		Remzi Oğuz Arık, Atatürk Blv No:195, 06680 Çankaya/Ankara **Standing*		Private: İrfan Köksalan	
50	5509/25	Apart Hotel Best *(Best Hotel Apart Tesisleri)*	Commercial: Hotel		Uğur Mumcu Sokak No: 71, Büyükesat Mah., Çankaya/Ankara **Standing*		Private: İrfan Köksalan	Salih Köksalan Signed the projects and hotel started to serve in 1985.
51	-	TPAO Tip Gas Station and Maintenance facility with a cafeteria *(TPAO Tip Akaryakıt ve Bakım İstasyonu (Kafeteryalı))*	Commercial:Transportation		-		Corporate: TPAO	-
52	7221/4	Ulusoy Way Station *(Ulusoy Dinlenme Tesisleri)*	Commercial: Transportation		-		Corporate: Ulusoy	-
53	-	Ulusoy Bus Garage *(Ulusoy Otobüs Garajı)*	Commercial: Transportation		-		Corporate: Ulusoy	-
54	-	Shopping Center-Cinema-Residence Complex *(Çarşı-Sinema-Konut Kompleksi)*	Residential/Commercial/Recreation		-			-

C. LOCATIONS OF ERKMAN'S PROJECTS IN ANKARA

Erkman's projects in Ankara listed in Appendix B are marked with the same numbers on the city map.
The map above is a close up to the city center and the map below shows all of the projects in Ankara. The QR code and the link leads to the online map of Erkman's projects in Ankara.




YENİMAHALLE
ETİMESGUT
ALTINMAĞ
MAMAK
Fatih Sultan Mehmet Blv.
Ankara Blv.
Turgut Özal 1. Blv.
Turgut Özal 2. Blv.
Bostancık Cad.
Pivnre Cad.
Türk Kızılayı Cad.
Sakıp Sabancı Blv.
Dumlupınar Blv.
İnönü Blv.
Söğütözü Cad.
Mevlana Blv.
1071 Malazgirt Blv.
Bağlıca Blv.
Ankara Çevre Yolu
Beyler Cad.
Dikmen Cad.
Turan Güneş Blv.
Doğukent Cad.
Natoyolu Cad.
O-20
ODTÜ Ormanı
30
41
52
49
50
9
35

D. TURKISH SUMMARY / TÜRKÇE ÖZET

Bu çalışma, mimar Kadri Erkman'ın kariyerini 20. yüzyılın ikinci yarısındaki modern mimarlık üretimi kapsamında mimarın seçilen projeleri üzerinden incelemektedir. Bu yapıları mimari, şehir ve Türkiye'deki siyasi ve ekonomik gelişmeler bağlamında değerlendirerek incelemektedir.

Erkman'ın işlerinin büyük çoğunluğunu villa ve apartmanlardan oluşan konut projeleri, kalan kısmını ise ofis, alışveriş merkezi ve otel gibi ticari projeler oluşturmaktadır. Konut binaları söz konusu olduğunda, çoğu zaman yapıların mimarları hem kullanıcılar ve halk için isimsiz kalmaktadır. Tıpkı mimarların yaşadıklarına benzer şekilde, konut binaları da mimarlık tarihi yazımında çoğunlukla yer almamıştır. Somut ve görünür olmalarına rağmen bu yapılar pek çok zaman şehrin içinde adeta görünmez kalmışlardır. Görünmez sayılmalarının yanı sıra, aynı zamanda geçici yapılar olarak da kabul edilmişlerdir. Bu eserler ve mimarları maalesef çoğu zaman kültürün ve tarihin korunup geliştirilmesi için bile araştırılmaya değer görülmemişlerdir.

