

**THE CHANGING DYNAMICS OF THE ARCHITECTURAL
PROFESSION IN TURKEY, 1960s - 1970s: THE RISE OF
PARTICIPATORY DESIGN AND THE EXPERIMENTAL CASE
OF İZMİT NEW SETTLEMENTS PROJECT**

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By
Eda Bozkurt
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By Eda Bozkurt

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We certify that we have read this thesis and that in our opinion it is fully adequate, in
scope and in quality, as a thesis for the degree of Master of Science.

Asst. Prof. Dr. Giorgio Gasco (Advisor)

Prof. Dr. Havva Meltem Gürel

Assoc. Prof. Dr. Bülent Batuman

Approved for the Graduate School of Engineering and Science:

Ezhan Karaşan
Director of the Graduate School

ABSTRACT

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Eda Bozkurt

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The post-WWII period was dense of political, economic, and social transformations whose repercussions spread well beyond the Western scene. Although Turkey didn't participate directly into the conflict, it was nevertheless invested by this set of changes that turned out to be crucial in directing the internal dynamics of the country. Moreover, the widespread capitalist development and the consequent accelerating industrialization, drove Turkey along a turbulent process, full of continuous and multi-faceted transformations, which include unpredictable national politics, emerging new economies and social structures, and in particular, rapid and uncontrolled urbanization. This climate of change and radical transformations eventually affected also the discourse and the practice of architecture. After the collapse of CIAM, and the orthodox ideology of modern architecture, the climate of austerity originated in the post war era determined an internal crisis in the architectural discipline, and a profound re-foundation of its objectives and duties. In particular, the recognition of the social inequality derived from the post-war urban renewal programs in Western nations, eventually threatened the very credibility of architecture. This renewed criticism aiming to question the social roles of architecture, starting from the beginning of the 1960's entered decisively into the architectural debate in Turkey. The aim of the thesis is to evaluate and trace the changing dynamics of the architectural profession,

regarding the concern of ‘social awareness’ as a central topic in the Turkish architectural agenda of the period. Following the trajectory of this discourse, the study attempts to answer the following questions: What were the underlying causes that led the query for the redefinition of the social content of architecture, and the reconsideration of the moral obligations of the architects? For which reasons architects were encouraged to make an introverted criticism? What affected architects to seek for a radical occupational change in the conventional architectural practice? Focusing both on the Turkish and the international architectural debate, in the period comprised between the 1960s and the 1970s, this study aims to emphasize the notion of ‘user participation’ as a new tradition of thought developed within the socialist, left-wing architectural criticism. By challenging the authoritative practice of architecture, this phenomenon has addressed more equitable and democratic priorities in the generation of the space, particularly in the practices of housing. The attempt of the thesis is to pursue the rise of the ‘participatory design’ as a new architectural term which represents the consciousness of social responsibility, and to find out how Turkish architects were influenced/if influenced by their counterparts through transnational exchange of views. Eventually the thesis focuses on the re-evaluation of the ‘İzmit New Settlements Project’, an archetypal experiment to illustrate the changing dynamics in the Turkish architectural agenda. The proposed case study will investigate the presence of possible analogies with the international architectural debate. The ultimate aim of the re-evaluation of the ‘İzmit New Settlements Project’, is to enlighten its highly comprehensive program enabling the ‘user participation’ on a large scale, and to stress how it can be considered as a favorable alternative to the housing production policies for the low-income groups in Turkey, by featuring the revised complementary dialogue between the architects, the society, and the political authorities.

Keywords: Changing Dynamics of the Architectural Profession, Social Awareness in Architecture, Impaired Power Relations between Architect and User, Alternative Production of Space, Housing Question, Participatory Design, İzmit New Settlements Project.

ÖZ

TÜRKİYE’DE DEĞİŞEN MİMARLIK MESLEK DİNAMİKLERİ, 1960’LAR – 1970’LER: KATILIMCI TASARIMIN DOĞUŞU VE DENEYSEL BİR ÖRNEK OLARAK İZMİT YENİ YERLEŞKELER PROJESİ

Eda Bozkurt

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İkinci Dünya Savaşı sonrası dönem, politik, ekonomik ve sosyal değişimlerin yoğun olarak yaşandığı bir dönem olmuş, bu değişimlerin yansımaları Batı’nın çok ötesine yayılmıştır. Türkiye her ne kadar doğrudan savaşa katılmamış olsa da, yaşanan bu değişimlerin yansımaları, ülkenin iç dinamiklerine yön veren önemli etkenler olmuştur. Yayılan kapitalist gelişim, ve beraberlerinde getirdiği hızlı sanayileşme, Türkiye’yi öngörülemez ulusal politikaların deneyimlendiği, yeni bir ekonomik ve sosyal yapının oluştuğu, ve özellikle de hızlı ve kontrolsüz kentleşmenin yaşandığı, çok yönlü değişimlerle dolu çalkantılı bir sürece itmiştir. Bu değişim ortamı ve yaşanan radikal dönüşümler, nihayetinde, mimarlık söylemini ve pratiğini de etkilemiştir. Savaş sonrası yaşanan bunalımlı dönem, mimarlık disiplininde bir iç kriz yaratmış, CIAM’ın ve kalıplaşmış modern mimarlık ideolojisinin çöküşünün ardından, disiplinin amaçlarının ve görevlerinin, derinlemesine bir biçimde, yeniden kurgulamasına neden olmuştur. Özellikle Batı ülkelerinde savaş sonrası uygulanan kentsel dönüşüm programlarının doğurduğu sosyal eşitsizliğin fark edilmesi, mimarlık mesleğine karşı duyulan güveni tehdit etmiş, ve mesleğe karşı yöneltilen eleştirileri arttırmıştır. 1960’lı yılların başından beri gün yüzüne çıkan, ve mimarlığın sosyal rolünü sorgulamayı amaçlayan bu yeni eleştiri, aynı dönemlerde, Türkiye’nin mimarlık camiasındaki tartışmalarına da kesin olarak dahil olmuştur. Tezin amacı, o

dönemin Türk mimarlık gündeminde de ön plana çıkan bu ‘sosyal farkındalık’ tartışmasının izini sürmek, ve değişen mimarlık meslek dinamikleri üzerine bir değerlendirme yapmaktır. Bu yeni söylemin gelişim sürecini takip etmeyi hedefleyen bu çalışma; aşağıda belirtilen soruların da cevaplarını aramaya çalışmaktadır: Mimarlığın sosyal içeriğinin yeniden tanımlanmasının, ve mimarların manevi yükümlülüklerinin yeniden gözden geçirilmesinin altında yatan sebepler nelerdir? Hangi sebepler mimarları, içe dönük bir eleştiri yapmaları konusunda teşvik etmiştir? Mimarları geleneksel mimarlık pratiğinde köklü bir mesleki değişim yapma arayışına sürükleyen etkenler nelerdir? 1960’lı ve 1970’li yılların hem Türkiye hem de uluslararası mimarlık tartışmalarına değinilen bu çalışmada, sosyalist, sol yönelimli mimari eleştirilerle geliştirilen, mimarlıkta ‘kullanıcı katılımı’ kavramının ön plana çıkarılması amaçlanmıştır. Mimarlığın otoriter kimliğine meydan okuyan bu fenomen, özellikle konut uygulamalarında, mekânın oluşumuna dair daha adil ve demokratik süreç önerileri sunmuştur. Bu tez çalışması ‘kullanıcı katılımı’ kavramını, mimarlık disiplininin sosyal sorumluluk bilincini temsil eden, yeni bir mimari terim olarak ele almaktadır. Ayrıca, uluslararası etkileşimlerle gerçekleştirilen mimari fikir alışverişleri aracılığıyla, Türk mimarların farklı ülkelerdeki meslektaşlarından ne denli etkilendiklerini/eğer etkilendilerse saptamaktadır. Sonunda ise, tez, Türk mimarlık gündeminin değişen dinamiklerinin ve söyleminin ilk kez hayata geçirilmesinin deneysel bir uygulaması olarak öne çıkan ‘İzmit ‘Yeni Yerleşkeler Projesi’ni bu bağlamı içinde incelemektedir. Ayrıca, mimarlık disiplininde önemi artan sosyal farkındalık kavramı dahilinde, bu projenin, uluslararası mimarlık tartışmalarından ve pratiklerinden edindiği olası referansların varlığını araştırmaktadır. ‘İzmit Yeni Yerleşkeler Projesi’nin incelenmesiyle, ‘kullanıcı katılımı’ stratejisinin, Türkiye’de düşük gelirli için konut üretiminde, sosyal kaygılar taşıyan, belediye destekli alternatif bir konut politikası olarak kullanılabileceği vurgulanmakta, ve katılımcı mimari proje süresince sağlanacak olan demokratik ortam ile, mimarlar, siyasi yetkililer ve toplum arasındaki iletişim bağlarının güçlendirilebileceği savunulmaktadır.

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*To my family,
in eternal gratitude...*

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LIST OF ABBREVIATIONS

CDSs:	Community Design Centers
CIAM:	Congrès Internationaux d'Architecture Moderne
COE:	Council of Europe
DP:	Democrat Party
EEC:	European Economic Community
FYDP:	Five Year Development Plans
IAF:	International Architecture Foundation
İTÜ:	Istanbul Technical University
JP:	Justice Party
Mémé:	Maison Médicale
METU:	Middle East Technical University
OECD:	Organization for Economic Cooperation and Development
RPP:	Republican People's Party
SAR:	Stichting Architecten Research
SPO:	State Planning Organization
TOKİ:	Housing Development Administration [Toplu Konut İdaresi]
TUBİTAK:	Turkish Scientific Technical Research Institution [Türkiye Bilimsel ve Teknolojik Araştırma Kurumu]
YEM:	Construction Industry Center [Yapı Endüstri Merkezi]

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CHAPTER 1

INTRODUCTION

1.1 Problem Statement

The period between 1960s and 1970s, was characterized by provocative tendencies aiming to stress the limits of modern architecture in its meaning, image and language. Architectural practice started to be deeply criticized as a result of an abstract ideology unable to address social and cultural needs of community (Jones, Petrescu & Till, 2005, p.xiv). Therefore, the lens was shifted from the canonical features of modern architecture, such as formal functionality and rationality, to a set of new concepts and ideas such as; continuity, flexibility, complexity, plurality, social liability; in general, there was a shift towards pragmatism. In turn, it brought discussions on the moral obligations of the architects, on the changing dialogue between architects and the users, and on the occupational shift aiming to connect architecture with the society. These progressive dynamics have become the cumulative underpinnings for the rise of social awareness in architectural theory and practice.

This critical period was full of intense upheavals, including community protests, critiques of the welfare state, the rise of consumer society, that were exposed by the civil rights movements and the urban renewal in the U.S and Europe (Risselada & Heuvel, 2005, p.12). These turbulences, which gave this period its historical distinction, have been the catalysts that intensified an interest in social responsibility in almost every intellectual and professional spheres. Architecture, being one of them, has confronted with magnified criticisms upon its moral accountabilities. By questioning the authoritative doctrines of architecture, more democratic alternatives have been sought. Architects have strived after a social change through mediating between their professional authorities and the society's unfulfilled needs. In spite of dominant decisions of architects while generating solutions through design, more egalitarian ways of space production started to be considered. Among other strategies

to reach this goal, ‘user participation’ gained an historic relevance due to its ideological appeal and determination in stating a sort of equality between architects and users in the implementation of a design process. This strategy succeeded to radically question the hierarchical approaches of previous architectural practice, and to promote a dialogue of involvement and consensus, and hence eventually earned a global consideration.

Under this framework, the study in particular, investigates a set of similar dynamics originated in the same years in Turkey. The country was, at that time, under the hegemony of political, economic and social mobility. The disequilibrium of Turkish politics has marked the inconsistent economic policies, whose echoes were transmuted both into country’s social structure and its architectural agenda (Tekeli, 2005, p .15). Additionally, as a composite result of the mechanization of rural areas, and industrialization of urban areas, rural masses subsequently migrated to the urban centers to chase new job opportunities. Thereafter, the consequent rapid urban growth immediately provoked a massive demand of dwelling that determined the urgent need of proper housing policies (Sey, 2005, p.170). The housing question, besides concerned within the political domains, also had broad repercussions in the Turkish architectural circles. Also, with the influence of social awakening in the wider world and the consequent criticism towards authoritative ethos of architecture, the parallel debates started to find places in the Turkish architectural agenda. Younger architects of the 1960s’s generation with socialist tendencies, reoriented themselves as the social agents. They defended the opinion that, architects have to be aware of the social realities of the community, and they have to use their technical expertise for serving the society (Baytop, 1966, pp.8-12). These discussions have been the main agenda topics for the Chamber of Architects. This younger generation of Turkish architects who were aware of the crises in architecture, called for a reform in the organizational and ideological structure of the Turkish architectural agenda through a redirection towards society (TMMOB Mimarlar Odası, 1969, unpaginated). The fragmentations in the architectural debate, due to the confrontational views of the younger and the older generation of architects, became evident by mid-60s. After the architects with socialist tendencies took all the seats of the Executive Board of the Chamber of Architects in 1971, the organization expanded its borders with left-wing ideologies

through their brief motto ‘architecture in the service of society’ (Gürkan, 1969, unpaginated). This sort of ideological shift occurred between older and younger generations in Turkish context, resembles the same sequence of events occurred in the Western debate when the younger generation of Team 10 were dissociated from CIAM, and searched for a revised modernism above the orthodox modernist ideologies of their previous generation.

This study, within the periods under discussion, inquires the underlying reasons and the reinforcing evolvments, which comprised a basis for the rise of ‘social awareness’ in the Turkish architectural agenda. By also referring to the trans-national resemblances, the remarkable instances/or chain of events are evaluated in Turkish context, with the specific focus of the ‘user participation’ concept as the practical mediator of social awareness.

1.2 Aim and Scope

The socialist tendencies in architecture came to light as reaction against canonic features of the modernist architectural and urban planning strategies, which put emphasis on functionality, user passivity, professional authority and hierarchical design strategies. The first critical confrontations with modern architecture’s chief premises was generated by the Team 10, who were a younger group of intellectuals, discussing on concepts that were intended to prevail the social content of architecture and urbanism, by redefining the modern architecture tradition. After their break away from CIAM, this group sought alternative strategies which would leave a room for individual and collective identities, which would create meaningful environments capable of being appropriated by their residents and users (Risselada & Heuvel, 2005, p.12). With regard to the alertness for revealing social dimensions of architecture and urbanism, this study focuses particularly on one aspect of Team 10’s concerns which was the ‘establishment of a more democratic dialogue between the user and the architect’. This focus which meant the radical shift from the authoritarian architectural practice, to a more democratic one that aims to give people their rights to rise their voices for their built environments. By touching upon the criticisms of modern

architecture for losing its credibility, this study reviews the discourses focusing on ‘user participation’ as an alternative solution that challenges the status quo. Examining some archetypal international experiences, which were particularly selected from social housing projects, provide this study an insight into the theories and practices of ‘user participation’ by illustrating its key concepts, methods, aims, and ideologies from different lenses.

After gaining an adequate perception on the emergence and development of the ‘user participation’ concept in architecture in the wider world, specifically in housing practices, this study orientates its focus to the Turkish context. The selected time period of 1960s and 1970s of Turkey was deeply affected by the political instability, economic imbalance and social restructuring. The influences of both external factors, and internal dynamics entailed Turkey to confront multi-faceted transformations which reflected on the social and political agenda of the country (Tekeli, 2005, p.15). While providing a pragmatic reading of the era in Turkish context, which is generally seen as an era that was condemned to social chaos and political failure, this study principally gives prominence to the changing headings in the Turkish architectural debate in the period under discussion, by questioning the problem of housing regarding the rapid industrialization, and the consequent massive rural-to-urban migration.

As it will become clear throughout the following chapters, the rise of social awareness in the profession, and the ideological alteration of architects is evaluated, peculiarly by referring to two remarkable incidents: the ‘1969 Architecture Seminar’ and the ‘New Municipal’ movement. The former is brought forward within the study as it provided an environment for the search for the social meaning of architecture, while also reflecting the political and social characteristics of its period. The 1969 Architecture Seminar is evaluated as an important event where the positioning of architects was questioned in the existing urban circumstances and in its political dynamics. It considered as the discursive threshold for the socially charged young generation of architects who were moving forward with progressive, revolutionary and democratic motives in architecture. After demonstrating the increasing rhetoric on social awareness in architecture, ‘New Municipal’ movement is addressed as an instance of opportunity which allowed architects and planners of the generation of

1960s to involve as mayoral consultants, and practice their social democratic theories through the new municipal program. Under favor of the primary objectives of the New Municipals, which were the democratization of the municipality and people's participation in local politics, the commissioned socially conscious architects followed the revisionist thoughts, and some of them even applied 'user participation' concept in the social housing projects initiated by the municipalities themselves.

Among other concurrent housing projects initiated by the 'New Municipalities', this study orients its focus on the one particular case study, which is the "İzmit New Settlements" project. Designed to be the largest-scale housing project of Turkey, which was initiated by the municipality of İzmit, this project challenged the status quo by practicing the egalitarian ways of space production without any dominating powers of the professionals. This project has a distinctive features from its concurrent counterparts for being the very first attempt in Turkey, that the theorized democratic generation process of architecture were tended to be experimented by the 'participation' of users in the steps of decision-making, idea generation and design of the project, with the contributions of the architects of the 1960's generation as mayoral consultants. It is the most appropriate project that satisfies one of the main curiosities of the thesis that seeks the answers for why, when, how the 'user participation' did first brought into the Turkish architectural practice.

This study can be viewed as a contribution to the historical and contemporary studies by expanding the ubiquitous questions on the social ideals of architectural discipline, and the moral responsibilities of the architects over the European and American debates, by focusing on Turkish architectural agenda. By underscoring the global trajectories on the socialist criticisms in architecture, this research ponders how Turkish architectural culture responded to emanating social awareness along the 1960s and the 1970s, and points a particular project which embodied the circulating social tenets in the architectural circles.

1.3 Method and Sources

This research attempts to piece together the selected correlated references that were nominated as the actuators of the rise of social content in the profession of architecture. In order to detect the origination and the evaluation of the social consciousness in architecture, which turns a new page to modern architecture through offering a more democratic relation between design professionals and society, a profound research was obtained over a vast number of primary and secondary sources.

The route of the study found its flow by following different directions with diversified points of focus. However, the intention of the study has always been to chase the alternative ways of producing space. I have originally been concerned with the issues of injustice and inequality between different segments of society created by architectural practices that are taken over by non-egalitarian ideological powers. Therefore, it drove what I want to reveal through this study that is to question if there are any doctrines which may turn the domination of authoritative power relations of architectural theory and practice upside-down. That is how this study oriented towards the concept of ‘user participation’, which reverses the hierarchy in the operational structure of architecture from ‘top-down’ to ‘bottom-up’. It allows to give voice to people to have their words on their build environments, to the people who cannot afford architectural service otherwise by their economic situation and by their social status.

The first acquaintance with the concept of ‘user participation’ was procured under the guidance of my advisor, when he introduced me Giancarlo De Carlo, the only Italian founding member of Team 10, who was eloquently criticizing modern architecture and advocating an active democratic participation and equity in architecture. So, I started this study by reviewing De Carlo’s writings and projects, which he mostly reflected his visions that he wrote into his practices. One of his books that I reviewed was ‘Nelle Città del Mondo’, which he writes about his journeys and memories all over the world, including his hand drawings which he made during his travels. In one section of the

book that is titled “Da Ankara A İstanbul”, he tells his visit to Turkey in 1973.¹ In the very beginning of the chapter, he indicates the names of Suha Özkan and Feyyaz Erpi that they have travelled from Ankara to İstanbul together. This discovery, led to the interviews that I conducted with Suha Özkan, the first in Ankara Turkish Freelance Architects Association, and the other in Bodrum Architecture Library. Özkan’s personal communication with Giancarlo De Carlo, supplied peculiar details to the study, in terms of revealing to what extent Turkish architectural debate was influenced/if influenced by the cross-national ideological exchanges, specifically obtained by De Carlo’s visit to Turkey.² What was discovered through the interviews was the main reason behind De Carlo’s visit to Turkey in 1973; he was actually invited to give a series of conferences in Middle East Technical University (Suha Özkan was one of the coordinators of this invitation, together with Davran Eşkinat - the student of De Carlo from Venice, Italy), which could possibly be a platform that De Carlo might share his ideas on ‘user participation’ with Turkish architecture students, academicians, and practicing architects. That has been the point, which this study was motivated to be concerned with how ‘user participation’ concept came to light in the professional circles in Turkey, to what extent the Turkish architectural agenda influenced/if influenced by the international debates on the alternatives for the democratic production of space. Still not turning my back to Giancarlo De Carlo, I also visited Giancarlo De Carlo’s project archive at Università IUAV di Venezia, to attain any letters circulated between him and Turkish architects, or any reference of De Carlo to Turkish architects in the magazines of Casabella and Spazio e Società. Due to my very short stay, it was not possible to perform a consistent archival research, so I could not encounter any intended data. However, this kind of archival research, as a future goal, can be one of the possible ways to enlarge this study. Yet, I reached a personal letter of De Carlo, which he wrote to Behruz Çinici in 1968 to thank Çinici for his contribution to De Carlo’s book ‘Pianificazione e Disegno delle Università’

¹ See; De Carlo, G. (1998a). *Nelle Città del Mondo* (2nd ed.). Venice: Marsilio.

² For the personal interview conducted with Suha Özkan, see; Appendix A. See also; Özkan, S. (1998). “Toplum ve Mimarlık” in Babası Giancarlo De Carlo 79 Yaşında. *Arredamento*, (4), 48-50. Additionally De Carlo’s article was also published in the same issue of *Arredamento*, see; De Carlo, G. (1998b). Başsağı Edilmiş Piramit. *Arredamento*, (4), 51-55.

that includes METU, in SALT Research online archive (Figure 1.1).³ This detection still contributed to this study to correlate some kind of intellectual exchanges between De Carlo and Turkish architects. Altuğ and Behruz Çinici's social housing project in Çorum mentioned in the thesis.⁴ This is then why the focus of the study was shifted to investigate the specific case of Turkey, as the project generated through the ideology of social tendencies of the architect, which shows that foreign national architects with parallel visions have already acquaint themselves with each other's projects and created a cross-national socialist ideology in architecture.

These processes can be defined as a warm-up lap before widening the general content of the thesis. After determining the particular time period to be questioned throughout the study (that is the 1960s and the 1970s, which has a historically distinctive character in terms of being full of revolutionary views generated within architectural discourse globally), an overall literature review was made by scanning the international and Turkish architectural debates concentrated on the changing paradigms of architecture. Within the compass of the qualitative research, numerous types of sources were used, including books, digital books, articles, conference papers, conference/lecture/seminar broadcasts, journals (mainly *Mimarlık*, *Arkitekt*, *Arredamento* was used for Turkish context), online journal catalogs, documentaries, newspapers (obtained from National Library in Ankara), academic dissertations, online archive catalogs, photographs (including the personal archive of the author) and architectural drawings. To supplement the close scrutiny of literature review, the visual materials were critically analyzed in order to interpret the new discussions by comparing the figures, and to demonstrate the existing discussions which were incorporated in the thesis.

To further complement the information gathered through the literature review, and to explore the revisionist incidents of the period, semi-structured comprehensive interviews were conducted with architects, academicians, officials, locals and a politician. The interviews were designated as a direct means to have the first-hand

³ See; SALT Research. (1968). *Letter About University Design Book that Includes METU*. Retrieved from <https://archives.saltresearch.org/handle/123456789/88018>.

⁴ See; Chapter 3.3 Housing Policies in Turkey after 1960s.

information through the personal experiences of the interviewees within the context of the research study, which also enriched thesis to be also participative itself. Apart from the aforementioned interviews carried out with Suha Özkan, a few more semi-structured comprehensive interviews were conducted with Aydan Erim, Önder Şenyapılı, İlhan Tekeli, Erol Köse, and also with the locals of Villaggio Matteotti, Terni, Italy (designed by Giancarlo De Carlo, Villaggio Matteotti appears in the thesis for being one of the prominent social housing projects applying ‘user participation’ in the architectural design process).

During the interview with Aydan Erim (her previous surname was ‘Bulca’), she provided her personal, never-before-written experiences pertaining to İzmit New Settlements project and the determined time period in general. She was a young academician when she was expelled from METU, and after, she was commissioned as a mayoral consultant of İzmit Municipality, as the coordinator of the New Settlements Project.

İlhan Tekeli, is an erudite academician who provided deep insights to the study extensively covering the general scope of the thesis. He has been an active professional and academician since his youth, therefore he has been substantially well-versed in the Turkish architectural debate with a broad interest in all social-political relations. Sharing the same fate with Aydan Erim, he was also one of the academicians who were expelled from METU. After his expulsion, he was commissioned as a mayoral consultant and actively took part in the activities of İzmit and Ankara Municipalities.

Önder Şenyapılı was also worked as a mayoral consultant in Ankara Municipality, however his featuring contribution was mainly on the 1969 Architecture Seminar, since he took an active role in the organization of the Seminar.

Lastly, during my visit to Terni, few interviews were made with some of the current residents of the Villaggio Matteotti who were also experienced the generation process of the project. This interview shed a light on the extent to which they were consulted on design, and also if De Carlo was successful in managing an applicable ‘user participatory’ design process. Since İzmit Project bears some ideological and practical

resemblances to the project of Villaggio Matteotti, understanding the users' satisfactory levels in Terni, led to a prediction of success of the İzmit Project if the project would be actualized.

It is important to note that, it was crucial to acquire information from Aydan Erim, İlhan Tekeli and Erol Köse, especially for the selected case study of İzmit New Settlements Project, due to their active partaking in the regulation of the project at varied levels. Since the project could not be actualized, by reason of the administrative change of the İzmit Municipality in 1977, the accessible resources regarding the project remained limited. In spite of the negotiations with the related departments of the İzmit Municipality, no original documents, reports, technical drawings, sketches nor photographs related to the project could be obtained. Additionally, Tuncay Çavdar being the architect of the project, and Erol Köse being the mayor of İzmit in that period, were not holding any physical copies of any documentation of the project. Therefore, no archival data could be provided regarding the case study. The existing written sources of the project, apart from the oral interviews, were composed of the articles published in the journals of *Mimarlık* and *Çevre*, the newspaper clippings noticing the project, the number of book chapters, and the few academic dissertations mentioning the İzmit New Settlements Project as the precedent practice of 'user participation' in architecture in Turkey. Therefore, the interviews have been one of the supplementary sources to obtain more information about the project.

The abundant bibliography of the study aims to provide a list of multiple references for the prospective studies with correlative contextual analogies as this thesis.

1.4 Structure

This thesis is composed of six chapters including the introductory and concluding chapters.

After this first introductory chapter, the second chapter reviews the reactions that were raised against the basic doctrines of modern architecture, which were criticized for

failing to satisfy the exact needs of the society. The emergence of Team 10, after their break away from CIAM is mentioned as the crucial motive that changed the architectural agenda, through promoting a more democratic dialogue between the user and the architect, by challenging the hierarchical structuring of modern architecture. Particularly, by focusing on one of their concepts, named ‘user participation’ is introduced as the practical mediator of the ‘social awareness’ in architectural circles. This chapter reveals the international debates based on the social targets in processional and intellectual architectural venues, the re-evaluation of architect’s role, the re-definition of user’s domain in architectural practice. Some leading international experiments, such as from; Giancarlo De Carlo, Ralph Erskine, Walter Segal, Lucien Kroll, Christopher Alexander, which targeted ‘user participation’ are also highlighted with an alertness to grasp any relevancies to Turkish architectural debate.

In the third chapter, after gaining an adequate perception on the emergence and development of the social consciousness in architecture in the wider world, specifically in housing practices, the focus of the study is shifted towards Turkish context. In order to trace the changing views of the Turkish architectural agenda, this chapter serves to provide an insight to the social, political and economic contexts of the country as the integral perimeters of the architectural debates. Within the time period under interest, the unsteady politics, the consequential unbalanced economic policies and the evolving social structure of Turkey are evaluated; and their echoes upon the architectural agenda are examined. For being the common concern of political, economic and architectural circles, the housing question is pointed out and the inconsistencies of the housing programs after the 60s are reviewed. This review is made with an intention to remark that, to what extent the efforts of the state or the individual endeavors were sufficient/if sufficient to serve for the needs of a population that was truly in need of affordable housing.

The fourth chapter of the thesis is allocated for tracing the paths of ‘social awareness’ in Turkish architectural debate. After specifying the underlying reasons that could be both derived from the national and the international debates, the rise of social tendency among the Turkish architectural circles is examined. To emphasize the changing dynamics in the Turkish architectural agenda, the critical debates on the necessity of

the occupational change, and the reorientation of the role of the architects are underscored. Throughout this chapter, two critical remarks are brought forward for being the mediators to generate and develop the social content in architecture: the ‘1969 Architecture Seminar’ and the ‘New Municipal’ movement. The former is indicated to demonstrate the increasing rhetoric on social awareness in architecture, while the latter is addressed as an opportunity for architects to exercise their socially motivated ideologies.

In the fifth chapter, ‘İzmit New Settlements’ project is reevaluated profoundly with regard to the historical framework drawn in the former chapters of the thesis. Initiated under the scope of the revisionist municipal program of İzmit, this project was aimed to be developed with a democratic dialogue between the architects and the possible users. Through this project, the architects, who were promoting the rise of social awareness in the profession, took part as mayoral consultants, and practiced their social democratic theories by applying ‘user participation’ concept along the whole design process. Since İzmit was an industrial city, the greater occupational group of its population was composed of workers, with all their potentials to self-organize. This paved a basis for the organizational structure of the project, that the future users were organized in cooperatives. These cooperatives formed the organizational framework of the project, and ensured an effective dialogue between the users, architects, and the local government. Additionally, to correspond with the ‘user participation’ concept, a special prefabrication building technology was customized. This construction system of the project was aimed to provide a structural flexibility that could adopt the changing needs of the users in time. Among other housing projects, which were concurrently initiated by the other ‘New Municipalities’, the ‘New Settlements’ project in İzmit reveals the revisionist ideals of the architects the furthest. Despite all these distinctive characteristics, this project could not be actualized, due to the unfortunate change of municipal administration. So, even though it was considered as an opportunity to actualize the socially oriented theories, due to its nonconsummation, the project became the theory itself. In addition to other features that distinct the project, this irony has also been one of the motivations to reevaluate the ‘New Settlements’ project as the leading experiment that brought up the social content of the architecture to the Turkish architectural agenda.

The last sixth chapter of conclusion, with a quick glance to the study, is devoted to a series of determinations, and is aimed to open up new areas of discussion for further studies.



CHAPTER 2

PARADIGM SHIFTS IN THE INTERNATIONAL ARCHITECTURAL DEBATE

Participation in architecture became an increasingly visible strategy whose roots can be traced back to the widespread growth of community actions and social movements fighting for social democracy in post-war Western societies in 1960s. The discussions on ‘participation’ were brought forward as a historical reaction against modernist architectural and urban planning strategies with their emphasis on functionality, user passivity, professional authority and hierarchical design strategies. Early generation of CIAM modernists, ostensibly trying to build a socially progressive architecture, included the idea of user in their plans. With this aim in their minds, they created a model-user, which was theorized to fit in well with the determinants of modern norms. Due to the limitation of modernism’s repressive authoritarianism, this passive universal character of user, was not given a word to say for his/her exact needs. Architects isolated themselves from the real context of society and worked with the abstract users whose characteristics they invented. Therefore, the design codes generated in the abstract world could not overlap with the natural codes of the concrete world of users (Lefebvre, 1970). In the sequel, the distance between the world of designers and the world of users were increased, and cause a dissatisfaction for both architects and users (Page, 1972). After realizing the failings of orthodox modernism, there have been a number of attempts made to delineate systems of the ‘participation’ phenomenon which also expands over different disciplines.

In this chapter, first, a critical review will be made on the motives of the failings of orthodox modernism; the re-evaluation of architect’s role and the re-definition of users domain in architectural practice will be discussed, the initiators of the notion of ‘participation’ in processional and intellectual venues will be revealed; and finally some leading international experiments will be highlighted as the fragments that

formed the major precedents of participatory architecture with notifying their relevancies to Turkish architectural debate.

2.1 A Shift towards a Revised Modernism

In the early part of the 20th century, the visions of modernist architecture proliferated from the center toward the margins of Europe, and took hold of the architectural agenda with its radical doctrines. The older generation of CIAM modernists claimed science and positivism, and put emphasis on the concepts of ‘rationalism’ and ‘functionalism’. They saw it as their mission to use this techno-rationalism, infused with the aesthetic dogma against ornament, to solve the world's problems (Risselada & Heuvel, 2005, p.13). These former modernist protagonists of CIAM were captivated with the powerful machines of the 19th century. As Le Corbusier (1986) famously declared, “A house is a machine for living in.” (p.95), the ‘classically’ modernist architects almost mimicked the efficiency and sleekness of machines in their designs.

The generation of 1928 of CIAM modernists, who formulated the Athens Charter, were motivated by the increasing population of cities resulting from industrial revolution. They began to concentrate their efforts on designing cities with the same characteristics as their buildings. This is important not only because it shows architects’ interest in urbanism, but also, it reveals the overt efforts of architects having social concerns. CIAM defined itself as an avant-garde association of architects who were intended to advance both modernism and internationalism in architecture and urbanism, and to revolutionize them to serve the interests of society (Mumford, 2002). Most of the architectural supports provided for the auspices of social reformation were proliferated through CIAM. Eric Mumford (2002) states that, “CIAM was a major force in creating a unified sense of what is now usually known as the Modern Architecture.” (p.1). The ideas generated and discussed among CIAM, gained force through their dissemination by CIAM members including some of the best-known architects of the twentieth century. Therefore, in the span of its operation, CIAM exercised a great influence over the built environment in many parts of the world.

Modern architecture and urban planning that were formed with CIAM's dogmatism, were emphasizing rigid functionalism and determinism. One of the reasons of CIAM's bankruptcy was due to this functional dogmatism which failed to apperceive the nuances of use by dictating uniformity, rather than variety (Zucchi, 1992, p.11). Thus, although CIAM started out with the aim of social democracy, it evolved into an elitist organization interested in pursuing its own authoritative program. The older generation of modern architects of CIAM were therefore charged with being seriously remiss in understanding the humane features of the individuals: "Ignoring...cultural differences and making most choices based on their own experience, most modern architects assumed that the users would become accustomed to living the way they expected them to live." (Brolin, 1976, p.62).

The various surveys (physical, historical, sociological, and economic) that inform architectural practice became less informative, since the architectural solutions were tended to be relied on 'typification' of circumstances (Zucchi, 1992, p.13). The model situations and the model people that modern architecture brought discussed by De Carlo (1972) as follows: "... the model man has neither society nor history that his perimeters do not extend beyond the rotation of his members. His behaviors are no more than abstract descriptions, having little to do with the reality..." (Zucchi, 1992, p.13).⁵

This kind of abstraction in architectural design considered dangerous, since it might end up with losing sight to the real subject of the profession, the community. In case of not serving the communities, architecture becomes unquestioning, self-referential and mechanical. Architects have been widely criticized for their authoritarian attitudes and narrow-spectrum of their architectural visions. Their failure in overlooking the complexities of human affairs, caused a severe request to do justice to the complexity of a pluralist society (Zucchi, 1992).

⁵ The quotation is retrived from Zucchi, B. (1992). *Giancarlo De Carlo* (p.13). Oxford: Butterworth Architecture. For the primary source, see; De Carlo, G. (1972). *An Architecture of Participation*. Melbourne: Royal Australian Institute of Architects.

2.2 The Changing Dynamics between the Architect and the User

“In different historical epochs, depending on the use to which political power put him, the architect has been more a head-brick-layer or more a god. If not exactly head-bricklayer, he was certainly head builder at the end of the middle ages and the beginning of the Renaissance. If not exactly God, then he was high priest and custodian of state secrets in ancient Egypt from the first Dynasty to the conquest of Alexander.” (De Carlo, 2005, p.5.)

In his words, De Carlo clearly intended that, in all epochs, whatever the importance of his role was, architect has been subjected to the world view of those who were in power. Since the act of an architect was requiring money, resources, land and authority, and since the ruling power was the only force capable of offering these means, architect represented his identity as being the operative member of the class in power (De Carlo, 2005). His duties were limited to the study and application of building technology (later urban planning and environmental planning), through which he both found his dignity and his earnings. However, in the course of his operations he was not referring his activities to a more general political condition. Architecture continued to follow the same path from medieval cathedral builders through bourgeois specialization and the industrial revolution.

Mumford (2002) states that, “much of the international network now in place involved with conceptualizing and re-conceptualizing the role of the architects in the design of urban environments can be traced back to CIAM. As Bozdoğan (2002) argues, only with the Modern Movement was the traditional patronage relations defining the architectural profession yielded to a new definition of the architect along a technocratic and professional model (p.152). However, even though some humanist rhetoric of modern architecture was witnessed in CIAM sayings, architecture has still continued to favor the client over the user; and architects’ role have still stayed ambiguous. The serious failing of the Modern Movement was its deliberate programmatic attitude of an elite. In an attempt to question the credibility of the profession, De Carlo (2005) insisted on finding the answer of the most critical question; “what is architecture’s

public?” (p.6). He, without hesitation, answered it by saying that, “...architecture’s public are not the architect themselves, or the clients who commissioned the buildings, but the people who use architecture are its public.” (De Carlo, 2005, p.7). Yet, the problem with field which the Modern Movement intended to operate, was already formed as being restricted to relations between clients and entrepreneurs, landowners, critics, and architects (De Carlo, 2005, p.7). Therefore, it was already a field which was structured on economic and social class interests and held together with the ties of cultural and aesthetic class codes. The vanguards of modern architecture who were searching ways to conquer in this field, initially had some intentions to work beyond these limits of power. Yet, they somehow leaned out their elite positions, and excluded any other cultural, social, economic and aesthetic values that were not shared by the class in power. At this point, it can be stated that, the Modern Movement lost its track of the most important insights when it took the elite position on the side of the client rather than on the side of the user. However, there were some daring free spirits excluded themselves from the majority of modern architects following the dogmas set by the CIAM, searched for the newness, and stood on the side of the general public (De Carlo, 2005, p.7). Their focus was shifted from wealthy ‘client’ with political or financial power, to ‘user’ which was later began to be considered as ‘participant’ of the architectural production. Through this new description of the ‘participant’, the ‘user’ became a serious subject that affected the hierarchical act of the architectural discipline.

State of Crisis due to Urban Renewal

The second half of the 20th century was formed dominantly by the Second World War and its adverse effects on urban life. In the post-war period, cities surrendered to face their total annihilations. Being one of the most vital problems of the period regarding the rebuilt of the urban areas and life, the physical and social conditions of housing, resulted in the eventual reflections from both professionals and society (Toker, 2000). At that period of 1950s, “the landowning capital and state bureaucracy had combined interest that this situation prepared the brutal operation known as urban renewal” (De Carlo, 2005, p.10). American and European cities witnessed the segregation of classes in physical space, which can be defined as the extension of social inequality. Wealthy

classes remained in the valuable zones, where reserved for the houses of the rich, for the most profitable economic activities, for bureaucracy and politics; while poor (such as negroes, immigrants, proletariat, foreign workers, or workers of any kind) were excluded to the outskirts of the city where they were cut off from the real life in their minimum standard housings. As De Carlo (2005) remarks: “The unconsciousness – or rather congenital irresponsibility – of architecture about motivations and consequences, had contributed decisively to the expansion of social iniquity in its most ferocious and shameful aspect: the segregation of classes in physical space.” (p.11).

To simply put, due to its elitist position, architecture has lost its ability to ground people’s individuality, and steadily moved away from engagement from social issues. Even such issues like affordable and appropriate housing, manageable urban areas and environmental quality fall in the realm of their professional competence, architects’ proposals for these issues have not satisfied the groups in need (Crawford, 1991). So that, in progress of time, architectural proposals on houses, neighborhoods, suburbs and cities, became obvious manifestations of an abuse perpetrated on the poor. These dissatisfactions formed a basis to the reactions of community which became effective through protests in the United States and Western Europe during the 1960s. These protests were mainly against the authority who excluded the community in decision-making processes over time, and the prominent arguments of them were based on anti-war movement, human rights, women’s liberation movement, challenges of alternative cultures, a non-discriminatory social welfare and rights for having a say for shaping of their own environment due to the disruptive consequences of urban renewal.

2.3 The Rise of Participation

A younger generation of modern architects, who were sharing a profound distrust and dissatisfaction to the CIAM’s canonic doctrines of architecture and urbanism, triggered a process of having the control over the organization. They recognized that the crude schematizations of CIAM could not do justice to the complexity of a pluralist society (Zucchi, 1992, p.27). Since it was mostly equated with deterministic, formalist, and above all functional architecture and city planning, CIAM came to be seen as a

negative symbol against which many ‘alternative’ or ‘radical’ architectural practices developed (Mumford, 2002).

In 1956 in Dubrovnik, the tenth CIAM meeting was organized by this younger generation of modernist architects, who were later nicknamed as ‘Team 10’; and, this started the dissolution process of CIAM. At the final congress held in Otterlo in 1959, the legendary organization of CIAM came to an end (Risselada & Heuvel, 2005). This formation in the ongoing process of modernization indicated a renewed significance in social responsibility in architecture. The intent was to revitalize the inanimate prototypes of the modern language of architecture and to allow this new language communicate society’s unfulfilled needs and undefined longings (Boyer, 2005).

Until the beginning of the 1960s, the planning and design professions remained isolated from the aspirations and needs of the community. This disconnection, caused the reactions of community which became effective through protests in the United States and Western Europe during the early 1960s. These protests were mainly against the authority who excluded the community in decision-making processes over time, and the prominent arguments of them were based on anti-war movement, human rights, women’s liberation movement, challenges of alternative cultures, a non-discriminatory social welfare and rights for having a say for shaping of their own environment due to the disruptive consequences of urban renewal. The community protests against top-down approaches, supported the idea that all citizens should have more leading and central role in planning, design and the production of urban environments. Thus, together with the community reactions, 1960s have been the period which was characterized with the experimental forms of architectural practice and production (Sanoff, 2000; Toker, 2012; Toker, 2000). As Jones (2005) described the mood of 60’s as optimistic, utopian, and egalitarian, it was also at this time that the first participatory architectural practices were developed. De Carlo (2005) stated that, discovering the real needs of the users gained the priority, therefore exposing and acknowledging their rights to express themselves became crucial (p.18). Giving their rights to express themselves, means provoking a direct participation of the users as the part of the design processes. It also means, questioning all the traditional value systems of architecture which were built on authoritative, non-participatory orders.

2.4 Illustrating the Debates on Participation

The 1960s changed the perception of space and the production of space. The conception space moved beyond solely being a physical object, it started to be defined as a social phenomenon (Lefebvre, 1991). The architectural design which had been an authoritarian act up to this time, transformed to be more user-oriented. Rather than privileging the ones in power, it put more emphasis on empowering the ordinary citizens/users. The classical modernist formalism was disrupted with the determination of real needs of the users. With the concern for ‘participation’, the authoritarian and repressive conditions of the conventional methods of architecture were refuted. The idea of incorporating the user more systematically and consciously in the design process as a participant was stated to be discussed within the design disciplines. In this part of the study, some archetypal international experiences are examined, with the main intent to, first, to illustrate some of the key concepts and issues identified through international experiments of ‘participation’ in the architectural practice, and second, to illustrate some parallels of these practices to the Turkish experiences.

Based on the spread of community action and social protests fighting for social democracy in the 1960’s, American activist planner Paul Davidoff launched a pluralistic debate on participatory design practice.⁶ Davidoff’s concept of ‘advocacy’ has radically evolved into the idea of ‘advocacy planning’ and had a profound effect on the characterization of architecture and urban planning as an engaged and participatory process of positive social change.⁷ He urged planners to proceed not only as government representatives, but also as advocates to the public and other interest groups (Davidoff, 1965). Davidoff’s advocate views on planning supported by Sanoff (2000) who states that, since the citizens are more aware of the realities of their own

⁶ See; Davidoff, P. (1965). Advocacy and Pluralism in Planning. *Journal of the American Institute of Planners*, 31 (4), 331-338. Doi: 10.1080/01944366508978187

⁷ Upon Davidoff’s concept of ‘advocacy planning’, ‘Community Design Centers (CDCs)’ emerged in the United States. The CDCs aimed for providing technical and design advice to communities who could otherwise not afford it. Architects and planners, who were influenced by Davidoff’s proposal, give voluntary professional support to CDCs (Sanoff, 2000). These professionals viewed themselves as advocates for those excluded from the design process, and represented the demands and concerns of the excluded community groups (Comerio, 1984; as cited in Sanoff, 2000).

community rather than the professionals, the citizen-driven initiatives in design are tended to work for the good of the community. Since the professional expertise is insufficient to solve the social problems, traditional top-down approaches are needed to be replaced with bottom-up, citizen-driven initiatives.

Being an exemplar of advocacy design and community participation, Ralph Erskine's Byker redevelopment project in Newcastle-upon-Tyne (1969-1982) demonstrates how to involve the community in the changes planned for them by those in power (Figure 2.1; Figure 2.2; Figure 2.3).⁸ As a deeply committed socialist, Erskine heavily influenced by the Swedish social democracy, and made very considerable efforts to involve the original Byker community in the design of the new development and thereby fostered the community to be more engaged in their neighborhood planning. By giving a great amount of consideration to community needs in the planning, Erskine situated his project office on site to develop a social and cultural dialogue with the local residents and encouraged them to talk to him about what they wanted (Erskine, Futagawa & Egelius, 1980).

Being a notable architect who turned his attention towards housing, Dutch architect John Habraken, in the 1960s, started to seek ways to provide design solutions that involved users in the design of their homes. Just as Ralph Erskine, Habraken's attempts were also motivated by the critiques of public housing being generated in post-war Europe, which did not cater to people's needs and aspirations, and did not provide a justifiably lower cost alternative to standard building procedure.⁹ In 1965, a group of Dutch architects, under the leadership of John Habraken, founded an architectural research group in 1965, which was named as SAR (Stichting Architecten Research). This group of architects pioneered the idea of user participation in a housing scale. It was discussed that, in order to have healthy and livable environments, users are needed to be recognized as authorities (Habraken, 1982). Therefore, users need use their

⁸ For detailed information on the Byker Public Housing Estate in Newcastle by Ralph Erskine, see Malpass, P. (1979). A Reappraisal of Byker: Myth, Magic, and the Architect. *The Architects' Journal*, 169: 961-969; 101-102.

⁹ For further discussion on the similar traces about the insufficient housing policies in Turkey, see; Chapter 3.3 Housing Policies in Turkey after 1960s.

powers to directly affect and control their physical environments. By asking the question of “How to design the built environment to support both stability – in respect to long term community interests – and change – in respect to individual preferences?”, Habraken (1972) sought answers to create regenerative houses. In accordance with these ideas, he developed a ‘support-infill’ system that functions to express the power of change and the influence of the user. In this method, the construction system contains two key components. One of them is the fixed, modular dimensioned and prefabricated ‘support’ system, created by the professionals; and the other is the changeable ‘infill’ system, intervened by the participation of the user (Habraken, 1972). While these ideas of focusing on flexibility, open-ended design and enabling users for further development of their dwellings were circulating in an international debate, in 1974, there was a competition organized by International Architecture Foundation (IAF). This competition requested design proposals which was suggesting solutions to the housing problem of Manila, the capital of Philippines. What worth mentioning, relating with this study, is that, two different design teams from Turkey participated in this competition. Submitted by one of these teams, the design proposal of the team of Doruk Pamir and Ercüment Gümrük (Figure 2.4; Figure 2.5; Figure 2.6) has highlighted user participation in housing production as an issue of environmental design.¹⁰ Based on the support-infill concept, the stable support elements designed by the architects were planned to be carried out by the state, and then, the units were transferred to the users to be shaped according to their own desires and needs (Adam, 1978). These overt references from Habraken’s ‘support-infill’ system reveal some hints that, the idea of rationalizing the process of user involvement in architectural designs was also circulating in the Turkish architectural agenda; although, these ideas were not then developed further in the country.

Being another architect who were against the top-down paternalist provision of housing under the modernist orthodoxy with everything predetermined, Walter Segal offered a bottom-up pattern on its own scale and with its own logic (Jones, 2005). He focused on rediscovering a certain spontaneity by empowering the users to make

¹⁰ For more information on the Manila Competition and the design proposals of Turkish architects, see Adam, M. (1978). 1976 Manila Yarışması ve Sonuçlarının Değerlendirilmesi. *Mimarlık*, (3), 73-82.

changes to improve their houses over the years. In mid-1960s, he introduced a modular grid of timber-frame construction system (Figure 2.7) which was later called as ‘Segal Method’.¹¹ Segal’s method had some common ideas with Habraken’s support structures (Broome, 2005). It was a simplified, easy to understand self-build system which enabled laypeople to design and build their own homes (Sulzer, 2005). It can be noted that, through transferring design knowledge to laypeople, people were planned to be set free, since they were given control on their own built environments. In 1976, The Lewisham Borough Council undertook a bold experiment by adopting Segal’s method to build low-income housing through direct resident participation in design and construction process. Site and materials were provided by the council, and the houses were built by the local volunteers themselves after a course of instructions given by Segal (Figure 2.8; Figure 2.9) For Segal, this participatory practice of families brought a strong sense of community. He considered this as a social reward, and told that he had found more satisfaction in the role of enabler than of a conventional practice increasingly beset with technical and bureaucratic hurdles (Jones, 2005).

Segal’s anarchic, anti- authoritarian stance was also exiting in Giancarlo De Carlo’s independent and critical thinking outside the established system. Being an architect as well as a theorist, De Carlo appeared as a key figure in Team 10, which was the breakaway group from the CIAM that criticized the shortcomings of the Modern Movement and sought a new direction (Jones, Petrescu & Till, 2005). De Carlo’s seminal text, which was published afterwards, ‘Architecture’s Public’ made a relevant statement about the political motivations of architecture and the need for participation to re-empower the user (Zucchi, 1992)¹². De Carlo (2005) states that: “All barriers between builders and users must be abolished, so that building and using become two different parts of the same planning process. Therefore the intrinsic aggressiveness of architecture and the forced passivity of the user must dissolve in a condition of creative and decisional equivalence where each – with a different specific impact – is the

¹¹ For more information about Walter Segal and the Segal Method, see; Jones, P. B. (1985). Walter Segal: 1907-85 [Obituary]. *Architectural Review*, 178, (1066).; Broome, J. (1995). Segal Method Revisited. *Architects Journal*, 202, (20).; Greenberg, S. (1988). Segal Sense: Walter Segal: An Architecture of Understanding [Exhibition Review], *Architects Journal*, 187, (22).