Kadri Erkman 20 Mart 1928'de İstanbul'da doğdu ve ailesiyle birlikte henüz küçükken Ankara'ya taşındı. Üniversite eğitimi için İstanbul'a geri döndü ve 1951 yılında Devlet Güzel Sanatlar Akademisi Mimarlık bölümünden mezun oldu. Mezuniyetinden sonra Erkman Ankara'da yaşamaya devam etti ve 13 Aralık 2015'te Ankara'da öldü. Verimli bir meslek hayatı geçirmesine rağmen Türkiye mimarlık tarihi literatüründe adı nadiren yer almıştır. Bu çalışmanın amacı da Ankara'nın yapı stokunun oluşmasında pek çok katkıda bulunmuş Kadri Erkman'ın eserlerini ve mimari özelliklerini ve Erkman'ın meslek pratiğini incelemektir. Çalışmanın çerçevesi, mimarın yapılarının büyük çoğunluğu Ankara'da olduğu için Ankara ve eserleri modern mimarinin özelliklerini yansıttığı için modern mimarlık olarak belirlenmiştir. Çalışmanın bir diğer odak noktası da Erkman'ın çok yönlü meslek hayatı olmuştur. Erkman iş hayatı süresince hem kendi özel mimarlık bürosunda hem de Türkiye İş Bankası'nın mimarlık ofisinde kurumun kadrolu mimarı olarak çalışmıştır. Kendi özel bürosunda çalıştığı sürece Erkman, mimarlık üretiminde yer alan diğer aktörlerle de ilişkiler kurmuştur. Bu aktörlerden en göze çarpanı 1950 sonrası inşaat sektöründe gittikçe önem kazanan müteahhitler olmuştur.

Birinci bölüm tezin amacının, kullanılan kaynakların ve tezin yapısının anlatıldığı giriş kısmından oluşmaktadır. Erkman'ın eserleri hakkında yapılan çalışmalar kısıtlı olmakla beraber mimar hakkında en önemli çalışma "Ankara'da İz Bırakan Mimarlar" araştırma projesi tarafından gerçekleştirilmiş ve onların sağladığı arşiv bu tezin bel kemiğini oluşturmuştur. Erkman ile hayattayken yapılan bir röportaj, eski iş ortağı ve yeğeniyle yapılan görüşmeler de diğer birincil kaynakları teşkil etmiştir. Erkman'ın eserlerini anlayabilmek ve yorumlayabilmek için tezin ikinci bölümü 20. Yüzyıl süresinde hakim mimari akımlara, siyasi ve ekonomik gelişmelere ve ardından da Ankara'nın kentsel gelişimine ayrılmıştır. Bu doğrultuda, bu başlıkta asıl önem Erkman'ın aktif olarak meslek hayatında olduğu 1950 ve sonrasına verilmiştir.

Türkiye'de 20. yüzyılın ilk yarısı, bir devlet kurma ve onu çağdaş uygarlık düzeyine taşıma hırsı ile şekillenmiş, ardından yüzyılın ikinci yarısında çok partili sisteme geçiş ile birlikte hem dünyaya açılma hem de liberalleşme ve özel sektör daha etkin olmaya başlamıştır. Erkman da daha çok 1950'lerden sonraki gelişmelerin ürünü olan ofis binaları ve konut binaları tasarlamıştır.

Mimarlık bağlamında 20. yüzyıl, geç Osmanlı döneminde Birinci Ulusal Mimarlık Akımı ile başlamış ve bu akım 1930'lara kadar sürmüştür. Ankara Ulus'ta 1929 yılında inşa edilen İş Bankası Genel Müdürlüğü bu hareketin bir örneğidir. 1930'lar tüm dünyada modernleşme sürecinin hızlandığı bir on yıldı. Modernleşme sürecinde yeni yapı türleri, yapım teknikleri ve malzemeleri ortaya çıktı. Şevki Balmumcu'nun sergi evi, Türkiye'deki Avrupa odaklı modernizmi yansıtıyor ve aynı zamanda Türkiye'de ileri seviyede eğitim almış mimarların varlığını da gösteren bir yapı olma özelliği taşıyordu. 1930'ların sonlarına gelindiğinde Avrupa etkisindeki modernizm de dünyadaki gelişmelere paralel olarak sona erdi. İkinci Dünya Savaşının patlak vermesiyle milliyetçilik hakim görüş oldu ve 1940'ların öncü hareketi İkinci Ulusal Mimarlık Hareketi olarak adlandırıldı. Yöresel formların ve inşaat tekniklerin ön plana çıktığı bu akım İkinci Dünya Savaşı'nın sona ermesi ve milliyetçilik akımından da uzaklaşılmasıyla birlikte sona erdi.