¹² For more information about Giancarlo De Carlo and his remarkable works, see Zucchi, B. (1992). *Giancarlo De Carlo*. Oxford: Butterworth Architecture.

architect, and every architectural event –regardless of who conceives it and carries it out –is considered architecture.” (p.13).

In another critical statement of “architecture is too important to be left to architects”, De Carlo stressed that architecture should not plan “for” the users, but plan “with” them (De Carlo, 2005, p.15). In 1969, De Carlo was commissioned by the Italian national steelworks corporation to design a new social housing project in Terni, Italy, named as ‘Villaggio Matteotti’ (Figure 2.10; Figure 2.11; Figure 2.12) (Risselada & Heuvel, 2005). With this project De Carlo found an opportunity to test his theories of user ‘participation’. By adopting his radical approach, De Carlo dwelt on organizing meetings with the future residents who were the company’s employees and their families (Figure 2.13). In different stages of the project, series of meetings were organized with the participation of potential residents; exhibitions were organized for discussions; and even, with the help of a sociologist, numerous of potential residents were interviewed (Zucchi, 1992).¹³ In a personal interview conducted, almost fifty years after the project, with the current Villaggio Matteotti residents, who experienced the design process of the project in 1970s, one of the questions that was asked to the residents was if their participation really affected the continuum of the project that their demands have been satisfied; and they confidentially answered that, they were still so happy with their homes that, they did not want to change even a single piece (Villaggio Matteotti Residents, personal communication, July 14, 2018).¹⁴ This indicates that, De Carlo successfully managed the project, and unfolded the possibility of ‘user participation’. Meanwhile, when the Villaggio Matteotti project of De Carlo was about to be completed, the changing roles of architects and the users were being discussed within the Turkish architectural agenda.¹⁵ Following the lead of these discussions in the country, a new housing project was initiated by the municipality of

¹³ For further information on De Carlo’s project of Villaggio Matteotti, in Terni, see; Zucchi, B. (1992). *Giancarlo De Carlo* (pp.106-116). Oxford: Butterworth Architecture.

¹⁴ For the interview made by the author with the residents of Villaggio Matteotti, see; Appendix B – Interview with the Villaggio Matteotti Residents.

¹⁵ For more information about the discussions on changing roles of architects and the users in the Turkish architectural debate, see; Chapter 3 The Social, Political, Economic and Architectural Context of Turkey, 1960s – 1970s.

İzmit in 1973.¹⁶ By placing an emphasis on the user needs, this project has been the very first attempt to experiment user participation in Turkey, which had very similar motives of De Carlo's participatory practice in Terni. The resemblance between these two consecutive projects gives a clue that, the international debate on 'user participation' was also being followed by Turkish architects. Another substantial detail to be mentioned is Giancarlo De Carlo's visit to Turkey in 1973.¹⁷ He was invited to give a series of conferences in Middle East Technical University (METU), which could possibly be a platform that he might have shared his ideas on 'participation' with architecture students, academicians, and practicing architects.¹⁸ Since De Carlo is a vanguard figure of the subject 'participatory architecture', his shares can be considered as references, which could galvanize the further implementations and discussions aspiring 'user participation' in Turkey.

Being one of Giancarlo De Carlo's politically motivated friend, Lucien Kroll has been another internationally reputed architect who made a bold step in user participation. His work, which grew directly from the events of 1968, the year of revolution and protest, the Maison Médicale (Mémé) at the University of Louvain in Brussels (1969-1972) considered to be an aesthetic expression of a political ideal and evolving design process (Figure 2.14; Figure 2.15) (Jones, 2005).¹⁹ It can be said that, with this project, Kroll undertook a role of an activist and tried to invent an architectural image of political revolt. Together with the students, he aimed to express their disagreements with the status quo; so that he used the aesthetic discourse of social revolution and the expression of freedom as the main themes of his design. Through these themes in Mémé, Kroll aimed to generate an architectural form of 'disorder', which De Carlo

¹⁶ For a detailed analysis of the İzmit New Settlements Project, see; Chapter 5 Re-Evaluating the Experimental Case of İzmit New Settlements Project.

¹⁷ For Giancarlo De Carlo's notes on his visit to Turkey, see De Carlo, G. (1995). *Nelle Città del Mondo* (pp.190-194). Venezia: Marsilio.

¹⁸ For more information on Giancarlo de Carlo's invitation to Turkey, his conferences at METU, and his discussions with Turkish architects, see; Appendix A – Interview with Suha Özkan; De Carlo, G. (1995). *Nelle Città del Mondo* (pp.190-194). Venezia: Marsilio.; Özkan, S. (1998). "Toplum ve Mimarlık"ın Babası Giancarlo De Carlo 79 Yaşında. *Arredamento*, (4), 48-50.

¹⁹ For more information about Lucien Kroll's Maison Médicale project, see; Kroll, L. (1975). The Soft Zone. *Architectural Association Quarterly*, 7 (4), 48–59.

(2005) explained as “which, not being institutionalized, renews itself continually, constantly reinventing images of a reality in transformation” (p.18). Throughout the design process, instead of imposing top-down system of conventional architectural practice, Kroll tried to experiment a self-generating architecture. To do so, rather than using a predetermined masterplan, Kroll and his team constructed a 1:20 scaled physical model (Figure 2.16) and invited future inhabitants to make changes on the model by participating in design workshops (Jones, 2005). To further emphasize the mobility also in the construction system, Kroll reinterpreted a version of John Habraken’s SAR modular grid (Kroll, 1987). With piecemeal, mass-produced components, he aimed an easy assembly of the structural system for the users, while providing spontaneity and flexibility to the design. As Kroll says, being in contrast with the unified monotony, this whole process has been “an area of freedom to help creativity” (Kroll, 2005, p.202).

Another radical perspective for user ‘participation’ in housing developed by John Turner, who recognized the tremendous potential of ‘self-help’ in the spontaneous acts of people for creating in their own dwellings.²⁰ It was supported that “when dwellers control the major decisions and are free to make their own contribution to the design, construction or management of their housing, both the process and the environment produced stimulate individual and social well-being.” (Fichter, Turner & Grenell). Turner particularly studied the spontaneous settlements in Third World countries, and he observed the environmental and social quality of the autonomously constructed dwellings. As an evaluation, he justified the poor characteristics of the construction methods and materials of the dwellings, by defending the social prosperities that they provided. He expressed that, “even some of the poorest dwellings were socially the best, while some (but not all) of those with the highest standard, were the most socially oppressive.” (Turner, 1976). By emphasizing a more inclusive system, Turner re-contextualized the relationship between users, professionals and public authorities. Thereby, he promoted a more flexible linkage, and sought a fairer distribution of

²⁰ Self-help was used to describe the methods by which the settlers provided themselves housing with local materials, limited income, non-profesional knowledge. See; Ward, M. P. (1982). *Self-help Housing: A Critique*. New York: Mansell Publishing.

responsibilities between these parties. He indicated that with the contribution of the state, non-governmental organizations and building-industry, the participation of the people to the planning, building and managing their own homes can be empowered (Turner, 1990). Pointing the state-owned mass housing projects, Turner claims that, the direct interventions of the governments are not accurately efficient to stimulate social and individual well-being. By extending his ideas regarding the issue of self-help, he advocated ‘sites and services’ schemes and persuaded governments to contribute to the potentials of self-help with supportive policies.

In many Third World countries, as Turner suggested, the direct involvement of the users through self-building their dwellings emerged as an alternative way of production for the unsuccessful state-initiated low-cost housing projects (Turner, 1976). In the second half of the 1960s, Turner’s ideas also started to find an echo in the Turkish debate. Due to the high level of political mobilization across the country in these years, some optimistic approaches regarding the potentials of the spontaneous settlements (*gecekondu*) was started to be circulated among Turkish architects and planners (Batuman, 2006c).²¹ Additionally, self-help development method has been discussed in the context of housing problem of Turkey²², as can be found in some reports prepared by the Ministry of Reconstruction and Resettlement.²³ Even though Turner’s ‘site and services’ did not find much support in implementation, it is evident that, once again, Turkish architectural agenda inevitably welcomed international debates on user participation.

²¹ For further information about the squatter potentials in Turkey, see; Adam, M. (1979a). *Almaşık Yeniden Üretim Süreçleri için Konut Alanları*. Chamber of Architects, Ankara.; Adam, M. (1979b). *Gecekondu Sorununa Bir Bakış: Yaklaşımlar, Gelişmeler, Öneriler*. *Mimarlık*, (3), 16-19.

²² For further information on Turkey’s housing problem, and the related debates and programs generated regarding the housing question, see; Chapter 3 The Social, Political, Economic and Architectural Context of Turkey, 1960-1970s.

²³ See; İmar ve İskan Bakanlığı [Ministry of Reconstruction and Resettlement]. (1965). *Kendi Evini Yapana Yardım Metodu ve Uygulama İlkeleri* [Self-Help Housing Method and its Application Principles]. Ankara.; Ruşen, K. (1988). *Dar Gelirli Kentliler İçin Bir Konut Edindirme Yöntemi : Evini Yapana Yardım*. *Ankara Üniversitesi SBF Dergisi*, 43, (1), 81-112. doi: 10.1501/sbfder_0000001488

Furthering the self-help idea in housing, Christopher Alexander generated a systematical method which prioritizes human needs and values over profit and speed of construction. With his method differing from the contemporary system of mass production of housing, he aimed to emphasize a new production system which requires cooperation and active participation of the end-users during the whole architectural production process. According to Alexander *et al.* (1985), the conventional system of mass housing production leaves users totally detached from the design process, creates forced passivity on users, and so, causes hostile and insensitive living environments. These forced living environments lack to unite people in a common bond, and therefore, create a feeling of alienation in the society. These mass-produced houses express isolation, lack of relationship, and they all fail to facilitate human bonds, in which people feel themselves as part of the fabric (Alexander *et al.*, 1985). To eliminate that feeling of isolation, Alexander centered his efforts on the process of an activity more than the end product. In this process, creating a bond between people and their environments is aimed. At this point ‘user participation’ has become the key theme, which facilitated the feeling of ‘place’ to not to feel alienated. Alexander states that, participation brings people together and mediates a connection between people and the world around them. Also, the process of participation, enables to create more satisfying places which are better adapted to users’ needs than those created by authoritatively administered design process (Grabow, 1983). In the direction of these ideas, Christopher Alexander developed a ‘pattern language’, a comprehensive vocabulary of design elements, which were generated upon an active dialogue between architect and user. Through his attempts to design a ‘pattern language’, he described a series of architectural problems and solutions in the form of patterns that could be read by users universally, without restrictions of language and training (Alexander *et al.*, 1977). These patterns provide many alternatives to users, which users can combine to develop their own architectural design for their homes (Dearden, Finlay, Allgar & McManus, 2002). With this system, Alexander aimed to partially relinquish the architectural control, and to promote autonomy of the user: “The people can shape buildings for themselves, and have done it for centuries, by using languages which I call pattern languages. A pattern language gives each person who uses it the power to create an infinite variety of new and unique buildings, just as his ordinary language

gives him the power to create an infinite variety of sentences.” (Alexander, 1979, p.167).

Alexander had a chance to practice ‘pattern language’ approach in a project, which he was asked to conduct a self-help housing experiment in Mexicali in 1975. Alexander and his team worked in close association with the end-users to foster an empathetic understanding of the people in that place.²⁴ The families were induced to actively participate a series of discussions, both for the purpose of understanding, and for arriving at decisions of the project (Figure 2.17). The families were involved in every decision at every stage and expressed their spatial needs during the whole process, starting from laying out of the land to the final finishing of the interiors (Figure 2.18) (Nagasubramaniam, 1994). In Alexander’s words, the pattern language implemented in Mexicali experiment, helped to unify the generic needs of each of the families, while also satisfying the basic domestic needs (Alexander *et al*, 1985, p.176). Around the same time period, the ideas of Christopher Alexander also realized in Turkish debate.²⁵ The insufficient implementations of housing for low-income groups, started to be criticized by the intellectuals in many ways. One of the criticisms was the failure in designing houses without any respect to actual user’s needs. However, there has been some projects which concerned about fitting the projects in their exact social contexts. Being one of these distinct projects, in ‘İzmit New Settlements’ project, which is selected as the case study for the thesis, Christopher Alexander’s ‘pattern language’ was also implemented.²⁶

²⁴ According to Edward Relph (1976), empathetic insideness demands a willingness to be open to the significances of a place, to feel it, to know it and respect its way of life and symbols. With this effort, space is not experienced superficially, but rather it is apprehended with all its idiosyncratic features. Relph’s idea of empathetic understanding of places can similarly be adapted to a empathetic understanding of the people in that particular place. See; Relph, E. (1976). *Place and Placelessness*. London: Pion.

²⁵ For the circulating documents about Christopher Alexander in Turkish architectural context, see; Broadbent, G. H. (1968). Mimarlıkta Tasarlama Metotları. *Mimarlık*, (6), 15-18.; Alexander, C. (1970). Biçimdeki Değişiklikler. *Mimarlık*, (7), 29-33.; Aksoy, E. (1972) . Mimarlık Anlayışları ile İnsan İhtiyaçları Arasındaki İlişkiler. *Mimarlık*, (8), 24-25.; Alexander, C. (1973a). Christopher Alexander İle Yapılan Bir Konuşma. *Mimarlık*, (4), 32-34.; Alexander, C. (1973b). Sistemler Üreten Sistemler. *Mimarlık*, (4), 29-31.

²⁶ For a detailed explanation about the implementation of the ‘pattern language’ in İzmit New Settlements Project, see; Chapter 5.3.2.1 Participatory Design Phase with the ‘Possible Users’.

By viewing these radical practices of the '60s and '70s, it can be revealed that, the multifaceted concept of 'participation' has been discussed at many levels, with different methods, in multiple contexts. Even though they never became a common currency, these practices demonstrated an absolute refutation to the normative architectural values. They challenged the oppressive arrogance of the profession, and demanded a profound alteration in architecture's patrimonial legitimacy. Architecture and its public were interrogated. The accustomed relationship between the architect and the user was inverted to give the user a democratic say in the design process. The role of the architect was reevaluated, and the concrete needs of the users were re-identified. A dynamic process of an architectural production which facilitates continuous alternations was emphasized in place of the authoritarian system of architecture, which prescribes the end-product with stylistic formulations. With these motivations, 'participation' brought forward as an instrument which mediates the paradigm shift in the architectural profession.

The changing dynamics in the profession, came to the fore concurrently in the Turkish architectural agenda. Discussions arose in institutional venues, and younger generation of architects of 1960s with socialist tendencies questioned profession's legitimacy and reevaluate their professional domains. In the subsequent chapter of the study, the social, political, economic context of Turkey in the periods of 1960s and 1970s will be viewed to provide an insight for the Turkish architectural agenda. Through determining some specific highlights, the developments that constituted the ground for social awareness and the possible idea of 'participation' in the Turkish architectural debate will be examined.

CHAPTER 3

THE SOCIAL, POLITICAL, ECONOMIC AND ARCHITECTURAL CONTEXT OF TURKEY, 1960s – 1970s

In order to investigate the change of prospects in the Turkish architectural agenda, this chapter intends to shed a light on the social, political and economic contexts of the country as the integral perimeters of the architectural debates. Within the time period of 1960s and 1970s, the unsteady politics, the consequential unbalanced economic policies and the evolving social structure of Turkey are evaluated; and their echoes upon the architectural agenda is examined. For being the common concern of political, economic and architectural circles, the housing question is pointed out and the inconsistencies of the housing programs after the 1960s are reviewed. This review is made with an intention to remark to what extent the efforts of the state or the private initiatives were sufficient/if sufficient to serve the needs of a population that was truly in need of affordable housing.

3.1 Developments in the 1960s and 1970s

3.1.1 Political and Institutional Developments

A significant event which resulted in leaving deep marks on the social, political, economic and cultural realms of Turkey, was the military intervention of 1960 (Yücel, 2005, p.126). This coup of May 27, not only ended the oppressive governing regime of the Democrat Party (DP), but also intended to revise and reform the previous mono party political system. Shaken by the various events before the military intervention, the multi-party system could not ensure the intended democratic environment. Therefore, with an aim to restore the democratic environment of the country, a liberal new constitution was prepared in 1961 (Tekeli, 2005, p.31). The 1961 Constitution

opened the doors for a greater freedom of thought, expression and association (Yücel, 2005, p.126). This legal medium also increased the strength of the trade unions and the professional organizations, and enhanced their influences. The social thoughts and the ideological expressions, which were suppressed during the pre-intervention period, now started to be articulated and discussed to offer solutions for all spheres of life. The previously censored literature and art with political tendencies, now began to flourish in a freer environment. The media started to give voice to the people, and reflected their needs and demands. Thus, social and political issues started to reach to broader masses, and they started to be addressed actively by all segments of Turkish society (Yücel, 2005, p.126). This liberal environment which was enabled after the 1961 Constitution brought the pluralist world-view, but also, as a reaction, it caused the emergence of the ‘socialist thinking’.

By embracing the notion of the welfare state, the 1961 Constitution conducted to the establishment of new bureaucratic and economic mechanisms (Yücel, 2005, p.126). After ten years of chaotic liberalism of DP regime, in the 1960s, the planned economic model was again adopted. This planned economic model, aiming at a self-sustaining economy and development, directed the emphasis towards industrialization of the country, and a more equitable distribution of income (Bozdoğan & Akcan, 2012, pp.172-173; Yücel, 2005, p.126).²⁷ To operate the planned economic model, with some regulations on the bureaucratic mechanisms, the State Planning Organization (SPO) (Devlet Planlama Teşkilatı) was introduced (Tekeli, 2005, p.31). This organization was established with an intention to provide a scientific character to planning, which was thought to be achieved “outside the realm of politics” (Tekeli, 2005, p.31). Conceived as the main agent responsible for designing and organizing the planned growth, SPO aimed to realize the rapid industrialization, and to determine the ideal level of urbanization that would allow an efficient economic development (Yücel, 2005; Batuman, 2006a). To tune objectives regarding the planned industrialization, urbanization and development, the preparation of Five-Year Development Plans (FYDP) were assigned to the State Planning Organization. Within

²⁷ Considered as the symbol of a new emphasis on industrialization, the first manufactured Turkish car ‘Devrim’ was introduced (See, Figure 3.1). It demonstrated the economic capability of Turkey to build its own self-sufficient industry (Bozdoğan & Akcan, 2012, p.173).

the period covering 1960s and 1970s, there were four FYDPs were prepared in the following sequence; 1st in 1962 (1963-1967), 2nd in 1967 (1968-1972), 3rd in 1972 (1973-1977) and the 4th in 1978 (1979-1983). These consistent development plans can be the indicators of the planned development strategies of these periods. However, the FYDPs were not sufficient to solve the major problems related with the industrialization and urbanization, since, in practice, they could not fulfill their projected principles and targets (Yücel, 2005; Sey, 2005).

The resulting atmosphere which was provided by the 1961 Constitution, brought up new openings to left wing debates in every level of society, including the profession of architecture (Yücel, 2005). Architects, who were previously eager to take responsibility for the state sponsored developmental spurt, revised their discourses according to their disagreements with the practices of the government (Bozdoğan & Akcan, 2012). The growing disillusionment on the part of these professionals, proliferated the intensive debates against the statist development. By having the aim of putting their professional expertise in the public service, numerous of prospering architects took responsibility in the Chamber of Architects. Therefore, the Chamber became a significant platform, in which the debates were generated, not only on the matters of architectural discipline, but also on the political realm (Bozdoğan & Akcan, 2012; Batuman, 2006a). From among these architects who were engaged with the subcommittees of the SPO, which were in charge of the subjects within architectural domains, they criticized the government as well, for othering their profession.²⁸ Architects, by considering the amount of investment allocated for the construction industry - being more than the half of the investment for all development plan -, asked to extend their realm of authority in these subcommittees, and wanted to be more entitled to the decision-making (Bozdoğan & Akcan, 2012, p.173).²⁹ As a reaction to the failings of the government to mobilize the technical expertise of the architects in the construction industry, in the XIII. General Assembly of the Chamber, architects

²⁸ For more articles criticizing the government for marginalizing the profession from the state development plans, see; Güran, M.A. (1964). Planlı Kalkınma Devresinde Türk Mimarlık Gücünden Yararlanılmamaktadır. *Mimarlık*, (6), 17-22.

²⁹ For Haluk Baysal's explanation about the distribution of investments in the developments plan, see; Haberler. (1967). *Mimarlık*, (4), 4.

expressed their concerns on the lack of unity created by the government during the process of development, and evaluated it as a problem of Turkey to reach its developmental targets (Haberler, 1967).³⁰

3.1.2 Economic and Sectoral Developments

Turkey, in the last years of the WWII, collaborated with the allied powers, and it began to consider itself as the part of the Western world. Therefore, the closer and multinational economic relations with the West gained pace. These relations with the Organization for Economic Cooperation and Development (OECD) [Ekonomik Kalkınma ve İşbirliği Örgütü], the Council of Europe (COE) [Avrupa Konseyi], and the European Economic Community (EEC) [Avrupa Ekonomik Topluluğu], all intensified the pluralistic environment created by the 1961 Constitution and supported the democratization process (Yücel, 2005, p.126). Within the new system of relations, economic policy shifted to a liberal order. Market economy become valid in all spheres. By the force of this shift, instead of the statist economic policies, the economic policies which were prioritizing the private enterprise were preferred. Economic developments were highly influential in characterizing the understanding of taking a share from the universal whole. They were also effective in the development of the construction materials, which interrelatedly brought new debates to the Turkish architectural agenda and in the construction sector (Yücel, 2005, p.126).

Until 1970s, Turkish architecture came a long way in the construction technology. With the increase in communication opportunities with the wider world, architects recognized the concurrent practices, and tried to use them in their designs with primitive methods and practices. The construction sector, which was caught unprepared for the current developments, began to take new steps in the material production, as a result of the commercial relations established with the Western world (Yücel, 2005, p.126). With the influence of the most determinant phenomenon of the

³⁰ For more detailed information about the XIII. General Assembly of the Chamber of Architects, see; Haberler. (1967). *Mimarlık*, (4), 4.

1960s, that is the rapid industrialization, the first important steps were taken through the establishment and development of building materials industries, which did not require advanced technologies for the local market (Tekeli, 2005, p.32; Batur, 2005, p.55). With the initial attempts of the state and private sectors, some industrial investments were made; such as the foundation of the Çayırova Glass Plant, in 1961, for the production of glass for windows; production of gas concrete (Ytong) in 1963, etc. (Batur, 2005, p.55). These investments brought both new and traditional materials into Turkish construction industry (Batur, 2005, p.55). Additionally, in this developmentalist zeal, exposed reinforced concrete, large-span iron and steel construction, and prefabricated materials were first experimented in buildings with an effort to implement up-to-date technology (Bozdoğan & Akcan, 2012, p.189). In parallel with the production rises and variations in the construction sector, in the late '60s the greater concern was given to the improvements in the domestic market of the construction sector and to the advancement of construction materials and techniques (Bozdoğan & Akcan, 2012, p.189). Accordingly, in 1968, the Construction Industry Center [Yapı Endüstri Merkezi – YEM] was established as a member of the Union of Industrial Construction Centers; and, in 1969, the Construction Research Institute (Yapı Araştırma Enstitüsü) was founded within the body of the Turkish Scientific Technical Research Institution (TÜBİTAK) (Batur, 2005, p.55; Bozdoğan & Akcan, 2012, p.189). Additionally, even though they were lacking in organic relations with the construction industry, numerous of research units were founded in technical universities for conducting researches on construction physics and materials, such as the Construction Research Institution and the Urbanism Institute in İstanbul Technical University (İTÜ) (Alsaç, 1973, p.18; Batur, 2005, p.55).

The effects of the economic change manifested themselves not only in the increasing opportunities of construction materials, but also in the proliferation of the building types. In these years, a diversity of building types and programs were generated in the architectural practice with the investments of government and the private sector with the motivation to reach to the national developmental targets. Architectural competitions, particularly in 1960s, were generally held by the Ministry of Public Works, or other governmental offices, and they were substantial platforms for architects to show their professional activities (Yücel, 2005, p.127). Some of these

competitions, were organized for the social programs of the state which involved hospitals, high schools, university campus designs. With the growing need of spaces for serving the bureaucratic domain, competitions were organized for government offices, ministry buildings, town halls (Yücel, 2005, p.127). However, the budgetary limitations and the programmatic regulations of these competitions, concealed the innovative design ideas and caused the end products to be considered insignificant regarding their low creativity. In the mid-1970s, the competitions organized by the Ministry of Public Works lost their leading roles, after the holdings and banks became prominent than the government as clients (Tekeli, 2005, p.33). Most of the architects preferred to be employed actively by the private sector, since the contracts from the private sector, compared with the ones from the government, were more profitable for them (Tekeli, 2005, p.33). Additionally, the projects, which were commissioned by the private sector, allowed more freedom to architects to interpret their creativity, as they were asked to demonstrate the sectoral prestige of their employers (Yücel, 2005, p.127). While the governmental programs were calling for new typological, structural and technological solutions for the national development, private sector was aiming at the profit-oriented programs generated for the new building types, such as tourism buildings, luxury housings, residential complexes and resort villages (Yücel, 2005, p.127).

It won't be wrong to point that these search of new programs, concepts and forms for the private sector represented the growing interest in the consumer values which were already propagated since beginning of the 1950s. These new building typologies, both in their forms and programs, apparently represented the consumer ideals of the ruling taste of the period, and associated the 'elite' classes of the society. Meaning that, these sectoral developments supporting the consumption trends, did not aimed at offering to solve or to rationalize the increasing housing problem in Turkey that was eventuated due to the rapid urbanization, but rather, they aimed at serving middle-and upper-class housing programs (Tekeli, 2005, pp.32-33). As an effort to implement new technology, using prefabricated elements were offered to provide fast and cheap production. The first initiatives towards achieving continuous production in housing, the Ministry of Reconstruction and Settlement established two plants, the one, in 1968 to produce prefabricated wooden housing units, and the other, in 1969, to produce concrete

prefabricated elements (Sey, 2005, pp.176-177). Even though these plants were considered as a part of the solution for the housing problem, they failed to ensure sufficient capacity and quality for the prefabrication technology. While significant improvements could not be achieved in the industrialization of housing production, the first applications of prefabrication in industrial buildings were successfully actualized.

The aspirations for the developmental leaps led to significant sectoral developments in Turkey, in the relatively free environment ensued after the 1961 Constitution. However, in the late 1960s, the country strived against the violent opposition between groups with opposing views about Turkey's political future (Bozdoğan & Akcan, 2012, p.195).³¹ Due to the ongoing anarchy, and intensified social and economic unrests, the military seized the control of government in 1971. In the sequel, during 1970s, the country got poorer steadily, and it was burdened by the global economic and oil crises till the late 1970s. In addition to the economic depression of 1970s, the country was also struggled against the adversity in the political context that no political party could reach a majority in parliament, or maintain a lasting government. Therefore, considering all of these successive problems, the enthusiasm for the development process started with the 1960s, lost its momentum in the meantime until another military coup in 1980 (Bozdoğan & Akcan, 2012, p.195; Tekeli, 2005, p.34; Batur, 2005; p.56).

3.1.3 Transforming the Architectural Education System

In the twenty year period between 1960 and 1980, Turkey witnessed a series of reforms in the programs of existing schools of architecture due to the changing standards in the profession, as well as the establishment of new ones (Yücel, 2005, p.128).³² In addition

³¹ It was mainly the period under the influence of the Protests of 1968. These social protests were also highly influential in Turkish context. For the descriptions about this era based on personal experiences, see; Appendix A – Interview with Suha Özkan; Appendix C – Interview with Aydan Erim ; Appendix D – Interview with Önder Şenyapılı; Appendix E – Interview with İlhan Tekeli.

³² For more considerations remarking the architectural education in Turkey, see; Erim, G., Kuran, A., Kulaksızoğlu, E. & Baytın, T. (1966). Mimarlık Eğitimi Konusunda Düşünceler. *Mimarlık*, (9), 11-17.; Özer, B., Kuban, D., Kulaksızoğlu, M. E., Aksoy, E. & Gazanfer, E. (1969). Mimarlık Eğitiminin Amaçları ve Öğretim Programları İle İlgili Sorunlar. *Mimarlık*, (9), 21-36.; Göksu. Ç. (1976). Mimarlık

to the educational institutions, which were directing the architecture of the country with the principal models of French Beaux Arts (in Academy of Fine Arts) and German Technische Hochschule (in İTÜ), a new American model was introduced with the establishment of Architectural Department of the Middle East Technical University (METU) (Yücel, 2005, p.128; Tekeli, 2005, p.30). The program of study offered by METU embraced the prevailing trends of the period, and brought Turkey an initiative to open up new architectural movements in the new-world.³³ Following up the developments in the world in a wider sense and more closely through the expanding scale of communication, also led the other two existing schools to lost their roots, to review their curriculums and to search for the new models (Batur, 2005, p.54; Yücel, 2005; p.128). It can be deduced that, the quests for searching and adapting the new models were actually the reflections of the urges for not to fall behind the developments in the West.

In the new environment established after the 1960 military intervention, it was inevitable to reexamine the architectural education as the profession itself. With concept of planning, which was introduced with the establishment of SPO, social sciences obtained the status of positive sciences, which could then be used in developing policies and directing activities, rather conveying ideologies (Tekeli, 2005, pp.31-32). Through the diffusion of the concept of planning at all levels, SPO helped architects to gain awareness about the existence of decision-making hierarchy in society. They realized that, this hierarchy, which was extending from the singular unit to the whole pattern of the country, affecting the architectural design. Therefore, architects comprehended that, any architectural product was not only determined by their own professional or aesthetical abilities, but rather to serve as a complete mechanism, it was to be flourished with the relations within the social, political and economic contexts (Alsaç, 1973, p.18).³⁴ After the recognition of the adjunct social

Eğitiminin Eleştirisi. *Mimarlık*, (3), 34-35.; Arpat, A. (1976). Mimarlıkla İlgili Eğitim Konusunda Bir Öneri. *Mimarlık*, (3), 35-37.

³³ For more detailed information about the formation and the transformation of the system of architectural education in the Department of Architecture of the Middle East Technical University, see; Uysal, Y. (2003). *A Survey on the System of Education at the Middle East Technical University Department of Architecture, 1956-1980* (MA). Middle East Technical University.

determinants of the architectural products, social sciences were incorporated into the architectural curricula (Alsaç, 1973, p.18; Tekeli, 2005, p.32; Yücel, 2005, p.128; Sey, 2005, p.54). The traditional roots of architectural education were elaborated with new concepts, which were aiming the national development, such as; “scientific analytical studies, systematic design, objective methods for environmental control and architectural science, environment- and energy-conscious designs, cybernetic and semiotic approaches” (Yücel, 2005; p.128).

Considering the rapid increase in the number of architects during the period of 1950-1960, it can be said that architecture had been one of the most popular professions at that time. The private sector, being aware of this demand to the profession, considered it as a potential source of profit (Tekeli, 2005, p.32). Although private higher education institutions were forbidden with the 1961 Constitution, some private schools were still given permission to be established (Figure 3.2). A great number of architects who were graduated from these private schools, almost flooded the profession, and subsequently, in the mid-1970s, unemployment became a serious problem. To conserve its monopoly, the Chamber of Architects resorted to the judgement of the Constitutional Court for the repeal of the legitimacy of the private higher education (Unaran, 1969, p.21; Tekeli, 2005, p.32).³⁵ Although the regulation restricting the architectural education exclusively to the state system was legitimized by the Court, the decision did not prevent the elimination of the existing private schools, because these private schools were simply rationalized instead of being closed down. This situation unfortunately resulted with the excessive increase in the number of architects, which was expanded from thousands in 1960, to tens of thousands in 1980 (Tekeli, 2005, p.32).

This superfluous increase in the number of architects, concurrently created alternations in the structural organization of the professional body, especially, in terms of skills and social status. Earlier on 1960, architects were commissioned both by the public

³⁴ For more information, see; Alsaç, Ü. (1973). Türk Mimarlık Düşüncesinin Cumhuriyet Devrindeki Evrimi. *Mimarlık*, (11-12), 12-25.

³⁵ For detailed information about the counter-attitude of the Chamber of Architects towards the private schools, see; Unaran, E. (1969). Mimarlar Odasının Özel Okullarla İlgili Tutumu. *Mimarlık*, (7), 21-22.

and the private sector. These architects were constituting a privileged homogenous group with regard to their even skills and income; therefore, it was easy for them to unify around consistent professional ethos. However, in the post-1960 period, the number of architects increased so affluently that, the number of commissions could not meet their increasing numbers. This scarcity of commissions correspondingly intensified the competition in the market. Thus, it became difficult for architects to unite as a group as before. The disunity resulted with the formation of groups of architects with contradictory views, and these opposition also became visible in the Chamber of Architects. Due to the erosion of their socio-economic status, caused by the abounded number of graduates that flooded the market with the consequence of threatening the profession, architects tended towards left, and the Chamber mostly became the representative of the disadvantaged majority (Tekeli, 2005, p.32).³⁶ Till the 1960s, architects who reevaluated their roles and status in the direction of the socialist thinking, strived for more democratic and equitable solutions for the current problems of the country. However, their endeavors to generate new principles and processes for design, or to develop and practice new strategies for building could not measure up to what was expected, mainly due to their limited access to political executive power. In the years between 1973 and 1980 when some social democratic mayors were elected, some new planning and design strategies has been introduced with the aim of improving the living conditions of the disadvantaged groups, yet such initiatives have remained singular.³⁷

In addition to these, the year of 1968 is worth mentioning, due to its distinctive character, which was dramatically influenced by the 1968 revolutionary youth protests carried out by the students of '68 generation in all over the world, and also in Turkey. The revolutionary youth demanded social and economic equality, justice, personal freedom, peace, etc., and they announced their demands both to the society and the state through their leftist protests. In their oppositional acts, they stood up to the

³⁶ The rise of socialist thinking among the Chamber of Architects is evaluated in the oncoming chapter, see; Chapter 4.1 Changing Dynamics in the Architectural Agenda.

³⁷ In the following chapters of the thesis, New Municipal Movement, covering the period of 1973-80, and the aims of the New Municipals are analyzed (See; Chapter 4.2 The New Municipal Movement, 1973-1977). Being one of the initiatives of the İzmit Municipality, the 'New Settlements Project' is re-evaluated (See; Chapter 5 Re-evaluating the Experimental Case of İzmit New Settlements Project).

economic, socio-cultural and political problems of the society. They continued their actions through boycotts and occupations, and meanwhile the schools had been the politicized arenas for the activist debates (Figure 3.3). This student revolt that also pointed educational problems, attendantly reflected on the architectural education. Especially, the students of METU Department of Architecture, demanded a revision in the architectural curriculum that instills social awareness and considers public interest by taking the Turkey's realities, the needs of the society into account (Sancar, 2018).³⁸ They emphasized the concepts such as; social justice, publicity, public interest, collectivism, knowledge-based design, practical experience, locality, equality, self-management and participation. These students, also insisted on participating the administrative board of the department, and they advocated that, student need to have equal says in decision hierarchy at the university. The youth protests are pointed as indicators for this study that, they demonstrate the social concern for the young generation of students, who will then form the socialist wing of the architectural body.³⁹

3.2 The Problem of Rapid Urbanization

The objective of the 1961 Constitution, was to bring economic, social and spatial planning concepts, and through them, it was aiming to ensure rapid industrialization of Turkey, and to provide more equitable income distribution (Bozdoğan & Akcan, 2012; Yücel, 2005, p.126). Therefore, during the years of development, a large number of industrial buildings, mainly factories, were designed and built in big cities. These newly established factories in urban centers provided wide range of job opportunities, and they acted like magnets for the people who were badly affected by the mechanization of agriculture in rural areas (Bozdoğan & Akcan, 2012, p.189).

³⁸ See; Sancar, F. (2018). '68 Hareketi ve Mimarlığa Yansımaları [Blog]. Retrieved from <https://sancarblog.wordpress.com>

³⁹ For the descriptions based on personal experiences, about the 1968 Student Revolts in METU Department of Architecture and the demands of the students, see; Appendix A – Interview with Suha Özkan; Appendix C – Interview with Aydan Erim; Appendix D – Interview with Önder Şenyapılı; Appendix E – Interview with İlhan Tekeli.

Therefore, as a composite result of the mechanization in rural areas, and the rapid industrialization in urban areas, rural masses subsequently migrated to the urban centers to chase new job opportunities. This massive rural-to-urban migration led to rapid and uncontrolled population growth in cities. In consequence of rapid urbanization, the cities which were not ready for such an invasion, began to struggle with various problems, especially with the problem of housing. In this period, while the housing demands of low-income groups were found an answer despairingly by *gecekondu*s (squatter houses), the demands of middle-income groups were tried to be solved by contractors' *yap-satçı* (built-and-sell) apartments (small contractors' generic apartment buildings). During the rapid urbanization process, which started initially in 1950s and intensified in 1960s and after, these two main construction processes of the period, being the processes of squatter building, and build-and-sell continued at increasing rates. These building types both generated their own rules for living, activated different powers of the public, and shaped the environment with an almost total exclusion of architects (Batur, 2005, p.52; Tekeli, 2005, p.33).

Being the one of these building types, *gecekondu*s were constructed by the incoming uprooted rural masses themselves, generally by using their own skills, own resources, and own limited budget. Meeting lowest conditions of living, they led to the unhealthy and unorganized layout of cities. The single *gecekondu* houses build by their low-income users, evolved into squatter housing quarters, which later on, turned into squatter districts. Their multiplied and informal productions, formed ever-widening squatter belts around the cities and damaged the urban fabric. The question of *gecekondu* encouraged architects to discuss on the moral obligations of architecture in the theoretical discussions by embodying also the politics and social sciences.⁴⁰ One of the basic concerns of the architectural discourse, then became providing better living conditions for the new immigrants to cities. This issue was discussed among the Chamber of Architects and among academic circles (Uysal, 2003, p.21).⁴¹ Although

⁴⁰ The discussions among architects involved in politics are analyzed in the following chapter, see; Chapter 4 The Emergence of Social Awareness in Turkish Architectural Debate.

⁴¹ The problem of squatter housing was discussed in the curriculum of design courses in several schools of architecture in Turkey, with the interdisciplinary approaches. (See; Uysal, Y. (2003). *A Survey on the System of Education at the Middle East Technical University Department of Architecture, 1956-1980* (MA). Middle East Technical University.) The recognition of the problem of squatters in the

the Chamber's approach on this issue turned into polemical debates about the problem, on the academic level, various inquiries were undertaken with scientific methods. However, the populist intentions of some of the governments did not enable the solutions discussed within architects and academic domains, but rather legitimized the squatters as an integrated body of the built environment by providing infrastructural services to those areas, such as electricity and water (Uysal, 2003, p.22).

The other building process which limited the effectiveness of architects in shaping the environment was the commercial *yap-satıcı* development. Due to the urbanization and to the increase in land values in the planned sections of the city, the *yap-satıcı* process of house development was organized the housing demand of the middle classes by the small entrepreneurs, namely *müteahhids* (contractors) (Batur, 2005, p.52; Tekeli, 2005, p.30). Consolidated with the institutionalization of "flat-ownership" (the condominium act), middle classes were allowed to buy their own individual apartments (Batur, 2005, p.52; Tekeli, 2005, p.31). The *müteahhids* were mediating between the landowners and the potential buyers of individual flats, and they were not investing any of their own any capitals in the process, but rather they were building based on the ownership of flats. With the considerable influence of *müteahhids*, multi-storey buildings with high density layouts were started to rise up in the planned sections of the urban areas. These *yap-satıcı* apartments, which were only designed to sell, commercially spread to the many urban centers of Turkey, annihilated the regional characteristics of the cities, and created a country-wide monotonous building texture.

Although the building processes of *gecekondus* and *yap-satıcı* apartments restrained the professional domain of architects, and distanced them to control over the unplanned urban structure, these two building processes considered as a significant issues to be considered since they were alarming the urban chaos. The body of architects who were concerned with the unplanned urban growth, stayed on the opposite site of the politically motivated construction activities of the governments.

educational curriculum, demonstrates what was discussed formerly in Chapter 3.1.3.; that is, the rising concern for the urban realities of the country in the educational agenda.

Rather than remaining unresponsive to the consecutive problems of the haphazard urbanization by pursuing their elitist identities, these architects/urban professionals started to look for a way out. The time when they started to discuss about the necessity of change in their roles and responsibilities as architects in the urban chaos, they naturally started to create fragmentations in the rooted concerns of the profession. By breaking the prevailing conviction of architecture being a 'bourgeois practice', these socially aware architects, concerned for the underprivileged groups of the society, and initiated a new resolution in the architectural debates.

3.3 Housing Policies in Turkey after 1960s

Housing is a process that evolves parallel to the changes in the social, economic and cultural conditions of any nation. In case of Turkey, the biggest struggle on housing was paralleled with the rapid urbanization marked in the second half of the twentieth century. Turkey, after the World War II, went through a dynamic process of change in political, economic, and demographic spheres. A market economy was advocated during the transformation from a one-party administration to multiparty, the private sector was encouraged, construction of motorways was speeded up, villages were connected to commercial centers, under the Marshall Plan agriculture was supported heavily, mechanization and rapid population growth together enforced the migration from rural areas to urban centers (Bölen, 2004, p.15). The pace of population rate was so high that, the population reside in the 67 Turkish cities (Ankara, İstanbul and İzmir was the biggest among other cities) determined as 5.2 million in 1950; increased to 27 million by 1985 (and to 44 million in 2000) (Bozdoğan & Akcan, 2012, p.140). As a result, the supply for housing was unable to suffice the housing demand, and housing became a serious problem on the agenda. There were two distinct residential types that became prolific during these period and shaped Turkish cities for years to come: *gecekondu*s and *yap-satçı* apartments (Figure 3.4). Governments attempted to handle the housing shortage from different aspects, and took on institutional measures throughout the period between 1960 and 1980.

Being one of the first corrective legal and financial regulations to prevent *gecekondu* construction, was the law establishing the Emlak Kredi Bank and Social Insurance Agency (Sosyal Sigortalar Kurumu) in 1946. What was included in the targets of this bank were providing long-term low-interest credit, engaging in industrial and commercial production of housing and construction materials, and building/selling residential units (Yavuz, Keleş & Geray, 1973). In addition to the former, the second legislation of the period was the Building Encouragement Act (Sey, 2005, p.171). This law required vacant lands be resigned to municipalities, and in return for that, municipalities parcel out these lands to people who are in need of shelter. Also, through this legislation, costs of transportation and import of building materials were aimed to be lowered. However, despite their favorable intents, these measures failed to provide relief to low-income groups. While on the one side, the *gecekondu* production continued to spread; on the other side, multi-storey dwellings were being built at a rapid extend for the needs of middle-income groups. In 1958, the Ministry of Reconstruction and Settlement (İmar ve İskan Bakanlığı) was established to regulate and organize all activities appertaining to housing (Sey, 2005, p.171). The State Planning Organization was established in 1960 with the aim of designing and organizing a planned growth, and was assigned to prepare five-year development plans and annual programs. The 1961 Constitution also embraced housing as a part of legal right to health services, and the consecutive five-year development plans identified the housing shortage as one of the most critical problems in Turkey (Bozdoğan & Akcan, 2012, p.141).⁴²

In the means of activities in the construction of housing, there was a visible shift in the typology of collective housing in the second half of the twentieth century. Until the early 1960s, the cooperative housing settlements were built according to the pre-war garden city ideals of the early republican period. That model was introduced to Turkey by Herman Jansen's masterplan. Jansen exemplified the garden city model with his own design of Bahçelievler housing which was built on the west side of Ankara as a

⁴² For the governments' legal and financial initiatives to handle the housing shortage, including the five-year development plans between 1963-1980, see, Tekeli, İ. (1996). *Türkiye'de Yaşamda ve Yazında Konut Sorununun Gelişimi*. Ankara: Başbakanlık Tolu Konut İdaresi Başkanlığı; Keleş, R. (1990). *Kentleşme Politikası*. Ankara.

model settlement for government officials, who were clearly promoted garden city model (Tekeli & İlkin, 1984). This model was inspired by the German and English garden city movements, and it generated sprawling neighborhoods of one or two-storey detached houses with large private gardens. The state-sponsored housing projects throughout the '50s in Ankara followed this model; such as Sümerbank Houses (1947), the İller Yapı Cooperative (1950) and Yenimahalle (1961).⁴³ Also in the period of '50s, the new housing projects were supported by banks (such as Emlak Kredi Bank, Yapı Kredi Bank and İş Bank). Designed as single-family villas, or infrequently as multi-unit single blocks, the tens of units from these projects were planned to be given away to the lucky customers through nationally publicized housing lotteries (Figure 3.5) (Bozdoğan & Akcan, 2012, p.150). These practices of state-regulated banks the fact that, they catered mainly to middle and upper-middle income families. Clearly, they were not aiming to host the poorest part of the population, but the wealthy ones who were considered as potential clients for loans and savings.

The architectural shift from the 1950s and 1960s can best be demonstrated by the difference between the 1st Levent (1947-1952) and 4th Levent (1956-1960) housing schemes in İstanbul which were both designed by Kemal Ahmet Aru (Bozdoğan & Akcan, 2012, p.150). These projects were also both sponsored by Emlak Kredi Bank.⁴⁴ While the former one followed the principles of garden-city model (single- or two-storey individual or row houses with gardens) (Figure 3.6; Figure 3.7), the latter scheme of 4th Levent, on the contrary, rised as multi-storey family blocks within large open-spaces (Figure 3.8, Figure 3.9).⁴⁵ The major contribution of 4th Levent project to the history of housing in Turkey was the housing scheme anticipating multiple residential types with dozens of options that was aiming to accommodate different

⁴³ For a list of housing cooperatives in Ankara established between 1950-1958, see; Şenyapılı, T. (2004). *"Baraka"dan Gecekonduya: Ankara' da Kentsel Mekanın Dönüşümü 1923 – 1960* (pp.286-337). İstanbul: İletişim Yayınları.

⁴⁴ For a list of housing projects carried out by Emlak Kredi Bank, see 'Şenyapılı, T. (2004). *"Baraka"dan Gecekonduya: Ankara' da Kentsel Mekanın Dönüşümü 1923 – 1960*. (pp. 286-337). İstanbul: İletişim Yayınları.'

⁴⁵ For detailed information on 1st Levent and 4th Levent Projects, see 'Aru, K.A., & Gorbon, R. (1952). Levend Mahallesi. *Arkitekt*, (9-10), 174-181; Aru, K. A.(1956). Levend 4. Mahallesi. *Arkitekt*, (3), 140-153.

family sizes, nevertheless, it was not again designed to mainly to ameliorate the housing demand. The other two projects, both built with the sponsorship of Emlak Kredi Bank were the Aksaray Block Apartments (Figure 3.10) on Atatürk Boulevard (1957), and Ataköy Settlements (Figure 3.11, Figure 3.12, Figure 3.13) (Phase 1 in 1957-1962; Phase 2 in 1958-1962). These two projects have been distinguished among many multi-storey apartment buildings in Turkey, for employing Western post-war modernist ideals, by totally abandoning the pre-war garden city model. However, just like many other collective housing projects, they were not targeting the social groups who were truly in need of housing. Due to their spatial dimensions, material selections, etc., the costs of the projects exceeded the levels of affordable housing. Emlak Kredi Bank was accused for not being in conformity with the primary objectives of the bank (Sey, 2005). They were exceeding the limits of ‘mass-housing standards’ (halk konutları standartları) which were determined by the Ministry of Reconstruction and Settlement.⁴⁶ The dwellings were as large as 140m², with their over spacious living rooms and more than needed number of bedrooms, and even they contained ‘maid’s rooms’.⁴⁷ The Emlak Kredi Bank defended the design preferences as being responses to the ‘needs of large Turkish families who dwell with their children and even grandchildren’ (Bozdoğan & Akcan, 2012). As a consequence, these projects were criticized for displaying huge misconceptions on the problem of housing that they were far beyond the reach of families with limited incomes (“İstanbul Belediyesi - Türkiye Emlâk Kredi Bankası Blok Apartmanları - Atatürk Bulvarı”, 1957).

⁴⁶ The preparation of mass-housing standards was started in 1962. The preliminary examination of the standards was made by the General Directorate of Housing (*Mesken Genel Müdürlüğü*). After being presented at II. Reconstruction Congress (*II. İmar Kongresi*), the standards were aimed to be developed by a commission formed by the participation of the relevant ministers and representatives of the academic institutions. Two standard groups of ‘minimum’ and ‘average’ quality were determined. The minimal dwelling units were ranged between 30 m² and 63 m² for the lowest income groups; and, for lower-middle income groups they were ranged between 40 m² and 100 m² (Tekeli, 1996, pp.76-77). Mass-housing standards were published in the official newspaper on 24 March 1964 (*İmar ve İskan Bakanlığı*, 1964; Resmi Gazete, 1964). The Ministry of Reconstruction and Settlement (*İmar ve İskan Bakanlığı*) generated nationwide standardized plans, and prepared housing projects for small cities such as Isparta, Denizli, Manisa, Kars, Adıyaman and post-disaster housing in Erzurum, Çanakkale and Diyarbakır. With the practices, the possibilities of these standards were tried to be demonstrated (*İmar ve İskan Bakanlığı - Mesken Genel Müdürlüğü*, 1965).

⁴⁷ For a more detailed discussion on ‘maid’s room’ as a new spatial arrangement through the transformation of the Turkish domestic realm in response to Western postwar ideas and ideals, see; Gürel, M. (2012). Domestic Arrangements: The Maid’s Room in the Ataköy Apartment Blocks, Istanbul, Turkey. *Journal of Architectural Education*, 66, (1), 115-126.