1946 yılında Demokrat Parti'nin kurulmasıyla birlikte Türkiye Cumhuriyeti çok partili sisteme geçti. Akabinde 1950, geçiren seçimleriyle Demokrat Parti iktidara geldi ve 1950 seçimi Türkiye için bir dönüm noktası oldu. Batı kavramının

Avrupa'dan Amerika Birleşik Devletleri'ne kaydığı ve devletçilikten liberal ekonomiye geçilen bir dönem başladı. Liberal ekonomiyle birlikte özel sektör her alanda önemli bir aktör olarak ortaya çıkmaya başladı. Dönemin yeni mimarisi gelişen teknoloji ve artan özel girişimlerle birlikte yüksek bloklarla tanımlanmaya başlandı. Batı kavramının Avrupa'da Amerika'ya kaymasıyla birlikte mimarlıkta hakim stil Uluslararası Üslup oldu. Ayrıca, İkinci Dünya Savaşı'ndan sonra gerçekleşen ve mimari üzerinde doğrudan ektisi olan bir diğer gelişme de 1948-1951 yılları arasında yürürlüğe giren Marshall Planı oldu. Arka planında ABD'nin müttefik edinme amaçlı yaptığı bu maddi yardım Türkiye'de de etkilerini pek çok alanda gösterdi. İstanbul'da inşa edilen Hilton Oteli, Marshall Planı'nın ve ABD etkisinin mimarlık alanındaki somut bir sonucudur.

Özel sektörün güç kazanmasıyla birlikte kırsal bölgelerden büyük şehirlere göç arttı ve kaçınılmaz bir şekilde gecekondu bölgeleri özellikle şehirlerin çeperlerinde ortaya çıktı. 1930'ların sonlarında ortaya çıkan kooperatifler 1950'lerde de üst ve orta gelir grubunun konut sorununu çözmeye devam etti. 1953 yılında Bina Yapımını Teşvik Kanunu özellikle gecekondu sorununu çözmek amaçlı yürürlüğe girdi. Fakat inşaat sektöründe hızla büyüyen müteahhitlerin de müdahil olmasıyla birlikte bu kanun gecekondu sorununu çözmek yerine orta ve üst gelir grupları için çok katlı apartmanların yapımını artırdı. Bu gelişmeler doğrultusunda inşaat sektöründe yapsatçılık kavramı da gün geçtikçe gelişti.

Gelişen yap-sat süreci ve müteahhitlerle birlikte, mimarların rolü en büyük yasal daireleri tasarlamak oldu. 1965 yılında Kat Mülkiyeti Kanunu yürürlüğe girdi ve ülke çapında betonarme yapıların yayılmasının önünü açtı. 20. Yüzyılın ikinci yarısı dünyaya ve ülkedeki değişimlere paralel olarak yeni mimari akımlar ve yapı türleri ortaya çıktı. Hızla artan iş hanları ve ofis blokları özel sektörün gelişimini kanıtlıyordu. Çok katlı apartmanlar kent dokusunu oluşturuyordu. Yeni çıkan ve mimarlık ortamına hakim olan akımlar beş ana başlıkta toplanıyordu.

Organik mimari, 1960'lara kadar süregelen mimarideki katı geometriden kopmayı sağladı. İstanbul Sheraton Hotel Türkiye'deki ilk örnektir. Yeni bölgeselcilik yeniden gündeme geldi ve geleneksel biçimleri olduğu gibi kabul etmek bu akımın en çok tercih edilen yolu oldu. Cansever'in Türk Tarih Kurumu Binası bu üslubun bir örneğidir. Eklemlenmiş küçük bloklar diğer adıyla çok parçalılık anlayışı dönemin bir

diğer hakim üslubuydu. Düzenli geometrilerin bir araya getirilmesiyle oluşan bu akımın en iyi yansıtan örneklerden biri ODTÜ Mimarlık Fakültesi yapısıdır. 1960-80 arası popüler olan akımların biri de Brütalizm'di. Bu üslubun ön plana çıkan özelliği mimarinin bileşenlerini, yapı elemanlarını ve malzemeleri olduğu gibi değerlendirmesiydi. Teknik mükemmellik yerine kendiliğindenlik tercih ediliyordu. Ankara'da Sargın ve Böke tarafından tasarlanan İş Bankası genel merkezi bu akımı yansıtan bir örnektir. Yüksek kaliteli malzemeler, ileri teknoloji ve büyük ölçekli yapılarla kendini belli eden dönemin son hakim akımı de anıtsallık ve sembolizmdi. Lassa Lastik fabrikası bu akımın Türkiye'deki başarılı bir örneğini teşkil ediyor. Bu akımlar tezin odağı olan mimar Kadri Erkman'ın aktif olarak meslek hayatında olduğu dönemde ortaya çıkıp uygulanan ve onun da eserlerinde izlerini görebileceğimiz 1950 sonrası çoğulcu yaklaşımın bir parçasıydı.

Mimarlık üretimi bağlamındaki gelişmelerden sonra Ankara'nın kentsel gelişimi, Erkman'ın eserlerinin büyük çoğunluğu Ankara'da olduğu için, ikinci bölümün ikincil ana konusu olmuştur. Ankara'nın planlama süreci erken Cumhuriyet döneminden itibaren gündemde olan bir konudur. 1928 yılında başkentin planlanması için bir yarışma düzenlendi ve yarışmayı Alman mimar Hermann Jansen kazandı. Jansen'in tasarladığı plana göre kent kuzey-güney ekseninde Ulus-Yenişehir hattında gelişmeye başladı. Bu nazım planın uygulanmasıyla Atatürk Bulvarı Ulus'u Yenişehir'e bağlayan ana arter oldu ve şehir de bulvar çevresinde büyüdü. Şehrin güney kısmı, 1920'lerin sonlarından itibaren yeni kamu binalarının yanı sıra konut binalarının inşasıyla sürekli olarak değişti. Yarışma öncesi yapılan nüfus tahminleri dolayısıyla Jansen'in imar planı, Ankara'nın artan nüfusunun ihtiyaçlarını karşılamak için yetersiz kaldı.

Düzenlenen ikinci bir yarışma sonucunda Uybadin-Yücel nazım planı 1957'de yürürlüğe girdi. Yeni imar planına göre artan nüfusu barındırmak adına altyapının olduğu yerlerde bina yüksekliklerinin artırılması avantajlı olacaktı. Ayrıca şehir merkezinin Ulus olarak kalacağı ve Kavaklıdere'nin sayfiye yeri olacağı öngörülmüştür. Ancak mevcut ticaret merkezi olan Ulus, çoktan Kızılay'a doğru kayıyordu. Eski müstakil konutlar yık-yap süreciyle çok katlı iş hanlarına ve ticari yapılara dönüştüler. Buna bağlı olarak yerleşim alanları kentin güney kesimlerine, ağırlıklı olarak Kızılay'dan Kavaklıdere'ye kayıyordu. Kavaklıdere'nin prestijli bir

konut bölgesine dönüşümü Çankaya'ya kadar devam etti. Kavaklıdere haricinde Bahçelievler de yerleşim alanı olarak öne çıkan bölgeler arasındaydı. Ankara'da yeni çevre yolları bu dönemde yapıldı ve bu da şehrin gelişiminde etkili oldu. Yeni nazım planı ile Ankara'da yap-sat süreci hız kazandı.

1960 askeri darbesinden sonra Ankara, görev yapan belediye başkanlarının aldığı kararlarla batıya doğru büyümesini sürdürdü. Merkeziyetsizleştirme şehir planlaması ana hedef haline geldi. Toplu ulaşımın iyileştirilmesi, yol düzenlemeleri ve şehir merkezinden uzak yeni yerleşim bölgeleri uygulanan gelişmelerden bazıları oldu. Batıkent bu şehirden uzak yeni yerleşim bölgelerinin ilkiydi. İlerleyen yıllarda Ankara'nın son nazım planı olan 1990 Nazım Planı 1982'de onaylandı ve bu plan da şehrin Batı ekseninde büyümesini pekiştirir nitelikteydi.

Erkman'ın yapıtlarının çoğu Ankara'da yer almakta ve konumları itibarıyla kentin büyüyen dokusu ve işlevleri açısından ekonomik ve siyasi değişimlerle ilişkilendirilmektedir. Erkman'ın ticari projeleri şehrin yeni gelişen merkezi Kızılay semtinde yer alırken, konut projeleri daha çok şehrin yeni gözde konut alanına dönüşen güney kesimindeki Çankaya semtinde yer alıyor. Erkman'ın projelerinin yapı tipleri ve mimari üslubu da dönemlerinin ürünleridir. Ticari projeleri prestij mimarisinin örnekleridir ve konut projeleri yeni vernaküler mimariyi oluşturur.