In the pages of the *Arkitekt*, Zeki Sayar, the editor of the journal, warned about the incoherency of the social housing programs in Turkey.⁴⁸ He charged the government and the Emlak Kredi Bank for failing to facilitate affordable cooperative houses, and criticized the Chamber of Architects for failing to go beyond heated disputes which were presented solely in the professional discourse. These criticisms reveal that, even though these projects were the attempts for raising affordable housing stock, they rather considered affordable only for upper-income groups. Additionally, from the professional perspective, especially after the mid-1960s, Turkish architects who were organized around professional institutions, reviewed the housing crisis with a socialist perspective. An initiative manifesto was published by The Chamber of Turkish Architects in 1960, which was objecting to the economic inequalities that reflected onto the unequal access to social housing which were already lacking: “It is explicitly apparent that there is a big social injustice in our country. The privileged population enjoys the housing opportunities, which were categorized as luxurious even in rich countries, by the means of exploiting our country's building resources spared for expenses of other classes.” (Bozdoğan & Akcan, 2012, p.148).⁴⁹ These arguments were affirmed by the fact that collective housing was supplied for the wealthier families, while half of the population in big cities was living in informal squatter housing. In addition to professional discussions, these concerns were raised in the architectural academia. Numerous of conferences were organized by the universities, and consequent publications were published extensively on healthy, efficient and economic housing standards (Bozdoğan & Akcan, 2012, p.149).

With these activities raised in the architectural program, there has been a growing discourse on socially conscious architecture. With his sayings, Şevki Vanlı became one of the defenders of that idea: “Architects are needed to be acquainted with their rights and responsibilities...for building an open society... One of the duties of the

⁴⁸ See for instance; Sayar, Z. (1952a). Hatalı Bir İskan İşi. *Arkitekt*, (5-8), 101-102.; Sayar, Z. (1952b). Bizde Mesken Finansmanı. *Arkitekt*, (5-8), 165-166.; Sayar, Z. (1952c). Mesken Davasında Teşkilat. *Arkitekt*, (11-12), 213-214.; Sayar, Z. (1956). Şu Mesken Davamız. *Arkitekt*, (1-2), 3-4.; Sayar, Z. (1958). İmar Vekaletinden Beklediklerimiz. *Arkitekt*, (1), 3-4.; Sayar, Z. (1961). Mesken Davası!. *Arkitekt*, (4), 151-152.

⁴⁹ For the manifesto published by Turkish Chamber of Architects in 1960, see; Türk Mimarlar Odası. (1960). *Bildiri 1960. Yurdumuzda İmar Çabaları* (pp.25-26). Ankara.

architects is to seek solutions to overcome the housing problem” (Vanlı, 1963, p.214). According to him, those who don’t engage with the matters of society, are not truly considered as architects or artists (Vanlı, 1964, pp.17-18). He established a link with the socially engaged architecture and the unresolved housing shortage. According to him, the government was as responsible as the architects that half of the population were living in the squatter settlements (Vanlı, 1962, p.175). As it will be discussed in the next chapter of the study, Şevki Vanlı has been on the same side of the group of architects who were advocating the direct engagement of the design professionals with country’s social conditions and political structures. In one of his momentous texts, he clearly did a pre-Lefebvre declaration of the ‘right to the city’ (Vanlı, 1962, pp.180-181). Through his statement, Vanlı, besides the majority of the urban population, stood up for the rights of the new occupants of the city who were just moved from the rural lands. Since these people were seeking their housing solution on their own in squatter settlements, they were deprived of city services. Therefore, by explain the right to immigrate to city as a birthright, he defined the equality for all citizens on their rights to the city, the right to minimal dwelling, the right to utilize the city, the right to public facilities, the right to proper working spaces, the right to convenient city life (Vanlı, 1962, pp.180-181). With his individual endeavor to put his ideals into practice, as an architect, he personally initiated the ‘OR-AN Collective Housing Settlement’ in 1969 (Figure 3.14; Figure 3.15; Figure 3.16), without receiving loaded financial support from the government.⁵⁰ It would be ground breaking project, if the attempt had evolved as expected. However, the country was still not ready for such project, and there was also an instability in the system of government (Tekeli, 2008). Therefore, even though the OR-AN project was eventually completed, it ended up being far from fulfilling the social ideals of Vanlı. Rather than demonstrating the socially engaged architecture, ironically, it normalized the capitalist housing production with its indirect effects.

Even though, there were some efforts which were invested in the legal, financial and intellectual background, the production of collective housing in Turkey between 1946-1980 was still not sufficient to fill the need of social housing, whether they were

⁵⁰ For more detailed information about OR-AN Collective Housing Settlement Project, see; Ankara’da OR-AN Toplu Konut Yerleşimi. (1970). *Mimarlık*, (8), 22-40.

financed by the state or individual endeavors. More importantly, these projects hardly served the needs of a population that was truly in want of affordable housing. The subsequent governments' own construction remained very limited. Between 1950 and 1965 the Emlak Kredi Bank built only 7,200 units almost exclusively in Ankara and İstanbul, and hardly for lower income groups (Bozdoğan & Akcan, 2012, p.157). The units were far more luxurious than the 30-100 m² dwellings that the state itself determined as the 'mass-housing standards.' Overall, the official institutions produced around 30,000 units in Turkey during the fifteen years of peak industrialization, a number far below the shortage, even according to the government's own calculations (Tekeli, 1996, p.97).

However, as being alternatives to the housing solutions, which hereto failed to reach a satisfactory level, some important exceptions were developed, especially after the 1970s. Between 1973 and 1980, with the elections of social democratic mayors in some cities, some municipal aid was extended to smaller towns, thereby the number of subsidized units were increased (Tekeli, 2005, p.34). The low-middle income groups that were in need housing were organized in cooperatives and made efforts to create their own living environments. They sought for specific solutions, in order to actualize some alternating ways of the production stages for their residential environments. The most important projects following this endeavor can be listed as follows: 'Çorum Binevler Settlement' designed by Altuğ and Behruz Çinici in 1971 (Figure 3.17, Figure 3.18, Figure 3.19); İzmit New Settlements Project'⁵¹ designed by Tuncay Çavdar- Birleşmiş Mimarlar (United Architects) in 1973 (Figure 3.20); 'S.S. Edirne Cumhuriye District' designed by Cengiz Bektaş in 1975 (Figure 3.21, Figure 3.22, Figure 3.23); 'Uydukent (Batıkent) Settlement' in Ankara forwarded by the mayor Vedat Dalokay in 1974 (Sey, 2005, p.179; Bozdoğan & Akcan, 2012, p.157). These projects were the fresh initiatives of social democrat municipalities. They launched new strategies for planning and design to ameliorate the housing crisis and to raise awareness of the living conditions of the underprivileged groups (Tekeli, 2005,

⁵¹ İzmit New Settlements Project is distinguished for being the foremost experiment of active 'user participation' in architectural design process in Turkey. That is the reason why this project is examined in details as a selected case study of the thesis. For detailed analysis, see; Chapter 5 Re-Evaluating the Experimental Case of İzmit New Settlements Project.

p.34). They could not take hold of the overall housing market of Turkey with their socially conscious ideology, yet nevertheless, they constituted a significant alternative attempting to experiment subsidized housing with their socially sensitive frameworks.

Under the leading of social concerns, some practices were made as explained above. The awareness to user needs and demands were increased. Architects tried to work for the sake of people's good who were in need. However, these occasional practices were not sufficient to provide adequate affordable mass-housing to take the place of squatter houses. As a consequence, informal practices, illegal economies, and small contractors' arbitrary decisions supplied housing to the major population in Turkey. So, for good or ill, it was not planned mass-housing, but squatter houses that sheltered the migrating population and the urban poor who were in quest of housing; and *yap-satçı* apartments that accommodated the demands of the upper-middle income groups.

CHAPTER 4

THE EMERGENCE OF SOCIAL AWARENESS IN TURKISH ARCHITECTURAL DEBATE

After its election victory on 14 May 1950, the Democrat Party (DP) had developed “a new interpretation of populism, promoted private enterprise, and a more ambitious regional role for Turkey in the post-war international order” (Bozdoğan & Akcan, 2012, p.105). Therefore, the governmental policies towards the liberal approach in economy, and the international relations of the country had been revised. The formations of the economy based upon close alliances with the west naturally brought about the need for new building types and construction techniques. In its first few years in power, the DP was able to deliver an ‘economic advancement’ which offered optimism to the country. The climate of optimism central to Turkey’s development constituted an important backdrop to the favorable reception of international architectural currents in the country at that time. As in all over the world, the ongoing architectural tendency in the 1950s in Turkey was also towards the International Style (Tekeli, 2005, p.29). Expressing the national identity through architecture gave way to the desire to adopt the supranational language of modern technological progress as visual testimonies to the success of Turkish national modernization in an architectural context. However, within a decade, the close alliances with the west, started to profoundly affect Turkey’s economy that the capitalist expansion brought dramatic consequences such as, “social change, demographic movements, massive urbanization and environmental degradation” (Bozdoğan & Akcan, 2012, p.106).

“By the end of the 1950s, when the DP could no longer live up to its promises of forming a democratic society and a prosperous economy, the party’s popularity declined, and accusations of a repressive regime increased” (Gürel, 2016, p.4). Therefore, after a decade of DP rule, the government was dramatically terminated on 27 May 1960 with the military intervention. The military coup dissolved itself in a year upon the preparation of a new constitution in 1961, thus creating a suitable ground

for the civil society to reorganize itself. This liberal political atmosphere, along with the civil rights movement in the United States, produced a strong leftist ideology among intellectuals, which also affected the social definition of the role of architects. Architects no longer defined themselves merely as professionals whose major tasks were to design and produce buildings, but also as those who were responsible for society beyond the limits of their profession. This responsibility meant concern and query for the social, political, and economic problems of their society, calling attention to inequalities and making people realize the exploitative nature of the capitalist system. In this respect, they were expected to act as agents to rise social consciousness (Cevaplar, 1970, p.38).

4.1 Changing Dynamics in the Architectural Agenda

4.1.1 Developments Related to the Social Role of Architects

Until the end of 1950s, many occupational groups ranging from agricultural engineers to the construction foremen were possessing the authority to design and sign architectural projects, meaning that, not only the architects were taking the responsibility of the architectural productions (Vanlı, 2006, p.901). The Chamber of Architects was established in 1954 with the law, which granted power to the Chamber to inspect the architectural market (Batuman, 2006a, p.36). From that time onward, the Chamber gained an authority to control the distributions of public commissions, and also it had the control to organize architectural competitions. Given that the architectural competitions were most influential mediums of directing and advancing architectural styles, with the given power, the Chamber, in a sense, gained its institutional independence (Tekeli, 2005, p.30). As a consequence, the socio-economic status of the architects was enhanced, and their positions in the professional market was strengthened. Additionally, the augmentation in construction activities, and the growth of the professional market expanded the architects' field of operation; and the rise of private enterprise in addition to the public commissions, widen the architects' horizons (Tekeli, 2005, p.30).

After the Democrat Party regime came to an abrupt end by the military coup, a new progressive constitution was prepared in 1961 to restore the democracy. With the search for a pluralist democracy, the political atmosphere after the 1961 Constitution provided more liberal environment, which, for the first time, allowed the leftist groups to become more visible both in the political life and in the public sphere of the country (Tekeli, 2005, p.31). Combined with the current welfare state policies, the socialist way of thinking diffused to the diverse actors of the society, and architects have also been the ones among these actors. After the 1960s, architects started to deal with social issues more than ever, and “they became assertively vocal about their rights and social responsibilities” (Tekeli, 2005, p.31; Bozdoğan & Akcan, 2012, p.171). This consciousness about the social responsibility, which was not visible until the erosion of socio-economic status of architects due to their increasing numbers and consequent competition raised in the professional sector, has gradually become a school of thought. Once architects realized the relation between the social determinants, development strategies, and the architectural product, they tended to intensify their relations with politics. The Chamber of Architects was affected by the socialist ideologies of the major group of architects, and it was dominated by the political discourses. Some particular questions were arisen as the main topics of discussions in the Chamber’s agenda, such as; “Should architects directly or indirectly involve in politics? If they should, then what should be the professional limit of their architectural engagement? Should they only interfere by designing buildings or should their engagement rather led to the transformation of society’s economic and political structure as a whole?” (Bozdoğan & Akcan, 2012, p.173). The answers of these questions over political commitment mainly enquired by the new generation of architects who welcomed the military coup of 1960 as students. These young group of architects of ’60s generation, who were not approving the capitalist development strategies, obliged to reconsider the ideological positioning of the architects and the Chamber, and to redefine their professional domains within the framework of the socialist worldview which they met in the libertarian environment after the 1961 Constitution.

Additionally, the closer relationships, which were obtained with the Western world within the framework of the democratic 1961 Constitution, affected not only

intellectual life and institutions, but also lifestyles among the country (Yücel, 2005, p.126). Therefore, a social structure being similar with the West began to form in Turkey. This can also be viewed as the inevitable result of the westernization efforts which have been given until that day. Turkey's close relations with the western world allowed an extensive information flow also into the profession of architecture. So, the rapid international developments that were in search of new formal expressions and technological opportunities started to be transferred into Turkish architectural debate. In the early '60s, when the rationalist canons of the International Style began to shake with new disciplinary longings among the international discourse and practice, Turkish architects, through the 1961 Constitution and the pluralist environment it allowed, also influenced by the visionary changes in the broader world (Yücel, 2005, p.125; Bozdoğan & Akcan, 2012, p.175).

4.1.2 Discussions among the Chamber of Architects

In the liberal atmosphere accompanied with the 1961 Constitution, the socialist way of thinking started to become dominant among all diverse actors of the society, and inevitably it also affected architects who started to deal with social issues more than ever (Tekeli, 2005, p.31). Their social concerns conduced architects to gain a socialist character, and led them to reconsider enthusiastically their political engagement, to the extent that, they shifted their focus from “the aesthetics of architecture” to the “politics of production processes” (Bozdoğan, 2011, p.145; Bozdoğan & Akcan, 2012, p.171). This shift was also reflected on the re-identification of the Chamber, that after 1960s, it underwent a series of transformations both in discourse and praxis, through the hegemony of the new generation of architects with radical visions.

Ever since its establishment in 1954, the Chamber has dealt with the problems of the profession to find out solutions, and to strengthen and revitalize the architectural production and culture in Turkey. However, the concerns of the Chamber were not merely the issues related with the architectural profession and its identity developed only in that sense; but rather, in addition to these features, from the 1960s on, it also focused on the social, political, and economic issues of the country, and tried to

integrate these issues in the debates of the professional circles. By repositioning itself within country's realities, the Chamber became an influential and prestigious institution in the socio-political agenda of Turkey, and gained reliability in the eyes of society.

In the first years after its establishment, the Chamber of Architects had close relations with the state, state officials and ministries. Relatedly, architects had important positions both in the parliament and the state organizations, and therefore, they positioned themselves as statist technocrats who were to provide architectural help to Turkey's development. Even though, there was no any conflict between the architects and the state until the 1960s, the 1961 Constitution influenced over the politicization of the Chamber (Şentek, 2010). Architects and the Chamber moved away from their statist positions that were ensured under the realm of political powers, and then, they leaned towards repositioning themselves to serve for the public interest (Batuman, 2006b, p.28). Therefore, starting from the beginning of 1960s, the Chamber became a major hub for the intensive debates about the politics and the social/political commitments of architects (Bozdoğan & Akcan, 2012, p.174).

By the early-1960s, these debates began to occupy the agenda of the Chamber, however, some disagreements were also aroused between different groups of architects who were sharing contrasting thoughts about the level of political engagement (Bozdoğan & Akcan, 2012, p.174; Tekeli, 2005, p.32). This ideological clash happening within the Chamber was mainly between the younger generation of architects and their preceding generation. While the younger generation of architects, whose intellectual formation was marked by the libertarian climate offered by the 1961 Constitution, were advocating the social responsibilities of the profession, the precedent generation was "conceiving the architectural profession as the activity of a talented subject serving an individual client" (Batuman, 2006a, p.36). The younger generation was concerned with serving for a social demands. Meaning that, according to them, architects need to expand their focus groups from the bourgeoisie to the whole community, and they need to provide social benefit with their products.

The first conflict within the Chamber was began in 1965, between the architects of the '60 generation and the current Executive Board of the Chamber, when some architects of new generation launched the 'Socialist Architects Club' (*Toplumcu Mimarlar Kulübü*) in İstanbul (Figure 4.1).⁵² This group of architects aiming to make necessary efforts to ensure the participation of the Turkish architects in the service of society, however, were given to the Chamber's Discipline Committee, and an open session to be held in Ankara by the Club was prevented by the Central Administration of the Chamber. Yet, in the following year in the elections for Chamber branches, 'socialist architects' managed to enter the board of directors in Ankara and İstanbul. (Ünalın, 2011; Batuman, 2012, p.8).⁵³

Following these developments, in 1966, the XII. General Assembly of the Chamber witnessed a serious conflict that derived from the discussions on the political identity of the architects (Figure 4.2).⁵⁴ While Haluk Baysal, who was the head of the Chamber in 1966, declared his opening speech (Figure 4.3) that "the Chamber could not have any direct association with a politics" (Batuman, 2006a, p.73).⁵⁵ By reviewing the notes of XII. General Assembly of the Chamber, the stark polarization between two different approaches over the level of political engagement of architects can be clearly read: while Yılmaz İnka stated that "...if our topics have something to say in politics, then we just need to race to it..." (Baytop, 1966, p.9); Vedat Dalokay asserted: "...as long as architecture is in public service, the essences of our matters are inherently political... In the last ten years, we haven't fulfilled our tasks as architects, we have been inactive pushovers, if we need to do politics, then we will do it in the scientific way required by our profession..." (Baytop, 1966, p.10); Atilla Sorgun added: "We are

⁵² For more information on 'Toplumcu Mimarlar Kulübü' (Socialist Architects Club), see; Ünalın, Ç. (2011). *Toplumcu Mimarlar Fikir Kulübü ve Demirtaş Ceyhun. Mimarlık, 360.*

⁵³ For more information see, Batuman, B. (2012).Tarihsel Bağlamı İçinde Mimarlık Semineri. In A.Şentek, *1969 Mimarlık Seminerini Anımsama* (pp.7-14). Ankara: TMMOB Mimarlar Odası Ankara Şubesi.

⁵⁴ For more information on Mimarlar odası XII. General Assembly, see; Baytop, F. (1966). XII. Genel Kurul İzlenimleri, *Mimarlık*, (4), 8-12.

⁵⁵ For Haluk Baysal's (the head of the Chamber) opening speech for the XII. General Assembly, see; Haberler. (1966). *Mimarlık*, (3), 2-3.

not actually in the service of whole society, we are only in the service of a privileged few...There are some problems originated from the existing system, and we, as architects, have no status that can change the system, we need to collaborate for the system that will bring a new order.” (Baytop, 1966, p.12).⁵⁶ It is visible that, the architects of the '60s generation within the Chamber produced an effect on the Chamber to assume a political agency. They demanded Chamber to extend its attention beyond the professional interests and embrace the social national interest. One year after the XII. General Assembly, the members of the generation of socialist architects took an office in the boards of the sections both in İstanbul and Ankara branches, and in the head office of the Chamber. However, it was only becoming possible for them to win all the seats of the Executive Board in 1971 (Batuman, 2006a, p.73; Batuman, 2012, p.8). This needs to be noted that, the success of this generation to take over the Chamber, was due to their ability to organize both the older members of the former generation and their colleagues of the same generation. Additionally, after mid-1960s, they also welcomed the fresh bloods of young students, and young professionals to the Chamber who were the new graduate members of 1968 generation. Therefore, these further members allowed intellectual flux among the Chamber, and they raised a stream of thoughts “demanding nothing less than a socialist/communist revolution” (Bozdoğan & Akcan, 2012, p.174; Batuman, 2006a, p.73).

Towards the end of '60s, the problems of the profession of architecture were fundamentally rooted in the problems of the country and the whole society; the political, and economic processes, and social problems, such as; opening of private schools and unfair circumstances accompanied with them; the distortion of the urban lands due to the collaboration of the state; and the foreign capitalist investments were discussed as the main themes among the Chamber. The noncommittal position of the Chamber against the state continued to become more explicit with its declarations pointing the state policies as problematic matters.⁵⁷ Herein after, the Chamber took

⁵⁶ These quotations were recorded by Firuzan Baytop at the XII. General Assembly of the Chamber of Architects. For more notes on the meeting, see; Baytop, F. (1966). XII. Genel Kurul İzlenimleri. *Mimarlık*, (4), 8-12.

⁵⁷ For the details of the discussions, see; Mimarlar Odası XIV. Genel Kurulu. (1968). *Mimarlık*, (3), 6-9.; Mimarlar Odası XV. Genel Kurulu. (1969). *Mimarlık*, (2), 6-9.

sides with community and overtly opposed the state policies, and this led the Chamber to be recognized by the society. In fact, the Chamber of Architects held press conference in 1969 and announced its opinions to community about the elections and criticized the populist policies of the state and its cooperation with imperialist countries and their consequent exploitative practices.⁵⁸ Another significant organization that was actualized thorough the leadings of the socialist architects of the Chamber, was the 1969 Architecture Seminar – which is reevaluated in the following section. This seminar was aimed to serve as an occasion for the developing social critique of architecture, and to review the architectural profession within social, economic and politic contexts of the country. It can be said that, after almost a decade-long embark on shifting their positions of being the extensions of the state, and instead searching for new definitions of social positions for themselves, this seminar has been the extensive outcome of the main struggles of socialist architects.

The socialist tendencies among the Chamber, which were started to be constituted in the early '60s with the 1960's military intervention and announced in the 1969 Architecture Seminar, now came to surface more with the in the 1970s with the 12 March 1971 military intervention.⁵⁹ After the 1969 Architecture Seminar, the Chamber comprehensively integrated multiple headings to its annual itinerary of 1970, such as; labor strikes and export of labor to foreign countries, education crisis, dilemmas created by the private schools and student movements, unbalanced development and problem of squatters, despoliation of coasts and urban lands, the policies that resulted in the imperialist exploitation of the country, and many other the social, political, economic, cultural problems that the country were facing (Oda'dan Haberler, 1970, p.18).⁶⁰ Starting with the beginning of '70s, the radical politicization of the Chamber became even more concrete in virtue of the shift in the administration of the Chamber in the XVII. General Assembly in 1971. In this assembly, through which socialist

⁵⁸ For a detailed explanation of the main themes of the press conference organized by the Chamber of Architects, see; Haberler. (1969). *Mimarlık*, (9), 1.

⁵⁹ For more information about the governmental shift after 12 March 1971 military intervention and the new cabinet of Nihat Erim and the Chamber of Architects, see; Ceyhun, D. (1971). Nihat Erim Kabinesi ve Odamız. *Mimarlık*, (2), 9.

⁶⁰ For the Chamber's Annual Itinerary of 1970, see; Oda'dan Haberler. (1970). 1970 Yılı Çalışma Programı. *Mimarlık*, (4), 18-19.

architects took all the seats of the Executive Board, such topics were on the discussion; increasing rates of unemployment, income and wealth injustice, lack of housing and the housing question, imperialist powers on Turkey, insufficient healthcare and education services, and struggle of the working classes (Figure 4.4) (Olaylar ve Yankıları, 1971).⁶¹ Considering these topics, it can be deduced that, starting from this assembly, the Chamber signified its political tendency for the following years. Architects stated that they were also exposed to exploitation of the working classes, and therefore, they also became a part of the society struggling against the dominant classes. They manifested that, they would organizationally fight side by side with the public against the fascism, and the imperialist powers behind it. Therefore, it is understood that, architects took up a position against the fascist state policies that suppressed the democrat section of the society, and they emphasized their socialist attitudes (Oda'dan, 1971, pp.10-11).⁶²

4.1.3 The 1969 Architecture Seminar

The 1969 Architecture Seminar organized by the Chamber of Architects on 15-18 December 1969 in Ankara, can be considered as a significant event in the process of change of the Chamber. The flux of change which was started in the beginning of 1960s, represented the transition of the architectural profession and its members from one sociopolitical position to another that also reflected on the organization of the Chamber. It projected both the intergenerational tensions, and the tense relationship between the professional knowledge and the political activism that spread throughout this period of change. In other words, the seminar has been the platform where the transformation of the Chamber from a technocratic public institution being close contact with the state, to a component of social opposition was discussed from inside of architecture.⁶³

⁶¹ For detailed information about the discussions of the XVII. General Assembly of the Chamber, see; Olaylar ve Yankıları. (1971). *Mimarlık*, (1), 19-20.

⁶² For more information about the Chamber's attitude against fascism, see; Oda'dan. (1971). *Mimarlık*, (2), 10-12.

Organized particularly by the members of '60 generations, who were trying to comprehend the professional knowledge in relation to the social and urban transformation of the period, this seminar aimed at reorienting the architectural profession within the social and political dynamics of the country. Meaning that, this seminar was intended to mediate as a bridge between the realities of the society and the architectural discourse and praxis (İlhan Tekeli, "Mimarlık Semineri 2015 – 1. Gün", 2015).⁶⁴ In his keynote speech at the beginning of the Seminar, Gürol Gürkan (1969) emphasized that: "...architecture, today, has come to such a point that, it will either attain an improvement through a revolution, or it will entirely collapse". In the following, he called for a revolution in architecture, which "...might only occur through a redirection towards society", and emphasized that "the content of the Chamber's slogan 'Chamber of Architects in the Service of Society', needed to be replaced with 'architecture in the service of society'." (Gürkan, 1969, unpaginated).⁶⁵ Ten declarations were presented during the seminar; six of them were focused on the Turkey's economic and social positioning in the international contexts, and the last four declarations were planned to question the function of architectural profession within the framework of underdevelopment (Batuman, 2006a, p.75; TMMOB Mimarlar Odası, 1969). Therefore, it can be deduced that, within this organizational structure, the 1969 Architecture Seminar, did not analyze the architectural profession by solely questioning its internal dynamics, but rather by reading it with reference to the capitalist politics and economy. It was argued through the Seminar that, just as social problems, the architectural conflicts should also be analyzed within that specific political and economic framework. Considering "...Turkey's structural change, regarding the youth events and the student crises..." this type of analysis would

⁶³ For more information, see; TMMOB Mimarlar Odası Ankara Şubesi Yönetim Kurulu. (2012). Önsöz. In *Mimarlık Seminerini Anımsama Sözlü Tarih Atölye Çalışması* (pp.5-6). Ankara.

⁶⁴ For İlhan Tekeli's speech (between the interval of 24:20-58:50) in Mimarlık Semineri 2015, see; Mimarlar Odası İstanbul Büyükkent Şubesi. (2015). Mimarlık Semineri 2015 - 1. Gün [Online Video Clip]. *Youtube*. 11 March 2015.

⁶⁵ The translation is belong to the author. For Gürol Gürkan's full keynote speech, see the proceedings book of the Seminar; Gürkan, G. (1969). Mimarlıkta Devrime Doğru. In *1969 Mimarlık Semineri*. (Unpaginated). Ankara: TMMOB Mimarlar Odası.

necessarily “...ensure a consistency between the architectural services and the country’s conditions.” (TMMOB Mimarlar Odası, 1969, unpaginated).⁶⁶

In this context, the Seminar sought to define both the architects and the architectural profession within the external forces giving a lead to its tasks and accountabilities. Which also means that, the discussions among the seminar did not merely derived from architecture’s own epistemology or practice, but from the left-centered metatheories and the languages of varied disciplines (Güven Arif Sargın, “Mimarlık Semineri 2015 – 3. Gün”, 2015).⁶⁷ Even though this context of the Seminar was exposed to criticisms brought by the practicing architects of that period, for being irrelevant to architecture’s field of interest, in the course of time, it turned out that, all the problems of architecture was actually deeply related with the discussions on social, political, economic problems (İlhan Tekeli, “Mimarlık Semineri 2015 – 1. Gün”, 2015).

The 1969 Architecture Seminar gained a distinctive place in the history of the Chamber by opening discussions on social issues together with political and economic phenomenon and asked the question of where the architect stood for in the existing urban circumstances and in its political dynamics. It was emphasized that, since architecture is not an autonomous service branch, the architect should recognize the environment in which he works, and the formation of the society should not be abstracted from their socio-economic situation (Şenyapılı, 1969; Kuban, 1969; Kuran 1969). It was also noted throughout some discussions in the Seminar that, the client of architects was now needed to be considered as the whole society, rather than the dominant minority. Therefore, architects could not continue their autonomous practice as they were doing in the previous times, otherwise, they would become recluse (Gürkan, 1969; Kuban, 1969; Kuran 1969).

⁶⁶ The translation is belong to the author. The quotation is taken from the back cover of the proceedings book of the Seminar, see; TMMOB Mimarlar Odası. (1969). *1969 Mimarlık Semineri* (Unpaginated Back Cover). Ankara.

⁶⁷ For Güven Arif Sargın’s speech (between the interval of 1:26-19:20) in Architecture Seminar 2015, see; Mimarlar Odası İstanbul Büyükkent Şubesi. (2015). *Mimarlık Semineri 2015 - 3. Gün* [Online Video Clip]. *Youtube*. 13 March 2015.

The seminar provided an environment for the search for the social meaning of architecture and it reflected the political and social characteristics of its period. And in a short period of time, the seminar has turned out to be an important event in which a new generation, moving forward with progressive and revolutionary motives, has produced a new societal understanding of architecture (Ö. Şenyapılı, personal communication, April 10, 2019).⁶⁸ According to this new insight, which will leave profound traces on politics as well as on professional new expansions, architecture is no longer considered as a service offered by skilled individuals to wealthy clients, but rather it has become socialized. Meaning that, the architect was now defined as a socially conscious technical subject, who serves to the each segment of the society rather than to a dominant minority. Therefore, in the context of this new definition, a design criterion of a professional would be the reflecting the political preferences that prioritize social benefit ("1969-2015 | Mimarlık Semineri: Devrim ve Mimarlık ve/veya Yeni Toplumcu Mimarlık", 2015).⁶⁹ 1961 Architecture Seminar has been contributed to the Chamber's history for being a comprehensive activity that constitutes the theoretical base of political processes in architectural agenda (Batuman, 2012). Additionally, while this seminar led an internal accounting to the architectural circles, regarding the re-evaluation of the professional domain of architecture and of architect's role, it also allowed professionals to gain insights of the supplementary contexts of architecture.

4.2 The New Municipal Movement, 1973-1977

This part of the study investigates the emergence and effects of the 'new municipal movement' which oriented the Republican People's Party (RPP) municipalities towards generating social democratic municipal programs. These municipalities, which were guided by new municipal programs, were alternatively labeled as

⁶⁸ For more personal experience of Şenyapılı in the 1969 Architecture Seminar, see; Appendix D – Interview with Önder Şenyapılı.

⁶⁹ For *Mimarlık Semineri 2015 Çağrı Metni* [Invitation Text], prepared by Bülent Batuman and Güven Arif Sargın, see; 1969-2015 | Mimarlık Semineri: Devrim ve Mimarlık ve/veya Yeni Toplumcu Mimarlık. (2015). Retrieved from <https://gasmekan.wordpress.com>.

“social(ist) municipals, revolutionary municipals, or new municipals” (Batuman, 2006a, 166). The period, which RPP municipalities were in the saddle in many big cities, actually covers the years between 1973 and 1980. However, herein this part, the period between 1973 and 1977 of the ‘new municipal movement’ is discussed; because, the social democratic program introduced in this first period would lose its radical character after 1977 with the dismissal of the social democrat mayors of RPP who were elected in 1973.

The aim here is not to provide a detailed monograph on this movement, but rather interpret it as an instance of opportunity which allowed young architects and planners of the generation of 1960s to practice their socialist and democratic theories through the new municipal program. By giving particular consideration to the municipal interventions regarding housing question, the role played by the young generation of urban professionals, who undertook a task as mayoral consultants, is rendered.

4.2.1 Radicalization of Squatters

Rapid urbanization gained an increasing momentum in Turkey after World War II, and especially after 1960s, it led urban power structures to pass through some institutional changes (Batuman, 2010, p.225). The post-1960 period, in which the role of the state in the production of urban services was minimal, represented a transition from “state and/or bourgeoisie-oriented urban development” to “community-oriented urban development” (Şengül, 2001, p.77). It is important to emphasize that during this transition period, especially in the last years of the '60s, the issues related to the built environment have received increasing attention within the political and architectural agenda. Particularly, the socialist technocrat generation that tried to highlight the spatial dimensions of planned development in various public institutions during the '60s, gathered under the roof of the Chamber of Architects during these years and produced opinions and suggestions on issues that reached the country's agenda regarding the built environment. Rather than embracing the issues solely in their professional technical framework, they addressed the issues with their adhesive political dimensions, created a serious opposition to the urban policies/practices of

Justice Party (JP) government, and formed the conceptual foundation of the local politics of the following years (Batuman, 2004; Batuman 2005).^{70, 71}

Being parallel with the acceleration of the post-war urbanization, the *gecekondu*s have been one of the key topics of country's agenda since the population living in the squatters reached considerable numbers (Figure 4.5).⁷² These increasing numbers of *gecekondu* residents in cities were giving a continuous support to the JP government, as they also did in the local elections in 1968 and the general elections in 1969 (Batuman, 2006a, p.171). Their supports were mainly derived from JP's election campaigns which were utilizing the advantage of governmental power and were promising title deeds to the squatters. Even though dwellers of squatters were supporting JP for its assurance of title deeds, they could not save their houses from demolition following the elections (Bozdoğan & Akcan, 2012, p.168). In other words, the urban policy followed in the second half of 1960's by the JP government was considering the *gecekondu* residents as a potential voter in elections, and was approaching their demands with opportunistic sensitivity. However, rather than following a populist approach to derive personal benefits, the problem of squatters was needed to be considered with a conscience awareness of social justice.⁷³

While 'the promise of the title deeds' was being reused as the political tactic by the JP, the ways of living of the squatters in urban everyday life were also being determined by the local mechanisms of patronage relations (Batuman, 2010, p.228). These

⁷⁰ For more information about the emergence of urban policies and the role of urban professionals as social actors, see; Batuman, B. (2004). Türkiye'de Kentsel Politikanın Ortaya Çıkışı ve Bir Toplumsal Aktör Olarak Kentleşme Uzmanları (1965-1977). *Praksis*, (12), 163-191.

⁷¹ See the introduction; Batuman, B. (2005). Giriş. In *Sekreter Üyeler Gözüyle Mimarlar Odası Ankara Şubesi'nin 50 Yılı* (pp.5-9). Ankara: TMMOB.

⁷² Official statistics showed that, even during the early 1960s, almost 60% of Ankara's, 53% of Erzurum's, 45% of İstanbul's and Adana's, and 34% of İzmir's population were residing in *gecekondus*. See; Bozdoğan, S. & Akcan, E. (2012). *Turkey* (p.165) London: Reaktion Books.; Karpas, K. (1976). *The Gecekondu: Rural Migration and Urbanization*. (p.59).Cambridge.

⁷³ The mobilization that demands social justice and prosperity towards the inequalities created in cities, has found the possibility of upgrowth to a great extent in the RPP policies, so that in 1973 local elections, RPP was able to take over the municipal administrations of almost all of the major cities. See; Tekeli, İ. (1992). *Belediyeçilik Yazıları (1976-1991)* (p.76). İstanbul: IULA-EMME.

mechanisms mainly based on the association established between the local organizations of the political party holding the local government through the 'neighborhood beautification societies' which were established in the newly formed squatter areas (Heper, 1982). This mechanism also determines the power relations within the neighborhood and reproduces the everyday life in the squatters with patriarchal and conservative forms. However, due to two unforeseen events caused by the 12 March 1971 military intervention, the patronage relations in *gecekondus* were interrupted, and this situation paved the way for the radicalization of the urban poor in the 1970s (Batuman, 2010, p.228). The first of case was the oppressive violence on the squatters that was exercised by the military regime between 1971 and 1973. 'Demolition' of *gecekondus* was considered as an option for the military regime to ensure order in cities (Figure 4.6). However, this violence was corresponded by *gecekondu* residents with resistance that they started to rise their democratic demands against the military regime (Batuman, 2010, p.228; Bozdoğan & Akcan, 2012, p.168). The second case was the closure of 'neighborhood beautification societies' in squatters again by the military regime. The closure of these societies disrupted the social organization and patronage mechanism in *gecekondus*. After they reopened in three years, "these societies were appropriated and radicalized by the young generation of squatters to counteract *gecekondu* mafia groups" who were occupying and parceling public land in the second half of 1960s (Batuman, 2006a, p.40; Batuman, 2010, p.228). Thus, these two cases which were occurred during the period under the military regime, directly or indirectly, set the ground for the unforeseen tendency of the squatters towards left (Tekeli, 1992, p.99; Batuman, 2006a, p.40). Under these circumstances, the general elections held in October 1973 general elections resulted in squatter residents voting for the left, especially in big cities; and this represented the end of the military regime. The following local elections in December also reflected the same voting tendencies as the general elections; and, the local elections also resulted with the winnings of RPP municipalities in thirty three cities (Batuman, 2006a, p.41; Batuman, 2010, p.229).

4.2.2 Local Elections of 1973 and the New Municipal Movement

Before the 1973 local elections, neither the political parties nor the professional organizations had remarkable proposals for urban problems, and the radical left was in a process pulling itself together (Tekeli, 1992, p.99). In this context, the squatter population voted left within a politicization process that did not clearly determined any specific demands. However, it was evident that, the society has been in a quest of a better world; and their main motives were the old social and economic relations, which were no longer provide new, scientific and rational relations for the society. That society, particularly the large masses of squatters, who could not get decent housings, who were lacking water, lightning, and fuel facilities, who were exposed to insufficient roads and transportation systems, then demanded more organized, planned and progressive lives from the 1973 local elections (Gevgilili, 1973) (Figure 4.7). In other words, “their popular wills of changing the existing system provided the municipal governmental changeover” (İsvan, 1991, p.42). Given these conditions, the success of the new municipals’ period between 1973 and 1977 owed much to the politicization of the local demands of the large masses of squatters -as it will be discussed below, the most crucial among them was their demands for housing- , and additionally the involvement of socially aware urban professionals of the generation of 1960 as mayoral consultants in municipal programs and practices (Tekeli, 1992, p.78).

It was during the years between 1973 and 1977 that, new municipalities began to produce goods and services regarding their needs, establish asphalt factories, initiate bread factories, prioritized public transportation, attempted in housing (Tekeli, 1992, p.99). However, after these implementations, the most elaborative form of the new municipal program gained its written form in “*Toplumcu Belediye* (Social(ist) Municipality), a brochure prepared by the mayoral experts of Ankara Municipality and published before the 1977 elections” (Batuman, 2006a, p.181).⁷⁴ This text introduced five principles set out for the new municipalities; democracy and libertarianism (aims at public participation for decision-giving mechanisms in local government);

⁷⁴ See, Ankara Belediyesi Başkanlık Uzmanları. (1977).*Toplumcu Belediye* [Social(ist) Municipality], Ankara: Ankara Belediyesi.

productivity (aims to fight commercial rents, and to reorganize the urbanized working class); regulation of consumption (aims to lower the living expenses of the working masses); unionization (among other municipalities); creation of funds/resources (related with the productivity and fund creativity) (Tekeli, 1992, pp.89-90; Batuman, 2006a; p.181). Within the scope of the thesis, the principles of democracy and libertarianism are needed to be considered, since they intend to provide direct participation of society in the decision-making mechanisms of the local politics.

4.2.3 New Municipalities' Pursuit of Breakthrough in Housing

Many local governments during the 1960s, who had the authority -even on paper- to control over all the basic needs of the society, unfortunately became mere spectators towards the exploitations of the people regarding one of their most basic needs, which was housing (Bulca, 1976, p.89; Tekeli, 1992, p.125). However, after 1973, local governments made significant breakthroughs by developing large-scale mass housing projects. The pioneer mass housing projects of these breakthroughs were the 'Akkondu' (later, named as Batıkent) project in Ankara, and the 'New Settlement Project' in İzmit (Tekeli, 1992, p.125; İ. Tekeli, personal communication, April 15, 2019).⁷⁵ These housing projects, under the guidance of the new municipalities, aimed to be based on cooperatives and intended to develop new construction technologies, and new lifestyles. They also endeavored to practice many constructive value judgements, regarding the popular opinions of their periods, by the architectural professional circles, on housing production (Tekeli, 1992, p.125).

In fact, even though the concept of mass housing entered Turkey's architectural agenda with the second five-year-development plan, the attempts supported by the private enterprise could not succeed. However, such major projects that were initiated by the municipalities, played a crucial role for the concept of mass housing to be comprehended in Turkish debate (Tekeli, 1992, p.125). It also needs to be noted that,

⁷⁵ For personal memories of İlhan Tekeli regarding the projects, see; Appendix E – Interview with İlhan Tekeli.

the emergence of mass housing initiatives at a certain point, was not a mere coincidence; it was closely related with the bottlenecks in the country. The most important of these was the deadlock of the *yap-satıcı* housing production, which was rapidly emerging since the second half of the 1950s. Additionally, the utilizations of the industrialized techniques in the building construction, and the developments allowing decentralization in cities made the mass housing considered as a savior. The municipalities made their mass housing initiatives at the time when the authority for housing was kept hold by the central governmental administration. Therefore, to operate their initiatives, they established a mechanism consisting of cooperatives, cooperative unions, production companies, etc. In this way, municipal attempts established a new form of housing supply that was the supply through the housing cooperatives (Tekeli, 1992, 125-126).

To get to the two pioneering municipalities of Ankara and İzmit, which played a leading role among the other RPP municipalities, both came forward for their attempts in mass housing and also for inventing measures toward developing the new municipal program. Even though RPP did not have any detailed proposal for local administrations in the 1973 local elections, the selected two mayors of these cities are needed to be given special credit for their attempts in housing (Tekeli, 1992, p.75). Through their mass housing attempts, Vedat Dalokay in Ankara and Erol Köse in İzmit enunciated their concerns by prioritizing the squatting question and severe housing shortage in their cities. At that times, Ankara was experiencing a constant flow of migrants since 1920s, and İzmit was an industrial city that was highly disadvantageous due to its geographical location constricted by the Marmara Sea to the south and mountains to the north (Batuman, 2006a, p.179). Moreover, the other reason that they were capable of initiating such large-scale mass housing projects was because, they were relatively more equipped with the housing question and more determined to propose a solution than the other RPP mayors. While Dalokay himself was an architect who had already proved himself in architectural circles, Köse was a well-trained social democrat who had already had a one year of mayoral experience in İzmit municipality even before the 1973 local elections (E. Köse, personal communication, April 19, 2019).⁷⁶ In this context, soon after their elections, the ‘Akkondu’ project in Ankara,

and the ‘New Settlements Project’ in İzmit were started to be developed as the mass housing projects initiated by the municipalities.

These mass housing projects initiated by the new municipals had another distinctive character that, they were developed with an ideological content of the ‘think-tank’, which involved many architects and urban planners of the 1960s generation. Since the new municipalities aimed at basing their policies/practices on the scientific knowledge; they wanted to work in collaboration with the group of experts in their professions (Figure 4.8). These professional experts, who were appointed as the ‘mayoral consultants’, highly contributed to the projects with their critical progressive visions (Tekeli, 1992, p.78; Tekeli, 2012, p.3). An important portion of these consultants were the young academicians in the architecture and the urban planning departments who were expelled from METU in the years of 1972 and 1975. They were also the group of intellectuals who were also setting the agenda in the Chamber of Architects. They were advocating the idea of putting their expertise in public service beyond their technocratic positions; therefore, becoming mayoral consultants of the municipalities has been an opportunity for them to bring their socialist ideas into practice. (Batuman, 2006a, p.116). Thus, the mayoral experts not solely produced theoretical and ideological solutions to the issues on the agendas of the municipalities, yet they also experimented their professional visions in a real context. Through this new realm of their political agencies, the socialist urban professionals paid a great attention to the demands of the society, therefore, they tended to ensure public participation in political decision-making processes. Experiencing participation in the governmental level of the new municipals, they soon applied the same ideology of ‘participation’ to their professional implementations, particularly in the mass housing projects of the municipalities.

⁷⁶ After a sudden death Leyla Atakan in a traffic accident in 1972, Erol Köse was appointed as the mayor of İzmit. For more information about Erol Köse’s political life, see; Küpçü, M. (2014). *62 Yıllık Siyaset Hayatıyla Erol Köse*. İstanbul: Dahi Yayıncılık.; Kahraman, A. (1978). *Boğulan Başkan Erol Köse*. Gelişim Yayınları.; and for his personal memories, see; Appendix F – Interview with Erol Köse.

CHAPTER 5

RE-EVALUATING THE EXPERIMENTAL CASE OF İZMİT NEW SETTLEMENTS PROJECT

Industrial plants which have been built in Turkey's major cities since 1950s, have significantly increased the migration of masses from rural to urban centers. The rural population who were attracted by the industry, lacked many urban services, particularly housing. As a result of the inadequate service of the state in solving the housing problem, people went into the effort of finding their own solutions to the problem, and so, especially on the peripheries of the industrial districts, *gecekondu* settlements were started to be formed. The city of İzmit, whose industrialization rate had always been around the national maximum levels, and since it has incorporated various branches of industry, such as paper, petro chemistry, refinery, it had the common problems of the major part of other Turkish industrial cities hosting the important industrial investments after World War II. Due to the increment in the working class population in İzmit, regarding the job opportunities offered by the industrial branches, most urban policies aimed at focusing on the working class and their housing problems (Küpçü, 2014, p.63; Sezgin, 2017, p.59). Although the previous municipalities were to regulate the basic needs of the people -which mostly in guise of the municipal authority-, they stayed as mere spectators to the exploitation of *gecekondu* residents, who were in need of a better shelter, as being one of their basic needs; and so, the slum residents started to seek for new systems of local governments where problems are taken into consideration and solutions are sought (Bulca, 1976, p.89).

In the period between 1960 and 1970, many protest movements on the subjects of civic and environmental rights were taking place across the world. Being one of these, the labor movements caused long-term strikes, and the new quests for rights were brought on the agenda. With these movements, the working class who were especially living in squatter settlements, obtained new political rights in the cities. These emerging

developments found their reflections also in Turkey. As examined in the previous chapter, one of the most influential factors for radical left to take over the municipal administrations of thirty three cities in 1973 local elections, was the support of those *gecekondü* residents who were willing a change in the existing municipal governmental system. *Gecekondü* residents who were disappointed due to the pseudo solutions proposed for the housing problem by the previous local authorities, stood on the side of a new municipal system which was seeking ways for the social justice. In this regard, the socialist municipal practices that left their marks on the 1970s in Turkey, were the new municipal acts which were influenced by the libertarian and equalitarian quests of rights that were dominating the world and were penetrating the cities.⁷⁷ During the period in question, since the policies of socialist RPP municipalities were not overlapping with central politics, they were having difficulties in obtaining financial support from the central government. To resolve this tension deriving from the vertical relations, with the new municipal act, these newly-elected socialist municipalities set their sights on local autonomy with their first experiences. The mayors of these socialist municipalities made great efforts to be different from the former mayors by apparently manifesting that they were on the sides of the people. They tried to meet the expectations of the people by supporting people's rights, by using the public good for the public itself, by being productive, by searching solutions for the urban problems that the people were facing, etc. These selected municipalities by following their revolutionary ideas of 'productive municipality', 'resource-creating municipality', 'unionist/integrative/democratic municipality', also planned some important municipal initiatives to solve the housing problem, and so, they provided a promising option for the community in need (Figure 5.1) (Bulca, 1978, p.42).

5.1 İzmit Municipality and the Mayoral Consultants

İzmit, being one of the primary cities where the new municipal movement was experienced in Turkey, was administered with the new municipal regulations by Erol

⁷⁷ The Paris Commune, Municipal Socialism in England, 1968 student protests, urban movements, etc. constituted the reference point of the socialist municipalities in the 1970s (Güler, 2013).

Köse, who was the mayor between the years of 1972-1977.⁷⁸ Erol Köse defined the municipalities as a form of election-based democratic governmental system which comprehend the urban life in every aspect (Bulca, 1976, p.89). He argued that municipalities need to undertake crucial roles for serving people with the political and social education by allowing them to gain experience of the governmental power. He also emphasized that, the municipalities need to unite their forces to provide environments for societies to structurally become more equitable and democratic (Bulca, 1976, p.89). In his political career, Erol Köse defended that the administrative structures of the classical municipalities which were no longer sufficient to manage cities, therefore the ‘new municipal’ vision was needed to be developed with the basic sentiments for being confederative, integrative, democratic, participatory, transparent, productive, advocative (protecting the rights of the people) and environmental oriented (Küpçü, 2014, p.54; Kahraman, 1978, p.113) (Figure 5.2). Köse expressed the objectives of the ‘new/socialist municipalities’ that; “Municipalities need to do what the state don’t do or cannot do. We aimed for getting under way to protect the poor, the people in need who are exploited by powerful oppressors”. (Kahraman, 1978, p.11). Being consistent with his ideals, the first implementations of Köse during his mayoral period, were aimed at improving the urban living standards of the lower class and resolving the housing problem (Kahraman, 1978). Erol Köse’s sensitive attitude towards social equality and democracy within the city can be attributed to the fact that he was also coming from a disadvantaged family regarding their low-income, thus he has always been in the group of people who longed for urban equality and justice (E. Köse, personal communication, April 19, 2019).⁷⁹ In this direction, with the support of Köse, the biggest project which was planned to be actualized in İzmit, was the expropriation of land under the leadership of the municipality (2 million 800 thousand square meters on the east side of the city and 4 million 700 thousand square meters land on the west side of the city) for a the large-scale housing project with 30,000

⁷⁸ The other primary socialist municipalities in Turkey were the municipalities of İstanbul, Ankara and Çanakkale. As a result of not being nominated in the 1977 local elections, offices of the mayors of these municipalities which they took in 1973 elections, came to an end. For this reason, many of the planned projects were either not started or were left incomplete (Sezgin, 2017, p.63).

⁷⁹ For more information about his personal and professional life, see; Appendix F – Interview with Erol Köse.

house-capacity. With this project called “New Settlements Project”, the aim was to provide housing for approximately 150.000 people in İzmit (Bulca, 1977, p.60).

Alongside being utterly connected with the concepts of the new municipals, the İzmit project has also come into prominence, for being developed in collaboration with ‘mayoral experts’ who were appointed to work as a professional think-tank of the municipality. These experts were mainly the architects and planners of the generation of 1960s, and they were also the professors who were expelled from METU in those years.^{80, 81} These urban professionals contributed to the development of İzmit ‘New Settlements Project’ with their technical and ideological critics and documented numerous of reports examining the developmental stages of the project. The efforts of the urban professionals can be noted as highly crucial, since they were providing voluntary contributions to the development of a systematical approach and rational content for the project, which was hoped to become a sample solution to the insufficiency of mass-housing projects in Turkey. Moreover, rather than only practicing within a specific working groups, these experts also created a network for producing and sharing knowledge and exchanging their experiences between other municipalities under the RPP (Batuman, 2006a, p.117).⁸² In that time period, when there were a growing concern about the authoritarian design professionals and their domineering space production processes, these experts with high social awareness, searched for diverse architectural methods and challenged the status quo by concentrating their theoretical interests on the subject of production.⁸³ They did not only discuss the formal features of architecture, but actually, the production process of

⁸⁰ In 1972, İrem Acaroğlu, Yılmaz İnkaya and Seniye Özkol; in 1975, Mehmet Adam, Teoman Aktüre, Tuğrul Akçura, Aydan Bulca, Bilgi Denel, Davran Eşkinat, Raşit Gökçeli, Orhan Özgüner, İlhan Tekeli and Esat Turak, who were the members of Faculty of Architecture, were expelled from METU with the decision of the Board of Trustees (Batuman, 2006a, p.117).

⁸¹ For her personal memories of the dismissal, see; Appendix C – Interview with Aydan Erım.

⁸² These consultants were Esat Turak, İlhan Tekeli, İrem Acaroğlu, Önder Şenyapılı, Adil Özkol, Yalçın Küçük, Ahmet Yücekök and Erhan Acar in Ankara; Aydan Bulca, Selahattin Yıldırım, İcen Börtüçene, Ergun Unaran and İlhan Tekeli in İzmit; Turgut Cansever, Necat Erder, Bülent Aren in İstanbul; Şevki Vanlı and Timuçin Yekta in Mersin; and Metin Kavakalanlılar in Antalya (Batuman, 2006a, p.117).

⁸³ For more concerns on the production of space, see; Yücel, A. (1982). “Fiziksel Çevrenin Oluşumuna Halkın Katılımı” Üzerine Değınmeler. *Mimarlık*, (1), 7.

the form; they made anthropological analyses on social and cultural models of the users (Abban, Ayata, Gürel, Özen & Özen, 1982, p.4).⁸⁴ These new priorities of the urban professionals demonstrate that, the emphasis started to be centralized upon users, who were now considered as the main subject who will be experiencing the space created by the professionals. For that matter, instead of commonly practiced top-down, the bottom-up decision making mechanisms came to the discussion in design processes. Accordingly, also the democratic and egalitarian ways of space production, which enabled the participation of users in the processes of decision-making, idea generation and design, were brought up to the agenda. Profession experts who theorized about the social contents of architecture, gained an opportunity to practice the ideas they had already produced, and they also found a possibility to put their expertise in public service beyond their technocratic positions (Batuman, 2006a, p.116).

As it is discussed, after the social democratic municipal government came to power in 1973 local elections, İzmit Municipality became one of the first municipalities that followed the ‘new municipal’ concepts. Until the resignation of the socialist local government in 1977, the municipality worked collaboratively with the ‘mayoral experts’. This partnership provided İzmit Municipality an active governmental percept which focused on problems of the society, solutions to urban concerns and housing problems. ‘İzmit New Settlements’ project, which was one of the most remarkable service of the İzmit municipality and the urban professionals, was developed in line with the housing demand of the city. As well as proposing solutions to the *gecekondu* settlements and housing deficits, this project also allowed for the examination of democratic and egalitarian ways of space production in architecture. Furthermore, most importantly, this experiment stands as the very first emblematic attempt to introduce participatory architecture in Turkey.

⁸⁴ For more the details on the discussions, see; Abban, Ç., Ayata, O., Gürel, A., Özen, A. & Özen, H. (1982). Fiziksel Çevrenin Oluşumuna Halkın Katılımı. *Mimarlık*, (1), 2-5.

5.2 About the Project

In the direction of new municipal act which came to the fore in 1973, İzmit Municipality, started to bring forward some solutions for the housing problem that ensued rapid urbanization in the city. In 1974, the Municipality took the first step by expropriating a total of 741 hectares of land (Figure 5.3; also see Figure 3.20), divided in two asunder parts, one close to Ankara and the other close to İstanbul outlets of İzmit, for the ‘New Settlements’ project (Unaran, 1983, p.18). By this means, it was aimed to provide affordable housing to 30,000 low-income families working mostly as workers in manufacturing industries, so it was planned to provide accomodation to a population of approximately 150,000 people (Birleşmiş Mimarlar, 1976, p.100).

Going beyond solely searching methods for housing production, the ‘New Settlements Project’ was also important being a precedent for developing solutions to the housing question (Batuman, 2006a, p.119). The grand scale of the project was considered as a breakthrough which necessitated different dimensions to take into consideration in urban and regional planning. Therefore, the municipal principles and the ‘mayoral experts’ who were involved in the project had to follow the changing life patterns of the population. They also aimed at collaborating with people living in the settlement to form social-economic organizations that would identify the fair distribution of the benefits to be produced (Çavdar, 1978). Being one of the architects of the project ⁸⁵, Tuncay Çavdar (1978) stated that, throughout the design the İzmit project, the process was not imagined and developed on the paper; but rather, “the design process which embraced political, economic and many other issues arised out of public communication was practiced.” (p.55). So this type of design exercise created an opportunity for people to participate in discussions on all issues of society. During the three-year planning phase, where a numerous of users participated in the decision-making processes, a mutual relationship with the mobility of society was aimed to be established, and this horizondal communication was intended to be maintained

⁸⁵ The project was given to United Architects (Birleşmiş Mimarlar), and the responsible architects of the İzmit New Settlements project were Tuncay Çavdar and Turgut Alton. See; Tekeli, İ. (2012). *Cumhuriyetin Belediyecilik Öyküsü, 1923-1990*. İstanbul: Tarih Vakfı Yurt Yayınları.

throughout the project (Çavdar, 1978, p.55). The lateral communication system which was the requirement for the project's main objective of the participatory process, was premediated as an alternative to the balance of power dominated by the vertical communication.⁸⁶ According to Çavdar (1982), if an 'active' participation was to be achieved, first it was necessary to clarify the description of participation. He stated that: "Participation in a 'real' sense may only be possible if the powerful will stop using it as a tool for persuasion on the less powerful; and to be 'real', participation needs to be considered as the right of individuals to be a part of any kind of management." (p.8). Following Çavdar's statement, it can be concluded that, to eliminate the authoritative misuse of management in architecture, participation needed to be followed as a democratic political process which enables people to be directly involved. Thus the urban professionals might obtain an interaction with the society who are not specialized in architecture, and give priority to them to express their longings and demands for built environments.

5.3 The Design Process

5.3.1 The Planning Strategy and the Local Organizations

After land expropriation, the Municipality conducted planning studies and system research for the New Settlements Project.⁸⁷ Additionally, the Municipality also took responsibility on organizational works, such as registering members for new settlements, integrating registered members into groups in cooperative societies and running a massive publicity campaign with the intent of keeping the societal organization alive (Çavdar, 1978).⁸⁸

⁸⁶ However, this lateral communication initiative was obliged to be abandoned in the constant predicament of bureaucracy which was caused by the congestion of vertical communication and control mechanism. (Çavdar, 1978, p.55).

⁸⁷ For the narrative about the voting and admittance of the land expropriation held in İzmit Municipality Council, see; Kahraman, A. (1978). *Boğulan Başkan Erol Köse* (pp.5-8). Gelişim Yayınları.; Appendix C – Interview with Aydan Erim; Appendix F – Interview with Erol Köse.

The planning system of the New Settlements Project was intended to be secured with the management control of local-democratic organizations (Birleşmiş Mimarlar, 1976). İzmit Municipality, first initiated the organizations and then established a new directorate for them. The task of registering the cooperatives was taken by the Municipality, and the cooperatives whose registration procedures were completed, became partners in the cooperatives' association (Unaran, 1983). The future homeowners/users of the New Settlements Project were organized in cooperatives, and those cooperatives then became associate partners in Yeni-Koop building cooperatives association in İzmit. These cooperatives and their associations were also proposed to continue their missions after the completion of the dwellings by serving as cooperatives of service and consumption (Unaran, 1983). It can be noted that, even though the project has many disadvantages for being the very first example of its time, the fact that İzmit having an industrialized population has provided an advantage to the project, regarding the people's intention to be organized (İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019).

The Planning Strategy

The main strategies of the planning process were generated in accordance with the social-democratic principles of the 'new municipal' movement. The first objective of the planning was to ensure a fair distribution of resources in the settlements (Birleşmiş Mimarlar, 1976, pp.100-101). Equality standing in the core of the endeavors of a democratic planning, it can be said that, through this objective, the personal benefits of each individual was intended to be provided, however, they were aimed to be utilized for ensuring social benefits of the industrialized society. The second objective was to establish a social and spatial structure that would properly meet the requirements of the ever changing socio-economic conditions and the demands that would possibly be brought by them (Birleşmiş Mimarlar, 1976, p.101). It gives the

⁸⁸ Aydan Bulca (then Aydan Erım) was one of the mayoral consultants, and she was assigned as the project manager, who was also responsible of recording the members -future users- of the project. See; Appendix E – Interview with İlhan Tekeli; Appendix F – Interview with Erol Köse.

signals of the flexible planning, through which the dynamism of the society was taken into account. That kind of process planning would allow changes in plans, according to the changing needs of the people over time. It can be noted that, the most applicable way to implement this flexibility in planning is the systematic participation of the society with their feedbacks and evaluations to the local development regularly, which can be obtained through a lateral communication between the people, the local authorities and the central government. The third objective was to ensure a maximum benefit with maximum efficiency in the use of limited resources (Birleşmiş Mimarlar, 1976, p.101). This can be related with the objectives of productivity, the regulation of funds and the creation of resources of the new municipalities, since municipal economy was organized to benefit to the solutions of the social-economic problems of the society in the most effective manner.

All these objectives for the planning mechanism were actually far beyond the objectives of any settlement project initiated till that time. This was not following conventional planning methods, but trying to experiment something new. Even though there were not any Turkish references to be used as an example for this project, the main objectives of the planning process mainly resembles the ideas of Team 10, who were discussing on how to allow ‘growth and change’ in varied scales, including city scale, which would occur in the course of time (Risselada & Heuvel, 2005, p.53, p.101). Envisaging the participation of society was also another aim that could be taken from Team 10, considering the city plan of Giancarlo de Carlo for Rimini in 1970-1972, which was both considering ‘participation’ and ‘growth and change’ in the planning process (Risselada & Heuvel, 2005, pp.194-197). It can be noted that, even though this kind of planning process was not familiar in Turkish discourse, architects and the people of İzmit were so motivated for the project that it brought a driving force for the development of the New Settlements (A. Erim, personal communication, April 1, 2019; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019).⁸⁹

⁸⁹ See; Appendix C – Interview with Aydan Erim; Appendix E – Interview with İlhan Tekeli; Appendix F – Interview with Erol Köse.

The Local Organizations

The New Municipalities developed their housing initiatives at the time when the housing production was the under realm of central government's authority. Therefore, in order to operate the administrative system of housing production, these municipalities established organizational mechanisms, mainly consisting of 'cooperatives' and 'cooperative associations' (Tekeli, 1992, p.126; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). Accordingly, the organizational model of the İzmit New Settlements project was also formed on the basis of cooperatives and the cooperative associations (Birleşmiş Mimarlar, 1976, p.101; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). Cooperatives were anticipated to consist of approximately 150 households, who were having similar professions and income levels, and were sharing the similar characteristics (Birleşmiş Mimarlar, 1976, p.101). The cooperative associations were consisting of more than 9 cooperatives, and they were to be responsible of controlling the use of resources, and managing the equal distribution of the collective benefit. These cooperative associations, which were aimed to be the mediums of the city's self-governance mechanism, were designated to function in varied regions of the New Settlements (Birleşmiş Mimarlar, 1976, p.101; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). Additionally, in order to reinforce the administrative system, few other supportive mediums were included in addition to the cooperatives and cooperative associations. One of those were the 'street councils', which were smaller than the cooperatives, and aimed to contribute to an effective participation environment by taking advantage of the close neighborhood relations. The other of those were the 'boards for social interaction' which were the mediums in between the cooperatives and cooperative unions. They were to consist of 7 or 9 cooperatives, and they were responsible from some urban services of the municipality, and aimed to manage the consumption cooperatives which were formed to meet the needs of the consumer groups (Birleşmiş Mimarlar, 1976, p.101). Additionally, with the help of consumption and production cooperatives, in order 'regulate the consumption' as one of the main objectives of the New Municipals, İzmit municipality proposed to set up open markets and determine points for *tanzim satış* (regulated sales) in order to

regulate the sales prices of foodstuffs (Tekeli, 2012; E. Köse, personal communication, April 19, 2019). This administrative system of New Settlements, which was based on cooperatives and cooperative associations, has aimed to compensate the relative power of the central government over the local government. These social organizations have somehow created an urban political power and intended to reduce Municipality's commitment to central government both financially and operationally.

These local organizations were the distinguished feature for the mass-housing production, compared to the European mass-housing practices. While in Europe the projects were mainly initiated by the state or the private firms, or may be by the architects themselves, in this situation the Municipalities owned the development of the project, and the people systematically organized to be integrated in the project's development process. Additionally, these mediums of organization give worker classes, who normally excluded from the decision-making, an opportunity to take roles in it. Through these organizational mediums, society was enabled to be aware of the city's problems and were given opportunity to offer some insights into possible solutions.⁹⁰ The tool of 'participation' tried to be applied both within the organizational framework, and also between the organizations and the local government. It was defended that, "if the plans were developed 'in spite of' the people would not be respected even though they were actually intended to be made 'for' the people" (Birleşmiş Milletler, 1976, p.101). Therefore, the participation channel aimed to be made operational between the whole organization mechanisms, which can be considered one of the major success of the New Settlements Project that also efficiently coordinated with the design of the private dwellings (Çavdar, 1982, p.8).

⁹⁰ This concern also appears in Giancarlo De Carlo's urban plan for Rimini that he worked on between 1970 and 1972. He also considered to integrate city's people to the planning process and to create alternative proposals together with the lay people. However the point that, the participation of the city dwellers would not be mediated through organizational systems, but this was mostly the intention of the architect to provide them participation opportunities. For more information about De Carlo's Rimini urban plan, see; Risselada, M., & Heuvel, D. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981*(pp.194-197). Rotterdam: NAI publishers.

5.3.2 The Participation of the Users

In the conventional design processes, the task of the designers is to determine the needs of the individual clients and transfer them to the constructor to transform them into a concrete work. So, therefore, this design process also includes a sort of participation in itself. However, here the system of participation operates in a smaller scale, meaning that the client is mostly an individual, asking architect to fulfill his/her demands, and in turn, will pay for the architect for providing the architectural service.

However, when the scale of the project and the quantity of the clients increase, architects cannot ensure to come together with every individual client. Therefore, they generate their designs on the basis of standardized use patterns, and abstracted user values. This type of activity leads to alienation from social values in society and to break away from the sense of belonging (Figure 5.4). Cengiz Bektaş (1982) explains that, when the urban environments or private dwellings were obliged to the users, they are mostly considered by their users as commodity, but if they are created through the continuous communication between the users and the architects, meaning that through direct participation of the users, these environments/dwellings mainly considered as home, as a place where they feel belonging (p.10). Accordingly, in case of İzmit New Settlement Project, the architects, despite the major population of the focus group of the project, tended to ensure close communication with the possible users (better not to name them as ‘clients’) of the project throughout the design process to ensure the sense of belonging. Here, in contrast with the aforementioned participant being the individual client, the participant group is mostly the low-income class, who were distanced from the social and spatial decision given for them due to their disadvantages. They are the group of people, who were actually in need of housing the most, but who could not provide any architectural service on their own unless any housing provided them by the state. In New Settlements, the municipality owned the role of the state to provide housing for the low-income groups, and both the mayor and the urban professionals supported the idea of ‘participation’, and the rights of the people to have a word in their built environment were given back to them (Birleşmiş Mimarlar, 1976; Çavdar, 1982). Through this objective of the project, it can be explained that, the economic disadvantages of people that cause them a social and

spatial injustice in their urban lives, intended to be eliminated by allowing them to express their own needs and demands throughout the democratic development and design process of the project (Figure 5.5). This participatory process of the New Settlements, which were motivated by the municipal program, the mayor, the architects, and even by the dwellers-by organizing through cooperatives-, aimed to become a model for the existing unqualified/insufficient mass-housing production of the country at its time (Tekeli, 1992; Tekeli, 2012; İ. Tekeli, personal communication, April 15, 2019).⁹¹ It was also designed as an alternative to the low-income housing shortage, stemmed from the inconsistent mass-housing strategies and the deviation in the aim of the mass-housing projects that they mostly ended up being accessible for the middle-high income classes.

In the implementation of the New Settlements Project, two contemporary phenomena came to the fore; one of them was ‘individualization’ and the other was ‘(re)socialization’. The unity of these contrasting themes is a dynamic, which is especially seen in the industrialized populations. While ‘individualization’ was symbolized by the separation of the individual from his/her village (context); re-socialization was symbolized by the industrialized city and its constituent elements. It was expected that when the people at the highest stage of individualization became fully socialized with their own wills, then it might be possible for the established social organizations to function properly. From this point of view, the participatory design process applied in the New Settlements Project was designed with a consciousness that evaluated both two phenomena of individuals, and even enhanced their coexistence (Birleşmiş Mimarlar, 1976, p.102). Considering the *gecekondu* settlements, the residents of *gecekondu*, who broke away from their rural contexts (who were individualized), were continually tend to maintain their lifestyles and personal values in cities (as a part of their re-socialization process).⁹² This common occurrence was

⁹¹ For detailed explanation of Erol Köse about his aims to create a ‘model’ through the New Settlements Project, see; Appendix F – Interview with Erol Köse.

⁹² While Cengiz Bektaş (1982) evaluates *gecekondu* as an example of participation, Feyzan Beler (1982) defines the *gecekondu* phenomenon not only as the participation of people in the production of their living environments, but the people’s production of their physical environments at first hand according to their needs and necessities. For further discussions, see; Beler, F. (1982). Fiziksel Çevrenin

continued through the New Settlements Project, since the focus user group were to be the former *gecekondu* residents, with a participatory ‘housing interest’ (Yücel, 1982). This participatory design process, helped individuals not to break away totally from their individualisms in the meantime of their re-socialization processes; so it would not be wrong to say that, participatory design greatly reduced the users’ sense of alienation (A. Erim, personal communication, April 1, 2019; Ö. Şenyapılı, personal communication, April 10, 2019; E. Köse, personal communication, April 19, 2019). The participation environment created a platform for individuals to express their individualities. Also, since it gave them opportunity to use their freedom to make decisions for their built environments and dwellings, as mentioned above, it also formed a basis for social organizations. During the development of the project, users allowed to participate in the decisions starting from their housing plans and then in street and neighborhood scale. This participation event, which continued from private to general in a democratic process and reached to the municipal council, allowed the establishment of healthy communication bridges between the mayor and the people of the city (Unaran, 1983). That kind of mechanism operating between the varied organizational groups can be related with the Alison and Peter Smithson’s concept of ‘hierarchy of association’. By examining the relations between the size of the population and architectural forms, Smithsons discussed this concept in CIAM X meeting in 1956, to describe how a sense of place may be created through the hierarchies of ‘the house, the street, the district and the city’ (Figure 5.6) (Risselada & Heuvel, 2005, pp.52-53).⁹³ Even though their concept mainly focuses on the spatial hierarchies, the organizational mediums of New Settlements project can ideologically resemble the concept of Smithsons, by creating different scaled groupings to allow people take active roles in the organization system of the project in varied urban scales, define their identities in the community, and so increase their senses of belonging.

Oluşumuna Halkın Katılımı Seminerinin Düşündürdükleri. *Mimarlık*, (1), 22.; Bektaş, C. (1982). Deneyimlerimizin Gösterdikleri. *Mimarlık*, (1), 10-12.

⁹³ For more details about the CIAM X meeting and the discussions on Alison & Peter Smithson’s concept of ‘hierarchy of association’, see; Risselada, M., & Heuvel, D. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981* (pp.52-53). Rotterdam: NAI publishers.

The intended participation mechanism of New Settlements was not considered as an aim of the project, but rather a chain of processes that feed the project (Çavdar, 1982, p.8). Accordingly, parallel to the determination of the user community, the design process of the project was also organized into two stages (Birleşmiş Mimarlar, 1976, p.102). The first stage was the one with the potential users, where the actual users were not yet identified; and the following second stage was the one with the determined actual users. Although these two stages differ in terms of users' certainty, the common point of them was to determine the real needs and demands of the users, through direct communications established between the users, the architects and the municipal authorities.

5.3.2.1 Participatory Design Phase with the ‘Possible Users’

In order to establish the framework required by the participatory process in the New Settlements Project, a preparatory phase based on the potential users was conducted before the identification of the real users (Çavdar, 1978). This preparatory phase, might also be named as the stage of field research, was aimed at obtaining particular information from the potential users; such as their economic opportunities, spatial requirements (both for their housings and the built urban environments), lifestyles, expectations, space use habits, household organizations, etc. The information obtained from these field researches were used for generating the ‘master plans’, as the kinds of spatial patterns to guide future growth and development. These master plans were also used for developing of the ‘layout plan’ schemes and for exploring the most of coherent technological solutions for the project (Birleşmiş Mimarlar, 1976, p.102).

As the part of this preparatory phase followed with potential users, in 1974, the municipality conducted a social research involving 1000 households. Afterwards, this social research was completed with 500 workplace questionnaires that were filled out in workplaces which were running with more than 100 workers (Çavdar, 1978, p.56). The main objectives of these research-based studies were to define the socio-economic framework of the intended participatory process of the project; and to identify the specific problems of the potential users who were experiencing a rapid social change.

The questionnaires were designed to collect information on social and economic issues, mainly by focusing on the concept of space. Principally, the family structures of the users, their lifestyles and their financial restrictions were intended to be attained, since these features would be the most possible determinants for their spatial preferences. Additionally, through these surveys, the effects of the existing spatial organizations on the social structure, and how and to what extent they alienated/if alienated the society were aimed to be investigated (Çavdar, 1978, p.56). It should be noted that, for such a large scaled and multi-user mass-housing project, also by considering the rapid social change, these kinds of surveys were highly important, and they could be considered pragmatic, to obtain general information from the selected/limited sample profiles. In fact, however, the perpetual dynamism of the society was intended to be followed and redirected through the dialectical mechanism of participation, which was aimed to be carried out during the design process of the project. In addition to these surveys, as a part of the field research, a series of casual meetings were carried out in coffeehouses and syndicate houses, by architects and even by the mayor to keep in touch with the society (Çavdar, 1978, p.56; E. Köse, personal communication, April 19, 2019). It can be said that, the main intention of these unconstrained meetings was to eliminate the borders between the professionals, the local government and the society, by sustaining effective dialogues at highest levels through face-to-face social interactions.

In the sequel, by evaluating the information obtained from the above-mentioned social researches, the space configurations and design typologies were identified with regard to the social-cultural framework (Çavdar, 1978, p.58). Tuncay Çavdar (1978) states that, the problems, which were related with the spatial organizations and the technology, were defined in a very similar method of Christopher Alexander's 'pattern language' (p.58). Alexander, through his method, promoted an active dialogue between the architect and the user. Supposing that a building or a town is given its character, essentially, by the events which keep on happening most often, a chance is needed to be provided to users to express their actions, since they are the ones who perform these events the most. These specific patterns of activities -or the social features in general- in built environment, are needed to be followed, since they can also determine structural and geometrical order of that environment (Alexander et al.,

1977). The information obtained from the possible users throughout the preparatory phase of the New Settlements, actually enabled to detect the particular patterns regarding the social, cultural and economic determinants, which were afterwards inserted into the design typologies of the dwellings. However, even after the determination of the patterns, with the ongoing participation of users in the further phases, these patterns were aimed to be rearenged by coordinating with the mobility of the social change that would possibly occur in the course of time (Çavdar, 1978, p.58). Therefore, by considering the dynamic structure of the users, some patterns for design typologies were strategically envisioned to allow flexibility in the future use, such as; flexible guest-room solutions which keep in pace with the evolution of users' life styles; flexible minimum-sized bedroom solutions which might be augmented according to the increase in the family members; extendible size of multi-purpose room solutions for meetings or other events; flexibility of position and size of the kitchens in plan in accordance with multiple purposes of usage (Çavdar, 1978, p.58). As previously mentioned, the validity of these pre-determined patterns and their reflections on design typologies were evaluated through the participatory process of New Settlements project. It can be noted that, this kind of continuous reevaluation also provides flexibility to the process that if there were any misguided operation in design, the users were able to intervene and reidentify their expectations. Therefore, through this dialectical communication a deeper understanding of the socio-cultural evolution of the users were intended to be ensured. In this respect, the idea of allowing a change through design, somehow bears a resemblance to Lucien Kroll's main objective of eliminating any institutionalized typologies from design, and keeping in pace with the transformation. Another specific feature of the project which was connected in parallel with the changing patterns in design typologies, was the building systems which would be most compatible with the possible transformations in the users' preferences in the course of time. Architects also in the preparatory phase of New Settlements, started to search for technological building systems which would allow flexibility in the use of space. (Çavdar, 1978, p.58; A. Erim, personal communication, April 1, 2019; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019).⁹⁴

5.3.2.2. Participatory Design Phase with the ‘Actual Users’

Following the first preparatory phase conducted with the potential users, the second phase of the project began with the identification of the actual users. This phase of the project was also two-staged. In the first stage, numerous of meetings were organized with the user groups. According to the information obtained from these meetings, the master plan of the project was determined, and the preliminary designs of the dwellings were formed. In the second stage, the individual interviews with the households were conducted, and the plans of the dwellings were given their final forms (Birleşmiş Mimarlar, 1976, p.102). In both two stages, while the users were intended to be actively participating to the design process, the architects were working in accordance with the contributions of the users, and they were working on determining the master plans, which were functioning to provide guidelines for the spatial configurations and developments of the dwelling units. The study carried out in this phase was actually aimed to examine the land, building technology and financial restraints, and to propose optimum solutions for them regarding the needs and demands of possible users that were determined in the very first phase of the study (Birleşmiş Mimarlar, 1976, p. 102). It is apparent that, a complex web of interrelations was targeted to be sustained in between the phases and stages of the design process, which gave a distinctive character to the project. This might be evaluated as a fact that, since the architects were not experienced in any systematized participatory process, they might opt for having a grip on the process; and for this reason, they it might be better to construct a feedback mechanism which might allow users to freely integrate to the process, and to enhance the design ideas of the designers. However, it was explained by Çavdar (1978) from other aspect that, since the users were facing a rapid social change, this fact was one of the factors that would affect their participatory activities. For this reason, it was crucial to for them to attend meetings in collective user groups or in individual households to increase their effectiveness in the process (p.59).

⁹⁴ For the detailed evaluation of the construction technology of the New Settlements Project, see; Chapter 5.4. System of Construction.

It might be useful to emphasize that, the primary concern of ‘participation’ is to allow a democratic platform for egalitarian contributions of the participants, and to ensure a multi-directional communication channels between users, design professionals and the authorities with power -can be the local government with political power for the case of New Settlements-. If there is a crack in the system of democracy, then the powerful ones try to establish superiority over the less powerful participants (İlhan Tekeli, “Mimarlık Semineri 2015 – 1. Gün”, 2015).⁹⁵ In these consequences, the participation of the users -being the less powerful participants in the equation- would be defined as ‘pseudo-participation’, in which the communication between participants would mostly be based on persuasion (Sanoff, 2000, p.8).⁹⁶ Meaning that, the decisions were already given by the powerful participants, and the others were merely informed about/or were persuaded for those decisions, which made the others inactive subjects during the process (Sanoff, 2000, pp.8-9; Çavdar, 1978, p.59). To prevent pseudo-participation and to facilitate active participation of the users, an unrestricted dialectical communication environment must be provided. For the particular situation of the New Settlements Project, the user population was experiencing a rapid social change which was a critical factor effecting their activities regarding participation. For this reason, it was crucial for the communication environments provided for the meetings with the user groups and the households to be consecutive and to be free from authoritative powers; so that the users were to be allowed to gain control over the process.

In the first stage of participatory design phase with the ‘actual users’, the household groups, which were composed of thirty families, were invited to collective meetings to exchange information with architects and planners. These meetings aimed at introducing the anticipated participatory process and explaining the common language to be used throughout the process to the users. As in all stages, in these interviews, one

⁹⁵ For detailed discussion by İlhan Tekeli about the connected problems between the cracks in the system of democracy and their effects on architecture, see; Mimarlar Odası İstanbul Büyükkent Şubesi. (2015). Mimarlık Semineri 2015 - 1. Gün [Online Video Clip]. *Youtube*. 11 March 2015.

⁹⁶ For more information about ‘pseudo participation’, see; Deshler, D & Sock, D. (1985). Community Development Participation: A Concept Review of the International Literature. International League for Social Commitment in Adult Education. Sweden, 22-26 July.; Becker, F. (1977). Housing Messages, Stroudsburg, PA: Dowden Hutchinson & Ross.

of the basic tasks of the architects was to stimulate the collective imagination of the users on the topics related to the space and then to evaluate these interviews in terms of spatial configurations (Çavdar, 1978, p.59). It can be deduced that, these meetings and collective interviews made with the user groups actually tended to create a kind of network of partnership between the residents, designers and the local government. This might also develop the mutual trust, sharing and strengthening common values of the society (Sanoff, 2000, p.7). With the help of designers, user groups would develop a vision of what they want their built environment to become and how to get there, and therefore, the user groups might possibly assume ownership to the process, while they might reduce the feeling of anonymity. (Deshler & Sock, 1985; Becker, 1977).⁹⁷

Following the meetings with household groups, in the second stage, individual interviews were organized with the families both in their own dwellings (Figure 5.7) and in the planning studio (Figure 5.8).⁹⁸ In this stage where the spatial decisions were intended to be made, architects worked in collaboration with the households, and tried to identify the best design typologies to fulfill the demands of the families. It was determined by Çavdar that, these interviews were tended to be made in an informal atmosphere, to allow a kind of sincerity between the architect and the users. However, even though this might have been occurred in that way, one picture taken during the interview in the dwelling of one family (See Figure 5.7) implies a critical issue: the distance between the interviewer-the architect- and the users. Even though the invisible social/or professional hierarchies were tried to be diminished throughout the participatory process, it can be seen in the picture that, the future users were sitting in a row on their cedar, while the architect was given a chair, which may possibly represent the privileged identity of the architect belonging to a higher strata. Additionally, their face-to-face seating arrangement, is also giving the impression as if the architect was interrogating the users, rather than she was trying to establish a collaboration and reach a consensus. Therefore, the distance between them brings the idea that, the possible negotiation of the different visions of the architects and the users

⁹⁸ For her personal experiences during the participatory process of New Settlement project, including the interviews and the casual meetings, see; Appendix C – Interview with Aydan Erim.

through participation was not yet clear. Çavdar (1978) mentioned that, during these individual interviews with the households, architects wanted to obtain particular inputs from the users, which would lead to decisive results regarding the production space, and recorded these inputs in a systematically prepared reports (p.59). The main responsibility of architects was to identify the needs of the users and the reasons behind their demands before deciding upon together. Additionally, after reevaluating these demands, architects were responsible to inform and to warn the users about the social, spatial and financial consequences of these decisions (Çavdar, 1978, p.59). In other words, a sort of balance mechanism was established in order to benefit from the knowledge of the both parties in the decision-making process. Thus, the information of the users based on their everyday experiences were aimed to be contextualized through the technical, and professional assistance of the architects, as De Carlo pointed out, would bring legitimacy to architectural design and production process (De Carlo, 2005, p.14).

After organizing several meetings with individual families, and obtaining consensus-based decisions regarding the characteristics of space, architects adapted these decisions into preliminary design schemes of the dwelling units by giving particular consideration to fulfill the needs and demands of each family. In order to enable users to easily understand and to envision the spatial characters of these designed schemes, architects generated efficient communication methods, such as; simplified drawings, large-scale three dimensional models of the dwellings (Figure 5.9; Figure 5.10; Figure 5.11), and 1:1 scale models of the construction elements (Figure 5.12) (Çavdar ,1978, p.60).⁹⁹ It can be said that, these easy-to-understand methods allowed users to actively took part in the architectural discussions, to request changes, and to participate to the collective revisions of the individual plan decisions (Figure 5.13).

⁹⁹ These kinds of communications techniques were also practiced in the participatory design processes of Mémé by Lucien Kroll, and of Villaggio Matteotti by Giancarlo De Carlo. For further details about their easy-to-understand representation techniques, see; Jones, P. B. (2005). Sixty-eight and After. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (pp.132-149). London and New York: Spon Press of Taylor& Francis Group.; Zucchi, B. (1992). *Giancarlo De Carlo* (pp.106-116). Oxford: Butterworth Architecture.

By reviewing the participatory design process of the New Settlements Project, it is also needed to be noted that, it was not always possible for architects to obtain consistent information from the users during the process including the organized interviews and the meetings. Even though the majority of the users were showing astonishing care and attention to the development of their dwellings, also by considering the limitations that architect was reminding them, there were also another group of users who were having difficulties to keep pace with the participatory system. To give particular examples of these group of users; some of them were solely asking for large living room and dining room and were not interested in the rest (could be an attempt to imitate the dwellings of the higher social class); some were hesitating to express their needs and telling architects to decide for themselves, or some others were only interested with the dwelling of their neighbors and asking for the same, etc. (Birleşmiş Mimarlar, 1976, p.102; A. Erim, personal communication, April 1, 2019; Ö. Şenyapılı, personal communication, April 10, 2019; İ. Tekeli, personal communication, April 15, 2019.) Considering the personal experiences of the mayoral consultants (young architects of 1960s generation), these user profiles also reveal the one of the biggest problematics of this experimental process that the participatory design strategy has not yet been comprehended by the society, and therefore could not have been operated consciously by the design professionals.¹⁰⁰ This unconsciousness disrupted the initial intentions of the project, and cast a doubt on its applicability. Even though the project did not actualized due to several reasons (such as; the very large scale of the project, the limited duration of time, the change in the local government), experiencing such a process for the first time has been the most obvious indication that alternative ways have started to be being sought in the name of architectural production. The New Settlements project could not have solved the housing question on its own, but, it led to the broader debates on visionary concepts.

Considering the scale of the project (7 million 500 thousand square meters) and the intended number of dwellings (30,000 house-capacity for 150,000 people), it was

¹⁰⁰ For more examples which were based on personal experiences about the unconsciousness of the numerous of users during the participatory process, see; Appendix C – Interview with Aydan Erim; Appendix D – Interview with Önder Şenyapılı; Appendix E – Interview with İlhan Tekeli.

evident that, the participatory process, if it could not be systematically evaluated, would not be end up with a success. For the same reason, in the case of architects who were trying to generate multiple of alternating plan solutions to meet the demands of the users, the number of dwelling models exceeded the amount that could be managed (Unaran, 1983, p.19). The model types of the dwellings are briefly discussed below.

The Types of the Dwellings

As the vast majority of the participants were the migrants who moved to İzmit from rural areas, their preferences on dwelling types were mostly tended towards the types of detached houses with private gardens, the cluster which they used to in rural lands (İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). However, due to the expected changes in their daily lives and the limited financial sources, these preferences of users were required to be reevaluated. This, in turn, led to a new compromise of adopting of new design schemes with new value measures that would be valid in longer terms regarding the increasing pace of urbanization within the framework of urbanization (Çavdar, 1978, p.60) As the result of the long debates together with the architects, the majority of the users made a consensus on more optimal solutions for their dwelling units, so they agreed upon three-story blocks with private entrances through stairways from their own courtyards whereas other building type preferences were less desired (Figure 5.14; Figure 5.15; Figure 5.16; Figure 5.17; also see Figure 5.9; Figure 5.10; Figure 5.11)(Çavdar, 1978, p.60). Particularly considering the Figure 5.10 and Figure 5.11, it might be envisaged that, the New Settlements project also had some similar formal connotations with the attributes of the traditional vernacular buildings, such as; its human scale, the diversity of circulation alternatives within the overall order, the private gardens, the common inner courtyards, etc... It is possible that, to create a sense of belonging, this type of modernized vernacular patterns might be approved by the users, since they would most likely want to sustain their living habits in the country sides. Since one of the intentions of the project was to promote the socio-cultural identities of the users in the pursuit of collective ends, these typologies might be developed by the architects to increase the socially productive typological patterns.

Apart from the vernacular patterns, New Settlements project also has very clear traces of international practices; particularly, it has many connotations with Giancarlo De Carlo's Villaggio Matteotti Project in Terni, Italy (See Figure 2.11; Figure 2.12). Both models had low-rise and high-density layout schemes and both were fostering the common perception of neighborhood (Zucchi, 1992, p.107; Çavdar, 1978, p.60). In both projects, the buildings were to contain apartments with different floor plan layouts, offering flexible use of space adapting the varied needs of their users. Again, in both projects, the apartments were to be entered directly off street and they both have usable ground floor; in İzmit while the ground floors were supposed to be used as a semi-open common lobby (See Figure 5.9); in Terni the ground levels were used as semi-open private car parking (See Figure 2.12). Moreover, in addition to their typological resemblances, these two projects were also seemed to use the same programmatic terminologies, supported with the consistently similar design ideologies.¹⁰¹ It can be supposed that, these parallelism within these two projects may also be demonstrating a possible close interaction between their architects. Therefore, this can also support the fact that, the very early 'participatory design' idea was taken from the international architectural debate (A. Erim, personal communication, April 1, 2019; İ. Tekeli, personal communication, April 15, 2019).

In addition to the vernacular references in New Settlements, by following the same concern on providing social-cultural sustainability through the participatory design, several number of floor plans were generated by architects to promise the most optimum living environments to the users with varied needs, and at this point, flexibility has been the main objective for the plan layouts. Keeping the dynamic social structure of the users in mind, architects intended to give opportunity to users to reform the basic plan schemes in the course of time (Çavdar, 1978, p.60; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). A modular grid was generated, and the surface areas of the plan components, such as bedrooms, living rooms, guest rooms, kitchens, restrooms, etc. were given

¹⁰¹ The detailed comparison between these two projects are exceeding the scope of the thesis. However, since they surprisingly have various common terminological, typological and ideological characteristics, such comparative study might be conducted to in a more comprehensive and systematical manner for further researches.

opportunity to be re-sized within the flexibility margin (Birleşmiş Mimarlar, 1976, p.102; Çavdar, 1978, p.60).¹⁰² It is apparent that, the maximum sufficiency was designated to be ensured through the combination of the modular system and the alterable space/room sizes in apartments to meet numerous of possible space requirements of each family. Architects, by promising to meet the demands of the users, proposed numerous of plans and plans solutions throughout the project. The construction of these vast number of plan alternatives, could not become even possible, if the construction system of the project would follow the conventional production methods. Therefore, to operate the several design alternatives in a modular grid by also allowing flexibility, a specific consideration was also given to the technological utilization in the construction system, which would intend to ease the construction process.

5.4 The System of Construction

The distinctive characteristics of New Settlements project including the objections for ‘user participation’, strategies for ‘flexibility’, and ‘adaptability’ of designs to accommodate the unforeseen future changes and growth, demanded also a distinguished construction system in the place of the conventional construction methods and materials (Bulca, 1977, pp.60-62). Since there was no such example of a construction system in Turkey that would possibly fulfill the requirements of the New Settlements, architects of project, therefore examined the projects of their Western counterparts that were also offering unconventional construction systems (Birleşmiş Mimarlar, 1976, p.103; A. Erim, personal communication, April 1, 2019; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019).

During the intense post-war period, which assigned a mobile character to the society and their problems, some Western architects with particular concern on the constant

¹⁰² For detailed explanation for the flexibility margin, see; Birleşmiş Mimarlar. (1976). Bir Yenilikçi Yerleşme Deneyi: İzmit Yeni Yerleşmeleri. *Mimarlık*, (4), 100-103.

and rapid evolution of the society, have already started to question if it was possible to respond to the changing needs of the society through a new kind of space production methods.¹⁰³ After the realizing the failure of inhumane and monotone rapid post-war housing projects, one of the concepts which were offered by these architects was the ‘flexibility’ of the design to enhance “human association” and interaction (Risselada & Heuvel, 2005, pp.52-53). In New Settlements project, that sort of construction strategy was also needed to reflect the dynamism of participatory activity to the outside while expressing the plurality of its users by keeping in pace with their changing socio-cultural structures (Çavdar, 1978, p.58-59; Belge, 1982, pp.18-21; A. Erim, personal communication, April 1, 2019; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019).

In addition to the necessity for flexibility depending upon the objective of the ‘user participation’ in design process, there were other two main determinants that were obtained from the principal features of project for the selection of the most appropriate construction system. These were the large scale of the New Settlements project with 30,000 dwellings, and the aim of serving low-income users with the end product. While the former was necessitating a fast production –since the project was planned to be completed in ten years–, the latter was requiring a low-cost building expense (Birleşmiş Milletler, 1976, p.103; Bulca, 1977, p.60). The technologic output of these aforementioned project determinants has led to a new prefabrication system, which was named as BM-system (Çavdar, 1978, p.59; Tekeli, 2012). The system was consisted of the 3,22m x 3,22m dimensioned square floor slabs (See Figure 5.12), and the columns were carrying the floor slabs from their corners (Figure 5.18; Figure 5.19). Also, each floor slab was divided into 9 sub-frames that were formed by the grid of the supporting beams (See Figure 5.12) (Çavdar, 1978, p.59; Tekeli, 2012). What was expected from the construction system was to allow users to generate a variety of spatial configurations, and to adapt their dwellings according to their changing social, economic, and cultural conditions over time. N. J. Habraken stated that, even the

¹⁰³ For more information about the pursuit of alternative space production, see; Smithson, A. (1974). *Team 10 Primer*. MIT Press.; Risselada, M., & Heuvel, D. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981*. Rotterdam: NAI publishers.

countries which cope with the housing deficit through mass housing programs, were still facing the housing problem (Çavdar, 1978, p.58). According to him, this ongoing problem of housing pointed the missing feature in existing mass-housing solutions, which was the lack of social content, in other words the lack of user contribution to the system (Habraken, 1972). Given that, the disconnection between the users and the production of their dwellings, and the monotony of industrialized construction technology might cause banality to the rapid mass-housing production. To that end, Habraken defined an alternative modular and prefabricated structural support system, which might be infilled with the partition components that would ensure the active user interaction (Habraken, 1972; Broome, 2005, p.83; Jones, 2005, p.114). Regarding the features of flexibility, adaptability and interactively, it can be supposed that, the construction system of the New Settlements, has many resemblances with the idea of 'Support structures' that were proposed by Habraken.

Even though the design process of the New Settlement project has already been initiated in 1973, the enterprises for its construction was dated forward. In 1976, to undertake the construction of the New Settlements project, a construction company named Yeni-İz A.Ş. was established with the partnership of the future users, the cooperative associations, and the İzmit Municipality (Figure 5.20) (Yaman, 1977, p.9; Birleşmiş Mimarlar, 1976, p.100; E. Köse, personal communication, April 19, 2019). Since the company was based on the public funds, it also aimed to protect the construction of the project from the possible speculations of the private sector (E. Köse, personal communication, April 19, 2019). Moreover, in 1977, a factory was started to be built in İzmit, for the production of the construction elements of the project; such as; load-bearing columns, floor slabs, exterior walls and partition walls (Figure 5.21) (Unaran, 1983, p.18). However, the machines and the molds that were to be used for the production in the factory, was needed to be imported from abroad - Holland and Hungary-, since they have not yet been manufactured in Turkey till then. Yet, due to the lack of required foreign exchange, the first construction of the houses could only be started in 1977 (Figure 5.22) (Unaran, 1983, p.18; E. Köse, personal communication, April 19, 2019).

Unfortunately, with the local elections held in 1977, when still the New Settlements project could not reach its planned construction level, the mayor Erol Köse resigned from his mayoral office, and the new selected mayor could not adapted himself to this sort of large scaled mass housing project (Unaran, 1983, p.19; İ. Tekeli, personal communication, April 15, 2019; E. Köse, personal communication, April 19, 2019). After the change in the municipal government in 1977, the New Settlement project could not be furthered in a good progress. In fact, the participatory process, which has been applied from the very beginning, was ignored completely, and the project was dramatically led to a different direction through applying never-before-mentioned project program, building typologies, plan layouts, and the conventional construction methods (A. Erim, personal communication, April 1, 2019; E. Köse, personal communication, April 19, 2019). Meaning that, the New Settlements Project was initiated with the idealist objectives for alternative mass-housing production in Turkey, and these objectives was experienced and developed between 1973 and 1977, but unfortunately, contrary to expectations, the project could not be finalized with these same objectives.

To briefly conclude by remarking the distinguished features of the New Settlements project, the followings are needed to be pointed. During the development period of the project, users have been involved in the nonhierarchical decision-making mechanism which enabled their participation from the private to the general. Throughout this participatory process with a democratic framework, users were allowed to give decisions, starting from the house scale, which followed with street and neighborhood scale, to the municipal scale. This process, by allowing users to have a word in the municipal council, also built essential bridges between the local government and the society (Unaran, 1983, p.19). Furthermore, in this process, the architects, instead of being an irresponsible technical expert, undertook the task of mediators, and endeavored to conduct a collective action. Through the lateral communication system, more instrumental ways were sought to strengthen the dialogue between the user-architect-local authority triad. (Also, if the inevitable dependence of municipality to the central government would be considered, then, central government may also be added to this web of interrelations.) Additionally, the other main reason behind the success of the project in the development process, for controlling its utopic scale, was

the careful management of the organizational, the spatial and the technological complements in an integrated way. Considering all these distinctions, even though the New Settlements project could not be actualized in the intended manner, it still deserves a particular attention, since enabled the Turkish architects of 1960s generation for the very first time to experiment their socialist ideals regarding the alternative dynamics of the architectural profession.



CHAPTER 6

CONCLUSION

In different historical epochs, architecture has perpetually been subject to the ethos of those in power; and architects, who have been educated with artistic principles that have never been oriented towards society, have come up with buildings of the kind that show the divinity of the rulers, the nobility and superiority of the nobles (De Carlo, 2005, p.5). After the end of the aristocracy sovereignty with the industrial revolution, architects came to the service of the bourgeoisie and capital, and became a representative of the class in power (Gürkan, 1969, unpaginated). With this change, architecture began to shift from art to service, and in the continuation of the industrial revolution, with the increasing importance of the working class, it became a branch of service not only for upper class, but for the wider society (Özkan, 2011, p.1). With the modern movement, which emerged in the early years of the last century, architects who first had an intention to solve the problems of the societies with architecture, held together by the tension of a cultural and aesthetic class code, and excluded everything in economic, social, cultural and aesthetic terms that were not shared by the class in power. By taking their elite positions on the side of the ones in power, architects distanced themselves from the real context of society and its most concrete environmental needs. In other words, the real subject -the community- was lost its sight of, and so, architecture became unquestioning, self-referential and mechanical. Therefore, the modern movement, which advocated refined forms and technology in architecture to initially solve the social problems, ended up with being standardized and became barrenly monotonous praxis of mass production. In other words, while architects aimed to find new characteristics and new formal language to architecture, they unconsciously, or consciously, caused disidentification and alienation to the society. In the chaotic atmosphere of the post-WWII period, where the common values of society were in doubt, a feeling of skepticism increasingly prevailed, and the orthodox norms of modern architecture started to be criticized by the younger modernist generation who were frustrated that the social ideals of the Modern

Movement had been lost or betrayed. There has been a search for a shift in the rigid doctrinal confines of modern architecture, to which it had been committed by its own formulae. As these expostulations magnified and intensified through the social revival in the periods of 1960s and 1970s, the social content of architecture has become the focal concern of the international and the Turkish architectural debate alike.

Following the curiosity for architecture's and architects' social commitment, this thesis has intended to retrace the changing dynamics in the architectural profession and the rise of social awareness in Turkish architectural agenda in the 1960s and the 1970s. This period under question has a historical peculiarity in Turkish architectural agenda that, architects, by interrogating their professional limits, aimed to invigorate their effectiveness through a formation of socialist intellectualism. In parallel with the international debates, Turkish architects, particularly the generation of 1960s, sought after alternative ways to gain architecture's credibility, and provided significant contributions to the professional development which distinguished them from their older and younger counterparts. They generated an integrative approach to the problems of the society, by actually contextualizing them in the professional realm of architecture, as well as the social, political, economic and cultural realities of the country. Therefore, it can be said that, they tended to extend their professional limits, and broaden their areas of interest, by acting as social agents mediating between their technocratic attributes and their moral accountabilities to society. Passing beyond the technical frameworks of architecture, they determined to claim responsibility for political engagement to function in making of urban politics. This represents a clear expression of the socialist, left-wing ideology that, architects, who did not agree to refer their activities to the obtuse political condition of the country, refused to become operative appendages of the ones with political powers, and so, generated counter arguments to the ruling power, and redefined their professional ethics for the sake of social benefit, which reciprocally reflected on the organizational body of architects.

The concern for the society has become the apparatus for architects demanding a more liberating and democratic formulation for the architectural dialogue between the society and themselves. Since these architects were questioning the Modernist orthodox ideology for keeping people out of decision-making mechanisms, they

suggested to challenge the bureaucratic and specialist procedures which were compelling architects to intervene between the society and their built environments. Mostly, they tended to examine the concrete condition of society by identifying a particular type of user that was those who were belonging to social underclass, who could merely have a possibility to have their voices heard. It can be told that, for the architects of the '60s generation, it was not just a matter of opting to serve for the people who were disadvantaged, but it was also seeing them in relationship to the people who were advantaged -these could be themselves as professionals, or politicians. So that, by contesting the status quo, they pondered on the priori contradiction of the realities which the country was facing with, and the unawareness of architectural professionals who were operating within the bureaucracy. The main reason of the predicament was actually the bureaucracy could not help sufficing to solve the whole problems of the society. The architects who did not want to be pawns for the stationary political power, they meant to be the part of the political power instead, and wanted to take roles in the bureaucratic system. In the dilemma of keeping their elitist position and going after their moral values, the architects with socialist tendencies chose the latter one.

For these young, progressivist architects of '60s generation, who were making a bid for the redesignation of the borders of architectural practice, the New Municipals have been the very first opportunity for them to operate within the local authority. The New Municipals, aiming to operate as society-oriented service rather than being the implements of general bureaucracy, targeted to ensure their social democratic basis, by working in collaboration with the urban professionals, being the architects, urban planners with socialist world views. Therefore, these New Municipals enabled professional and their technical knowledge to be used in the local government, meaning that the professionals have been the think-tanks of the municipalities. While they had an opportunity to practice their socialist views, which hereto circulating only within the professional domains, they also finally legitimated their views with political authorities. It can be said that, this group of professionals also provided a sort of guarantee to legitimize the political framework, with their clear ideological positions and rigorous application of scientific procedures. Together with the local authorities, the professional think-tank set new objectives and developed new practical

instruments to produce a balanced and stimulated physical environment. In this regard, they set an objective to allow democracy properly within the local government, and as an instrument, they asserted people's participation in decision-making mechanisms of the local governing system and in municipal programs (Tekeli, 1992, p.99).