Mimari ve kentsel gelişmelerin Erkman'ın yapılarını anlamak için zemin oluşturmak amaçlı tartışılmasından sonra üçüncü bölüm Erkman'ın eğitim hayatına, iş hayatına -ilk yıllarına, kendi ofisine ve İş bankasına- ve seçilmiş eserlerinin incelenmesine ayrılmıştır. İstanbul'da doğum Ankara'da büyüyen Erkman, 1946 - 1951 yılları arasında İstanbul'da Devlet Güzel Sanatlar Akademisi'nde mimarlık eğitimi aldı. Erkman'nın Akademi'de okuduğu yıllarda Sedad Hakkı Eldem ve Arif Hikmet Holtay akademinin eğitim kadrosunda yer alıyordu. Erkman, akademi bünyesinde klasik ve tarihselci bir yaklaşımla eğitim görmüş ancak yaşıtları-meslektaşları gibi kendi tercihiyle mesleki yaklaşımında Modern mimariyi benimsemiştir.

Mezuniyetinden sonra Ankara'ya dönen Erkman Abidin Mortaş ve Nizamettin Doğu'nun yanında bir inşaat firması olan Haymil'de çalışmaya başladı. Haymil'de çalıştığı süreçte Erkman hem tecrübe kazandı hem de çevre edinip adından söz ettirdi. Bu dönemde günümüzdeki Koray İnşaat Firması'nın kurucusu olan Ayduk Koray da

Haymil için çalışıyordu ve ikili birlikte çalışmaya başladı. Koray ile çalıştığı dönem Erkman'ın kendi mimarlık ofisinin ilk adımları olarak değerlendirilebilir. Bu esnada Erkman işlerinin beğenilmesi üzerine İş Bankası'ndan kurumun mimarı olması için iş teklifi almıştır. Aynı anda hem kendi ofisinde hem de İş Bankası'nın mimarlık ofisinde çalışıp sürekli proje üretmesi Erkman'ın meslek hayatının dikkat çekici bir özelliğidir.

Mimarlık ofisleri özel sektöründe gelişmesiyle birlikte artarken bu ofislerin ortak özellikleri riski paylaşmak adına ortaklıklardan oluşmaları ve iş almak adına yarışmalara katılmalarıydı. Fakat 1950'lerin özel mimarlık bürolarından farklı olarak Erkman'ın ortağı yoktu ve yarışmalardan uzak durdu. Erkman'ın tek ortak olarak değerlendirilebilecek ilişkisi mesleğinin ilerleyen yıllarında kendisi gibi mimar olan yeğeni Sadun Ülger ile olmuştur. İkilinin birlikte tasarladığı projeler mevcuttur. Erkman'ın ofisinin ön plana çıkan özelliği müteahhitlerin her zaman kritik bir konuma sahip olmasıdır. Erkman meslek hayatı boyunca çeşitli müteahhitlerle çalıştı ancak aralarından bir tanesi ile, İrfan Köksalan, 20 yıl boyunca sürekli olarak çalıştı. Erkman, Köksalan için 65'ten fazla proje çizdi. İkilinin ortak çalışmaları 1991 yılında Köksalan milletvekili olarak seçilene kadar devam etti. Erkman'ın projelerinin çoğunluğunu konut ve ticari tasarımlar oluşturmaktadır. Aynı anda hem kendi ofisinde hem de İş Bankası'nda çalışan Erkman bildiğimiz kadarıyla 1970'li yılların sonlarına doğru henüz bankada çalışırken vergi denetiminden geçene kadar tüm projelerine imza atıyordu.

Erkman'ın 1958 yılında tasarlayıp inşa ettiği kendi konutu, elimizdeki bilgiler doğrultusunda mimarın özel ofisinin ilk örneği olarak değerlendirilebilir. Erkman Evi, Ankara'nın Gaziosmanpaşa semtinde Hülya Sokak üzerinde yer almaktadır. Bölge 1950'li yıllara kadar iskân edilmemiş ve Erkman evini inşa ederken henüz Hülya Sokak'ın inşaatı bile tamamlanmamıştı. Erkman Evi, konumuyla başlı başına şehrin büyümesini ve mimari tarzıyla da modern mimariyi örneklemektedir. Evin dış cephesi sadedir. Orijinal haliyle ev, düz çatılı ve yatay bant pencereli tek katlı bir bina olarak tasarlanmıştır fakat bölgenin gelişmesine paralel olarak Erkman Evi de tadilat geçirmiş ve eklemeler yapılmış. Sonradan eklenen, İsviçre şalelerini andıran saçaklı beşik çatı dışında, ev, alçak tavanları, ahşap işçiliği ve eski düz çatısıyla savaş sonrası modern mimarinin bir örneğidir. İç mekan tasarımında mekanların mahremiyetine göre hiyerarşi oluşturmak Erkman'ın tasarım stratejilerinin bir parçasıdır. Ayrıca evin