Within the scope of the thesis, as the dramatic consequence of the industrialization and the concomitant unplanned rapid urbanization, the permanent housing problem were expressed; and the insufficient and/or inconsistent housing policies of the state and private sector were remarked. It can be reviewed that, these policies did not attempt to comprehend the housing question within a broader framework, and they vanished into the capitalist dominance by losing sight of the social underclass, who were actually in need of affordable housing. The major part of these operations that followed the state policies, and private investments, eventually speculated consumerist value systems. They ended to be conceived as the model settlements for the elite, not for the disadvantaged classes, and therefore, they expanded the gap between the potential solutions for mass-housing that were needed and the ones that were built. However, the mass-housing projects initiated by the new municipalities were distinguished with their characteristic features reflecting the objectives of the social democratic municipal programs that aimed to bring service to the low-income groups (Tekeli, 1992, p.78). By acknowledging their rights to express themselves, these municipalities provoked direct participation of the society both to the local politics and to the design of their built environments.

Among the other implications of the municipal program, the İzmit New Settlements project acquires a clear and strong political value, and stands as the only experimental attempt allowing to practice participatory design process in the Turkish context. It both demonstrates the socialist ideals of the urban professionals of the '60s generation, who were assigned as mayoral consultants, and the revisionist ideals of the new municipalities. Also by pointing the support of municipalities, it can be noted that, the Turkish case of the participatory process appears to be characterized by a strong political ideological platform that in itself legitimized and enabled the process, whereas in Europe, most of the time, the triggering factors were the individual action of the architects, their visions of political activism, and provocative discourses.

In contrast with the conventional production methods of architecture, with a participatory process which was implemented throughout the New Settlements project for the very first time in Turkey, users were given active roles in the decision-making and the design processes of their houses. By offering a democratic alternative to the authoritarian top-down practices of architecture, the İzmit New Settlements project obtained a concession for being the very first experiment that the barriers between the society and the architect were intended to be abolished. The future users who were organized through cooperatives, actively participated in the different stages of the project, and identified their own needs. Even though this project could not be actualized due to several reasons, it can still be considered as the pioneer practice for the architects of '60s generation to corroborate their hypotheses about the democratic revolution in architecture as they discussed in the 1969 Architecture Seminar. They considered the complex variables of the society, by actually ensuring more collaborative dialogue between the users. They made their proposals in regard to contribute to the transformation of architecture from being an individual act to a liberating process, they conducted a design method based on designing 'with' people, rather than designing 'for' them. Based on the personal experiences of the interviewed mayoral consultants who actively took roles in the project (Aydan Erim, İlhan Tekeli), and the mayor of the İzmit Municipality (Erol Köse) of that time, it can be noted that, throughout the period between 1973 and 1977, within which the democratic development process were maintained, people embraced themselves with the project, and raised their senses of community.¹⁰⁴ This project actually opens up an array of discussions that, if this primitive exercise of participatory process would be considered as a failure? Was it much an uncompleted and then neglected project, or really a failure? How much utopia could be part of the failure, or is it much related to other factors and contingencies? What are the evidences, if any, of a failure? And what those of impossibility to complete it? These discussions, actually, imply a series of problematics which intrinsically possessed by the participatory design itself. By having a political essence of the socialist ideology, participatory design is a radical action which contests the status quo. It is against the mostly prevalent top-down design

¹⁰⁴ For their personal experiences in İzmit New Settlement Project, see; Appendix C – Interview with Aydan Erim; Appendix E – Interview with İlhan Tekeli; Appendix F – Interview with Erol Köse.

solutions, against the institutional vision of the architectural profession and against the production of architecture in those dynamics -being the private investments, liberalism, profit-oriented approaches, the focus on the final products fulfilling the demands of contractors, uneven power relations, etc.- defended by the capitalist system in order to proliferate. In the case of New Settlements Project, one of the most peculiar aspects of the participatory process was the complementary combination of the intention of the architect, the will of the community, and the alliance of the local government. This association was meant to be able to 'neutralize' the problematic system which mainly doesn't allow the occurrence of participation. In this respect, this project brought a hope to ameliorate the autocratic power relations in the architectural profession. However, the scale of the project was far beyond the limits which could be taken under control of during the participatory process. Also the change of mayor (Erol Köse was not renominated) in the next local elections affected the progress of the project negatively. Considering these referenced conditions, the New Settlements project - and the intentions of the participatory design process- was not a total failure, but more of an impossibility. By this point of view, participatory process can be considered very close to an incomplete utopia, which, in order to happen, requires a deep change in the existing professional parameters. Otherwise, it will be condemned to fade away without generating a strong legacy. After the passing five decades over the period when the social awareness was first emerged as an account in architecture, it is needed to be questioned that, what has been changed? Also there are other acute questions that need attention for their answers, such as; if the profound distrust to the bureaucratic set-up of architectural profession annihilated? Is architecture flourished by new organizational systems that might be sidestepping the conventional political controls? Are the barren power relations turned upside down by the participatory strategies enabled between; the architect and the society, architects and the political power, society and the political power?

New Settlements project shows a sort of unsolved conflict that is still urgent today. In this way, the reevaluation of this project is not just for the sake of a historical investigation, on the contrary, for the opening up a series of fractures and radical questions that are still prominent today. According to Tekeli (Mimarlık Semineri 2015 – 1. Gün, 2015), the source of the most matters is, in fact, can be attributed to a single

cause that is the not yet attained first-class and non-instrumental democracy in Turkey. He also suggests that, regarding the cracks in the operation of democracy, their reflections in architecture are needed to be elucidated (Mimarlık Semineri 2015 – 1. Gün, 2015). It is interpretable that, under the guise of democracy, the same patterns of political power are repeating themselves in many areas of society, and architecture is the one of them. The problems of democracy, and so the political allegiance of architecture recalls a time when the impact of global capitalism was beginning to be felt, and the political implications of the aesthetic were exposed. Architecture is still dominated by the political authorities, is exposed by their aesthetical tastes, and leaves little room for the professional decisions of architects. Correspondingly, architects who were given lead by the ruling powers, cannot find a way to put democratic production of space at the uppermost in the order of professional preferences. The practice gets in a vicious circle that, it cannot even focus on its own problems, and even became blind to the internal crisis. Although the Chamber still owns the professional, ethical and operational values of architecture, it cannot act as brave as the '60s generation which was formed as the political body in the Chamber (Ö. Şenyapılı, personal communication, April 10, 2019). The 1960s and the 1970s have been the most outstanding periods in the history of Turkish architecture. Architects demanded to broaden their technical limits beyond their professional domains, and aimed to undertake social responsibilities through embracing the society's problems in the political, economic and cultural contexts in the 1960s; they had a chance to operate their objections in the 1970s. Now, however, in the first quarter of the twentieth century, they cannot still designate a systematic occupational social ethics that reached to every individual architect.

To make a summative assessment, it can be deduced that; the dynamics of society are multiplied and diversified consistently, and the decisions about how they reflect to the urban life is concentrated in the spheres of economic, bureaucratic and technological power. The role of the architecture, at this point, might be to “contribute to the freezing or thawing out of this paradox, according to the stand it takes on the side of the power structure or on the side of those who are overwhelmed and excluded by the power structure” (Zucchi, 1992, p.26).¹⁰⁵ Yet, while it is feasible that only the second choice

can bring about the possibility of a concrete renewal to architectural profession. It is also obvious that, this choice can never be made by what is regarded as ‘architect’s architecture’. Regarding the social accountability, a new value system needs to be generated for the architectural profession, which might possibly be more relevant and appropriate for enabling a democratic transformation both to the spatial development and also the social improvement of the society. Inventing a ‘participatory’ process in profession suggests a democratic production of space which leads to an expanded field for architectural practice, which means the reinvigoration of architecture by bringing benefit for users and architects alike. Therefore, participation may become a catalyst for the transformation of the architectural dialogue between architect and the user, and also for the transformation of the profession.

At a time, when participation is so played-up by politicians but also greatly misunderstood, I hope that this thesis will provide a historical glance to the times when the first social concerns emerged, and the democratic, participatory practices in architecture were longed for. What has driven me is my belief that, participation can make a difference to the way we all, all the segments of society, engage with our built environments. If this thesis provides a small prospect to the extant possibility of a benevolent social regeneration in architecture, and the supremacy of the democratic transformation of the built environment, it will have served its purpose. If it succeeds in providing questions about the infertility of the top-down decision-making mechanisms, restrictiveness of the authoritarian design processes, and the incongruity of the political value system associated with the power relations, even so much better.

¹⁰⁵ This quotation which belongs to Giancarlo De Carlo, is taken from Zucchi, B. (1992). *Giancarlo De Carlo* (pp.26). Oxford: Butterworth Architecture. For the original full publication of De Carlo, see; De Carlo, G. (1970). *Il Pubblico dell’Architettura*. *Paramento*, (5). ; for the English translation, see; De Carlo, G. (2005). *Architecture’s Public*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (pp.3-22). London and New York: Spon Press of Taylor & Francis Group.

FIGURES

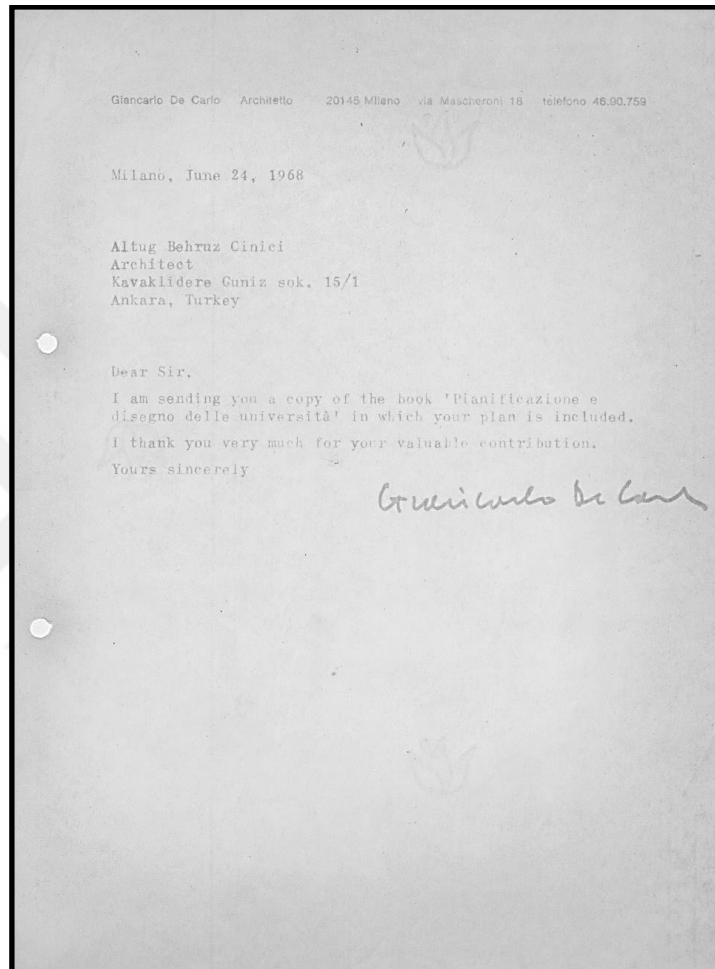


Figure 1.1: A letter written by Giancarlo De Carlo to Behruz Çinici in 1968. (Source: SALT Research: *Letter about university design book that includes METU*. [Image]. Retrieved from <https://archives.saltresearch.org/handle/123456789/88018>.)



Figure 2.1: Aerial view of Ralph Erskine's Byker Wall redevelopment project. (Source: Muncaster, M. (2018). "The Inside Story of How Newcastle's Byker Wall Has Dramatically Changed Over the Years" [Online]. Available: <https://www.chroniclelive.co.uk>.)

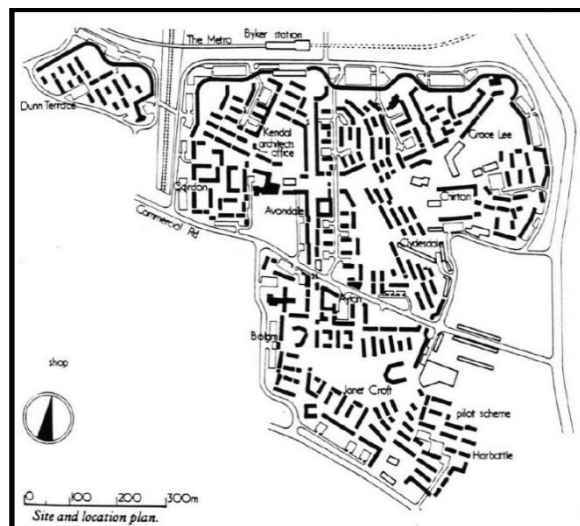


Figure 2.2: Site Plan of Ralph Erskine's Byker Wall redevelopment project. (Source: Mongold, N. J. (1988). *Community Architecture: Myth And Reality* (M.S.Arch). Massachusetts Institute Of Technology)



Figure 2.3: Partial elevation of Byker Wall. (Source: Wulz, F. (1986). The Concept of Participation. *Design Studies*, 7, (3), 159.)

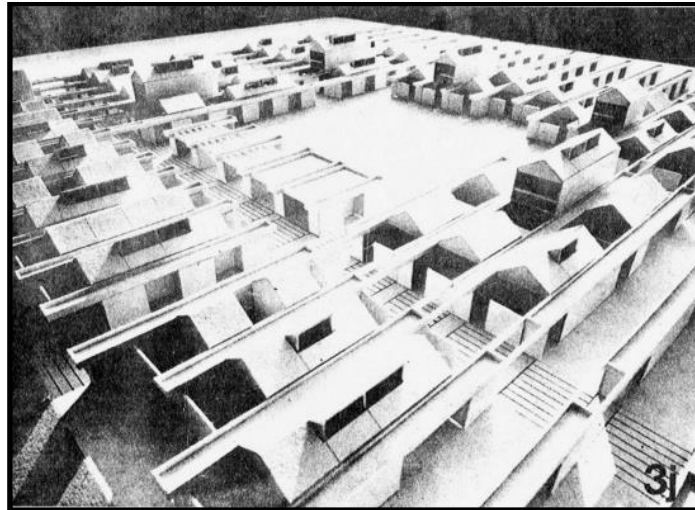


Figure 2.4: Physical model of the design proposal for Manila Competition by Doruk Pamir & Ercüment Gümrük. (Source: Adam, M. (1978). 1976 Manila Yarışması ve Sonuçlarının Değerlendirilmesi. *Mimarlık*, (3), 82.)

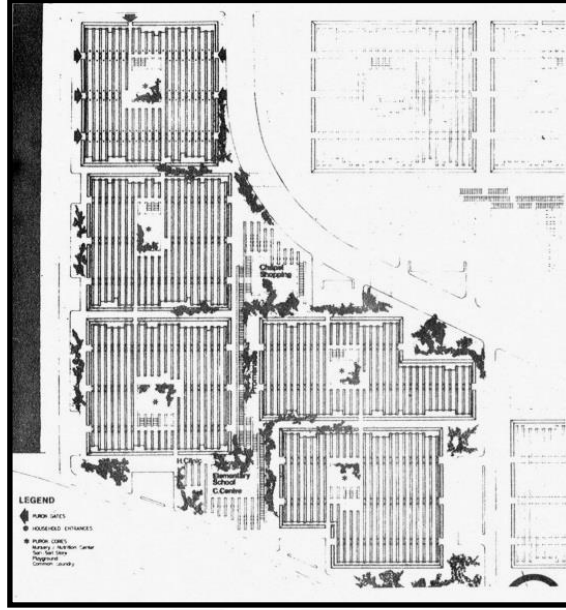


Figure 2.5: Site Plan of the design proposal for Manila Competition by Doruk Pamir & Ercüment Gümrük. (Source: Adam, M. (1978). 1976 Manila Yarışması ve Sonuçlarının Değerlendirilmesi. *Mimarlık*, (3), 80.)

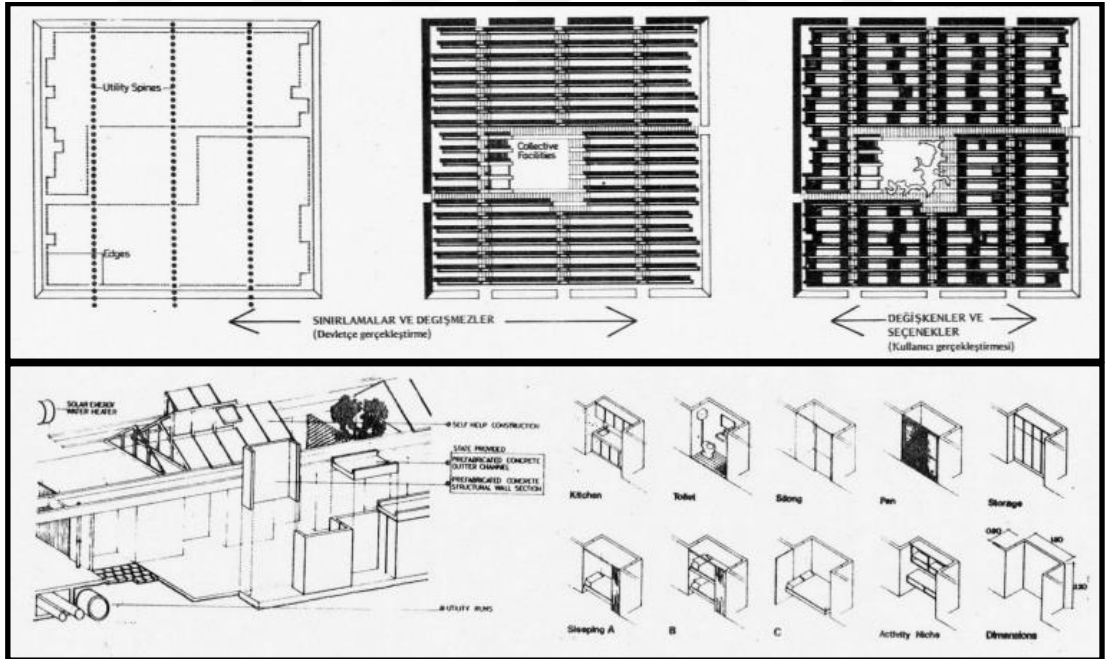


Figure 2.6: Diagrams of the design proposal for Manila Competition by Doruk Pamir & Ercüment Gümrük. (Source: Adam, M. (1978). 1976 Manila Yarışması ve Sonuçlarının Değerlendirilmesi. *Mimarlık*, (3), 81-82.)

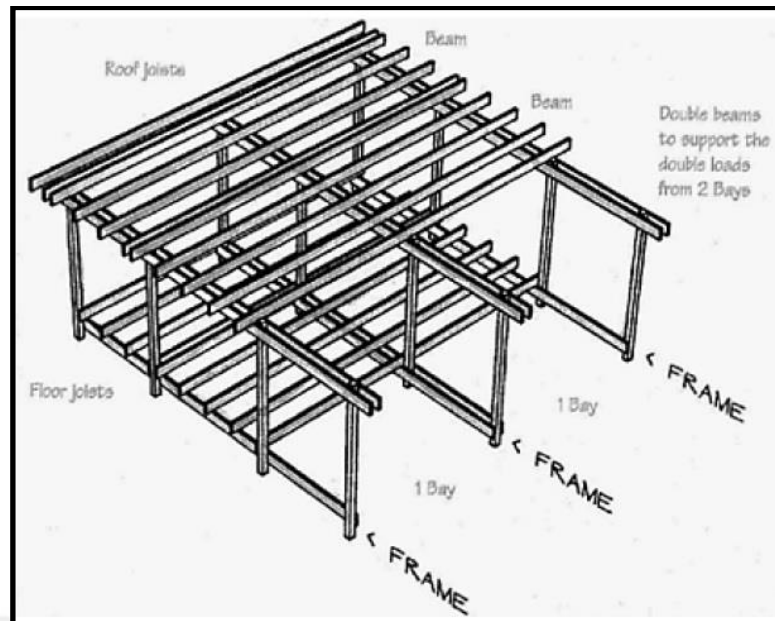


Figure 2.7: Diagram of the Segal's modular timber-frame construction system. (Source: Broome, J. (2005). *Mass Housing Cannot Be Sustained*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (p.78). London and New York: Spon Press of Taylor & Francis Group.)



Figure 2.8: Left: Segal, while giving instructions to self-builders. (Source: Jones, P. (2005). *Sixty-eight and After*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (p.138). London and New York: Spon Press of Taylor & Francis Group.); Right: Lewisham self-builders at work in a half-constructed Segal House. (Source: Broome, J. (2005). *Mass Housing Cannot Be Sustained*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (p.79). London and New York: Spon Press of Taylor & Francis Group.)



Figure 2.9: Built houses in Lewisham. Left: Interior; Right: Exterior (Source: Broome, J. (2005). *Mass Housing Cannot Be Sustained*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (pp. 81-82). London and New York: Spon Press of Taylor & Francis Group.)

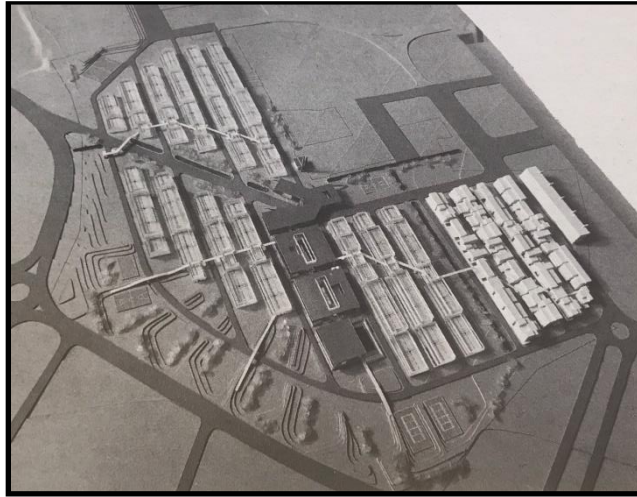


Figure 2.10: Site Model of Villaggio Matteotti (Source: De Carlo, G. (1995). *Giancarlo De Carlo: Immagini e Frammenti*. Milano: Electa.)



Figure 2.11: Views from Villaggio Matteotti. (Source: Author's personal archive.)



Figure 2.12: Semi-closed ground floors for car parking areas in Villaggio Matteotti. (Source: Author's personal archive.)



Figure 2.13: Top: Giancarlo De Carlo in a meeting with future residents; Bottom: Future residents reviewing the models and drawings of different housing types, De Carlo appears at the back on the right. (Source: Zucchi, B. (1992). *Giancarlo De Carlo* (p.107). Oxford: Butterworth Architecture.)



Figure 2.14: Mémé's architectural form of 'disorder' (Source: Poletti, R. (2010). Lucien Kroll: Utopia Interrupted. [Online]. Available: <https://www.domusweb.it>.)



Figure 2.15: Interior views from Mémé (Source: Poletti, R. (2010). Lucien Kroll: Utopia Interrupted. [Online]. Available: <https://www.domusweb.it>.)

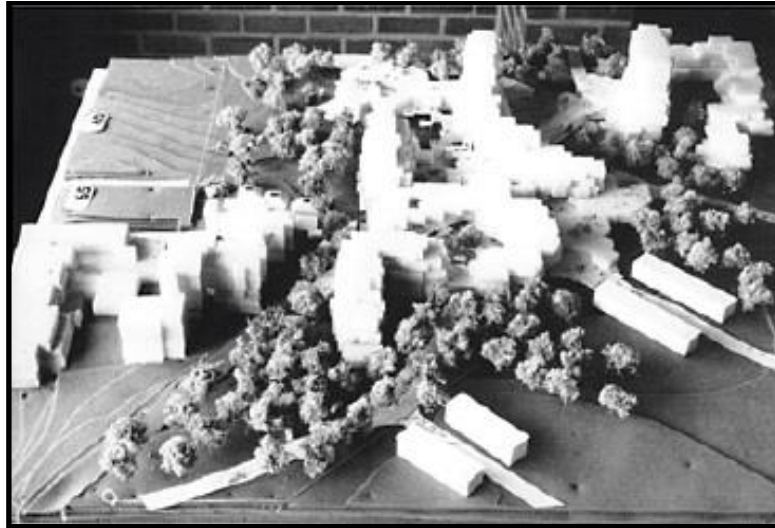


Figure 2.16: The 1:20 site model through which the future inhabitants were allowed to make changes to evolve the Mémé. (Source: Jones, P. (2005). *Sixty-eight and After*. In P. Blundell Jones, D. Petrescu & J. Till, *Architecture and Participation* (p. 143). London and New York: Spon Press of Taylor& Francis Group.)

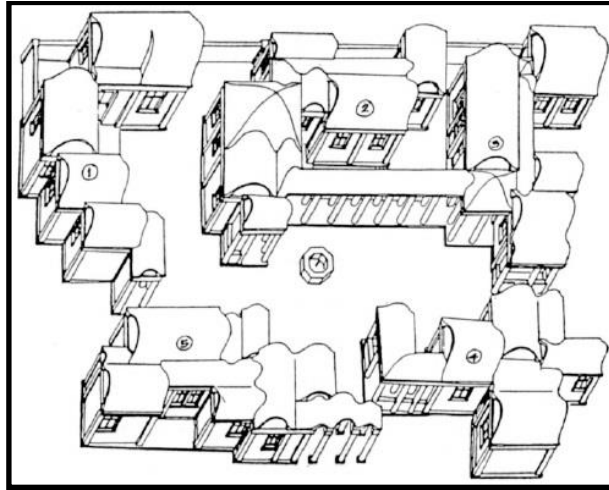


Figure 2.17: An axonometric view of a particular cluster at Mexicali which was generated through following determined patterns. (Source: Nagasubramaniam, G. (1994). *Housing For The Poor: A Comparative Study of Hassan Fathy's Housing Experiment at New Gourn, Egypt, and Christopher Alexander's Housing Experiment At Mexicali, Mexico* (p.83). (M.Arch). Kansas State University.)

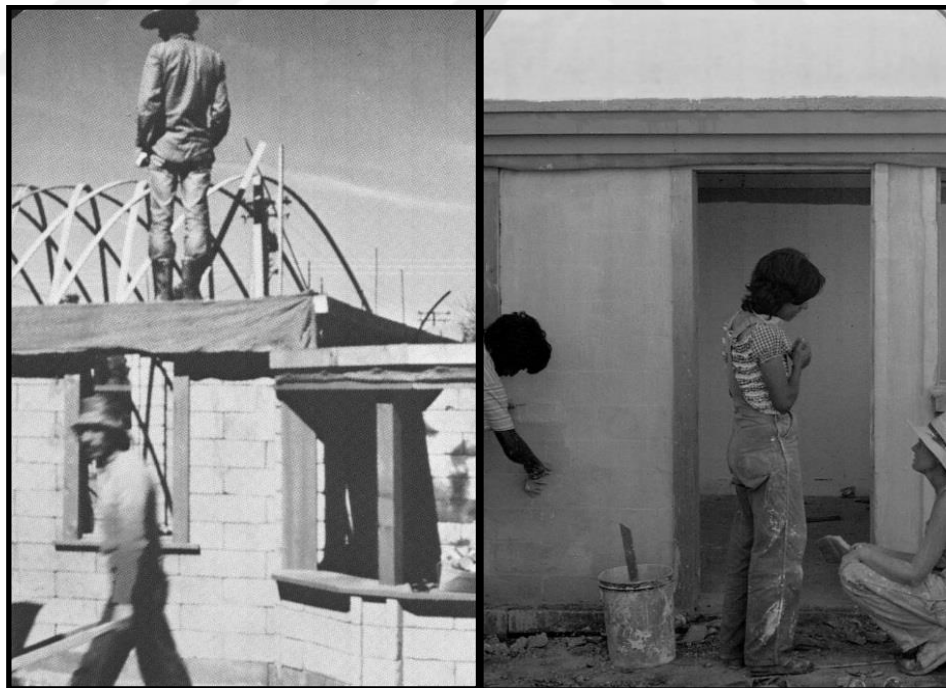


Figure 2.18: Future users are participating to the construction process in Mexicali. (Source: Alexander, C., Davis, H., Martinez, J., & Corner, D. (1985). *The Production of Houses* (pp. 59-60). New York & Oxford: Oxford University Press.)

[illegible]

TÜRK mühendis ve işçileri, geceli gündüzlü bir çalışmada Türkiye'de otomobile yapılamaz, iddiasını sürdürmektedirler.

Devlet Başkanı Gümüş'in direttiği ile harekete geçen Eskişehir Devlet Demiryolları mühendis ve işçileri **'Devrim'** adını taşıyan ilk Türk otomobilini 120 günde hizmete sokmuşlardır. Yüzde yüz Türk işçiliği ve yüzde seksenden fazla Türk malı malzeme ile meydana gelen **'Devrim'**, hiçbir yabancı otomobile benzememektedir.

Eskişehir, Sivas ve Ankara Devlet Demiryolları atölyelerinde yapılmış, bakan yerli malzeme de planına ve imalatlardan temin edilmiştir. Otomobiller kullanılan lastikler, güsterge, rulmanlar ve bakan elektrik aksamı gibi yabancıl malzeme, ilerde Türk malzemeleriyle yer deştirecektir.

Türkiye'nin bütün bölgelerine uygun bir şekilde imal edilen bütün tecribeleri muvaffakiyetle sona eren **«Devrim»**, Türk mühendis ve işçilerinin bir iftihar kaynağı olmuştur. Saatte 110-130 kilometre hız yapabilen otomobilin

Eskişehir'de yapılan ilk Türk otomobili: DEVLET



«Devrim» in son model bir Opel araba ile mukayyese

•Devrim• sadece Türkiye'de otomobil yapılabileceğini isbat için inşa edildiğinden maliyeti yüksek olmuştur. Fakat, seri imalâta geçildiği takdirde fiyat düşecektir.

Tecrübe plâkân ile dolayan «Devrim» in
arkadan görünüşi.



«Derrim» in direktiyonu ve tablounun gırdıgı



Figure 3.2: The newspaper clippings that announce the establishments of new private schools of architecture. (Source: Haberler. (1968). *Mimarlık*, (9), 2.)



Figure 3.3: Some posters prepared by METU students during '68 protests. Upper Left: “Democratic university”; Upper Right: “We will participate in university administration.”; Left Bottom: “We will establish a self-governing, democratic university.”; Right Bottom: “We will come to socialism.”. (Source: Artun, A., & Aysan, Y. (2018). /1968 – 50. Yıl/ 1968 ODTÜ Afiş Atölyesi. Retrieved from <https://www.e-skop.com/skopbulten/1968-%E2%80%9350-yil-1968-odtu-afis-atolyesi/3785>.)

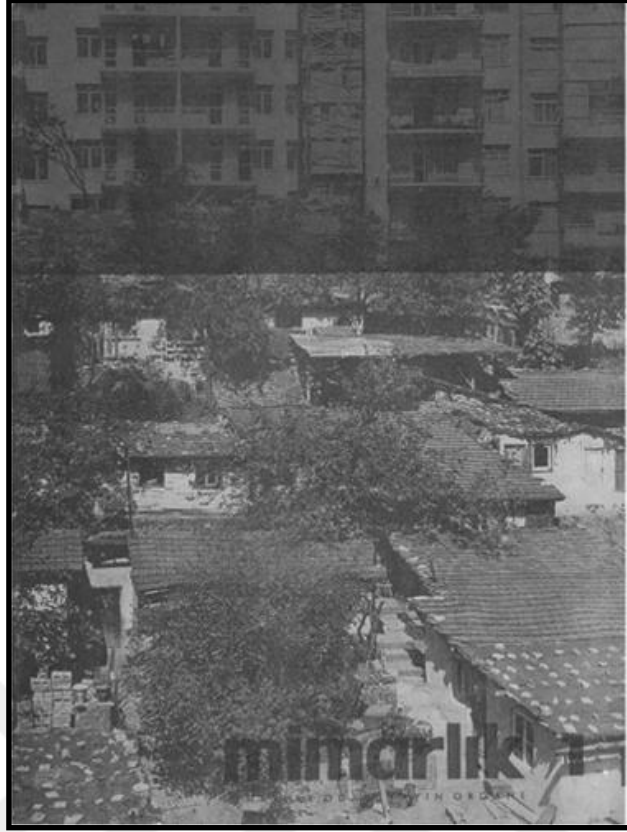


Figure 3.4: The cover page of Mimarlık journal, showing the anonymous apartments (on the top), and gecekondu (at the bottom). (Source: Coverpage. (1967). *Mimarlık*, (1).)



Figure 3.5: Illustrations of the various banks for Lottery Houses in 1950s. (Source: Şumnu, U. (2014). Lottery Houses (İş Bank) in Ankara. *Journal of Ankara Studies*, 2(1), 53.)



Figure 3.6: General Plan of 1st Levent Housing District. (Source: Aru, K.A., & Gorbun, R. (1952). *Levend Mahallesi. Arkitekt*, (9-10), 175.)



Figure 3.7: 1st Levent Housing District. (Source: Aru, K.A., & Gorbun, R. (1952). *Levend Mahallesi. Arkitekt*, (9-10), 174.)



Figure 3.8: General Plan of 4th Levent Housing District. (Source: Aru, K.A. (1956). Levend 4. Mahallesi. *Arkitekt*, (3), 140.)

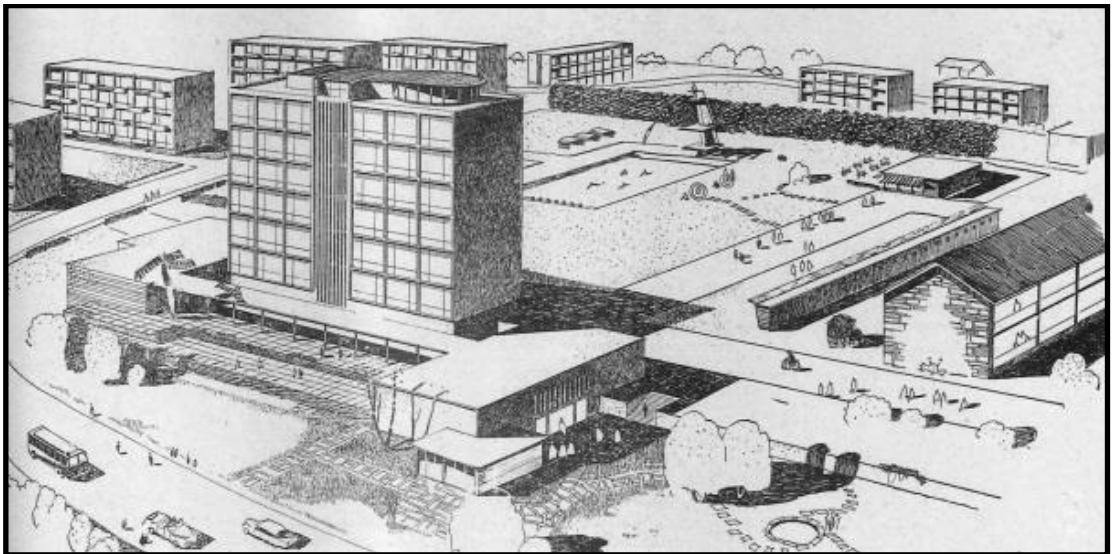


Figure 3.9: 4th Levent Housing District. (Source: Aru, K.A. (1956). Levend 4. Mahallesi. *Arkitekt*, (3), 141.)



Figure 3.10: Aksaray Block Apartments on Atatürk Boulevard. (Source: İstanbul Belediyesi - Türkiye Emlâk Kredi Bankası Blok Apartmanları - Atatürk Bulvarı. (1957). *Arkitekt*, (1), 13.)

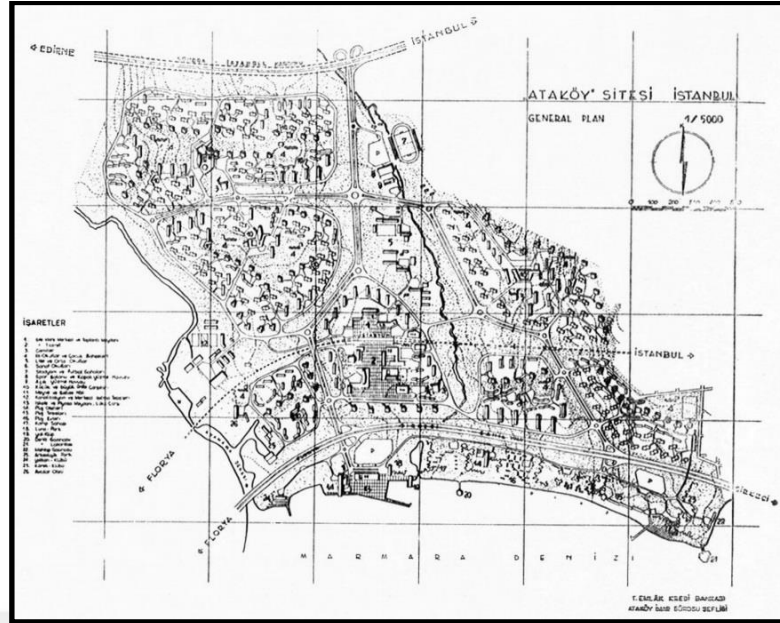


Figure 3.11: General Plan of Ataköy Development. (Source: Menteşe, E. (1958). Ataköy Sitesi Hakkında Rapor. *Arkitekt*, (2), 80.)



Figure 3.12: The Ataköy Development. (Source: Ataköy Sahil Şehri. (1965). *Mimarlık*, (1), 17.)



Figure 3.13: View of the Ataköy Development from the sea. (Source: Ataköy Sahil Şehri. (1965). *Mimarlık*, (3), 17.)



Figure 3.14: Aerial view of the model, OR-AN Settlement. (Source: Ankara'da OR-AN Toplu Konut Yerleşimi. (1970). *Mimarlık*, (8), 32.)

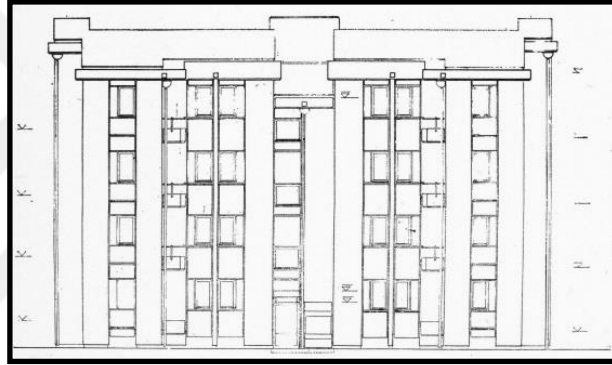


Figure 3.15: Elevation drawing of one block of OR-AN Settlement. (Source: Ankara'da OR-AN Toplu Konut Yerleşimi. (1970). *Mimarlık*, (8), 36.)



Figure 3.16: Elevation of one block of OR-AN Settlement. (Source: Bozdoğan, S. & Akcan, E. (2012). *Turkey* (p.156). London: Reaktion Books. Photo by: Esra Akcan.)



Figure 3.17: Model photo of Çorum Binevler Housing Complex. (Source: SALT Research: *Photos of houses in Çorum Binevler Housing Complex*. [Image]. Retrieved from <https://archives.saltresearch.org/handle/123456789/69814>.)



Figure 3.18: A photo from the site, Çorum Binevler Housing Complex. (Source: SALT Research: *General Site Photos of Çorum Binevler Housing Complex*. [Image]. Retrieved from <https://archives.saltresearch.org/handle/123456789/86077>.)



Figure 3.19: Photos of houses in Çorum Binevler Housing Complex. (Source: SALT Research: *Photos of houses in Çorum Binevler Housing Complex*. [Image]. Retrieved from <https://archives.saltresearch.org/handle/123456789/69814>.)

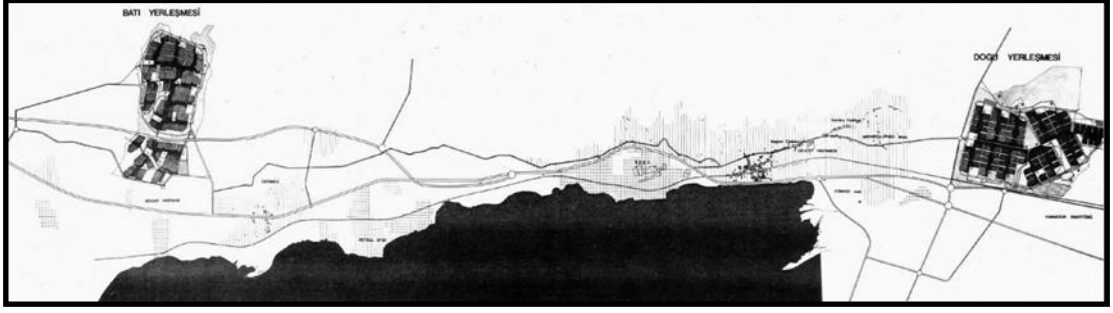


Figure 3.20: Location of İzmit New Settlements Project. (Source: Bulca, A. (1976). İzmit: 1976. *Mimarlık*, (4), 90.) – More photos of the project are included in Chapter 5.

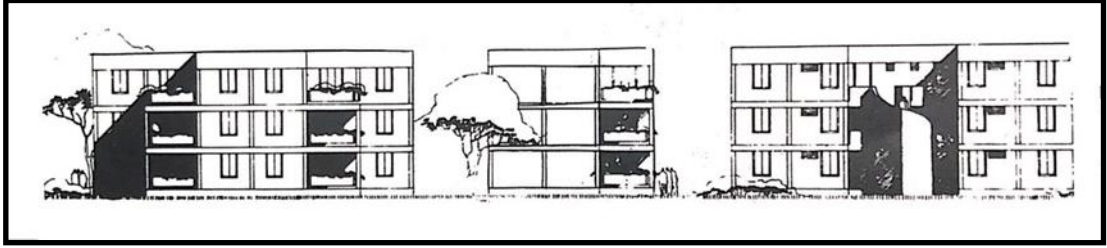


Figure 3.21: S.S. Edirne Cumhuriye District, Apartment Elevations. (Source: Sey, Y. (2005). To House the New Citizens: Housing Policies and Mass Housing. In R. Holod, A. Evin & S. Özkan, *Modern Turkish Architecture* (2nd ed.) (p.179). Ankara: Chamber of Architects of Turkey.)

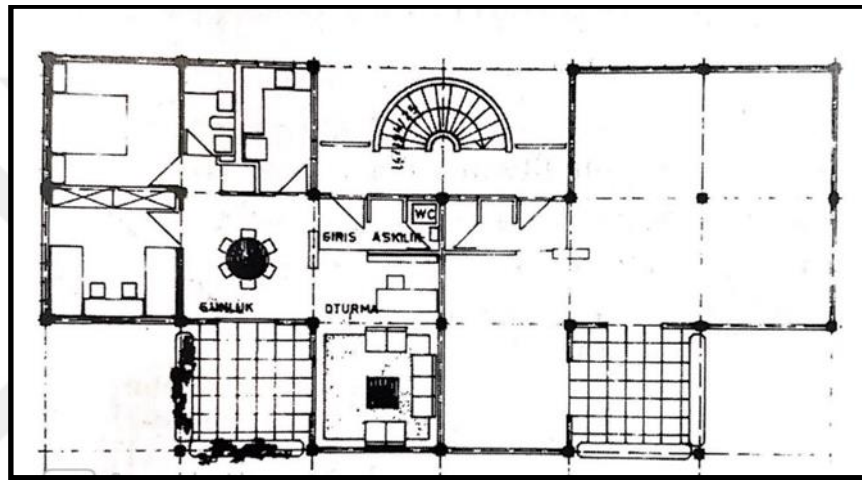


Figure 3.22: S.S. Edirne Cumhuriye District, Sample Apartment Plan. (Source: Sey, Y. (2005). To House the New Citizens: Housing Policies and Mass Housing. In R. Holod, A. Evin & S. Özkan, *Modern Turkish Architecture* (2nd ed.) (p.179). Ankara: Chamber of Architects of Turkey.)



Figure 3.23: S.S. Edirne Cumhuriye District, View from the street. (Source: Çakır, H. K. (2018). Examination of Socio-Economic Factors in The Formation And Use of Housing Settlements: The Case of Edirne Binevler. *The Meriç Journal*, 2(4), 52-64.)

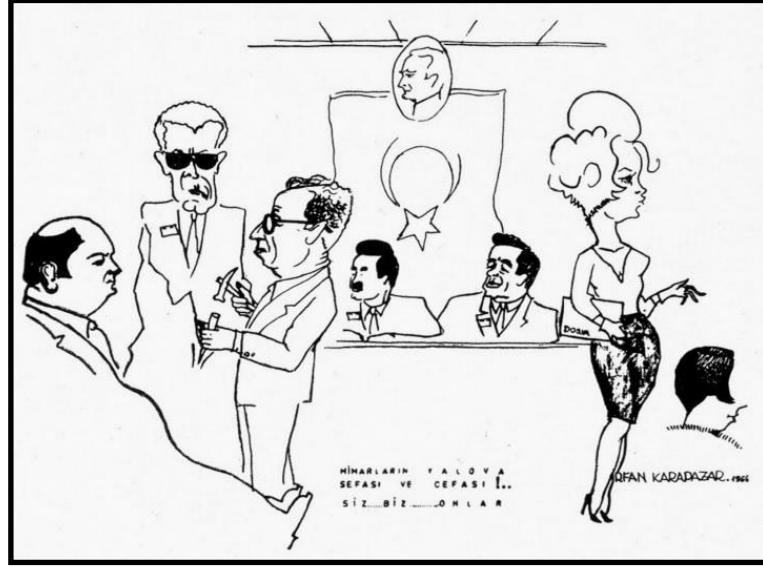


Figure 4.2: A cartoon illustrating the XII. General Assembly of the Chamber of Architects. Cartoon by: İrfan Karapazar. (Source: Baytop, F. (1966). XII. Genel Kurul İzlenimleri, *Mimarlık*, (4), 8.)



Figure 4.3: While the head of the Chamber, Haluk Baysal, was giving his opening speech for the XII. General Assembly in 1966. (Source: Haberler. (1966). *Mimarlık*, (3), 2.)



Figure 4.4: The posters demonstrating the discussions of the XVII. General Assembly of the Chamber. Second From the Left: “Our struggle is a part of the people's struggle.”; Middle: “Down with American Imperialism”; Second From the Right: “Independent Turkey”. (Source: Olaylar ve Yankıları. (1971). *Mimarlık*, (1), 19.)

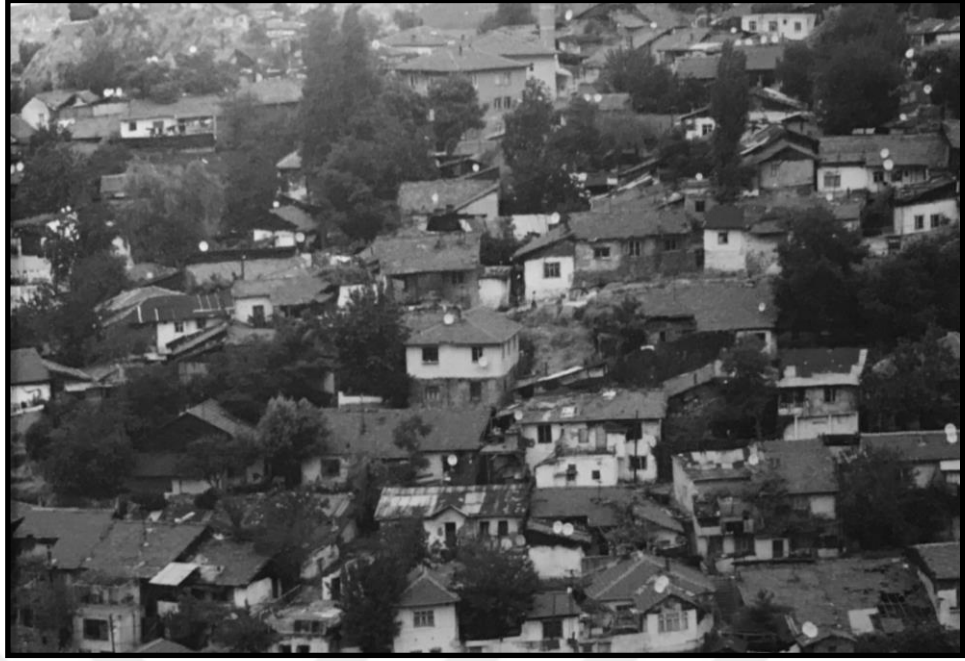


Figure 4.5: An aerial view of gecekondu settlements in Ankara, Photo by: Esra Akcan.
(Source: Bozdoğan, S. & Akcan, E. (2012). *Turkey*. (p.165) London: Reaktion Books.)



Figure 4.6: Demolition of a gecekondu dwelling, military men standing in the front.
(Source: Bozdoğan, S. & Akcan, E. (2012). *Turkey*. (p.168) London: Reaktion Books.)

Yeni toplumun verdiği ikinci ders



TÜRKİYE'nin sosyal yaşamındaki kutuplaşma, sayıların yanılgı gerçeği altında çok uzun süredir gözlemlenebilirdi. 14 ekim 1973'ün büyük genel seçimi, temeldeki yenilenmeyi birdenbire somutlaştırdı. Sular artık eski sular değildi. Ne var ki, siyasal alanda bir çok özel etkenin oynadığı roller daha kesin yargılara varmaktan bir çok çevreyi alıkoymuştur. 9 aralık 1973'ün yerel yönetimler seçimi Türk toplumun temel yapısındaki başdöndürücü oluşumu ikinci kez doğrulamış bulunmaktadır. Yeni Türk toplumu, sanayi toplumu'na yönelen, kentleşme savaşındaki yepyeni bir toplumdur. Yalnız özelemleri değil, tercihleriyle de yeni....