plan şeması da 1960'lardaki mahrem ve dışarıdan gelenlere açık alanların evin zıt cephesinde toplandığı evlerin plan şemasına benzemektedir. Sonradan ilave edilen birinci katta da malzeme seçiminin tekrarı ile bir tasarım bütünlüğü yakalanmış ve üst kata erişim salonun köşesine yerleştirilen ikonik bir spiral merdiven ile sağlanmıştır.

Erkman'ın müteahhitlerle olan işbirliği sonucu özel bürosunda tasarladığı projelerden iki tanesi seçilmiş ve incelenmiştir. Bu örneklerden ilki bir konut projesi olan Cinnah No. 41 apartmanıdır. Adında da anlaşılabileceği üzere Atatürk Bulvarı'nın devamında şehrin prestijli bir bölgesinde yer alan yapı 1965-1967 yılları arasında inşa edilmiş. Cinnah No. 41 Uybadin-Yücel Planı'na göre yapı yüksekliklerinin artırıldığı şehrin bu bölümünde yapılan yapıların bir örneğidir. Cephedeki lineer elemanlar dışında yapının herhangi bir süslemesi yoktur; bunun yerine, konut sakinlerinin her türlü ihtiyacına cevap veren modern mimarinin steril karakterini yansıtan bir tasarıma sahiptir. Binanın doğa ile etkileşimi, bahçenin yanı sıra doğal tasarım öğeleri, merdiven kovası üzerine yerleştirilen ışıklık, geniş teras alanı ve gömme çiçekliklerle sağlanmıştır. Betonarme taşıyıcı sistem, düz çatı ve teras, birbirine açılan yaşam ve yemek alanları modern mimarinin işaretleridir. Erkman'ın genel ve özel mekanları düzenleme biçimi, 1970'lerin Ankara'daki yerleşim planı şemasıyla benzerlik göstermektedir.

Erkman'ın dönemin ünlü müteahhitlerinden olan Büyükhanlı Kardeşler için tasarladığı ve incelemek için seçilen diğer yapı Ali Nazmi İş Hanıdır. Ali Nazmi İş Hanı, Kızılay semtinde Atatürk Bulvarı ile Sakarya Caddesi'nin birleştiği köşededir. Yenişehir bölgesinin konut yapılarından oluştuğu dönemde milletvekili Ali Nazmi Özügür'ün evinin bulunduğu arsa zaman içerisinde ticari bir yapıya dönüşmüş. Uybadin-Yücel Planı doğrultusunda artan kat yükseklikleriyle birlikte Ali Nazmi İş Hanı 1977-79 yılları arasında 13 katlı olarak inşa edilmiştir. Yapının üst katları ofis olarak tasarlanmış olup, zemin katta dükkanlar bulunmaktadır. Birinci kat, zamanının birinci sınıf bir restoranına ayrılmıştır. Tüm binanın ofis olarak inşa edilmesi, Kızılay semtinin konut bölgesinden ticari bölgeye dönüşümünü net bir şekilde gösteriyor. Cephedeki doluluk-boşluk yapının yataylığını vurgulamaktadır. Bina yumuşak ve bulunduğu arsaya yayılan bir karaktere sahiptir. Aynı zamanda orijinal brüt beton cephesi ile brütalist bir tavır sergilemektedir. Dik açıların kırılması ile mimarideki organik yaklaşımının özelliklerini de gösteren yapı konumu ve formu nedeniyle

anıtsal bir karaktere de sahiptir. Binanın malzeme seçimi betonarme, alüminyum doğramalar ve dökme mozaik zeminler, dönemin modern tasarım anlayışını yansıtıyor.

Üçüncü bölümün son ana başlığı İş Bankası'nın mimarlık ofisine ve Erkman'ın kurum bünyesindeki çalışmalarına ayırılmıştır. Türkiye İş Bankası 1924 yılında kurulmuş ve yeni Cumhuriyet'in ilk özel bankası olma niteliğini taşımaktadır. İş Bankası, mimari üretim alanındaki güncel gelişmelere paralel bir mimari dil sunmuştur. Mimari üretimi için kuruluşundan itibaren dönemin öne çıkan mimarlarıyla banka iş birliği içerisinde olmuştur. İlk yıllarında banka Giulio Mongeri ve ilerleyen dönemde de Arif Hikmet Holtay ve Abidin Mortaş ile çalışmıştır bu isimler kurumun çalıştığı mimarlardan öne çıkanlarıdır. Bu işbirlikleri İş Bankası'nın mimariye verdiği önemi göstermektedir. Bir yapının anıtsallığı ve işlevselliği, bankanın kurumsal kimliği için öne çıkan unsurlar olarak kabul edilmiştir. Banka 1953 yılında Emlak Müdürlüğünü kurmuş ve bu müdürlük 1960 yılına gelindiğinde kurumun bütün inşaat işlerini üstlenmiştir. Holtay'ın eski öğrencisi ve Mortaş'ın eski çalışanı olan Erkman 1962 yılında İş Bankasının mimarlık ofisine katılmıştır. 1994'te emekli oluncaya kadar banka için çeşitli şube binaları ve apartman daireleri de dahil olmak üzere hem konut hem de kurumsal yapılar tasarlamıştır. Farklı yapılarda form ve kompozisyon değişiklikleri olsa bile özellikle şube yapılarında brüt beton kullanımıyla pekiştirilmiş güçlü bir karakteristik tasarım gözlemlenmektedir. Bu tür yapılar, bankanın kimliğini yansıttıkları için çağdaş prestij mimarisinin örnekleridir.

İş Bankası Blokları ya da diğer adıyla Türkiye İş Bankası Memurları Apartmanı Erkman'ın banka bünyesinde tasarladığı konut yapılarını örneklemek üzere incelenmiştir. İş Bankası Blokları Çankaya semtinin Güzeltepe Mahallesi'nde yer almaktadır. Kentin güneye doğru büyümesiyle birlikte Çankaya ve Kavaklıdere semtleri gelişmiş yeni merkezler ortaya çıkmıştır. 1962-1965 yılları arasında Erkman ve yine İş Bankası'nın mimarlarından olan Ayhan Böke tarafından konut kooperatifi olarak tasarlanan projede 10 adet bina bulunmaktadır. Bloklar, doğa ile etkileşimi artırmak için arazi üzerine geniş aralıklarla konumlandırılmıştır.

Doğa ile iletişimi en üst düzeyle tutmak adına blokların terasları toplanma alanı olarak tasarlanmış ve yine aynı amaçla blokların zemin katları da ortak kullanıma açık alanlar olarak bırakılmıştır. Bu ortak alanlar kooperatif sakinlerine aynı imkanları

eşit düzeyde sunmaktadır. Merdiven boşlukları dikey ve yapı boyunda devamlı pencerelerle aydınlatılmış, böylece doğal ışık bir tasarım öğesi haline gelmiştir. Sade güzelliği, geniş yeşil alanları, terasları ve betonarme karkas konstrüksiyonu ile İş Bankası Apartman Blokları savaş sonrası modern mimarinin özelliklerini yansıtmaktadır.

Üç farklı tipte tasarlanan bloklardan yalnızca iki türü uygulanmıştır. Kat planları incelendiğinde dairelerin içlerinin detaylı bir şekilde tasarlandığı dikkati çekmektedir. Her iki yapı tipinde de özel alanlar bir arada çözümlenmiştir. Dönemin ve üst gelir grubuna ait konutların bir göstergesi olarak her dairede bir hizmetçi odası bulunmaktadır. Yaşam ve yemek alanları evin vitrini olarak misafirleri karşılarken, hizmetçi odası dahil evin alanları ise evin sahne arkası olarak hizmet vermektedir. Bir ailenin ihtiyaç duyabileceği her şey mahremiyetten, pratikliğe ve hatta lükse kadar bu yapı grubunda mimarlar tarafından düşünülmüş ve kullanıcılara sunulmuştur.