YEREL YÖNETİMLER seçimlerinde Türkiye'nin İstanbul, Ankara, İzmir, Adana, Eskişehir başta olmak üzere tüm büyük kentleri eski yöneticilerini değiştirmişlerdir. Burada, kuşkusuz, salt kişisel nedenlere bağlı bir değişme söz konusu edilemez. Aslında bazı büyük kentlerin çok kişisel çekiciliklere sahip yöneticileri bile değişim sürecini durduramamışlardır. Zira toplumu yeni bir dünya aramaya sürükleyen asıl ilici güç, derinden geliyor: eskimiş sosyal ve ekonomik ilişkilerin, topluma dönük, bilimsel ve ussal yeni ilişkileri üretmez duruma gelmesinden... Dilediklerince modern konutlara kavuşamayan; özledikleri su, ışık, yakıt kolaylıklarından yoksun kalan; yolu ve ulaştırma düzeni hızla eskien bir düzende büyük yığınlar kişilerin üstüne taşarak, daha düzenli, planlı, ileri bir yaşam talep edeceklerdi.

Figure 4.7: A newspaper clipping about the results of 1973 local elections. (Source: Gevgilili, A. (1973). Yeni Toplumun Verdiği İkinci Ders. *Milliyet*, p. 9.)



Figure 4.8: Ahmet İsvan, the Mayor of İstanbul, indicates the need for working in collaboration with the group of experts in their professions for the new municipal programs. (Source: İpekçi, A. (1973). Her Hafta Bir Sohbet. *Milliyet*, p. 9.)



Figure 5.1: A newspaper clipping about the proposal on the municipalities' mass-housing initiatives. (Source: Yaman, Y. (1977a). Belediyelerin, Toplu Konut Üretmesi Önerildi. *Milliyet*, p.13.)



Figure 5.2: A newspaper clipping about the new municipalism for the Turkish cities (Source: Köse, E. (1977). Türk Kentlerinin Beklediği Yeni Belediyeçilik. *Milliyet*, p. 2.)



Figure 5.3: A newspaper clipping about the land expropriation in İzmit under the leadership of the municipality, for the housing project with 30,000 house-capacity. (Source: Özatay, G. (1977). 30 Bin Konut için Arsa Kamulaştırıldı ve 500'ünün Temeli Atıldı. *Milliyet*, p. 1.)



Figure 5.4: A cartoon demonstrating the possible alination of people from their houses. Cartoon by: Behiç Ak. (Source: Kıray, M. (1982). Toplum, Toplumsal Değişme Ve 'Katılım'. *Mimarlık*, (1), 15.)

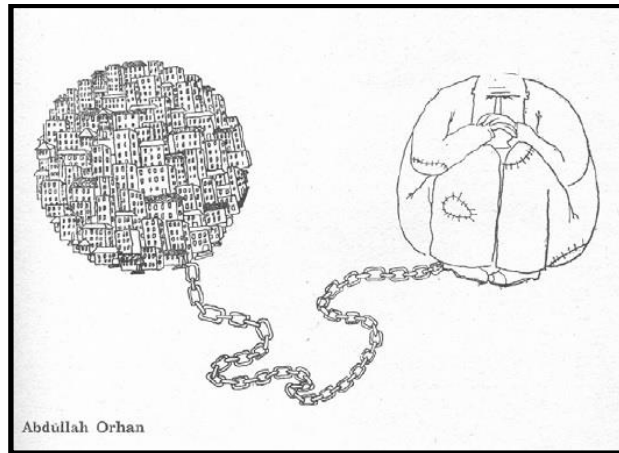


Figure 5.5: A cartoon demonstrating that there is no choice for the low-income people other than the imposed mass-housing. Cartoon by: Abdullah Orhan (Source: Batuman, B. (2006a). *Spaces of Counter-Hegemony: Turkish Architects And Planners As Political Agents in the 1970s* (Ph.D.) (p.214). State University of New York.)

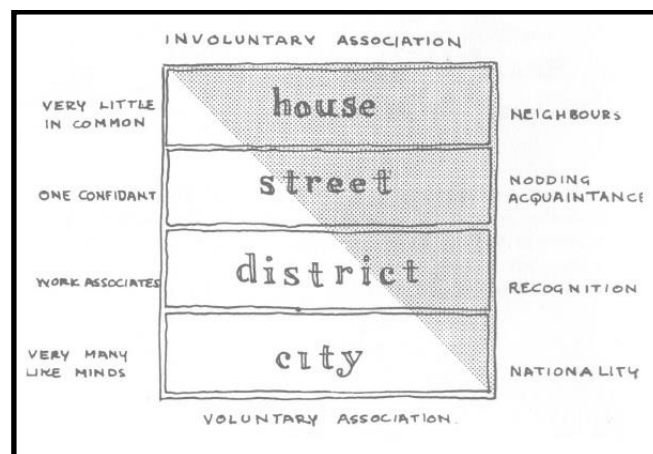


Figure 5.6: Alison and Peter Smithson's 'hierarchy of association' diagram. (Source: Risselada, M., & Heuvel, D. (2005). *Team 10: In Search of a Utopia of the Present 1953-1981* (p.52). Rotterdam: NAI publishers.)

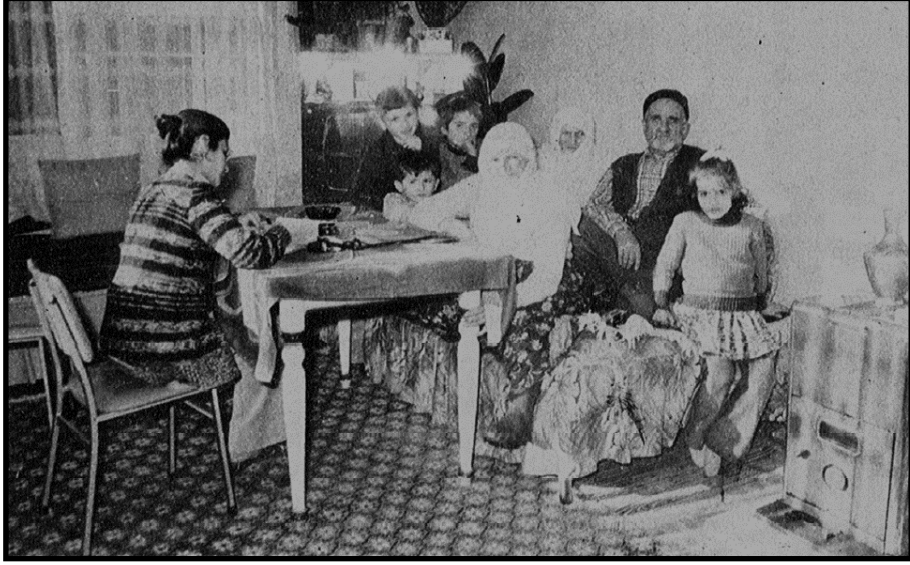


Figure 5.7: Interview with future users in their own dwellings. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. Mimarlık*, (1), 56.)



Figure 5.8: Meeting with the future user groups in the planning studio. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. Mimarlık*, (1), 56.)

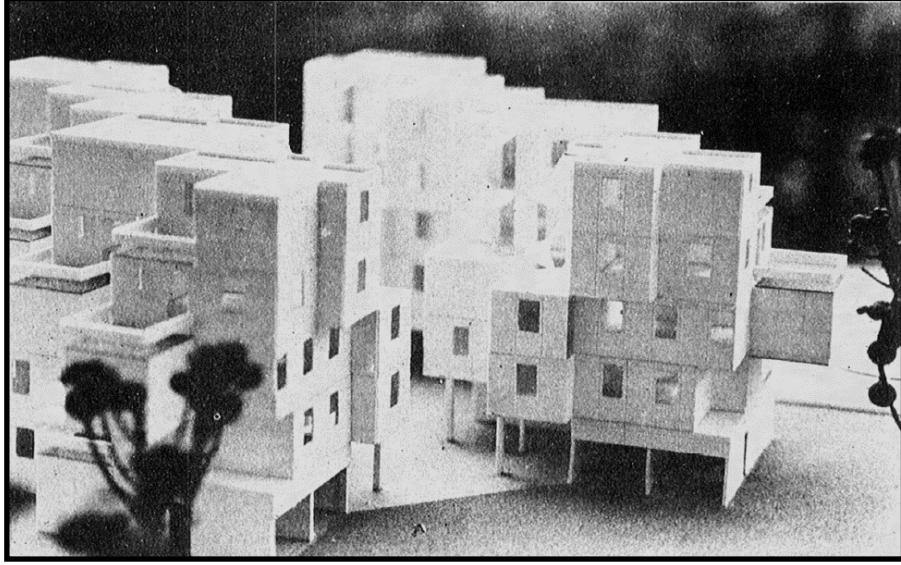


Figure 5.9: Model of a multi-story residential units (Source: Çavdar, T. (1978). Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. *Mimarlık*, (1), 55.)

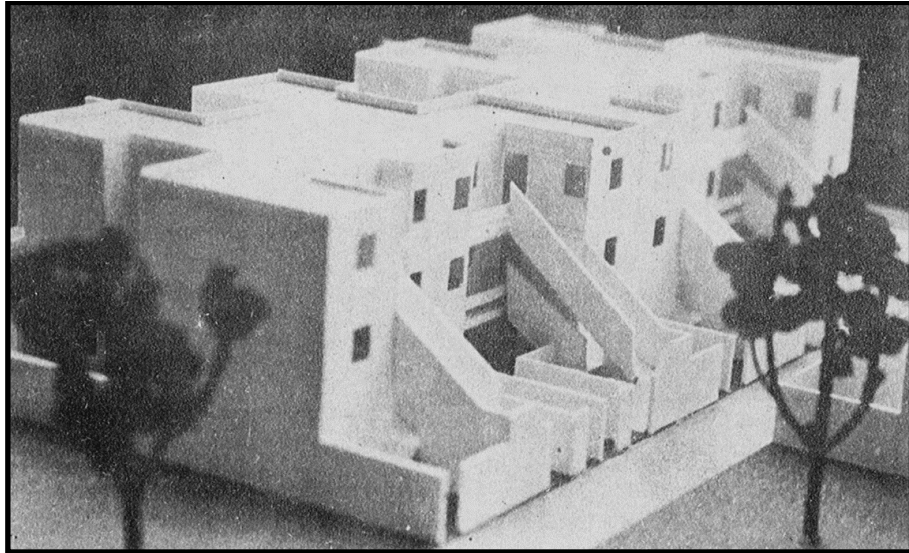


Figure 5.10: Three-storey blocks with private entrances through stairways from their own courtyards. (Source: Çavdar, T. (1978). Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. *Mimarlık*, (1), 56.)

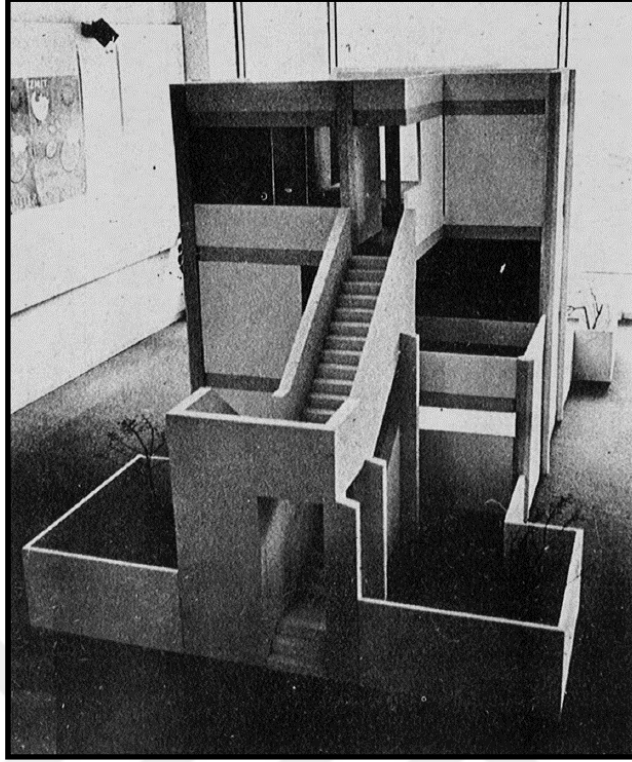


Figure 5.11: A large scale model of a typical housing block. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. Mimarlık*, (1), 59.)

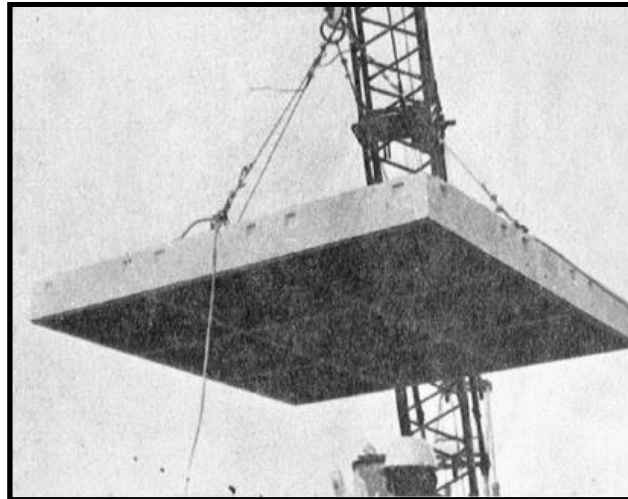


Figure 5.12: A 1:1 scale model of a prefabricated floor slab with a grid of 9 sub-frames underneath. (Source: Bulca, A. (1977). *İzmit Yeni Yerleşmeler Projesi. Mimarlık*, (2), 62.)



Figure 5.13: A cartoon demonstrating an active participation of the user in the architectural design process. Cartoon by: Behiç Ak. (Source: Bektaş, C. (1982). Deneyimlerimizin Gösterdikleri. *Mimarlık*, (1), 12.)

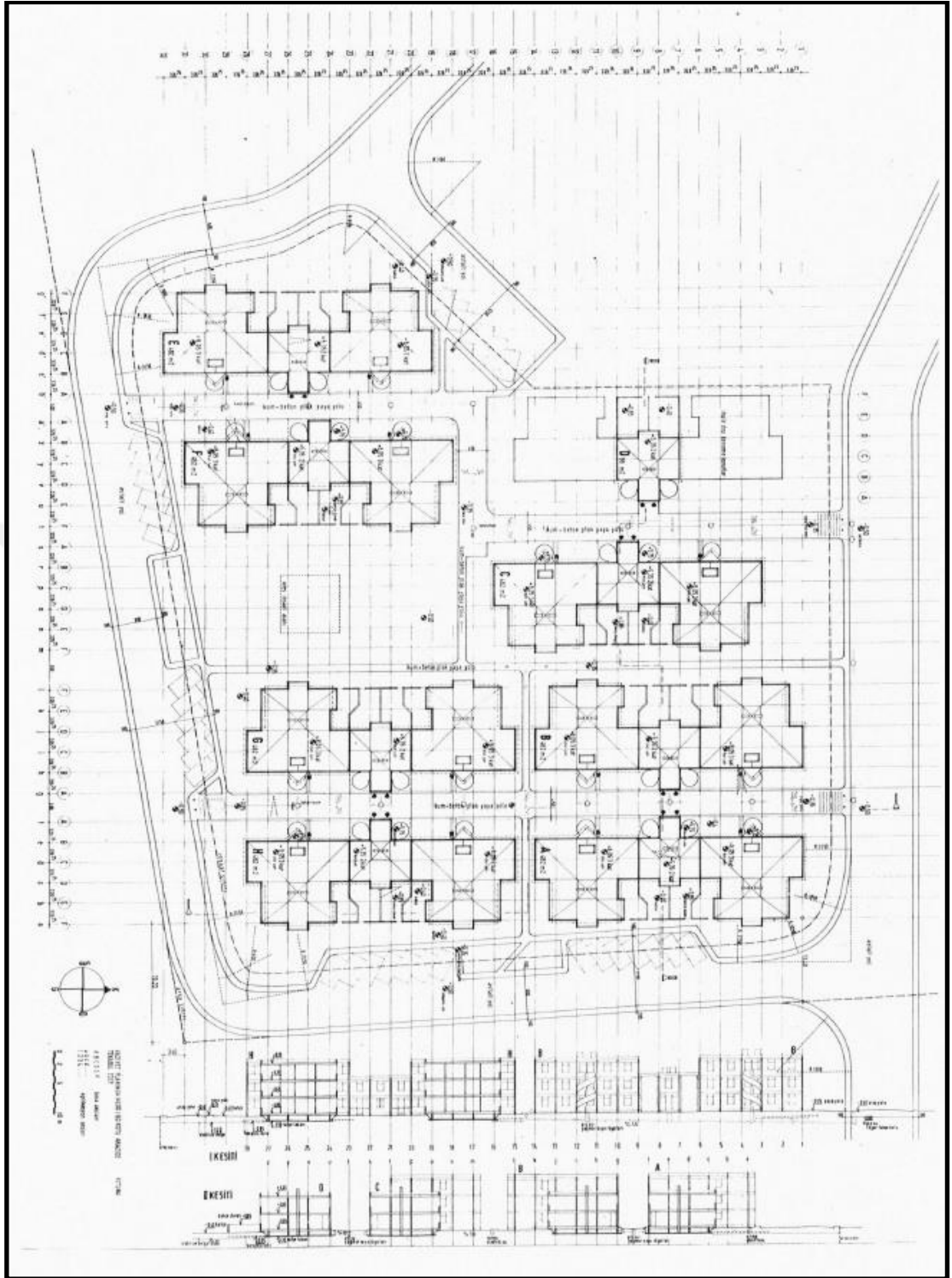


Figure 5.14: The site plan (at the top) and the elevation (at the bottom) drawings of one of the selected housing types. (Source: Bulca, A. (1977). İzmit Yeni Yerleşmeler Projesi. *Mimarlık*, (2), 61.)

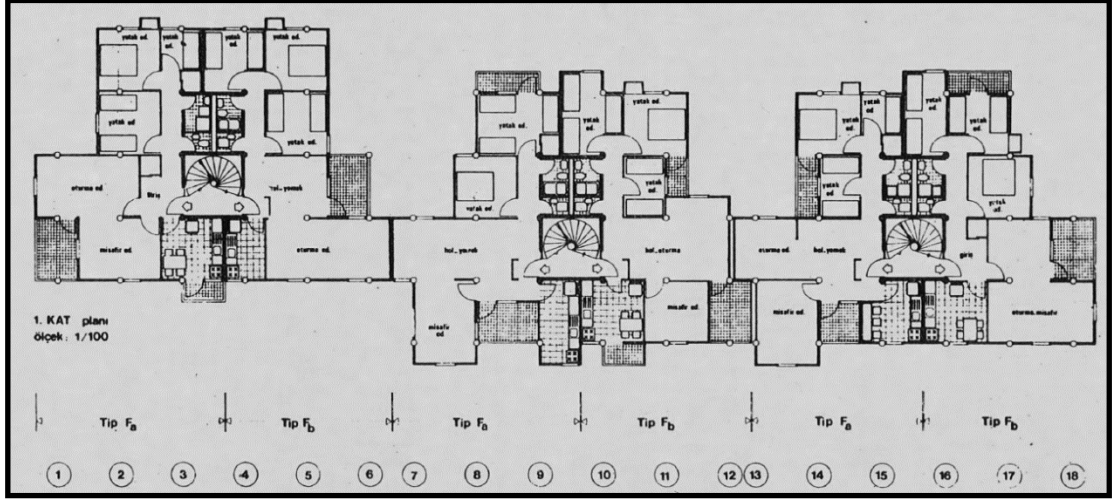


Figure 5.15: The first floor plans of one of the selected housing types. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi*. *Mimarlık*, (1), 59.)

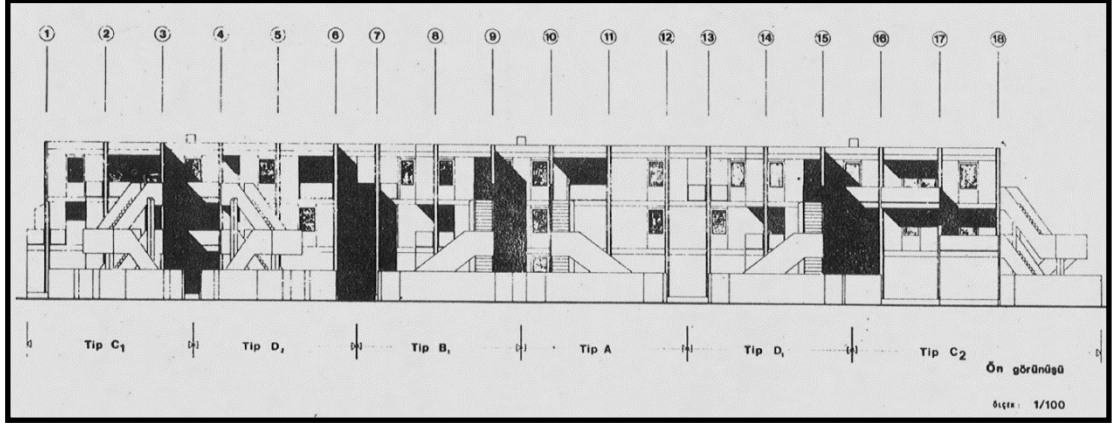


Figure 5.16: The elevation drawing of one of the other selected housing types. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. Mimarlık*, (1), 58.)

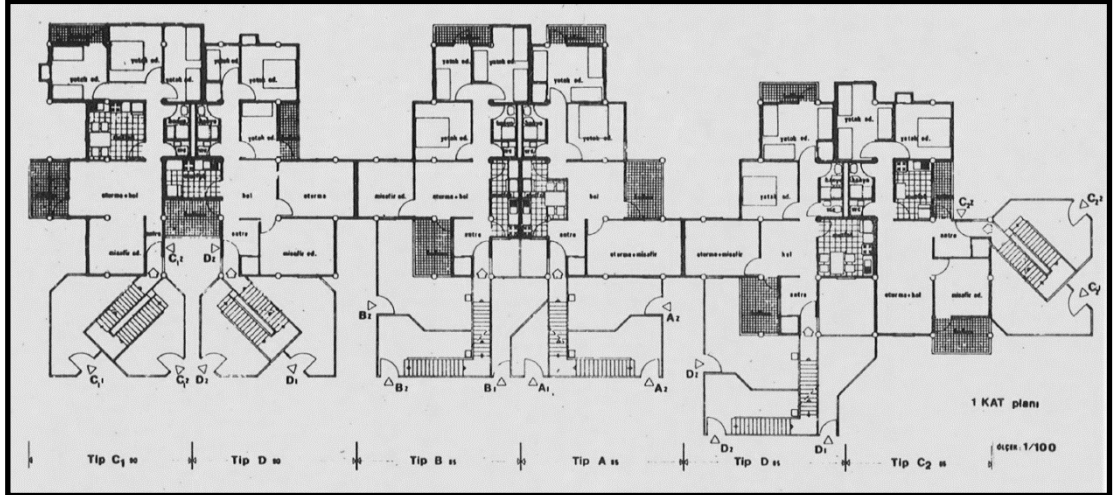


Figure 5.17: The first floor plans of one of the other selected housing types. (Source: Çavdar, T. (1978). *Toplum Bilinçlenmesinde Araç Olarak Katılımsal Tasarım: İzmit Yenilikçi Yerleşmeler Projesi. Mimarlık*, (1), 58.)

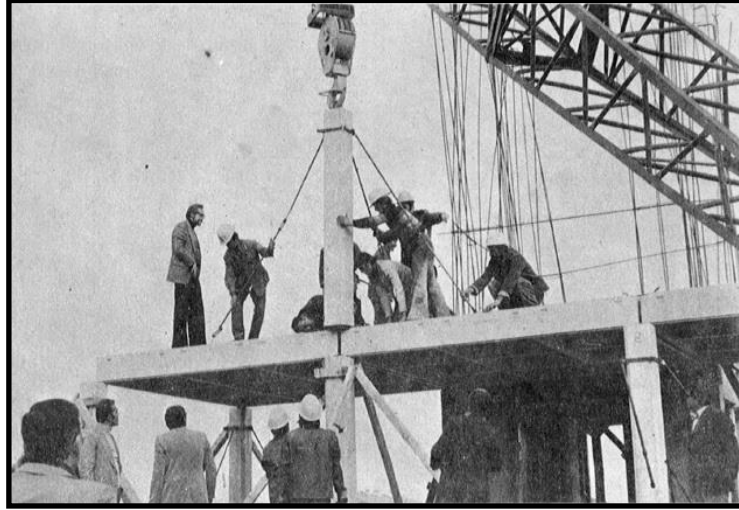


Figure 5.18: Construction of the prefabricated construction elements. (Source: Bulca, A. (1977). İzmit Yeni Yerleşmeler Projesi. *Mimarlık*, (2), 62.)



Figure 5.19: The connection of the prefabricated floor slab and the column. (Source: Bulca, A. (1977). İzmit Yeni Yerleşmeler Projesi. *Mimarlık*, (2), 62.)



Figure 5.20: A newspaper clipping about the construction of the İzmit New Settlements project. (Source: Yaman, Y. (1977b). İzmit'te 30 Bin Konutluk Proje Uygulanıyor. *Milliyet*, p.9.)

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APPENDICIES

APPENDIX A

INTERVIEW WITH SUHA ÖZKAN

(Prepared by the author, May 2018)



Figure A: Photo of the author and Suha Özkan with the book (*An Architecture of Participation*) that Giancarlo De Carlo signed for him in 1973. Bodrum Architecture Library, Bodrum, Turkey, May 28, 2018 (Source: Personal archive of the author).

I first came across the name of Suha Özkan in one of the books of Giancarlo De Carlo: “Nelle Città del Mondo” in which he writes about his journeys and memories all over the world, including his hand drawings during his travels. In one chapter of his book titled “Da Ankara A İstanbul”, he tells his visit to Turkey in 1973. In the very beginning of the chapter, he indicates the names of Süha Özkan and Feyyaz Erpi that they travelled from Ankara to İstanbul together. He also adds that, the night before their travel, they were gathered in the house of Kemal Aran and tells that they made a discussion about his Terni project and discussed how different countries might adapt

participation in architecture in varied places and under varied circumstances. After coming after that information, I decided to make a contact with Suha Özkan. We made two interviews one in Ankara Turkish Freelance Architects Association and the other one is in Bodrum Architecture Library. The following text is prepared with the synthesis of these two interviews.

Eda Bozkurt: Why Giancarlo De Carlo was invited to METU for a conference?

Suha Özkan: It was my fifth year in METU. I just returned back from England. I was teaching in METU. I wanted to create more international identity for the institution by expanding abroad. I was in dialogue with the Ministry of Foreign Affairs to find a few intellectuals who we could invite to METU for giving speeches. It was like a kind of exchange program; we invited speakers to our country/school for conferences, and we were going abroad to give presentations. METU was much more adapted to the American and British educational system. I, on the other hand, did not want METU to limit itself but open itself to other countries. I wanted METU to gain a seat in a broader educational platform.

E.B.: I guess you wanted to exchange information with European architects and bring their architectural agenda to our country?

S.Ö.: Of course. The first European architect who came was De Carlo, for instance. Later on, Serge Chermayeff, Christopher Alexander, Alison and Peter Smithson were invited to METU; they came and gave a series of conferences.

E.B.: Who conducted to invite De Carlo to METU?

S.Ö.: Several foreign architects were invited with the cooperation of cultural attaches. We invited De Carlo by the favor of Davran Eşkinat. De Carlo was a professor of him from Venice. Obviously, De Carlo was not particularly wanted. Not so many people were aware of him. Perhaps, the ones who were well-educated and well-read would recognize him from Team 10.

E.B.: Were the teachings of Team 10 involved in the architectural agenda of Turkey in that period? Was there any debate of Team 10 in the academia? Was there any publication of Team 10 taught in faculties of architecture?

S.Ö.: No, not really. I was following and also the deceased Raci Bademli. It was not a part of the curriculum and it was not taught in courses.

E.B.: Did De Carlo's presentation find favor by students and academics?

S.Ö.: When he came, students weren't so impressed, they did not even care. It was a very dark, tasteless and bloody period for METU. There was a pressure of military patronage. What students mainly wanted was to finish school and graduate as soon as possible. Obviously many of them were striving for their life.

E.B.: How were the conferences of De Carlo in METU scheduled?

S.Ö.: In that period when De Carlo invited, Atilla Bilgütay was the dean of METU Faculty of Architecture. Actually, we planned a ten-day seminar program for De Carlo. He was thought to give fully open conferences which the students were allowed to participate in the main lecture hall of the faculty. In the very first day of his seminar, De Carlo said, "I am the Mao of architecture." and continued, "I am proud of it.". On that occasion, "De Carlo will not speak here anymore. Cancel all the other conferences that he will give here!" said Atilla Bilgütay. Of course, we did not know what to do. We decided not to tell him about what had happened. Without made him feel, we organized another series of gatherings in houses, as if the plan was always made in this way.

E.B.: Then, it was not open to the participation of students like in the lecture hall. Who was invited to the meetings held in houses?

S.Ö.: No, those gatherings were not entirely open to students. Like I said, there were not a huge demand by the students anyway. De Carlo continued to give his talks in houses in the evenings. In each evening, we were gathered at the house of a different

faculty member and only the leading names were invited to talks. Maybe a generation of students were missed a change to be inspired by De Carlo and his professional understanding.

E.B.: What kind of topics were discussed during the meetings? Was there any specific subject that De Carlo dwelled upon?

S.Ö.: In general terms, discussions were made on the social and architectural associations. De Carlo expressed his beliefs in the theory of architecture and his efforts in architectural practice. At that time, his Urbino project was over, and Fiat workers' social housing project in Terni was almost came to the end. He talked about his projects. He talked about his attitude in his architectural practice; he defined and used architecture as a device that could solve the problems of society.

E.B.: How was the condition of Turkey at those times?

S.Ö.: There was a continuous disagreement in community. The parties were always having infights due to the opposing views. Students in school were revolting against the system, the politics, and social conditions of the nation or even the school management. There was a public tension. It was a very bloody and unpleasant period of Turkey.

E.B.: Did De Carlo offer any suggestions for Turkey's architectural practice of that period? Did he offer any ideas for academicians, students...?

S.Ö.: De Carlo was a man of the world. He was travelling a lot. I don't think that Turkey had a privileged position for him. He did not even have that much of opportunity to analyze the architectural situation of Turkey during his visit. As I already said, the country was not going through a pleasant process. To top it all, a very disturbing incident was happened to him which he told me on the day of his return. One night there was a military raid to the Bulvar Palace in which De Carlo was also staying. He told me how much he panicked when the soldiers suddenly entered his room and asked for his documents with their guns pointed to him. Anyway, he told

that, luckily, the soldiers left his room after control without any more trouble. But still, it could not be considered as a good memory to him, for sure.

E.B.: After his conference in METU, was there anyone who took De Carlo as a role model, and decided to follow his architectural ideology? Was there some students who had a chance to participate ILAUD afterwards?

S.Ö.: As far as I know, no, there were not.

E.B.: Were there some Turkish intellectuals who he continued to have an exchange of ideas after his visit to Turkey?

S.Ö.: No, he didn't made any special request for that. We keep together later, for the Aga Khan Awards.

E.B.: In the period of his visit to Turkey, was the participatory architecture on Turkey's architectural agenda? Was there anyone studying this subject?

S.Ö.: No, I don't recall a name. That particular topic wasn't on the agenda. The question of housing was under the governmental control. The constructions were built in the way that the government ordered. There wasn't much opportunity for the participatory process. Within the context of participation, it may be said that, the cooperatives were come to the forefront.

E.B.: How do you evaluate the idea of participation? Is it a naive phenomenon which is a little utopian, or is it applicable?

S.Ö.: First of all, participation is a hope to me. There are no perfectly defined regulations for participation. It does not rely on a system. Maybe the reason why it still cannot reach the expected success level is that, there is no definite planning approach for the participatory process. Moreover, sometimes the results cannot match up with the way they planned.

E.B.: The Second World War affected the architectural approaches and practices in most of the countries across the world. Was Turkey one of these countries? Are there any differences between pre and post war Turkish modern architecture?

S.Ö.: No.

E.B.: The idea of participatory architecture was put forward as a criticism against the rigid rules of early modernism as an alternative solution. What are your opinions?

S.Ö.: In my opinion, participatory architecture is not a criticism to modernism, but, in fact, it is a supporter of modern architecture.

E.B.: How do you assess the participatory architecture practices in Turkey?

S.Ö.: I do not know if there is a really good participatory project or not. Their successes are open to discussion; how they are successful, comparing to what, for whom? Participation can be addressed under various titles. Self-built is one of these. The architect should not be the leader in the design process. For example, collaborative work between the user and the architect is also a part of the participatory understanding; or the construction of a building from local materials, the dissemination of information to the user or permitting users to take their own decisions. So, the issue is multifaceted.

E.B.: Among its many-sided characteristics, which one do you think is the most essential?

S.Ö.: Sincerity. Let's be a bit critical and look at the subject from this aspect: we aim to teach in the academy and raise children, raise fresh ideas. Our salary is paid regularly by the state. However, there are architects in the private sector who profess in the field. There are those who are in the market of architecture, they are doing their business. They intend to make money in the end. For that reason, sincerity is a sensitive issue, pretty important.

E.B.: Finally, how do you interpret Giancarlo De Carlo's understanding of architecture and his approach to participation?

S.Ö.: He is an architect whose architectural perception should be taken as an example, a person who added value and respect to the profession. He used to oppose to the architects who externalize history, tradition or the user, and generate their own monuments symbolizing their aesthetic concerns. He is an architect deeply believed in modernism, however not blindly, not refusing changes. He adopted architecture as a former discipline which gets in shape in the direction of the needs and wished of the community.



APPENDIX B

INTERVIEW WITH THE VILLAGGIO MATTEOTTI RESIDENTS

(Prepared by the author. Villaggio Matteotti, Terni, Italy, July 14, 2018.)

I took a day trip to Terni to visit Villaggio Matteotti. I visited the project of De Carlo and photographed the dwellings. Earlier on my trip, I prepared a few questions in case of meeting some residents of Villaggio Matteotti. The village was expectedly calm. The average age of the inhabitants was quite high. Even though there were some noises coming from the houses, I just encountered two old ladies who were having a talk in the threshold of their houses. Before addressing my questions, I asked for their permission to record our conversation. Unfortunately, they did not accept any video or voice recording, even photography. I tried to note their answers as much as I can.

Eda Bozkurt: How old are you? How long have you been living in Villaggio Matteotti?

Resident 1: I am 75, my friend is in her 80s.

E.B.: Do you own your house, or do you pay a rent?

R.1: We both own our apartments.

E.B.: How much did you paid in the beginning of the project?

R.1: I cannot remember the amount.

Resident 2: As I remember, it was hard for us to pay at that time, but it was not reached impossible amounts.

E.B.: Can you tell me about your life in Villaggio Matteotti? How and why did you started to live here?

R.1: Our husbands were working as steelworkers in factory for an Italian steel firm in Terni. Then the factory decided to provide houses for its workers. That is how we involved. We witnessed the design process, we did not just moved our houses after everything has already finished, so that was nice.

R.2: This area is little bit far from the center, but it was full of life. We used to had restaurants, cafes, bakery, markets, but now we are unhappy that they are closed.

E.B.: Do you know the details and the importance of this social housing project? Have you witnessed the design process of the project?

R.2: In the beginning the architect organized numerous of meetings with us. They made a model, showed their drawings... And we were asked to give our opinions and tell what we want kind of apartment we want to have. It was nice, because we kind of felt like a big family, and architect was the one of us.

E.B.: Do you love your house? Is it all good for you?

R.1: We do love it. We are so happy living in here. We got used to it even in the very first years. Terni is not a big city, so when our children grow up, they left to bigger cities with better job opportunities. Now, mostly the families who were the workers of those times are living here.

R.2: Therefore the population is old. However, some of the families living with their children and grandchildren.

E.B.: Is there anything you would like to change in the project?

R.1: No, there isn't, it is very modern and useful. House was functional. It was how we wanted in the beginning. Also the ramps, the stairs, etc. they have been the playgrounds for our kids.

R 2: But maybe one thing... In the very beginning there was a sports complex and pool were determined in the plan, but unfortunately it did not build.

E.B.: Are there any memories that you can recall from those years when the project was being designed and built?

R.1: I recall that the architect and his group were working so hard. He was Italian, and as a person he was giving value to culture.

R.2: We are happy that we were asked to give our opinions, and we were also informed during the process. This building type was not so common in Italy. But it still gave us opportunity to carry our culture, we feel the belonging. We love living in a small village and feel safe in our neighborhood.

APPENDIX C

INTERVIEW WITH AYDAN ERİM

(Prepared by the author, April 2019)



Figure B: A photograph of Aydan Erim and the author in the house of Aydan Erim. Ankara, Turkey, April 1, 2019 (Source: Personal archive of the author).

Aydan Erim: Ben İzmit belediyesine gittiğimde proje başlamıştı. 100 bin konutluk bir yeni yerleşimler, daha doğrusu yenilikçi yerleşimler projesi. Neler yapılmıştı: arazinin çok meşhur bir isimler hikayesi vardır Erol Köse'nin, İzmit'ten o dönem şehrin göbeğinden, bir de belediyenin önünden günde 43 tane falan tren geçerd. Ben ilk gittim oturdum, iki gün sonra dedim ki ben burada yapamayacağım. Fakat bir müddet sonra gürültüleri fark etmediğimi fark ettim, bu sefer daha çok endişelendim, ben bu kadar gürültüye nasıl alıştım diye, öyle bir kentti (Gülüyor.). Onu böyle bir trenin geçiş saatine denk getirip kabul edenler etmeyenler diye oylatması vardı belediye meclisinde, müthiş bir hikâye.

Çok büyük bir arazi kamulaştırması var, proje verilmiş Birleşmiş Mimarlar'a, kooperatifleşmeler başlamış, o zaman krediler de SSK'dan falan kooperatif eliyle

alınıyordu, işte bütün o kaynaklar falan araştırılmıştı. Zaten İzmit bir işçi semti, zaten sendikacı çocuklar aynı zamanda bu kooperatif örgütlenmesinde de baş çekiyorlar. İşin katılımcı boyutu orada başlıyor. Yani hem kooperatifleşiyorlar hem de geliyorlar ne istediklerini anlatıyorlar, çoluk çocuk, hafta sonları.

Eda Bozkurt: Mimarlık ofisine mi anlatıyorlardı dertlerini?

A.E.: Belediyeye anlatıyorlar. Belediye de Tuncay'ın ekibine anlatıyor, işte birtakım genç elemanları vardı Tuncay'ın. O süreç böyle bir şenlik gibi, bir örgütlenme idi. Mühim olanı aynı zamanda o komünite örgütleniyor ve ne oluyor yani, partine yaparsın şimdi akıllı bir politikacı olsan? Ki bu çok popüler oldu İzmit'te, her dakika televizyoncular geliyor, her dakika televizyonlara çıkılıyor falan. Sonunda İzmit, Ankara, İstanbul adaylarını bir sonraki seçimde parti aday göstermiyor. Ve de İzmit'te, yani o civarda Marmara'da sandık boykotu yaptı insanlar. Ve de CHP, işçi bölgesine seçim kaybetti. Yani sosyal demokrat partinin normalde kazanması lazım. Şimdi partiden de haber geliyor: galiba üstelik de Ali Topuz'du sanki mimarı, biz bu sıra böyle bir hal hareketi düşünmüyoruz diyor. Yahu orada o sırada hazır bir şey var, atla sahiplen bu bizim projemiz diye. Yani benim aklım ermez bu tutuma hiç.

Şimdi şöyle bir şey var, herkese her istediğini veremiyorsun. Yani nasıl yapılır katılımcı mimarlık? Olayı yavaşlatıyor, ister istemez proje sürecini çok uzatıyor, yani örnekleme mi yaparsın, bire bir mi? Birebir herkese istediğini vermek çok zor. Ama süreç çok hoş gerek sosyolojik bakımdan gerek siyasi bakımdan, belki psikolojik bakımdan çünkü aynı zamanda insanları çok motive eden bir şey, fikirlerine önem verildiğini hissediyorlar. Yani bu açılardan çok güzel ama işte tasarım açısından çok da verimli olamıyor. Sanki bir yandan onları dinleyip, bir yandan yine sanki mimar olarak bildiğini eskizliyorsun gibi geliyor bu durum bana. Yani aslında pseudo katılımcı mimarlık gibi, yani aslında var gibi ama yok. Çünkü hakikaten çok zor. Yani örnekleme mi yaparsın, ipuçları verirler ilham mı alırsın bilinmez. Ama belki de en önemli olan insanları bilinçlendirmek. Yani onlara denilmeli ki “bak biz seni işe katıyoruz ama sanma ki her istediğini yapacağız. Sen bize nasıl bir ortamda yaşamak istiyorsun onu anlat, evinde kaç dolap istiyorsun değil.” O çok önemli belki, yani insanlardan ne beklediğini net olarak tanımlamak lazım, yoksa ucu açık kalır. Hele ki Türkiye’de, biraz da arsızızdır ya biz, her bir şeyi isteriz yani. Mesela bir hol yapmak

gerekiyor, ama ayakkabı çıkarma oturağı isteniyor, yani bazen uyuşulmuyor, birtakım terslikler olabiliyor. Yani bir yabancı yapsa belki de bir hol falan yapmayacak. Ama işte kültürel farkları zaten biliyorsun ve gözetiyorsun yani. Onun için bana mimari açıdan çok siyasi açıdan daha önemli gibi geliyor katılımcılık, katılımcı mimarlık, katılımcı planlama. Katılımcı planlama için de şöyle bir durum var. Bizim yeni mezun olduğumuz dönemlerde ve hatta sonrasında, planlamalar kilitli odalarda yapılırdı ki kimse tüyo alıp spekülâtif arsa kapatmalar olmasın diye. Resmen kilit altında yapılırdı planlama, kimse giremezdi, spekülasyondan korkulurdu. Hani bırak katılımcılığı kimsenin haberi bile olmazdı. Şimdi katılım adına güzel şeyler yapılıyor. Atölye çalışmaları falan var, hoş işler yapıyorlar.

E.B.: Sonra ne oldu? Şimdi kaç tane yerden kazık yendi?

A.E.: Katılımcı sürecin dışında, inşaat sistemi teknolojik olarak da prefabrik olacak, çünkü yüz bin tane konut, geleneksel konut üretim aşamaları uygulanırsa çok çok uzun zaman alır diye. Prefabrik olunca yol düzenleri ile birlikte de kule vinçlerin çalıştırılabilmesi de önemli, yani ona göre bir yol düzeni yapıyorsun ki kule rahat kurulabilsin. Bir de çok hoş arkatlar yapıldı, köprü binalar yapıldı. Ama o dönem her şey merkezden onaylandığı için, şimdi de öyle mi tam bilemiyorum pratikleri, imar iskân onaylayacak, farklı farklı birçok yerden gelen plan onaylanamayacağı için belki de zorunlu olarak bir şablonlaşma yoluna gitmişler. Çünkü her planın detayına inemiyorlar. Fakat o şablon da öyle berbattır ki, Atina şartından kalma tonlamalara falan sahip. Yani o şablonun içinde bizim önerdiğimiz onca şeye yer verilemedi: ne arkatlı yollar var ne körüler var hiçbir şey kalmadı. Yani planları anlatıyoruz aslında ama yönetmelikten geçiremiyoruz. Hem imar iskân engelliyor hem baştaki parti engelliyor. Yani sanki her taraftan bir kuşatma altında gibiydik. Dolayısıyla planlarda birtakım değişikliklere gidildi. Seçim kaybedildi. Genç bir çocuk geldi ANAP'tan, kibar biriydi, teknik bir geçmişi vardı galiba, efendi biriydi. Mahkemem sonuçlanıncaya kadar kendisiyle bir altı ay kadar çalıştım. Hatta sonrasında kal diye de ısrar ettiler, yani öyle çok fanatik siyasi tavırları yoktu. Ama bizim yenilikçi yerleşkeler projesine dair hiçbir şey bilmiyordu, o da bilmiyordu, ekibi de bilmiyordu. Onlar için sürpriz olmuştu, zaten siyasi bir deneyimi de yoktu, donanımı yoktu. İki seçenek vardı: yazımda da vardı: ya projeyi kavramak için kendilerini geliştirecekler,

ya da projeleri kendi bildikleri bohçaya sokabilmek için büzüştürecekler. E tabii dolayısıyla ikincisi oldu. Bizim kurguladığımız, tasarladığımız, hedeflediğimiz, niyetlendiğimiz haliyle bir yeni yerleşkeler projesi olmadı. Standart kooperatif projelerine dönüştürüldü, amaçlandığı gibi sonuçlanmadı, teoride kaldı.

E.B.: Ama güzel bir deneme bence.

A.E.: Evet süreç çok keyifliydi. Yani mimarlar halkla çalıştı.

E.B.: Belki de bu durum mimarların elitist kimliklerini bir kenara bırakıp, biraz halka inmeleri olarak görülebilir mi?

A.E.: Yani aslında proje gerçekleştirilmiş olamasa bile, böyle bir deneme önemli tabii ki. Aile reislerinin çoğu işçiydi, fabrika işçisi ve sendikalılardı. Bir kısmı sendika yöneticisi falan. Onlar zaten sosyolojik olarak bir konuma gelebilmişler. Ancak bu süreçte onların eşleriyle çocuklarıyla da fikir alışverişinde bulunulmuş olundu. Yani aslında toplum içinde geri planda kalan kadın ve çocukların da katılımı, onlara söz hakkı verilmesi, projenin aslında kimseyi ayırt etmeden karar mekanizmasında sürece özgürce yer bulmalarını sağlamıştır. Çok keyifliydi.

E.B.: Erol Köse'nin Dalokay gibi bir mimarlık geçmişi var mıydı?

A.E.: Hayır, asla yok. Üniversiteyi bile doğru düzgün bitirememiş aslında. Yani çalışmak zorunda kalmış küçüklüğünden beri. Ama onu ön plana çıkaran iki özelliği vardı. İlki çok İzmit aşığı bir insan olması, diğeri ise delege etmeyi iyi bilmesi ve de çok okumasıydı. Adam bulmayı iyi seçerdi, sorardı ve yapardı. Söylediğini yapan, yapmadığını söylemeyen bir belediye başkanıydı. Bir gece danışmanlar ekibi gelmiş, belediyenin girişinde zabıta odasında çalışıyorduk, gece yarısıydı. Bir ayak sesi geldi, kapıda bir itfaiye eri belirdi, elinde de bir askı çay. “Yorulmuşsunuzdur size çay getirdim” demişti. Öyle kıymetliydi ki, halk da bizi destekliyordu, önemsiyordu. Sanki bir dayanışma vardı, sanki herkes seferber olmuştu, çok güzel bir örgütlenmeydi. Ben iki sene kaldım, hakikaten bana çok şey kattı. Değdi okuldan atılmama diyebilirim, hepimiz o kadar güzel deneyimler elde ederek dönük ki okula. (Gülüyor).

E.B.: Okula sonrasında döndünüz değil mi?

A.E.: Evet Danıştay’dan kazandık davayı. Atılmamız bir felaketti ama iyi bir şeyle sonuçlandı diyelim. O kadar anlamı yoktu ki zaten. Çeşitli bahanelerle uzaklaştırıldık. Ben hadi neyse de İlhan Tekeli’yi akademik yetersizlikten attılar. Böyle de komik bir şey olamaz. Tabii açıkça sol görüşlü ondan atıyoruz diyemiyorlar da bahaneler gösteriyorlar güya. Ve de bir anda oldu, biz anlayamadık. Temmuzda bizim sözleşmeler yenilenirdi, o zamanlar daha sözleşmeli çalışıyoruz, direkt gider sözleşmeyi imzalardık normalde. O temmuz bir gittik, “size sözleşme yok” dediler, önceden söylemediler. Ben bir de boşanmışım, bir çocuk var elimde, aniden maaşım kesildi, kesinlikle çok zor bir süreçti. Ayrıca, bir de ODTÜ’den solculuktan atılmışsın, nasıl iş bulacaksın o dönem dışarıda? Ben de özel sektörde çalışmam diye tutturdum.

E.B.: Bu noktada aslında Vedat Dalokay’ın ‘belediye uzmanları’ olarak ODTÜ’den atılan mimarları, belediyeye görevli olarak davet etmesi oldukça iyi niyetli, bir nevi sahip çıkan bir yaklaşım diyebilir miyiz?

A.E.: Evet tabii öyle oldu. Birkaç arkadaş oraya girdi. Biz de Erol Köse ile zamanında bir Oda seminerinde, toplantısında tanışmıştık. Bunun üzerine ben de ona bir mektup yazdım. Kafamda belki bir proje alırım düşüncesi vardı, belki bir araştırma, bir inceleme, bir rapor yazarım biraz gelir sağlarım diye. Bunun üzerine Erol Köse beni çağırdı gel görüşelim diye. Ben de akabinde, bindim trene İzmit’e gittim. Bana danışmanlık teklif etti. Aslında “gelemem çocuğum var, buralara yerleşmem” dedim ama, “gel birkaç ay sonra Ankara’da da bir ofis kuracağız, ona geçersin” dedi. Sonra ben orada iki sene kaldım. Hafta sonları geliyordum Ankara’ya. Asya Otel’de daimî bir odam vardı, orayı küçük bir ev yapmıştım. Sonra Danıştay’da davayı kazanınca döndüm Ankara’ya.

E.B.: Peki bu projenin fikri Erol Köse’ye mi ait? Yeni yerleşimler kurma fikri ona mı ait? Çünkü o dönemde İzmit büyük bir gecekondu problemi yaşıyor. Belediye yönetimi olarak bu probleme bir çözüm getirme gayesiyle mi böyle bir proje kurguluyor?

A.E.: Gecekondu problemine karşı büyük bir arsayı kamulaştırıyor. Ama Tuncay Çavdar ile yolu nasıl kesişti onu hatırlamıyorum. Belki biri aracı oldu, o tavsiye etti, çünkü genelde öyle gidiyordu bu işler.

E.B.: Peki böyle bir katılımcı süreci deneyimleme fikri nasıl çıkıyor? Siz fikrin oluşum sürecine tanık oldunuz mu?

A.E.: Ben gittiğimde kurgu kurulmuştu. Birleşmiş Mimarlar'dan çıkmıştır fikir. Belki de Tuncay'dan çıkmıştır, çünkü zihni zehir gibi çalışırdı, farklı fikirleri olurdu hep.

E.B.: Esnek planlama da gündeme geliyor, katılımcılıkla paralel işliyor gibi. Çünkü zaman içinde kullanıcıların ihtiyaçları değişecek, düzenleri, hane halkı sayısı değişecek. Bu noktada, bu değişimlere imkân tanıyacak ve bireylerin yine kendi katılımlarıyla düzenlenecek bir esnek planlama öneriliyor diyebilir miyiz? Aslında bu fikir de batı kaynaklı bir olgu, bu konu bizde nasıl yorumlanıyor ve deneyimleniyordu?

A.E.: Bizde her şey batıdan alma zaten. E modern mimari dediğimiz şey dergi mimarlığı aslında.

E.B.: Evet tabii modernleşme evresi Türkiye'de bir dönem dergi mimarlığına da şahit oldu. Ama yine de bunun gibi fikirlerin öğrenilip, uygulanmaya çalışılması bir umut ışığı. Dergi mimarlığından farklı diyebiliriz belki, çünkü içerik olarak toplum ile iletişimi öneriyor ve asıl talep veya problemleri analiz edebiliyor.

A.E.: Tabii bunlar güzel. Ama bir de bunların denetim mekanizmalarına bakmak lazım. Darboğazlar hep sorun yaratıyor. Yönetmelikler çok kısıtlamalar getiriliyor, düşünülenin uygulanmasına izin verilmiyor. Bu gibi kısıtlayıcı düşünceler varken bunların uygulanması çok zor. Şimdi bu koşullarda, düşünülen yenilikçi yaklaşımların uygulanması mümkün mü, değil mi. Hep tasarımı değiştiriyoruz, ama aslında değişmesi gereken sistemin kendisi. Asıl esnekliği kısıtlayan bunlar, önce bu sistemin esnetilmesi lazım. Çok iyi analiz etmek lazım neyin kısıtladığını, plandan önce onu esnetmek lazım, bunların üzerine düşünmek lazım biraz.

E.B.: Strüktürel sistem olarak prefabrik yapı elemanlarının kullanılması da aslında planlanan esnek tasarımın bir parçası diyebilir miyiz?

A.E.: O aslında daha çok ölçekten oldu. Yüz bin o kadar iddialı bir rakam ki, yani yarısı bile olsa, geleneksel metotla inşası çok zor, çok da uzun sürer.

E.B.: Halkın bu sürece yaklaşımı nasıldı, bilinçliler miydi? Nasıl bir yaşam şekli istiyorlardı, yeni konutlarından beklentileri neydi? Yoksa çok mu laf kalabalığı vardı? En başta dediğiniz gibi herkes, gerekli gereksiz farklı şeyler istiyor, haliyle hepsinin gerçekleştirilmesi pek da realist olmuyordu, değil mi?

A.E.: O kadar net hatırlamıyorum, ama muhtemelen öyle yapıyorlardı. Raporlarını okuyordum biliyordum ama şu an tam anımsamıyorum. Ama yapıyorlardı, herkesi dinliyorlardı. Ben bir de inşaatları yapan şirketle ilgileniyordum. Sonra o şirkete de paralarını ödeyemedik falan bir süre. Belediyede bir panik havası oluştu, işçiler büroyu basacak diye. Ben de ODTÜ'den gitmişim, jandarma baskınlarını görmüşüm, işçilerin baskınından korkmadım yani (Gülüyor.). Sakin olur bir şey olmaz diyordum, hakikaten de işçiler geldi, ama biz on beş dakika sonra çay içiyorduk. Şimdi halk da çok kabullenmişti projeyi, sekteye uğramasını istemiyorlardı, o nedenle gelmişlerdi, sorun olmadı yani neticede. Böyle bir olay da aslında bir yandan işveren-işçi ilişkisinin de yaşandığını gösteriyordu.

E.B.: 1969 Mimarlık Seminerine katılmış mıydınız?

A.E.: Evet, herhalde. Benim o dönemki eşim seminerin hazırlanmasında daha aktif rol almıştı. 1967 sonunda ODTÜ'ye girdim, tam fırtınanın içine. 1968 başında oğlumu doğurdum.

E.B.: Öğrenci hareketleri eşitlik, adalet isteyen hak arayışları olarak değerlendirildiklerinde, öğrencilerin eğitim sistemine katılım talepleri olduğunu görüyoruz. Hatta ODTÜ Mimarlık Fakültesi'nde de çokça ayaklanmalar, dönemin mevcut eğitim sistemine, müfredatına baş kaldırırlar yaşıyor. O dönemi anlatır mısınız?

A.E.: Ben 1967 sonunda girdim ODTÜ'ye, tam fırtınanın ortasına. Öyle kötü bir dönemdi ki böyle balkondan bakıyoruz sinekler uçuşuyor zannediyoruz. Sonradan anladık ki meğerse sinek değil onlar, mermi. Geçen gün Karl Marx'ın gençliğiyle ilgili bir filme denk geldik, bir kitabının bahsi geçti, "bu Türkçe'ye çevrilmişti." dedim. Oğlum da dedi ki, "siz bunları okulda öğrenciyken mi okudunuz?". "Hayır, sonradan hocalık sırası okuduk" dedim. Çünkü, çocukların ağzında hep Marx var, geri kalmamak için bizim de hâkim olmamız gerekti. Çocuklar "biz ağzımıza kaşıkla mama verir gibi, bilgi verilsin istemiyoruz." diyorlar, sloganlarından biriydi o vakit. Bir stüdyom vardı benim, bölge planlamada da hep büyükler vardı, hani böyle benim daha akranımdı öğrenciler. "Tamam, not verme sistemini siz geliştirin, ben ona uyacağım. Katılımcı, eşitlikçi, adil, demokratik, devrimci, yani ne tür düşünüyorsanız, hazırlayın bir şey getirin." dedim. Bir hafta süre verdim, sonunda "ne oldu getirdiniz mi?" desem de "aman...Notu da hoca verir." dediler. (Gülüyor.)

E.B.: Yani aslında idealde beklenen, arzulanan bir şey, ancak uygulamaya gelince talep eden kesim bile bu isteğinden cayıyor diyebilir miyiz?

A.E.: E işte, evet aynen öyle. O kadar slogan attılar, iş yapmaya gelince caydılar. "Siz yapın getirin tamam onaylıyorum" dedim, sonuç ne oldu... Oda'da da öyle olurdu işte. Bir keresinde şube yönetiminde beş ayrı fraksiyondan insan vardı. Dediler ki "sen hocalıktan alışkınsın, bunlar birbirini yemesin, sen de gir yönetime, onları dengele.". Yine okuldaki gibi şey olduğunda, hep sözle tartışmaya döndüğünde "tamam, yaz getir." diyordum. Mesela program yapılacak ya, her kafadan bir ses çıkıyor, bir sürü görüş ayrılığı oluyor, "sen kendi siyasi görüş açıdan yaz, sen de kendi açıdan yaz getir, sonra bakalım öyle tartışalım" diyordum. Ama yaz getir, yap getir dedin mi... Lafa gelince konuşması kolay. İşte bu noktada milletçe hatamız var bence.

E.B.: Ben o dönemde Mimarlar Odası'ndaki görüş ayrılıklarını da inceledim. Haluk Baysal'ın politikadan uzak tavrının tersine, Vedat Dalokay ve grubunun politikaya daha çok dahil olma çabaları. Dalokay şunu savunuyor aslında, diyor ki: "Bizim tüm bu konuştuklarımızı yapabilmemiz için siyasette yerimizin olması lazım. Yoksa diğer türlü, bu konuşulanlar yalnızca teoride kalacak ve mimarlık çevresi dışında kimseye bir faydası da dokunmayacak." Aslında ben Dalokay'ın bu söylemlerini siyasete

atılmasının ardındaki ana etken olarak değerlendiriyorum. Sizce de öyle mi olmuştu, Dalokay mimarlık camiasında tartışılan fikirleri pratiğe dökmek adına siyasal bir güce mi sahip olmak istemişti?

A.E.: Şimdi şöyle bir şey oldu. Oda'da 70'lerde, bir devrim oldu diyelim. Sol görüşlü takım yönetime geldi ve kaldı. Bundan önceki dönem abilerimiz apolitik olmayı savunuyorlardı. Ama mesela Nejat Ersin gibi insanları da ağılattık, vicdanımız sızlar. Yani onlarda öyle bir şey yoktu, zaten sonrasında Serbest Mimarlar Derneği'ne gittiler, hani böyle daha sistem içi kaldılar. Bu tarafta daha böyle devrimciler kaldı. Vedat hep sosyal demokratı. Hatta bir gün geldi bana, diyalogumuz iyiydi çünkü. Oda'nın genel kurulunun seçim arifesiydi. "Bülent Bey diyor ki" dedi, "bizim arkadaşlar artık biraz da odalarda yönetime gelsinler.". Bizim arkadaşlar dediği Semih Eryıldızlar falan, sosyal demokratlar yani. "Abi, ben gider söylerim, aktarırım senin görüşünü." dedim, "Ama pek ümitlenmeyin, çünkü hava pek o hava değil.". Gittim söyledim hakikaten, "Yok, öyle ortak liste falan yapılamaz, isterlerse kendileri ayrıca girsinler seçimlere." dediler. Onlar da ayrıca girdiler seçime. Seçim yapıldı, bitti, o zaman seçim sonuçları eski usul sayılıyor. Vedat gördü, "Ohoo, lokomotif almış başını gidiyor, dumanı bile gözüküyor." dedi, döndü arkasını gitti. Fena yenildi yani sosyal demokrat liste. Sonra da zaten Vedat'a baskı başladı, "Sen boş ver odayı falan da al şu Ankara Belediyesi'ni, öyle bir şeyler yap." falan demeye başladılar. Yani, birtakım insanlar hep bu solcu bilinen çevreye yamuk baktılar. Odayı siyasete sokuyorsunuz diye tepki gösteriyorlardı, genel kurullarda hep tartışmalar olurdu. Sonunda bir genel kurulda Vedat çıktı "parmak ayı gösteriyor, salaklar parmağa bakıyor." dedi. (Gülüyor). Meşhur laflarından biriydi o da. Hep öyle bir çatışma vardı. Sonra çatışma falan da kalmadı, çünkü o takım odadan iyice uzaklaştı, birkaç laf sokmanın dışında pek bir katkıları olmadı odaya.

E.B.: Katılımı nasıl tariflersiniz hocam?

A.E.: İnsanların beklentisini de çok arttırmamak lazım. Mimarın da bir tanımlama getirmesi lazım. Gel bana anlat ne istiyorsan dersin, o bütün isteklerinin gerçekleştirileceğini zanneder. Onun için başta çok iyi tanımlamak lazım. Neye katılım, ne ölçüde katılım, nereye kadar katılım, kim katılıyor, herkes mi katılıyor

yoksa örnekleme yapıp birtakım gruplamalar üzerinden mi çıkarımlar yapılıyor, gibi... Her proje kendine özgü süreçler ve sonuçlar çıkaracak belki. Her mimar ayrı bir yaklaşım sunacak.

E.B.: Aslında normal bir mimarlık pratiğinde de işveren-mimar arasındaki ilişkide bile aslında bir katılımdan söz edebiliyoruz. Ama bu bir nevi ticari ilişkide mimar ile işveren arasında var olan sosyal bir kaygıdan bahsedemiyoruz.

A.E.: E tabii, müşteri mimari projenin programını oluşturuyor aslında. Hangi mekân hangisinin yanında olsun, ne ölçülerde, ne genişlikte olsun, vb. gibi. Asıl farklı olan bu pratiğin sosyal bir nitelik taşıyor oluşu. Bu noktada maddi geliri düşük toplumlardan bahsediyoruz. Mimarlık pratiğine ihtiyacı olan ve ihtiyaç duyduğu mimarlık hizmetini kendi bütçesi ile karşılama durumu olmayan kullanıcılardan bahsediyoruz. Bu noktada katılımın aktörlerini bu şekilde ele aldığımızda, katılımcı pratiğin tasarımsal niteliklerinin yanında, siyasi ve sosyolojik açıdan da oldukça önem taşıyor.

E.B.: Katılımsal tasarımın en önemli özelliği sizce nedir?

A.E.: Katılımsal tasarımın izlediği tüm o süreç. Bu süreç salt bir tasarım etkinliğinin çok ötesinde. Çünkü mimar, eğer ki duyarlı ve rasyonel bir mimarsa tabii, tasarımı şekillendirecek verilere dikkat ederek, halkın ihtiyaçları açısından yine başarılı anılabilecek bir tasarım ortaya çıkarabilir. Mühim olan bu sürecin, toplumsal bir eyleme, bir farkındalığa evrilmesiydi. Çünkü sürece dahil olan katılımcılar bir topluluk bilinci kazanarak, var olan bireyselliklerini anlamlı kılabilirler. Toplumsal ruhla, kendilerini mekanlarına çok daha ait hissedebilirler. İşte bunun için katılımcı sürecin bu şekilde değerlendirilmesi lazım.

E.B.: Yurtdışında katılımcı mimarlık görüşlerinden etkilendiğiniz kimse veya kimseler var mı?

A.E.: Paul Davidoff'un 60'larda savunuculuğunu yaptığı 'advocacy planning' vardı.¹⁰⁶ Davidoff'un öğrencisi olma şansına da sahip olmuştum ben. Bir sene Pennsylvania'ya gitmiştim İmar İskândan burslu olarak. Denise Scott Brown da stüdyo hocam olmuştu o sıra. Davidoff konumuzla bağlantılı olarak edindiği kimlik açısından önemliydi, çünkü sessiz çoğunluğun avukatı olma rolünü üstlenmişti. Katılımcı planlama, katılımcı mimarlığa da referans oldu haliyle, hepsi birbirinin bir parçası sonuçta.

E.B.: Peki o dönemlerde var olan gecekondü sorununa yaklaşımınız nedir? Gecekondüyü bir katılımcı üretim pratiği olarak değerlendirmek mümkün mü sizce?

A.E.: Mehmet Adam öne çıkar, ülkedeki gecekondü sorununu farklı ele alır. Mesela katılımın en saf hali olarak görür bir kısım gecekondüyü. Mehmet Adam da der gecekondulardan öğrenmeliyiz diye, onları öylece yıkmaktansa nasıl üretildiklerini önemsemeliyiz der. Tabii şöyle bir farklı var, katılımıda eşit bir denge de söz konusu. Katılımcı tasarım sürecinde bir denge noktası belirlersek, mimarın da kullanıcının da bu orta noktaya eşit uzaklıkla olduklarını görmeliyiz aslında.

E.B.: Katılımcı süreç bir denge mekanizması içinde ilerlemeli aslında. Yani gecekondü üretiminde olduğu gibi ne mimar tamamen saf dışı bırakılmalı, ne de alışlagelmiş mimarlık pratiklerinde olduğu gibi kullanıcı bu sürece dahil edilmeyip mimar bir otoriter bir tavırla dikte etmeli süreci.

A.E.: Evet aynen öyle. 60'lar da bir de 'kendi evini yapana yardım' diye bir şey vardı. Porto Riko çok örnekti ona da. Amerika bursumun seyahat kısmı vardı, o sayede Porto Riko'ya da gitmiştim. Yani mesela, bir arsa dört de direk verirler, halk onu bir şekilde kapatır, içine girer, inşa eder falan. Ama tabii alt yapısı, yolu falan olmalı bu arsaların da. John Turner da önemlidir, insanların serbestçe kendi evini yapma özgürlüğü üzerine çalışır. Bu 'kendi evini yapana yardım' olayı bizde de literatüre girdi. İşte 60larda bunlar öne çıktı. Mehmet'in de sonradan dile getirdiği şeyler bunlar. Çünkü

¹⁰⁶ 'Advocacy planning' (savunucu planlama), 1960'lı yıllarda Paul Davidoff tarafından formüle edilmiş olan, planlamacıların toplum içindeki çeşitli grupların çıkarlarını temsil etmek istedikleri, çoğulcu ve kapsayıcı bir planlama teorisidir.

bir beceri var belli, halk kendi konutunu kendi beceri ve imkanlarıyla yaratabiliyor. E işte sonradan bir şablon veriliyor, bilinçli olarak üretmeleri için, yapacaksan buna göre yap deniliyor. Biraz daha kontrol altında tutuluyor, daha sağlıklı olması öngörülüyor. Afrika'da falan da çok uygulanıyordu, hala da devam ediyordur.

E.B.: Belirli bir sistematığe oturtulduğu takdirde, gecekondun sorununa oldukça imkân sunabilecek bir yaklaşım aslında.

A.E.: Ama ne oluyor aslında bak... Ben bir ara Çankaya Belediye Meclisi'nde idim, imar komisyonu falan. Gecekondulara diyoruz ki, tamam sizin hakkınızı tanıyoruz, siz şimdilik şuraya geçin, biz burada konut yapacağız, sonrasında geri gelir oturursunuz. E şimdi karşılığında diyorlar ki, iyi ama bu verdiğiniz arsada müteahhit bana dört daire vermez. E niye versin ki diyoruz. Diyorlar ki işte benim oğullarım var, şu bu akrabam var, falan. Diyorduk ki, kardeşim zaten senin hak ettiğin başının üstünde bir dam, yani hakkın olan o, gerisi rant, yani yok öyle bir hakkın. Olmaz işte öyle. Ya da parsel veriyorsun bir yerde, bu parsel müteahhit girmez küçük. Biz halbuki arsaya karşılık üç daire istiyoruz diyorlar. Yani senin hakkın bir ev, zaten gecekondunu yapmışsın, sana aynen gerisini iade edeceğiz. 6 katlı bina yıkılıyor, o küçük arsaya 13 katlı bina yapıyorlar. Bu kentsel dönüşüm işleri falan hep rant oburluğunun peşinde.

APPENDIX D

INTERVIEW WITH ÖNDER ŞENYAPILI

(Prepared by the author, April 2019)



Figure C: The photo of Önder Şenyapılı in his office, Room No. 41, METU. Ankara, Turkey, April 10, 2019 (Source: Personal archive of the author).

Önder Şenyapılı: Şimdi şöyle düşünelim; bir meslek sahibisin, o mesleği yaparak hayatını idame ettireceksin. E dolayısıyla karşılıksız bir hizmet sağlayamazsın, çünkü sen de yaşamak için kazanmak zorundasın, bu bir. İkincisi, bunun karşılığında ne var, kamu hizmetinde çalışmak. Kamu hizmetinde çalıştığın zaman da sen mimar olarak ikinci, üçüncü, hatta dördüncü sıraya düşüyorsun. Sana bir buyruk veriliyor, falanca yerde, falanca şekilde, falanca toplum katmanına proje hazırlayacaksın gibi. Yani sen orda gidip de bir araştırma yapsan dahi, o araştırmanın geçerliliği son derece yüzeysel kalıyor. Veya derinlemesine yapsan bile, son kararı sen vermiyorsun. Yani mimar olarak sen son kararı veremediğin için, uygulamada bu yapmış olduğun araştırma çok geri plana düşüyor. Dolayısıyla, şu anda, dar gelirli için, ya da toplumun konut edinmeye geliri yetmeyen toplulukları için yapılan yapıların yetersiz olmasının nedeni işte bu. Sen eğer bir mimar olarak gerçekten bir hizmet vereceksen bu hizmetin

karşılığını alman lazım, kamuda da böyle bir şey yok. Yani kamuda, yapılan mimarlık pratikleri kamu hizmeti olarak anılıyor, mimarın da adı dahi anılmıyor. Gerçi hiçbir alanda mimarın adı anılmıyor ya, o da ayrı. Onu da bilmek lazım. Yani mesela Rusya’da dikkatimi çekmişti; yapıların üstünde küçücük de olsa bir plaket var, üstünde yapıyı yapan mimarın adı soyadı, binanın yapıldığı tarih, vesaire yazılıyor, böyle bir şey var. Ama bizde varsa bile, çok sınırlı sayıdadır bu uygulama. Onun dışında, özel hizmet veren mimarların da son dönemde yaptıkları yine de hiç katılımcı sayılmaz.

Eda Bozkurt: Sizce ülkemizde süregelen bu mimarlık pratiğinin, katılımcı pratikler karşısına çıkardığı en büyük mâni ne?

Ö.Ş.: Şimdi biz ne yapıyoruz, dışarıda yapılmış olan bir takım ikonik yapıları kopyalıyoruz. İkonik yapma merakı türedi bizde. Yani o ikonik yapılar yüzünden de işte böyle eğri büğrü, bir anlam da ifade etmeyen formlar çıktı. Hadi dışarıdan böyle, bir de içine girdiğimiz zaman, zaten içinde rahat bir yaşam sürdürme olasılığı da olmuyor insanın, o düşünülmemiş çünkü.

E.B.: Mimarlığı salt form üretim sanatı olarak üretmek çok yanlış tabii. E haliyle de ortaya çıkan mimari eserler nicelik bakımından hızlıca türeseler de niteliksel olarak çok eksik kalıyorlar ve var olan herhangi bir probleme çözüm getirme yetisinde olmuyorlar.

Ö.Ş.: E tabii. Bir de şey var, bunu mesela ilk yapanlar, diyelim neresi olsun, mesela Arap ülkeleri. Arap ülkeleri şimdi bu yapıları inşa ediyor, parası var. Bunun ötesinde şöyle bir düşünce var, ben bunu yapayım ve sayesinde turist çekeyim. E ama biz ne yapıyoruz? Şimdi onlar bunu ilk defa yapıyorlar. İlk yapmak çok önemlidir; resimde, heykelde, vesairede de böyle bu. Mesela Rothko’yu ele alalım.¹⁰⁷ Ne yapıyor Rothko? Büyük bir tuvalin üstünü tek bir renge boyuyor ve bunu yaparken de ne diyor, bir rengin küçük bir yüzey üzerindeki etkisiyle, büyük bir yüzey üzerindeki etkisi farklıdır

¹⁰⁷ Mark Rothko (Marcus Rothkovitch), Amerikalı soyut ekspresyonist ressam. 25 Eylül 1903’te Dvinsk, Rusya’da doğmuştur. Çalışmalarıyla İkinci Dünya Savaşı sonrasının melodramatik Soyut Dışavurumcu ekolünü geliştirdi. Dışavurumun tek aracı olarak renkleri kullanmasıyla Renk Alanı Resmi’nin gelişmesine önayak olmuştur.

diyor. Bunu ilk defa yapıyor ve bir renkçi olarak ortaya çıkıyor. Ama Rothko'dan sonra, bir sürü ressam bunu yapıyor. İşte bizim mimarımız de buna geldi dayandı.

E.B.: Dışardan etkileniliyor ve orada olanı biz de yapalım deniliyor.

Ö.Ş.: E bak etrafına. Mesela Çukurambar'a bak. Bir de şey var, şehir dışına çıktığın zaman da, hani dar alanda kısa paslaşmalar olayı var ya. Bizimkiler geniş alanda, yüksek yapılaşmalar. Bomboş, oldukça geniş araziler var. Oralarda dikey mimari yapmanın anlamı var mı? Etrafı bomboş, çayır çimen. Daha akıllıca doldurmak bu arazileri daha doğru değil mi? Yol üzerinde, dünya kadar yapılmış bina var. Ve boş duruyor çoğu, sanki hayalet siteler... Diyelim ki doldu, bir de hadi bu açıdan yaklaşalım. E peki ya alt yapısı? Park edecek alan yok, doğru düzgün yolu yok, kanal yok, vesaire.

E.B.: Bunca inşa edilmiş yapı, emek, kaynak, para masrafı olduğu gibi, bir de hiçbir kemikleşmiş soruna çözüm üretmiyor aslında. Tüm problemlerden soyutluyorlar kendilerini ve yalnızca, öylesine var oluyorlar. Ne için var oldukları bile net değil, boş bırakılmalarına bakacak olursak...

Ö.Ş.: Hiçbir şekilde, asla sorun çözmek için var olmuyorlar. Bak, 1969'da mimarlar olarak, tüm bu sorunları bir bütün olarak nasıl ele alabiliriz diye toplandık, üstüne oldukça düşündük. O 69'daki mimarlık seminerinin üstünden, şimdi tam 50 yıl, yarım yüzyıl, geçti, işler daha da sarpa sardı. Bakalım yine Çukurambar'a; bir bina var 48 katlı, bir bina var 30 katlı, hemen yanlarında bir bina var 8 katlı.

E.B.: Bu dengesiz planlamayı, düzenlemek için yasalar mevcut değil mi bir de?

Ö.Ş.: Var, yasalar var düzenlemek için, olmaz olur mu. Mesela deniliyor ki, şu kadar genişlikli yol üzerinde, ancak şu kadar yükseklikte yapı yapılabilir. E ama nerede bu, hani? Yol değişmiyor, yol genişlemiyor, ama bina katı 4'ten 44'e çıkıyor.

E.B.: Yasalar duruma göre değişkenlik gösteriyordur belki de?

Ö.Ş.: Melih Gökçek zamanında bir de ‘noktasal planlama’ diye bir şey çıktı. Nedir şimdi o ‘noktasal planlama’? Nokta nokta planlama yapıyor yani.

E.B.: E öyle noktasal planlayınca da büyük ölçekte bir bütüne oturmuyor hiçbir şey, bağlam kurulamıyor işte.

Ö.Ş.: Sözüm ona imar planları yapılıyor. Ama herhangi bir baskı geldiği zaman, bozuluyor. ‘Mevzi imar planı’ yapıldı eskiden. O mevzi imar planı, artık o noktaya indi ki, neredeyse parsel üzerinde kararlar veriliyor.

E.B.: Küçültülen bu planlama ölçeği, kentsel akupunktur kuramını aklıma getirdi. Çağdaş kentsel tasarımı, geleneksel Çin akupunkturu ile birleştiren bir teori. Ölü veya hasar görmüş alanların ve çevrelerinin, yenilenmesi veya rejenerasyonu için gerçekleştirilen bir dizi küçük ölçekli, yüksek odaklı müdahaleler olarak tanımlanabilir. Daha geniş kentsel bağlamı dönüştürmek için, problemli oldukları saptanan bölgelere odaklanılıyor ve küçük ölçekli müdahaleler yapılıyor. Tabii bu yapılırken toplumla da iletişim kuruluyor. Belki dışarıdan esinlenerek, ülkemizde de uygulanmasına şans verilmesi gereken bir teoridir. Bizde uygulanan bu noktasal planlama, bahsettiğimiz gibi gerçekleştirildiği sürece, problem çözmeye odaklı, bilinçli geliştirilmiş bir aktivite olmanın çok uzağında kalıyor.

Ö.Ş.: Bizde çoğunlukla rant elde etme odaklı bir aktivite olmaya yakın kalıyor.

E.B.: Bu büyük bir problem. Mimarların belki de kendi mesleki görüşlerinden uzaklaşıyorlar. Sizin de az önce değindiğiniz gibi, kendi hayatlarını kazanmak, yaptıkları işten gelirlerini sağlamak adına, belki de hiç onaylamadıkları işlere imza atmak durumunda kalıyorlar. Belki de bunun sonlandırılması lazım.

Ö.Ş.: Şimdi o eskiden beri tartışılan bir mevzudur. Bazı meslektaşlarımla da bu konuda baya tartışma içine girmiştım. Şey diyor mesela, “Ben yapmazsam bir başkası yapacak zaten.” Hadi bakalım...

E.B.: Tamam, hakikaten “ben yapmazsam başkası yapacak” durumu var belki ama, kişi zaten bunu söyleyebilecek farkındalığa sahipse, yapıyı daha farklı ele alabiliyor olmalı, değil mi? Başkasına bırakmayayım, ben bununu bir şekilde kurtarabilirim demeli. “İşi ben alıyım, ne deniyorsa bana yapayım; zaten bir başkası da olsa ne deniliyorsa yapacak.” Şeklinde düşünülmemeli. Cengiz Bektaş bir yazısında, “ben yapmasam başkası yapacak” demenin işi emir kulluğuna vardırıldığını söyler. İşini, dalını yalnızca para kazanma aracına dönüştürdüklerini belirtir.

Ö.Ş.: Tabii... Ayrıca, kişisel yaklaşımlar, kentsel sorunlarla başa çıkmak için yeterli çözümleyiciler değildir. Dış ülkelerde yapılan şey şudur; belirli kararlar vardır, bu kararlar toplum tarafından verilir. Yani, yöneticiler alıyorsa bile o kararı, genellikle bir referandum veya başka bir şey yapılır, topluma sorulur, edilir ve toplumca bir karar verilir. O karar uygulanır ve kimse de onu bozmaya da yeltenmez. Yeltenirse de başarısız olur. Belki arada istisnalar oluyordur ama, bizde istisnalar hep ters yönde oluyor. İşte bahsettiğim gibi, nedir yani o ‘noktasal planlama’? Bir araziye, bir yeşil alanı alıp, onun üstüne bir rezidans yapmak mıdır? Böyle şey olur mu? Nerde toplumcu mimarlık, hani nerde halkın katılımı, vesaire?

E.B.: Evet dediğiniz gibi, toplumcu kaygılar alışıl gelmiş, kabullenilmiş mimarlık pratiklerinin temelinde yer almıyor maalesef. Devletin desteği önemli bir etken olarak kendini gösteriyor. Mimar kendi bir şeyler yapmak istese de son kararlar güce hâkim üst merciler tarafından verildiği için, mimarın insiyatifi etkisini yitiriyor. Katılımcı, toplum kaygısı güden denemelerin, sağlam bir zemin bulması için, daha doğrusu denemede kalmayıp gerçekten sürdürülen, devamlılığı olan mimarlık üretim modelleri olmaları için, devletin gücünün bu yönde olması gerekiyor. Örneğin İzmit Yenilikçi Yerleşkeler Projesi’ni ele aldığımızda, farklı güç yapılarının, projenin sonuçlandırma aşamasının önüne geçtiği gözlemleniyor. Bu proje katılımcı mimarlık üretiminin ilk örneği olarak, deneysel bir nitelik taşısa da oldukça önemli. Mimarlar, yerel güç mekanizmasının bir parçası oluyorlar, üstelik halkı da karar alma sürecine dahil ediyorlar. Ancak projenin önüne çıkan engel, kurulan demokratik yapılanma düzeninden farklı olarak, daha üstün dikey güç mekanizması oluyor. Ve projenin gerçekleşmesine mâni oluyor, dolayısıyla bu proje yalnızca bir deneme olarak tarihte yerini alıyor. Geride bıraktığı teorik katkısı zaten kesinlikle incelenmeye değer.

Ö.Ş.: Devlet imkân tanıyor belki ama, bizde şöyle bir şey var. Belediye meclislerinde yer almak, meclise seçilmek bile, ancak belirli bir meslek grubu veya grupları tarafından adayın desteklenmesi ile mümkün olabiliyor. E dolayısıyla, seçilen o aday, onu destekleyen gruplara hizmet ederek, kendisine yapılan desteğin karşılığını vermiş oluyor. Konu neye varıyor? Belediye meclisinde bir karar alınırken, bir takım çıkarlar gözetiliyo haliyle. Şimdi böyle şey olur mu? Katılımcılıktan bahsediyorsak, bütün herşeyi düşünmek lazım. En başta şunun önde tutulması lazım: bir kentin, o kentte yaşayanlarca, en iyi biçimde kullanılması ve yararlanılması açısından düzenlenmesi.

E.B.: Tabii ki... Eğer bir kâr elde edilecekse, o halkın yararına olmalı, halka hizmet sunmalı.

Ö.Ş.: E, tabii, kesinlikle. Ama böyle bir süreklilik yok.

E.B.: 1969 Semineri'nin ana teması buydu aslında değil mi? Devrimci fikirlerin, mimarlık söylemleriyle karşılaştırılması, diyebilir miyiz?

Ö.Ş.: Yalnız mimarlar değil, birçok farklı disiplinden katılım olmuştu.

E.B.: Evet. Seminerin kapsamı gereği, birçok farklı konu tartışılıyor; sosyal, politik, ekonomik saptamalar yapılıyor, sadece mimarlık ve mimarlık üretimi değil. Dolayısıyla farklı meslek uzmanlarının katılımına zaten ihtiyaç duymuş sanki seminer.

Ö.Ş.: Seminerden sonra yazdığım değerlendirme yazılarım vardı.¹⁰⁸ O yazılarda, seminerde konuşulan önemli noktaları tek tek not etmişim. Mesela 2010'da da yine ondan yararlanarak yeni bir şey yazdım. Aslında yarım yüzyıl geçti, 69 seminerinde gündem olarak tartıştığımız konuların, öne sürülen düşüncelerin, şimdi daha da gerisine düştüğümüzü görüyorum. Tabii bu durum toplanıp, oturup, konuşmakla bir yere vurdurulamıyor. Hani bir laf var ya, “lafla peynir gemisi yürümez diye”, e yürümüyor, yürümez.

¹⁰⁸ Şenyapılı, Ö. (1969). Mimarlık Semineri Ne Getirdi?. *Mimarlık*, 74(12), 10-12.; Şenyapılı, Ö. (1970). Mimarlık Semineri Ne Getirdi 2?. *Mimarlık*, 75(1), 20-25.

E.B.: Mimarlar Odası'nda da bu yönde fikir ayrılıkları oluyor değil mi? Mesela Haluk Baysal odanın apolitik olması gerektiğini savunurken; Vedat Dalokay, tüm bu oda içinde, mimarlık camiası içinde tartışılan sorunların bir çözüme ulaştırılması için, bir aracı olarak, mimarların politik bir güç elde etmelerini ve siyasetle iç içe olmaları gerektiğini savunuyor. Belki de Dalokay'ın belediye başkanı olması ve sonrasında halka dönük uygulamalarda bulunması, halk için bilinçli ve sorunların farkında olarak düzenlemeler yapması, mimarlar arasında konuşulanların hayata geçirilmesi olarak yorumlanabilir.

Ö.Ş.: E öyle tabii... Biraz önce konuştuklarımızı değerlendirirsek tekrar, eğer kamu kuruluşları, kurumları sahip çıkmazsa bir kente ve kentin fiziksel şekillenmesine, işte bugünkü hale düşüyoruz. E bunu yapacak olanlar kim? O kamunun başında olanlar, yani yöneticiler. Yani, yönetme erkini ele geçirmiş olanlar, bu erkin sahipleri. Onlar eğer olur vermezlerse, mimar ne yaparsa yapsın, nafile...

E.B.: Peki sizce mimarların, devlet erkelerinin kentsel farkındalığı arttırmak için elde etmeleri gereken bir güç var mı?

Ö.Ş.: Bir güç yok, çoğunlukla siyasi... Şimdi bir örnek vereyim. Paris'in fiziksel biçimlenmesini biliyor musun? Eski dönemi olduğu gibi koruyorlar. Temel bir aksı vardır şehrin, ve o hat boyunca yeni bir yapı yapılması kesinlikle önlenmiştir, kaç yüzyıldır bu böyle. Modern teknolojinin ürünleri, yüksek yapılar, vs. Yapılmadı mı, yapıldı, ama hep o merkezin dışında oluşturuldu. Yani o hat korundu. Bizde ne oluyor? Korunan bir yer var mı? Yok. Peki bu korunmayı kim sağlıyor? Orada sözü geçen yönetim erki sağlıyor.

E.B.: Yönetim erkinin de kentin korunması planlanan dokusunun devamlılığı konusunda hem fikir olması gerekiyor demek ki.

Ö.Ş.: Öyle tabii...

E.B.: Peki yönetim erkinin konuya dair hem fikir olmadığı durumlarda, mesela bizim durumumuzda, ne yapılmalı?

Ö.Ş.: Karşı çıkmak lazım.

E.B.: Karşı da çıkılıyor aslında belki. Mimarlar Odası kararlı bir şekilde üstleniyor bu sorumluluğu.

Ö.Ş.: Doğru, Mimarlar Odası çokça çalışıyor, kent davalarına sahip çıkıyor. Duyuramıyoruz ama sesimizi mimarlar olarak, hiçbir konuda duyuramıyoruz. Mesela üniversiteler duyurabiliyorlar mı seslerini?

E.B.: Mesela üniversitelerin seslerini en çok duyurma ortamı yarattıkları dönem, 68 dönemi. Türkiye’de öğrenci hareketlerinin pik yaptığı dönem. ODTÜ’de de en ağır şekilde hissedildi. 68 döneminde öğrencilerin attıkları sloganlar arasında ‘katılımcılık’ vardı mesela. Afişlerine de rastlamıştım “demokrasi, eşitlik, özgürlük, katılım” yazıyordu bazı pankartlarda. ‘Katılımı demokratik ve politik bir terim olarak ele alırsak, arzulananın aslında, kimsenin diğeri üstünde egemenlik kurmaması, herkesin eşit hak ve değerlere sahip olması olduğunu söyleyebiliriz. 68 öğrenci olaylarında, çok devrimci bir nesil var olan devlet sistemine karşı geliyorlar. E bunun okula da yansması, eğitim düzeni olan müfredatlara karşı oluyor: “Biz bu zor dönemde, ülkenin kırılıp döküldüğü bir devirde, mimarlık fakültesinde lüks otel tasarlamak istemiyoruz.” diyorlar. Topluma yönelik bir farkındalık istiyorlar müfredatlarında. Sistemde arzulanan değişim, halkın sorunlarına olan farkındalıktan geliyor diyebiliriz. Toplumun yokluk, sefillik çeken yadsınamaz çoğunlukta bir kitlesi varken, hala refah düzeyi yüksek kesimi ön plana çıkarıp, lüks otel tasarlamak istemiyorlar belli ki, ki bence de çok mantıklı ve hassas bir talep bu. Sosyal bir kaygı var çünkü ve bölümlerinde de bu sosyal farkındalıkla eğitilmek istiyorlar. Belki de mezun olduktan sonra lüks otel tasarlamak istemiyorlar da sosyal bir rol üstlenip, maddi ayrıcalıklı kesim yerine toplumun ihtiyaç içinde olan kesimine hizmet etmek istiyorlar.

Ö.Ş.: O dönemde son derece sağlıklı düşünülerek bir şeyler istendi, ama bir noktadan sonra da bunların hepsi kayboldu. Sol gruplar kendi aralarında da itişip kakışmaya başladılar ve kimse kimseyi dinlemez oldu. Hatırlıyorum mesela, o dönemde sınıfta bir şey anlatıyorum, sürekli bir curcuna çıkıyor; diyorlar ki: “e siz onu öyle dediniz, ama diğerleri tam tersini söylüyor...”. Yahu, onlar sizler yok ki. Öyle bir dönem

yaşandı ve sonu da kötü bitti zaten. Başlangıçta belki çok iyi niyetle, dostane ve samimi olarak birtakım talepler başladı, ama öyle devam etmedi.

E.B.: Öğrencilerin bu talepleri üzerine, fakülte müfredatta bir düzenlemeye gitti mi?

Ö.Ş.: Yer yer değişimlere yer verildi tabii.

E.B.: Eşitlikçi, katılımcı eğitime eğer bu talepler doğrultusu kapsamında olanak tanındıysa, bunun, benim çalışmam için önemli bir detay olacağını düşünüyorum. Çünkü nesilleri yetiştiren fakülteler, müfredatlarıyla aslında mimarlık camiasına yön verecek olan isimlerin alt yapısını hazırlıyor. Eğer ki, o dönemde bu yenilikçi eğitim istikrarla sürdürülebilseydi, kargaşadan uzak düzenlenebilseydi, belki de o dönemde ve günümüzde var olan mimarlık gündemleri şimdikinden çok daha iyimser olacaktı.

Ö.Ş.: Talihsiz bir dönemdi hakikaten. Çok sağlıklı, detaylı değerlendirmeler yapılamadı diye düşünüyorum, yanılıyor da olabilirim. İşte dediğim gibi bu öyle bir yayıldı, öyle bir yolundan saptı ki, birçok genç için çok kötü sonlandı. Doğrusu, fikirlerin çok sağlıklı bir ortamdan çıktığını iddia edemeyiz. Politik olmak doğrudur, ama onu doğru kullanmak gerekir. Şöyle değerlendirmek lazım; her şey politikayla ilgilidir. Yani mimarlar politika yapmalı mı, yapmamalı mı? E yapacak tabii, ister istemez yapacaksın. Şöyle bir durum var, o dönemde neredeyse her ay bir konut semineri düzenleniyordu. Konut açığı vardı, çünkü. İnsanlar barınamıyorlar doğru dürüst, temel ihtiyaçlarından biri karşılanmıyor. Nasıl konut sağlayacağız, ne yapacağız diye, sıklıkla bir araya gelinirdi seminerler aracılığıyla. Şimdi ise konut bolluğu var.

E.B.: Evet çok bolluk var, bir rezidans inşası merakı yaygın sanki. Fakat, işte bu seri üretimdeymişçesine üretilen, bir anda türeyen konutların ne kadarı bahsettiğimiz ihtiyaç halindeki toplum kesimine hitap ediyor; ne kadarı onların konut sorunlarına bir çözüm buluyor? Bu konutlar ulaşılabilir mi, kim ulaşabiliyor bu konutlara?

Ö.Ş.: Ekstra bir bolluk var. TOKİ sayesinde, gecekondularda yaşayanların büyük bir bölümü ‘bizlerin’ sağlıklı gördüğü binalara taşındı. ‘Bizlerin’ diyorum, çünkü,

hatırlıyorum, bir yaz dönemimde, gecekondu bölgelerinin gerçek anlamda yaşanabilir olduğuna tanık olmuştum. Neden? Çünkü adamlar tarımla ilgileniyorlar mesela, gecekonduunun önünde bitki yetiştiriyor, ağaç yetiştiriyor, toprağı ekıyor, biçiyor, vs. Ve oraya baktığın zaman yeşili görüyorsun. Dağın yamacına yerleşmiş olsa bile, kentin içindeki beton yığınları yerine, yeşil görüyor. Çocuklar sokakta oynuyor, çamurun içinde oynuyor, ama oynuyor işte. Biz ne yaptık, yıktık yaptık gecekonduuları. Şimdi bu Dikmen Vadisi'nin üçüncü etabında, yapıldı işte bir sürü beton bloklar, hemen yanlarında da satın alınamayan gecekonduolar var, öyle duruyorlar. Onlar da gidecek bir gün tabii. Ama işte böyle bir acayip ikilem var.

E.B.: Varılan şu ki, konut sorununu çözmenin tek yolu, nicelik olarak bolluk yaratmaktan geçmiyor. Çünkü sayısal fazlalığından ziyade, nitelik olarak ne kadar topluma hitap ettiği, onların ihtiyaçlarını ne ölçekte karşılayabildiği önem kazanıyor. Onca plazalar yapılıyor, çok katlı neredeyse gökdelen uzunluğunda rezidanslar inşa ediliyor, e peki tamam a bunlar konut sorununa derman olamaz ki, kısıtlı ekonomik ayrıcalığı olan bir kitleye hitap ediyor, ama başını sokacak yuvası olmayan hala ev arayışında...

Ö.Ş.: Politikaya, siyasete karışma hikayesi. Eğer böyle bir sorun varsa, mimarın ya da mühendisin biraz daha topluma karşı sorumluluk duyan insanların, bunun çözülmesi için siyasi bir yol bulma çabasını göstermeleri çok doğaldır. Siyasetle uğraşma deniliyor da izole olmak mümkün değil ki, ne yapacaksın, nasıl olacak... Seminerde, öyle olsun şöyle olsun, doğrusu böyledir diye konuştuğun zaman, o da politika oluyor aslında. “Meslek odaları sadece mesleklerinin çıkarlarını korumakla uğraşsın, ama siyaset yapsın.” deniliyor, o ne saçma şey, hiç mümkün mü? Bu insanın varlığına ters bir şey, her şey politika, her şey siyasettir insan için. Dolayısıyla, Mimarlar Odası'nın bu işe karışması çok doğru. Yani “Mimarlar Odası siyaset yapmasın.”, ne demek yapmasın? Yapacak tabii. Kendi mesleğinin çıkarlarını korumak için dahi bunu yapması gerekiyor. Yoksa başka türlü olmaz ki. Ne oluyor, ben binamı yapıyorum, oldukça emek sarf ediyorum, dışarıdan da esinlenmeden, yersel birtakım şeyleri gözeterek tasarlıyorum. Ne oluyor? On beş sene sonra yıkılıveriyor. Yani kentleri harap eden böyle bir rant sistemine karşı çıkmayayım mı ben bir mimar olarak? Karşı çıkıyorum tabii, bir de seni suçluyorlar karşı çıkıyorsun

diye. Böyle bir siyasi karşı çıkışın varsa, bunu uygulamaya koyabilmek için, ister istemez, Vedat'ın dediğine geleceğim, bir siyasi güç elde etmek için çalışacaksın. Ve o siyasi gücü elde ettikten sonrası da var tabii. Vedat neler çekti, öyle kolay değil bu iş. Biliyorum, ben belediyede birlikte çalıştım onunla, tanık oldum. Kendi işçisinin, memurunun maaşını ödeyebilmek için, gidip Maliye Bakanı'nın kapısında yattı ki para alabilsin. Şimdiki gibi değildi ki belediyeler. Yani ancak devletten yardım alıp işleri sürdürebiliyordun, yardım vermediği zaman da orada çalışanlar aç susuz ailesiyle birlikte perişan oluyordu. Şehirde birtakım kararlar verdiği zaman sana karşı çıkan bir sürü insan oluyordu. En basitinden, Sıhhiye Meydanı'na Hitit Güneşi heykelini yaptığı zaman, kıyametler koptu mesela. O siyasi gücü o anda olmasaydı, belediye başkanı olmasaydı, onca şeyin hiçbirisini yapamazdı.

E.B.: Vedat Dalokay'ın konut sorununa olan farkındalığını da özler önüne seren, Ankara'da başlattığı Uydukent (Batıkent) projesi var. İzmit'te de yine bu farkındalıkla, belediye başkanı Erol Köse'nin başlattığı, 30 bin konutluk bir yeni yerleşkeler projesi var; ben bu projeyi çalışıyorum. O dönemde ODTÜ'de işten çıkarılan öğretim elemanlarını da belediyelere danışman olarak alınıyor ve belediyeler için bir beyin takımı kuruluyor. Böylelikle mesleklerinden alıkoyulmuş akademisyen mimarlar hem 'Yenilikçi Belediye'lerin projelerinin geliştirilmesinde etkin oluyor, hem de mimarlık camiasında tartışılmalı toplumsal konuları pratikte uygulama imkânı buluyorlar. Ayrıca hassas bir yönü de var, bir nevi aydın kimselere sahip çıkılmış ve onlara iş imkânı tanınmış oluyor.

Ö.Y.: Ben de Ankara'da danışman olarak çalışmıştım. Evet bu iş birliği gerçekten önemli. Siyasi bir güç haline dönüşmedikçe belli bir noktada takılıp istenilen yere varılamıyor. Vedat'tan biliyorum, hiçbir egosu, kişisel çıkarı olmadı.

E.B.: 69 Semineri'nde de bu tartışılmaya başlanıyor. Deniliyor ki mimarlar, artık otoriter bir rol üstlenmemeliler. Kendi zevklerini, kişisel çıkarlarına bağlı kararlarını bir kenara bırakmalı ve elitist kimliklerinden de uzaklaşmalılar. Mesela Rönesans mimarlığı örnek veriliyor; o dönem mimarlarında gözlenen sanatsal zevk düşkünlüğünün aksine, elitlere hizmet vermek yerine, sosyal bir kaygı gündemde olmalı deniliyor. Bir de Mimarlar Odası'nın bir sloganı var "Mimarlar Odası Toplum

Hizmetinde” diye, mesela bu da sorgulanıyor, “sahiden de toplum hizmetinde miyiz?” ikilemine düşölüyor değil mi hocam?

Ö.Ş.: Toplum hizmetinde olmak istiyorsun, niyetin de çok iyi. Meslek açısından baktığın zaman, kendi alanında topluma hizmet götürmek istiyorsun. Ama bunu yapacak gücün yoksa, kararları sen değil başkası veriyorsa... Az önce söylediğim gibi, bu durumda, kamuda çalışan mimarın kendi görüşünü, kendi mimari anlayışını, yaptığı yapıya ne derecede yansıtması beklenir? Kararı başkası veriyor çünkü. “Davul birinin boynunda, tokmak bir başkasının elinde” diye bir söz var ya, işte o hesap. Kamuda çalışmayan, serbest mimarı düşün. Serbest mimar da bir karar verdiği zaman, onu reddetmeye hazır kamusal sınırlamalar var. Çıkarlara uygun değilse, “Ben bugüne kadar ben böyle şey görmedim.” deyip, kabul etmeyebiliyor. Mesela, Ragıp Buluç’la birlikte çalıştık Ankara Kulesi (Atakule) yapılırken. O kuleyi Ragıp istediği biçimde yapamadı bir türlü. İlk proje son derece farklıydı, sonra da bilinen o kule çıktı.

E.B.: İşi bilene bırakmak, işin aslını bilenle iş yapmak çok önemli.

Ö.Ş.: Öyle tabii. Bizde bırakmazlar işi bilene, herkes kendi en iyisini biliyor da ondan. Bir de “benim irademe karşı geliyorsun.” deniliyor, ego çatışması yaşanıyor.

E.B.: Toplumsal kaygıyı, sistemsal olarak ifade eden en önemli açıklama, sistemsal, işletimsel yapının yukarıdan-aşağıya değil de aşağıdan-yukarı formüle edilmesi olarak tanımlanabilir. Siz de yazınızda bahsediyorsunuz, “toplum yapısıyla, yapı eylemi arasındaki ilişkinin aşağıdan-yukarı olması gerektiğini vurguluyorsunuz. Mimar-kullanıcı ilişki dinamiğinde bunun esas alınması gerektiğini düşünüyorum ben de, katılımı tanımlamak için başka bir araç olabilir.

Ö.Ş.: Olmuyor ama, gerçekte bu sistem piramidi ters döndürülemiyor. Çünkü bizde iyi örnek çok az. İyi örneği gören, yaşayan da çok az. İnsanlar her anlamda sağlıklı bir çevrede yaşıyorlar ve ancak bunu biliyorlar, buna alışmışlar. Dolayısıyla iyi bir şey istemeyi de biliyorlar. Siyasetimiz için de öyle olmuyor mu zaten? Halk olup biteni bilmiyor, şikâyet ediyor, ama şikâyet ettiklerine neden olanı gidip yine seçiyor. Ben

artık diyorum ki, herhalde genetik bir tarafı var bu işin. Bilmem kaç yüzyıl padişahlıkla yönetilmiş bir toplum ve onunla gelen, bir iradeye kulluk etmek hikayesi.

E.B.: Biri benim yerime karar versin, hepsi benim kabulümdür diyorlar. Kendi iradelerini, hür düşüncelerini de kullanmaktan yüksünüyorlar.

Ö.Ş.: Evet, aynen, kabul etmişler. E işte o yüzden de ‘aşağıdan-yukarıya’ bir şey gelmiyor.