Bu tezde incelen son yapı Erkman'ın İş Bankası için tasarladığı ticari yapıları temsilen seçilen İş Bankası Yenişehir Şubesidir. İş Bankası Yenişehir Şubesi, Atatürk Bulvarı, Selanik Sokak ve Tuna Sokak'ın kesiştiği noktada Kızılay'da bulunuyor. Yenişehir şubesi İş Bankasının açtığı ikinci şubedir ve ilk günden beri bu parselde hizmet vermektedir. Erkman tarafından tasarlanan ve günümüzde de kullanılmaya devam eden yapıda iki bodrum kat, bir galeri katı, bir kitapçı sekiz adet ofis katı ve bir teras bulunmaktadır. Teras katının kullanım amacı İş Bankası Bloklarını andırmakta olup, kafe, mutfak ve dinlenme alanları ile çalışanların birbirleriyle etkileşim kurmasını sağlamaktadır. Binanın konumu göz önünde bulundurulduğunda teras, kurum çalışanları için çevreye hakim olduklarını hissettirmektedir.

Savaş sonrasındaki yılların tipik bir tasarım yaklaşımı olarak sanat, binanın kamusal alanını tanımlayan bir unsur olarak kullanılmıştır. Binanın içerisindeki sanat eserlerine ek olarak Erkman müziği de tasarım sürecine dahil etmiş, çalışanlar ve müşteriler için bina içerisinde devamlı yayı yapacak bir müzik sistemini de projede hayata geçirmiştir. İş Bankası Yenişehir Şube binası modernist bir anlayışa sahiptir. Bina prizmatik bir kütledir; ancak organik mimariyi yansıtan ögelere yer verilmiştir. Hem iç hem de dış cephede eğik açıların kullanılması yapıyı sert bir ifadeden kurtarmıştır. Brüt beton kullanımı binanın imajında belirleyici bir rol üstlenmiş ve

anıtsallığını pekiştirmiştir. Yapının tekilliği de onu anıtsal kılmaktadır. Şube binası, başkentin tam merkezinde İş Bankası'nın gücünü yansıtacak şekilde tasarlanmıştır.

Dördüncü bölüm olan sonuç kısmında çalışmanın amacına, Kadri Erkman'ı modern bir mimar yapan özeliklere ve dönemin özelliklerini yansıtmasına değinilmiştir. Bu çalışmanın amacı, Erkman'ın 20. yüzyılın ikinci yarısında Ankara'daki mimarlık pratiğini anlamaktır. Savaş sonrası dönemin mimarlarından biri olan Erkman, dönemin öne çıkan yapı tiplerini, konut ve ticari projeler tasarlamış, hem müteahhitlerle hem de İş Bankası için çalışarak mimarlık pratiğinin o dönemde serbest bir meslek alanı olarak gelişimini örneklemiştir. Nasıl ki hem devlet memuru olan hem de özel ofislerini sürdüren mimarlar varsa, Erkman gibi hem özel bir kurumun mimarlık bürosunda çalışan hem de kendi serbest meslek hayatını sürdüren başka mimarların da varlığına kesin gözüyle bakılabilir. Bu konudaki kaynaklar sınırlıdır ve gelecek çalışmalarda incelenebilir.

1950'den sonra yaşamış ve üretim yapmış pek çok mimarın aksine Erkman'ın yap-sat sürecine katılmamış ve hep tasarımcı olarak kalmış olması dikkat çekicidir. Uluslararası üslubun etkisi meslek hayatının ilk on yılındaki tasarımlarında belirgindir fakat özellikle 1970'lerden sonra eserlerinde çoğulcu yaklaşımın izlerine rastlanabilir. Erkman'ın projeleri, Ankara'nın 1950'lerden sonra yaşadığı değişimi de gözler önüne sermektedir. Erkman'ın tasarladığı en yüksek yapılar Kızılay'daki, şehir merkezindeki, ticari ve kurumsal yapılarken, tasarladığı konut yapılarının ağırlıklı olarak Çankaya ilçesinin Bahçelievler, Kavaklıdere ve Gaziosmanpaşa semtlerinde yer alması Uybadin Yücel Master planından sonra şehrin gelişimini örneklemektedir. Halen şehrin çerçevesini oluşturan binalarla verimli bir kariyere sahip olan Kadri Erkman, 2015 yılında Ankara'da vefat etmiştir.

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TEZİN ADI / TITLE OF THE THESIS (İngilizce / English): Kadri Erkman: Ankara'da Modernist Bir Mimarin Mesleki Uygulamaları / Kadri Erkman: The Practice of a Modernist Architect in Ankara

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