E.B.: Katılımın bu durumda anlam kazanması için, halkın açıkça bilinçlendirilmesi lazım. Mimar belki bilinçli evet, ama bu iş iki tarafın da eşit yer aldığı bir dengeye kurulu olduğu için katılımı sağlanmak istenen, profesyonel olmayan kişiler ne için katılım gösterdikleri ne oranda katılmaları gerektiği, vb. konularda aydınlatılmalı. Bir de bunun yanında katılımcı bir mimarlık üretim sürecine katılan katılımcıların, yaşamak istedikleri çevre, konut düzenleri, ihtiyaç öncelikleri, yaşam standartları konusunda farkındalıklı olmaları lazım ki, kendileri için neyin gerçekten iyi olup olmadığı ayrımını yapabilsinler. Bazı örneklerde, mimarların haklı sitemleri var, okumuştum. Mesela diyorlar ki: “katılımcı üretime geçmek istediğimiz kullanıcılar, henüz neye gerçekten ihtiyaç duyduklarını bilmiyorlar.”. Bazen de şunu söylüyorlar; “ulaşmak istedikleri tek yenilik, daha geniş bir salona sahip olmak oluyor sadece. Büyük salonun onlara farklı bir sosyal statü getireceğine inanıyorlar.”. İşte burada da, aslında sadece daha iyi bir hayat koşuluna öykünme tespit ediliyor. Katılım gösteren kullanıcı, yalın ihtiyaçlarını değil, gördüğü, özendiği, sahip olmak istediği konut niteliklerini önemsiyor. Mesela “iki tuvaletim olsun, biri alaturka, biri alafranga olsun.”, ama zaten birisini hiç kullanmayacak ki, depo olarak kullanacak. Depoya ihtiyacı var ama, o ikinci bir tuvalet istiyor, çünkü statü göstergesi olarak onu görüyor. Ancak tüm bunların yanında, gerçekten nasıl bir çevrede yaşamak istediğine dair bir fikri yok.

Ö.Ş.: İşte onun için de bağdaşmıyor zaten ya bir türlü. Mimar farklı bir şey hedefliyor, kullanıcı çok farklı bir yerde. Haliyle konudan uzaklaşıyor. İki tarafında eşit katıldığı o denge de sağlanamıyor, oldukça zorlu. Bir de bunlara ek güzel bir örnek

şömine vardır, mesela 36. Katta şömine isterler. Duş yerine, hiç kullanmadıkları bathtub (banyo küveti) isterler...

E.B.: Bu arzular, farklı yaşam standartlarına öykünmeden kaynaklanıyor. Kendi yaşam temposuna, yaşam stili bir kenara bırakılıyor ve sadece gördükleri, hoşlarına giden arzulanıyor. Ama bu istenilenlerin, kendi yaşam standartlarına uyup uymayacağı düşünülüyor.

Ö.Ş.: Ne görüyorsa onu istiyor. Katılımcılıkta da kullanıcı ne derse o olsun olmuyor tabii ki. Mimar oluruna bakıyor, ama kullanıcıların talepleri mantıken aykırı olduğunda, kendi doğrularını uyguluyor, uygulamak için ikna ediyor. Bu böyle.

E.B.: Ayrıca bu toplumsal bilinç yalnızca katılımcı mimarlık eylemini sağlamak için değil, toplumun her bölümünde, her alanında etkin olmalı.

Ö.Ş.: Kesinlikle öyle. Mesela, Mimarlar Odası canını dişine takmış, bir çabalar harcıyor. Kaç kişiye ulaşıyor bu eylemler, ya da kaç kişi gidip de kutluyor bizi kurtardınız diye.

E.B.: “Camla kaplı yapıların sayısı günden güne çoğalıyor. Genellikle mavi camla kaplanmış, dolayısıyla birbirini andıran/birbirinden farkı yokmuş izlenimi veren yapılardan oluşan biteviye görünümlü ‘imarlı bölgeler’ oluşuyor.” yazıyor. Bir de bu konu var evet. En başında dediğimiz gibi, kimlik değerleri olmayan, birbiriyle özdeş görünümlü, vasıfsız yapılar üretiliyor. Hepsi de birbirine eş gibi, camla kaplanıyor. Neden bilmiyoruz? Sanki ortaya çıkan yapıdan utanılıyor da camla giydiriliyor, bir süs katılıyor gibi. Ne kadar acı...

Ö.Ş.: Adliyenin ek hizmet binasının oradan geçtin mi hiç? İşte belki bir şeye benzer diye... Zaten bir şeye benzetmek olay, başka bir şey değil. Ha bir de dışarıdan görüyor, bunu biz de yapalım diyorlar. Bir de o kadar ilginçtir ki Türkiye’nin hali. Kaldırım taşlarında da olmuştu. Güzelin taşlar yerinden sökülüp yenisiyle değiştirilmişti hiç ihtiyaç olmamasına rağmen. Şimdi de bu cam binalarda oluyor. Amaç, bu kaldırım

taşlarını, camları ithal eden veya üreten her kim ise, onlara gelir sağlamak. E şimdi, sence bu konut seferberliği ne?

E.B.: E yine aynı durum, üreticinin kurduğu pazara gelir sağlamak.

Ö.Ş.: Bir de şimdi bak. Mimarlar mimarlar diyoruz da onları yapanlar da mimar.

E.B.: En başta tartıştığımız gibi, meslek aydınları bu denli iradesiz davranmamalı. Çünkü ancak bu döngü bu şekilde sonlandırılabilir. Mesela o 1969 seminerinde ve o dönemde mimarlık camiasında önemle tartışılan bir mevzuymuş özel okulların sayılarının artması ve dolayısıyla mezun mimar sayılarının hızla artması. Bunun meslek adına hiç de faydalı bir durum olmadığı görüşü hâkim oluyor o dönem. Deniliyor ki “Sayıca çoğaldık ancak örgütlenmemiz zorlaştı. Kopukluklar yaşanıyor. Bu mimarlar ne denli sağlam temeller oluşturuyorlar kendilerine mimarlık eğitimleri süresince?” gibi kaygılar hakim oluyor.

Ö.Ş.: Doğan Kuban’ın bir sözü var. Ben de ona değindim bir yerde...

E.B.: Mimarlık eğitimi de sağlam verilmeli. Piyasanın manipülasyonlarına gelmeyecek, meslek etiğine ve disiplinin gerektirdiklerine bağlı, sorumlu mimarlar yetişiyor olmalı. Sanki bu noktada mesleki bir ideoloji de eğitime katılmalı? Ne kadar donanımlı eğitim alıyoruz sorgulanmalı, 69 senesinde yapıldığı gibi.

Ö.Ş.: Hiç o konuyu açmayalım bence, çok derin bir problem. Çözümüne de vardırılamıyor ki.

E.B.: Ama ideali aramak da lazım. Nasıl olsa olmuyor diye peşini bırakmak daha kötü.

Ö.Ş.: Tabii, ideali hedef koymak lazım. Aramaya devam. Ben 80 yaşına geldim, pek bir değişim olmadı.

E.B.: 1969 Mimarlık Semineri’nin düzenlenmesine en büyük neden neydi hocam?

Ö.Ş.: O zaman da bazı şeylerin farkına vardığımız için. Mimari hizmeti, daha sağlıklı bir şekilde topluma nasıl mal edebiliriz diye.

E.B.: Bu seminer oldukça kapsamlı bir etkinlik çünkü. Önceden bahsettiğiniz, o dönem her ay düzenlenen konut seminerleri gibi değil.

Ö.Ş.: Yok değildi. Konut seminerlerini de asla eleştirmiyorum. Bir problem vardı ve o problemi çözene kadar insanlar gayret gösterdi, tekrar tekrar toplandı, tartışıldı, görüşüldü. Ama çözülemedi... Kim çözüm buldu? Turgut Özal buldu. Her yurtdışına çıkandan 100'er dolar aldı; toplanan paralar da toplu konut idaresi projesine aktarıldı. Çözümü o getirdi, kabul etmek lazım. Ben aynı siyasi düşüncüyü hiçbir zaman paylaşmadım kendisiyle ama, bu sorunu çözdü. Fakat, yine kim çözdü? Siyasi gücü elinde bulunduran biri çözdü.

E.B.: 1969 semineri için, yazınızda da bahsediyorsunuz: “bunca şey tartışıldı, ama bir şeye çözüm getirmedi. Bilakis farklı sorular doğurdu” diyorsunuz...

Ö.Ş.: Toplumun genelinde öyle bir yozlaşma var. Orada ne kadar iyi niyetle yola çıkılmış olunsun, ne kadar sağlıklı düşünceler ileri sürülmüş olunursa olunsun, onları uygulayabilmek için toplumun da olumlu bir yönde bir gelişme göstermesi gerek. Ne ile gösterebilir bu gelişmeyi? Toplumsal yaşantısıyla, siyasetiyle, ekonomisiyle. Ekonomi gelişti belki, ama toplumda bir kıpırdanış olduğunu söyleyemeyiz, siyaset de geriledi zaten.

E.B.: Esprili ama bir o kadar da eleştirel olan bir söylem var, ‘bir on yıl geriye gitsek, yüz yıl ileri gitmiş gibi olacağız’ diye. (Gülüyoruz.)

Ö.Ş.: (Gülüyor). İşte bak, sen iyi özetledin. O zaman ne tartışılmış olunursa olunsun, üstünden de ne kadar zaman geçmiş olursa olsun, ileriye doğru olumlu bir gelişme değil, sürekli olarak yerinde saymak, hatta geriye gitmek söz konusu. Siyasal güç bazı şeyleri korumayı veya engellemeyi sağlayabiliyor. Biz neyi engelliyoruz düşüncüyü engelliyoruz. Toplumun olumlu yönde gelişmesini sağlayacak, kentlerin sağlıklı

gelişmesini sağlayacak birtakım önlemleri almak, onları uygulamak söz konusuysen, böyle yapmıyoruz hiç.

E.B.: Gelişmeyi destekleyen fikirler de naif veya güçsüz, hatta ütöpik algılanıp, önleri açılmıyor belki de. Belki katılımcı mimarlık fikri de böyle bir sebeple sürdürülememiştir.

Ö.Ş.: Yine gelelim toplumun tutumuna. Kocatepe Camii'ni biliyorsun... Orada yapılacak olan projenin ilk mimarı Vedat Dalokay'dır. Vedat bir proje yaptı, temelli de atılmaya başlandı. Fakat birdenbire herkes karşı gelmeye başladı, hatta bir dernek falan kuruldu. Ve o dernek, temelleri atılmış inşaatı durdurdu, üstüne de o temeller dinamitle de patlatıldı. Ve onun üzerine bu şimdiki yapı yapıldı Kocatepe Camii olarak. Vedat'ın o projesi ise Pakistan'da İslamabad'da yapıldı. Ve İslamabad bu sayede, ikonik bir yağıya sahip olmuş oldu ve bunun artılarından yaralanmış oldu. Biz ne yaptık? Mimar Sinan dönemindeki teknolojiyle oluşturulmuş biçimi, bugünün teknolojisıyla yeniden yapmaya kalktık. Yani o zaman o kubbeyi yapıyor adam, bu nedenle çok özel, ama bugün nedir ki, daha büyük açıklığı olan kubbeyi teknolojiyen faydalanarak zaten yaparsın. Yani mesele o değil ki. Mesele, ikonik bir dini mimari yaratacaksan, onu ortaya koymak. Bizimkiler böyle camii olmaz diyip, karşı çıktılar. Yani burada mimar ne yapsın. Vedat aslında üstüne düşeni yaptı. Alışılmış bir cami biçimlenmesinin dışında, özgün, modern bir form ortaya koydu, olmadı.

E.B.: Aslında toplum karşı çıkıyor, tamam, olabilir. Fakat bizde bir de herkesin mimarlığı bilmesi ve eleştirmesi durumu var ya. Bilinçsiz olup, bilgin hissetmek...

Ö.Ş.: E tabii, sorsan herkes bilir mimarlığı. Ama esasında, bizim insanımız mimarla da meşgul değildir, mimariyle de yapıyla da kentin geleceğıyle de gelişmesiyle de meşgul değildir. Kent kötü biçimleniyormuş, iyi biçimleniyormuş, ufuk çizgisi kayboluyormuş, bunlarla hiçbir ilgisi yok. Standartlaşmış, monoton yaşamlarımızda, çıkarımıza hizmet eden şeyi arıyor veya uğraşmamak için elimizden gelenle yetiniyor, sindiriliyoruz.

E.B.: 2010 yılında da Mimarlık Semineri'nin bir başka versiyonu yapıldı. Bu sefer bir çözüm üretildi mi?

Ö.Ş.: 2010'da yapılan 1969'da yapılan kadar geniş çaplı bir etkinlik değildi. 7-8 kişiydik. Arif Şentek ön ayak olmuştu, küçük bir gruptuk.

E.B.: 1969 seminerinde, az önce bahsettiğimiz, halkın bilinçlendirilmesi gerekliliği konusunda tartışmalar olmuş muydu hiç?

Ö.Ş.: Tam ne hatırlamıyorum. Ama herhalde tartışılmıştır. O dönemin dinamikleri içerisinde tartışılmıştır.

E.B.: Mimarların toplumda edindiği roller tartışılmış mıydı, elitist yönü eleştiri almış mıydı mesela? Mimar-müşteri değil de mimar-toplum ilişkisi desteklenmiş miydi?

Ö.Ş.: O dönemde zaten, mimarların elitist kimliklerine karşıydık hepimiz. Hatta zaten, seminerin düzenlenmesinin amacı da buydu. Mimarlığın, sadece elite hizmet eden bir meslek dalı olmasını değil de topluma da hizmet eden bir meslek dalı olması gerektiği tartışıyorduk.

E.B.: Seminerde deniliyor ki, 'mevcut durumun sorunlarına bir çözüm getirebilmek için, mimarlık disiplininin, mimarlık üretim sisteminin, bir devrime ihtiyacı var.'. Nasıl bir devrim öneriliyor? Ben bu noktada, 'katılımcı mimarlığın' alternatif bir üretim şekli olarak kendini gösterdi düşüncesindeyim. Katılımcı mimarlık çok terimsel bir kalıp, belki direkt olarak bu isim altında tartışılmıyor, ama, 'katılımın' özüne dair ipuçları tartışmalarda kendisini göstermeye başlıyor. Mesela, 'demokratik mekân üretimi', 'eşitlikçi tasarım', 'otoriter ilerlemeyen tasarım süreci', 'halkın karar verme sürecine katılımı', vb. gibi anahtar kelimeler var.

Ö.Ş.: Evet, direkt olarak 'katılımcı mimarlık' olarak tartışılmadı diye hatırlıyorum. Mimarlık seminerini, bu tür fikirlerin gün yüzüne çıktığı, tartışıldığı bir kilometre taşı olarak ele almak çok doğru. Çünkü, gerçekten çok eleştireldik ve değişim odaklıydık, bizi buhranlarımızdan kurtaracak yeni yollar arıyorduk. Bu tarz konu başlıklarının tartışılmasına gerek varmış demek ki, biz de bu semineri düzenlemiştik 1969'da. Şimdi

bakıyorum, yine aynı konuların tartışılmasına hala ihtiyaç var. Fakat günümüzde mimarlar odası noktasal konularla biraz daha fazla meşgul oluyor gibi. Mesela Saraçoğlu Mahallesinin yıkılması, Atatürk Orman Çiftliği'nin elden çıkarılması, gibi... bunlara da kesinlikle ihtiyaç var ve sahip çıkmak da çok kıymetli. Ama o dönem, biz oda olarak, biraz daha geniş çerçeveden bakıyorduk mevzulara. Mimarlar çok daha duyarlıydı, belki daha cesurdu o dönemlerde. Ama şimdi, yine böyle bir etkinlik olsa aynı umut hala olur mu, aynı sinerji yakalanır mı, bilemiyorum.



APPENDIX E

INTERVIEW WITH İLHAN TEKELİ

(Prepared by the author, April 2019)



Figure D: The photo of İlhan Tekeli in his office, Room No. 72, METU. Ankara, Turkey, April 15, 2019 (Source: Personal archive of the author).

Eda Bozkurt: Tez çalışmamda, Türkiye’de katılımcı mimarlık fikrinin ortaya çıkışının izini sürüyorum. Çok geniş bir yayılma alanı olan bu fikir, Türkiye’de ilk ne zaman gün yüzüne çıktı? Çalışma aralığını 1960’lar 1970’ler olarak sınırlandırdım. Ancak 1980lere bile kalmadan, 1977 yılında toplumcu belediyeciliğin rasyonel özelliklerinden uzaklaşmasından bahsedip, örnek olarak incelediğim ‘İzmit Yenilikçi Yerleşkeler Projesi’ ile bu çalışmayı noktalayabilirim.

İlhan Tekeli: Ama orada bitirirsen şöyle bir problem var, başarısızlıkla bitirmiş olacaksın.

E.B.: Aslında başarısızlık olarak görmüyorum ben bu projeyi. Bilakis zamanının öncüsü, zamanından öte denemelere imza atan bir pratik olarak görüyorum.

İ.T.: Mimarlar için binanın yapılması önemlidir.

E.B.: Evet tabii doğru. Proje planlandığı gibi hayata geçirilemiyor maalesef. Pratikte değil, teoride kalıyor. Ama projenin tasarım aşamalarında deneyimlenen süreç oldukça kıymetli. Konum için de katılımcı mimarlık üretim pratiğinin denendiği ilk örnek, ilk girişim olması adına önem taşıyor.

İ.T.: Tabii, orası öyle.

E.B.: Araştırmalarım sırasında, özellikle dergi taramalarımnda, katılımcı mimarlık bu isimle kavramsal bir kalıp olarak direk karşıma çıkmadı. Ta ki 1982’de Mimarlık dergisinin bir sayısını tamamen ‘Katılımcı mimarlığa ayırdığına denk gelene kadar. Fakat incelediğim İzmit Yenilikçi Yerleşkeler Projesi’nin bu tarihten neredeyse on yıl önce gündemde olduğunu düşünürsek, bu demektir ki aslında, dergide yayınlanandan çok öncelerinde de bu fikir mimarlık camiasının tartışmalarına girmişti. İşte ben tam olarak da bunu arıyorum. Katılımı politik, demokratik ve sosyal bir olgu olarak ele alırsak, bunun mimarlık ile nasıl çakıştırıldığını bulmaya çalıştım. Bu devrimci fikirlerin, mimarlık camiasında nasıl ele alındığını bulmak istedim. Ve çalışmamı, tam da bu başlıkların hem mimarlık hem başka çeşitli disiplinlerce ele alındığı, ‘1969 Mimarlık Semineri’ ile başlattım.

İ.T.: Evet. ‘1969 Mimarlık Semineri’ aslında, 1968’de yapılan ‘1. Milli Fiziki Plan Semineri’nin bir uzantısıdır.

E.B.: Tabii aslında bu semineri tetikleyen önemli olaylar da var; 68 dönemi olayları, öğrenci hareketleri (mesela 68 öğrenci hareketlerinde, ODTÜ’lü öğrencilerin hazırladığı pankartlarda, talep ettikleri haklar arasında ‘katılım’ da yer alıyordu), toplumsal uyanışlar, toplumsal hak arayışları, gibi.

İ.T.: Tabii tabii, onlar da var.

E.B.: Aslında katılımı bir nevi iki yönlü ele alıyorum. İlki mimarların halkın sorunlarına katılımı; ikincisi ise, halkın kendi çevrelerinin oluşumuna katılımı. Katılım

olgusu dahilinde, deęiřen mimar-kullanıcı iliřki dinamiklerine de yer veriyorum; mimarların nerede durduklarını, ne gibi roller üstlendiklerini inceliyorum; elitist kimliklerinden uzaklařıp, toplumsal deęerler için çabalayan figürler olmaları gibi.

İ.T.: Tabii... Zaten bütün mesele, o elitist kimlikten aşama aşama uzaklařılması.

E.B.: İşte o aşamaları da bulmaya çalıştım. İlk aşamayı da 1969 Mimarlık Semineri ile başlattım aslında.

İ.T.: Aslında 1960 Mimarlık Bildirgesi'ne bakabilirsin. Tuęrul Akçura'nın kaleminden çıkmıřtır o. 1960 ihtilalinden sonra, Mimarlar Odası'nın esas arayışları orada başlıyor denilebilir. 1969'dan önce. Ancak orada şöyle bir talihsizlik yaşıyor mimarlar. 1960 darbesi olmuş ve mimarlar bu '60 darbesine yanıt verebilecek bir görüşü, Tuęrul Akçura'nın eliyle bir metin haline dökmüşler. Aslında Mimarlar Odası'nın daha sonraki yıllardaki faaliyetlerinin ipuçları orada var. Şimdi oradan başlayalım tartışmaya. 1960'ta ben daha yeni mezun olmuşum inřaat mühendisi olarak, şehircilik okumaya başlamışım, 1960 darbesinin getirdięi büyük bir sola açılım var. O ortamı mimarlar gözünden anlamak için, 1960 Bildirgesi oldukça önemli. Şimdi, 1960 Bildirgesi'ndeki Mimarlar Odası'nın, Mimarlar Odası içinde iktidarda kalmamasının bir nedeni var. O da řu: Tuęrul Akçura'ya yakın olan, Turgut Cansever, 1960 Bildirgesi'nde onun da fikirleri vardır sanıyorum, ama kaleme alan Tuęrul. Turgut Cansever'in babası Türkçülerden biri, 1943 takibatında Türkeř ile beraber hapis yatan biri. Türkeř de darbeden sonra çok önemli hale gelince, Turgut Cansever ona bir ihbar mektubu yazıyor. O ihbar mektubunu da askerler ele geçiriyorlar ve 'bunun gereęini yapın' diye İmar Bakanlığı'na gönderiyorlar ve o mektup deřifre oluyor. Ve Mimarlar Odası'nda solcu sayılacak kesim seçimleri kaybediyor ve onun için tekrar onlar iktidara gelinceye kadarki süreçte bir kopukluk var. Belirli bir tarihten sonra, 1967-68'lerde 'toplumcu mimarlıęı savunan bir grup iktidara geliyor. O toplumcu mimarlık grubunun ilk önemli faaliyeti 1968'de düzenledikleri 'I. Milli Fiziki Plan Semineri'. Onu izleyerek 1969'daki Mimarlık Semineri düzenleniyor. Burada katılımcı mimarlıęa gelinceye kadarki süreçte, eleřtirinin yoğunlařtığı yerler farklı. 1968 hareketleri, öğrenci hareketleriyle de birleřtięi için, öğrenci hareketleri eęitimin eleřtirisine yoğunlařıyor. Eęitimin eleřtirisi de řunun üstüne yoğunlařmış

durumdaydı; “bizde konut sorunu var, gecekondı sorunu var, siz bize villa projesi yaptırıyorsunuz.” diyorlardı. Yani üniversite programının toplumcu bir gözle eleştirisi, öğrencilerden çıkıyor. Şunu da düşünmek lazım ki, o sırada Türkiye’deki sol düşünce çok derin değil, oldukça mekanik olarak bakılıyor; derinlemesine algılanmıyor, ama kritik yapmak için yetiyor tabii. O gelişirken, yani mimarlık eğitiminin programı bir çeşit değişiyor; ama, bu değişim mimarlık felsefesinin derin analizini içermiyor. 1969 Bildirileri, solun Türkiye’ye yeni girdiği ve henüz derinlik kazanmadığı dönemde yapılmış bir eleştiri. Daha sonra tabii derinleşiyor iş. Bu sırada, mimarlıkta etkili olmaya başlayan bir başka problem var. Bir taraftan sınıfsal olarak bir eleştiri varken, bunun karşısında mimarlığın felsefesinin veya pratiğinin bilimsel bilgi ile temellendirilmesi diye bir problem çıkıyor. Bu problemle beraber, ‘tasarımda sistem yaklaşımı’ gibi bir şey geliyor. Bunun temsilcisi, Erdem Aksoy oluyor. İTÜ’den Trabzon Üniversitesi’ne gidiyor, çalışmalar yapıyor. O sıralar da benim de ‘sistem-teori’ ile uğraşmaya başlıyorum. Doktora tezim ‘sistem teorisi’ üstüne. Ve ODTÜ’de ÇEMBİL (Çevre ve Mimarlık Bilimleri Derneği)¹⁰⁹ kuruluyor. O dernek de, bilimsel bilgi ile mimarlığı temellendirme odaklı bir dernek. Bir de, Tasarım Semineri yapıldı, Trabzon’da toplandı, Erdem Aksoy orada olduğu için. Ben de o toplantıda bir konuşma yaptım. Ve tasarımın sistemleştirilmesi konusunda, sistem-teori temelli bir tasarım nasıl olur, olur mu olmaz mı problemi tartışılırken, oradaki temel problemin bir rutinleştirme olduğu konuşuldu. Çünkü, sezgisel üstün mimara karşı, bilimsel bilgiye sahip ve sisteme dayalı bir mimarlık pozisyonunu savunan bir durum var orada. Bunların hepsi, 70’lerde oluyor. Bu ortam henüz, İzmit’te yapılan ‘Yeni Yerleşkeler Projesi’nde uygulanacak olan katılımcı yaklaşımlara açık değil. O problemin ortaya çıkması, mimarlık konusunun dışındaki başka bir büyük problemle ilgili. [Sana şunu vermeye çalışıyorum: mimarlık sola nasıl açılıyor?; bilimi yüceltmekle ilgili sistem-teori anlayışı nasıl geliyor?] Bunlar olurken bir başka şey yaşıyor Türkiye’de. Türkiye’de konut sorunu çok acil bir sorun haline geliyor ve ikinci beş yıllık planda 1967’de toplu konuttan bahsediliyor [ikinci beş yıllık planda toplu konuttan sorumlu bir mimar çocuk vardı. Deniliyor ki, bu yapsatçı uygulamalarla Türkiye’nin konut sorunu çözülemez, toplu konut yapmak lazım. Toplu konut nasıl yapılacak, kimse

¹⁰⁹ ÇEMBİL yayınları için bkz.; Mimarlıkta İkinci Kademe Eğitimi: Kuram, Araştırma, Uygulama (1977), Çevre Yapı ve Tasarım (1979), Tasarım ve İnsan Bilimleri (1979), Dolmuşun Öyküsü (1981).

toplu konut yapmayı falan bilmiyor. Ne teknoloji ne onun finansmanının örgütlenme biçimi gibi konulara Türkiye'nin hiçbir hazırlığı yok. O yıllarda 1967 ve sonrasında bir iki yıl içinde, toplu konut fikrine sahip çıkan iki tane grup ortaya çıkıyor. Bir tanesi İstanbul'da, Eczacıbaşı Grubu bir toplu konut projesine ilişkin bir fizibilite etüdü hazırlıyor; diğeri ise Ankara'da Şevki Vanlı. Şevki Vanlı da OR-AN'ı¹¹⁰ yapmaya çalışıyor. Toplu konutu üretme isteği var, iki de grup var, ama ne imar planı yapma ve imar planını tasdik etme yolları, ne çok sayıda binayı örgütleyip endüstriyel yapma yolları, falan bunlar yok, açık değil ve bunların sahipleri yok henüz. O sırada, Şevki Vanlı OR-AN meselesine giriyor, ama finansman meselesinde bir darbe yiyor. Çünkü onun başlangıçta düşündüğü OR-AN, Sosyal Sigortalar fonlarından sağlanacak para ile yapılan, dört katlı binalardan meydana gelen bir proje. Ama, devlet 10195 sayılı kararnameyi kaldırınca, düşüncesi çöküyor. O zaman, bunu villalar halinde parselliyorlar ve roje düşünülenlerden uzaklaşıyor. 1973 yılında, ilk defa, sosyal demokratlar bazı belediyeleri yerel seçimlerde kazanıyorlar. Bu belediyelerden ön plana çıkanlardan birisi Ankara Belediyesi- Vedat Dalokay; diğeri, İzmit Belediyesi- Erol Köse; bir diğeri ise İstanbul Belediyesi- Ahmet İsvan. Sosyal demokrat belediyeçiliğin teorisi falan yok. Bu belediye başkanları sosyal demokrat değerlere sahipler: nedir mesela; ezilenleri koruyalım, ihtiyaç halindekilere sahip çıkalım gibi... Ama bir sosyal demokrat belediyeçilik programları falan yok, seçimlere onunla çıkmıyorlar. Fakat pratikte, sosyal demokrat görüşleri doğrultusunda çeşitli uygulamalara başlıyorlar. Dönemlerindeki en önemli konulardan biri olan gecekondu konusu ve beraberinde toplu konut, bu belediyelerin çalışma konuları arasına giriyor. Toplu konut kanunda var, ama pratik yolları kurulmamış. Çalışmalar arasında iki tane proje öne çıkıyor: birisi, Vedat Dalokay zamanında yapılan Batıkent (Uydukent) projesi, derli konut falan da deniliyor, toplu konutu bir başka türlü ele alıyor; bir de, İzmit'te Erol Köse'nin ve mimar Tuncay Çavdar'ın yürüttüğü Yeni Yerleşkeler var. Ben mesela bu iki projede de danışman olarak görev aldım.

E.B.: Evet sizin her iki projede de 'belediye danışmanı' olarak görev almış olmanız çok önemli. Belediyelerin, ODTÜ'de o dönem, görevden uzaklaştırılan öğretim

¹¹⁰ Şevki Vanlı'nın OR-AN Projesi'nin detayları için bkz.; Chapter 3.3 Housing Policies in Turkey after 1960s.

elemanlarına ‘belediye danışmanı’ olarak görev yapmaları için davet götürmeleri, bir nevi bu bilim insanlarına sahip çıkıştı diyebilir miyiz?

İ.T.: Tabii ki, tamamen onunla ilgili zaten.

E.B.: Hele ki Vedat Dalokay’ın meslek geçmişi olan tanınmış bir mimar olduğunu göz önünde tutarsak, meslektaşlarını açıkta bırakmayıp, belediyede bir beyin gücü olarak yanında istemesi fikri çok kıymetli. Gerçi, Erol Köse ile görüştüğümde bu fikrin ilk kendisinden çıktığını söyledi. Ama, tabii her kim bu fikre öncülük ettiyse ve her kim ardından devam ettirdiyse, yapılan bu uygulamayı oldukça değerli buluyorum. Bir de Vedat Dalokay’ın Mimarlar Odası’nda da savunduğu, mimarların politik rol üstlenmeleri gerektiği görüşü var. Bu noktada, kendisinin belediye başkanı olması, tamamen bu fikrine hizmet ediyor gibi. Dalokay’ın politik bir güç elde etmesi, aslında Oda’da tartışılan fikirlerin, hayata geçirilmesi için bir araç görevi görüyor gibi.

İ.T.: Evet, tabii; ama, gözden kaçırdığın önemli bir konu var. Belediyelerin parası yok. Yani aslında akıllarındaki fikirleri rahatlıkla da pratiğe dönüştüremiyorlar. 1984’te Turgut Özal, 3330 sayılı yasa ile belediyelerin gelirlerini arttırmadan önce, belediyelerin kollarını kıpırdatacak halleri yoktu. Ben o zaman üniversiteden atılınca, bana birçok çevre sahip çıktı. Sahip çıkanlardan birisi de Vedat Dalokay’dı, ki Vedat benim Mimarlar Odası’ndan da yakınımdaydı, benden yaşlıydı. Erol Köse, o girişimin yürütülmesinde Aydan Bulca ile çalışıyordu. Aydan Bulca da atılınca, o da İzmit’e gitti. Ben de Eskişehir Sanayi Odası’nda, çeşitli yerlerde bunlarla ilişki kuruyordum. Bu işler yapılıyor, fizibilite etütleri hazırlanıyor ama bunların bir ideolojik kılıfının da oluşturulması gerekiyordu. O toplumcu belediyecilik meselesi¹¹¹ de, 1977 seçimleri öncesinde, bu deneyler üstüne formüle ettiğimiz bir şey. Tabii sonrasında onlar fiilen ben yazdım ama, hepsi bir grubun ürünü tabii.

Şimdi İzmit Projesi’ne gelelim, esas meselemiz o. O dönemlerde Şevki Vanlı’nın OR-AN’daki projesi seni ilgilendirmiyor mesela, çünkü OR-AN’da olanlarda katılımcı bir plancılık olamaz. Bir kere Şevki Vanlı büyük bir tasarımcı, kime neyi soracak. O çok

¹¹¹ Türkiye’de 1973-1977 yılları arasında yaşanan Yeni Belediyecilik Hareketi için, bkz.; Chapter 4.2. The New Municipal Movement, 1973-1977.

çalıştı, biliyorum, güzel tasarımlar yaptı. Ama onun tasarımı. Zaten, ötekine Şevki Bey'in inandığını sanmıyorum. Şevki Bey mimarlığa öyle bir içten inanırdı ki, dünyadaki tüm problemleri, tasarımın ve mimarlığın çözeceğine inanırdı. E işte bu aslında, üstün mimar görüşü. İzmit'e dönelim. İzmit Projesi için ilk toprak alınacak, ama belediyede bunu finanse edecek para yok. Haliyle, çeşitli sigortalardan ve diğer fonlardan para toplanılması gerekiyor. Onun için satış meselesi, bir kooperatifleşme sistemiyle işliyor. Bu işlerde Aydan Hanım onları temelde örgütlüyor. Bir taraftan da iddialı, dünyaya açık bir mimar var, Tuncay Çavdar.

E.B.: Evet Tuncay Çavdar İtalya'da eğitim almış bir mimar. Katılımcı mimarlığı ilk araştırmaya başladığımda, biraz da danışman hocam Giorgio Gasco'nun vesilesiyle, İtalyan mimar Giancarlo de Carlo'yu ve örnek yapılarını detaylıca inceledim. Team 10 grubunun, İtalyan liderlerinden De Carlo ve kullanıcı katılımı fikrini de alevlendiren öncü isim aslında. Bu noktada, zaten İtalya'da eğitimini tamamlamış olan Tuncay Çavdar'ın, De Carlo'nun katılımcı mimarlık fikrinden büyük bir olasılıkla etkilendiğini düşündüm. Hatta belki İtalya'da öğrencisi bile olmuştu, bunu ona sormam lazım. Bir de Türkiye'de katılımcı mimarlık fikrinin, o zamana dek hiç bu kalıp isim altında net bir şekilde tartışılmadığını, ilk kez İzmit projesinin metodu olarak ön plana çıktığını düşünürsek, bu fikrin aslında batıdan alınması olasılığı ağır basıyor.

İ.T.: E tabii, fikir batıdan alınma zaten. O sırada Birleşmiş Milletler de bunu savunmaya başlıyor, dokümanlarında zaten görürsün. Yenilikçi Yerleşkeler Projesi dünyadan da finansman bulmaya soyunacağı için, bu proje için toplu konut konusunda ilk ciddi fizibilite etüdü yapıldı Türkiye'de. Bunun çözmeye çalışacağı

1- Finansman, pazarlama nasıl sağlanacak? Bununla ilgili kooperatifler, kaynaklar ve bunların bir mekanizması iyi kötü Türkiye'de var.

2- Türkiye ilk defa büyük sayılarla konut üretecek ve o üretimin ekonomik olması için, prefabrik üretilmesi konusu gündeme geliyor.

Ama şimdi burada henüz Türkiye'de o tipte bir firma yok ve bu sayede o da gelişmeye başlıyor ülkede. Eskişehir'den, sanıyorum ESTON grubundan bir ekip geliyor ve Erhan Karaesmen de İzmit Projesi adına onların çalışmalarını kontrol ediyor. Bir de Danimarka firmasıyla bir ilişkiler var. Şimdi bu prefabrik üretim sistemleri

tartışılırken, öyle bir noktaya getiriyor ki tasarımcılar, ve katılımcılığı öyle yüceltiyorlar ki bir çeşit çıkmaza sürüklüyorlar süreci. Diyorlar ki, öyle bir prefabrikasyon teknolojisi geliştireceğiz ki, her kişinin ayrı tercihini hayata geçirebileceğiz. O zaman da çok esnek, çok parçalı, aynı bir prefabrike dizayn ortaya çıkıyor. Yani daha önceden denenmiş, sonuç alınmış bir şeyden çok, bu proje için ayrı bir tasarım meselesi oluyor bu, Danimarkalılarla yürütülüyor. Prefabrikasyonun makinaları, kalıpları Danimarka'ya ısmarlanıyor, hatta bir kısmı da gelmiş oluyor benim bildiğim kadar. O esnada vaziyet planları, vs. falan yapılıyor ama, her ailenin isteklerinin tek tek konuşulup çiziminin yapılması, o çizimlerin üst üste getirilmesi ve ona uygun prefabrike sisteminin yapılması gerekiyor. Aslında bu şöyle bir soruyu ortaya çıkartıyor. Bu çok zor bir şey, realist bir şey değil aslında. Ama oradaki herkes bu fikrin gerçekleştirilmesine inanmış durumda. Halk da inanmış durumda, uluslararası toplantılarda sunuşlar yapılıyor, Tuncay anlatıyor diye hatırlıyorum “biz bu işte bir ön alıyoruz” diye. Bu bir yandan yürütülüyor. Aydan Bulca da ilgileniyor. Kooperatifler örgütleniyor. Kullanıcılar geliyor, bir masaya oturtuluyorlar, sonra başlıyorlar konuşmaya: “Üç odalı mı olsun? Öyle olacaksa hangi oda, neyin yanında olsun? Eviniz Ahmet’inkilere mi yakın olsun?” gibi sınırsızca sorular soruluyor. Cevaplar mimarlık ofisinde elden geçiriliyor. Cevaplara göre de çizimler yapılıyor bir şekilde. Çizimler düzenlenip bir kalıba oturtuluyor, çeşitli katlar bir binada toplanıyor. Bunlar olurken, ben de bunu kafamda rasyonalize etmeye çalışıyorum, danışman olarak görüş bildireceğim çünkü. Şöyle şeyler oluyor: mesela, bu şekilde bir ailenin görüşü alındı ve akabinde çizim aşamaları tamamlandı diyelim; bir hafta sonra o ailenin bir mensubu geliyor, diyor ki: “Benim planımı da Ayşe Hanım’ın planı gibi yapın.” diyor, ve tüm sistem çöküyor. Bu geri dönüş şöyle bir şeyi ortaya koyuyor: o ailenin başta yaptığı tercihin aslında hiçbir anlamı kalmıyor. Bu noktada olay, savunulabilir bir pozisyondan çıkıyor. Bireyin tercihi falan ön planda olmuyor kullanıcıya göre, o Ayşe ablasını kıskanıyor, ve kendi ihtiyaçları dahilinde düşünmeyip, ablasınınkinden istiyor, kendi tercihini değiştiriyor. Ben buna istinaden bir not yazdığımı hatırlıyorum o zamanlar; “Eğer bu durum aileler tarafından böyle algılanıyorsa şayet, katılıma bu denli anlam yüklemenin de bir manası yok, bu kadar zahmete değmez.” diye. Bunlar müzakere edilirken, CHP içindeki kavgalar oluyor. Dolayısıyla, Erol Köse bir sonraki seçim döneminde aşağı çekiliyor, seçimlerde seçilme şansını kaybediyor ve İzmit Belediyesi’nin yönetimine devam edemiyor.

Dolayısıyla Yeni Yerleşkeler Projesi'nin de devamı sağlanamıyor, bitiyor. Diğer taraftansa devam eden ikinci proje, Ankara'da Vedat Dalokay'ın Batıkent projesi. Dalokay'ın da Batıkent projesi için iki türlü hazırlığı oluyor. Bir tanesi, Batıkent'in proje için ayrılan geniş alanının imar planının hazırlanması. Bu işi Bülent Berkman'a teklif ediyor, ve ondan adalar halinde planlamasını, geleneksel bir plan hazırlamamasını istiyor. Bir de Vedat'ın bizim gibi ODTÜ'den atılanlardan oluşan bir danışmanlar grubu var. O grubun içinde de Mehmet Adam, Erhan Acar gibi gruplar var. Onlar da bir öneri geliştiriyorlar. Bu öneri daha çok, gecekondular yerine yapılacak yerler için geliştirilen “derli konut” üzerine oluyor. Bu öneri, bilhassa Mehmet Adam'ın etkisiyle, Maoist bir tutum içeriyor. Yani üretim yapan, bağlamla bütünleşen bir gecekondular alanı. Zaten o alan için, genel toplu konut konusunda danışmanlar grubu biri politika geliştiriyor, mesela çeşitli gruplara hitap etmesi gibi. Onun içinde de gecekondular grubu için özel bir “derli konut” alanı var. İsmi de toplu konutun karşısı olarak “derli konut” olarak saptanıyor; derli-toplu kalıbına bir atıf yapılıyor. Bu yürütülürken, iş istimlak (kamulaştırma) safhasına geliyor. İşte iyi kötü binalar hakkında bir fikrin var olduğu, genel planın hazırlanmış olduğu safhada, Anayasa Mahkemesi bir karar veriyor. O tarihe kadar istimlak konusunda şöyle bir hüküm var, İstimlak Kanunu diyor ki; belediye bir yeri istimlak edecekse, o yerin vergi değerine bakılır, vergiyi insanlar kendileri saptadığı için, hangi değeri bildirdiyse, o değerden istimlak edilir. O arazinin de insanları vergi kaçırdığı için ucuz bir istimlak parası çıkıyor. Tam istimlak başladığı sırada, Anayasa Mahkemesi anayasanın 38. maddesini iptal ediyor. 38. Madde bu madde, diyor ki; bu karar ülkenin düzenine (direkt bu tabiri kullanmıyor ama, kapitalist düzenden söz ediyor) aykırıdır. Bu madde iptal edilince, birden arazi değeri yükseliyor. Ve bu artan istimlak bedelini karşılayacak para da belediyede yok. Vedat Dalokay da bunun üzerine bizleri toplayıp, dedi “artık biz tüm bu araziye istimlak edemiyoruz, ve projeyi tümüyle uygulayamıyoruz. Yalnızca 775 sayılı yasaya göre, projenin önceden belirlenen, gecekondular için olan bir kısmını yapacağız, diğer kısımlarını da yapmayacağız.” Ben de Vedat'la çatıştım, dedim ki istimlak etmeliyiz bir şekilde, bu projeyi burada bırakamayız. O da “nasıl istimlak edelim, belediyede para yok.” diyor. Dedim ki; “siz CHP'li belediyesiniz, İş Bankası'ndan borç alın, bu projeyi istimlak edelim.”. Vedat “ben bu işe girmem.” dedi. Hal böyle olunca, proje öldü gibi duruyordu. Sonra Vedat bir hafta sonra geldi, “istimlak ediyoruz.” dedi. “Ne oldu, fikrini nasıl değiştirdin?” dedim; dedi ki “Şimdi

her yerde çıkar, ben söyledim Vedat yapmadı dersin diye...” dedi (*Gülüyor*). Ve istimlak edildi, ve sonra Ali Dinçer zamanında falan gerçekleştirildi. İşte böyle de bir hikayesi var. Şimdi buradaki kritik nokta, katılımın biçimi, mertebesi meseleleri... Çünkü, katılım çok kademeli bir olay. Mesela katılımın karşısında durduğu fikir mimarın elitist pozisyonunda olmasıysa, en elitist pozisyon nedir? Şöyle bir şey var. Mimar karar verir kardeşim, sen de ona uyar yaşarsın, ona uyup yaşamın da doğru olur. Çünkü mimar modern bir yaşamı temsil eder, sen de eğitilmiş olursun falan diye bir mantık var. Şimdi bu mantıktan ilk kopuş ne? Bu insanlarla konuşulup, önce bir ihtiyaçlarının anlaşılması. O da bir katılım. Ama bu biçim katılım, pasif bir katılım. Ondan sonraki aşama, mimarın işini yapmasının ardından, yaptığı işi, kullanıcıyla konuşarak, ona anlatarak, onu ikna etmek. Bu da ikinci kademe. Yani kullanıcı, “yahu ben buraya sığmam, şurayı şu kadar genişletelim” dediyse, orayı genişletmek, başka bir şey dediyse de onu da yapmak. Bir de üçüncü kademe var: kullanıcıyı tasarıma ortak etmek.

E.B.: İzmit Yeni Yerleşkeler Projesi’nde numaralandırdığınız üçüncü kademe katılım deneyimleniyor. Yani kullanıcı kararlara da, tasarıma da ortak ediliyor. Zaten önceki iki basamak da yalancı katılım olarak adlandırılıyor, hatta kimi teorisyenlere göre katılım olarak dahi adlandırılmıyor. Katılımcı tasarım denilebilmesi için kullanıcıların, projeye sözel veri kaynağı olarak görülmelerinin, veya verilen kararları edilgen olarak, ikna edilerek onaylamalarının ötesinde; direkt, aktif olarak tasarım sürecinde rol almaları, birincil etkin özne olarak birer katılımcı olmaları öngörülüyor. Şimdi şunu da belirtmek istiyorum. Klasik müşteri-mimar ilişkisine dayanan, mimari proje üretim süreçlerinde de aslında net olarak katılımdan bahsedebiliriz. Projenin bir nevi patronu olan müşteri, isteklerini, ihtiyaçlarını mimar ile paylaşır, mimar taleplere göre bir tasarım geliştirir, eğer müşteri memnun kalmazsa da geri bildirimlere göre tekrar düşünler. Aslında bahsedilen bu üçüncü derece katılıma oldukça uyuyor bu durum. Ancak, bu tez kapsamında incelenen ilişki müşteri-mimar ilişkisi değil de aşağıdan-yukarıya bir ilişki dinamiğini inceliyorum. Yani para, güç sahibi olan, projeye hükmeden ‘müşteri’ yerine, aslında mimarlık servisini kendi bütçesiyle karşılayamayacak olan toplumun az gelirli kesiminden bahsediyorum. Bu katılımcı grubu ‘kullanıcı’ olarak tanımlıyorum. Dönemde var olan konut sorununa dair niceliksel olarak destek sağlayacak uygulamalar belki yapılıyor ama, bunlar problemi

çözümüne kavuşturmuyor. Çünkü aslında üretilen konutların niteliği, kullanıcıyı tatmin etmiyor, onun arzu ve ihtiyaçlarını karşılayamıyor. Kimisinin düşük bütçeliler için yapılması tasarlanırken, yüksek maliyetlerinden ötürü orta-üst kesime hitap eder oluyor. Düşük gelirli için ulaşılabilir dahi olamıyor projelerin birçoğu. İşte bu noktada katılım aslında çözüme giden yolda izlenilmesi gereken bir metot olarak beliriyor. Hem bireylere söz hakkı tanıyor ve onları konutlarına bağlıyor, taleplerine cevap verecek şekilde geliştirilmesini amaçlıyor, hem de uygun fiyatla konut üretilabiliyor.

İ.T.: Tabii, aslında maliyeti ucuzlatmak için de düşünülüyor, doğru. Türkiye’de ondan sonra prefabrike inşaatçılar da örgütlendi. Bunların hepsi 1973-74 döneminde gerçekleşiyor; müteahhitlik sektörünün daha güçlenmediği bir dönem. 1974’ten sonra Türk müteahhitliği dışa açılıyor, güç ve kapasite elde ediliyor. 1974 Kıbrıs Harekâtı, Türkiye’nin ambargoya uğraması, müteahhitlerin yurtdışına açılması ve inşaat sektörünü nitelik değiştirmesi. O nitelik değiştirmesinin sıçradığı nokta, 1980. 1980’e gelene kadar bu arada, İzmit’teki proje yapılamıyor ama, Ankara’da KENT-KOOP desteği ile Batıkent yapılıyor. Ve askerler iktidara geldiğinde, toplu konut meselesinin kurumsal çözümünü yapmaya çalıştığı zaman da çok aktif KENT-KOOP, Murat Karayalçın falan var. Ve ilk toplu konut kanununun, kooperatifçilik kanunu halinde çıkmasını sağlıyorlar. Ama Özal gelince tabii, bunu yemiyor Özal. Hemen onu, şirketlere dönük hale getiriyor, ve o birikmeye başlayan teknoloji, şirketler eliyle piyasaya giriyor.

E.B.: Bu kullanıcı katılımı fikrini, toplu konut sorununu niteliksel açıdan, kullanıcıyı tatmin etmeyi hedefleyen bir öneri olarak ele alırsak (seri üretim, prefabrikasyon, düşük maliyetli konut çözümleri haricinde), Mehmet Adam’ın gecekondü üretim süreçlerinde, aslında bu önerinin ipuçlarının bulunabileceğini ortaya koyuyor olması çok değerli. Yenilikçi Yerleşkeler Projesi de belki de insanların bağamlarından kopmamasını sağlamak ve daha sürdürülebilir bir kent, daha mutlu bireyler yaratmak adına deneyimlenen bir uygulamaydı. O dönem İzmit’te de gecekondü sorunu var, fakat ayrıcalığı halkın üretici bir yapıya sahip olması.

İ.T.: İzmit’in en büyük farkı, İzmit sanayi kenti olduğu için, işçisi örgütlü. Ve bilinçli. Ve sendikalar eliyle onlara ulaşp, kendilerine güven sağlanabiliyordu. Bu

hikaye İzmit'te devam edebilseydi, ve Ankara'daki gibi başarılı olabilseydi 1973-1980 arasında, belki de Türkiye'deki toplu konut meselesinin kamusal formülasyonu değiştirdi. Ama Toplu Konut İdaresi, Özal eliyle kurulup, toplu konutta yol almaya başlıyor, ama ondan sonra Yiğit Gülöksüz geliyor. Orada, Toplu Konut İdaresi'nin içinde bir nitelik kırılması var. Orada da Yiğit'in danışmanı yine benim.

E.B.: Peki ben bir şey sormak istiyorum hocam. 1969 seminerinin gündeminde “mimarlar toplum hizmetinde” diye bir slogan var. Bu slogan belki daha öncesinden süregeliyor, değil mi?

İ.T.: O Vedat'ın formülasyonu. Tabii öncesinden beri var. 1960'tan sonra sol olarak devam edemedi, ama 1975 mi 1976 mı, sol kesim tekrar iktidara geldiği zaman Vedat genel sekreter oldu. Ve o genel sekreter olduğunda kullanılan slogan o.

E.B.: 1969 Semineri'nde de deniliyor ki, bizim böyle bir sloganımız var ama, biz gerçekten de toplumun hizmetinde miyiz?

İ.T.: İşte tabii, o dönemlerde artık kendi kendilerini sorgulamaya başlıyorlar. 1969 Semineri'nin programında Gürol Gürkan etkili, Aydan Bulca'nın da kocası o zaman. Yeni jenerasyon, eski jenerasyon mimarlarının solculuğunu yeterli bulmuyor. Yeni jenerasyon, eskileri soldan sorgulamaya çalışıyor.

E.B.: Böylesinde kendi içinde bir sorgulamaya yönelmiş olması bile önemli aslında bence Mimarlar Odası'nın. Çünkü var olan düzeni, sistemi ancak kritik olarak sorgularsak, içinde bulunduğumuz durumun ötesine taşıyabiliriz kendimizi.

İ.T.: O sırada Mimarlar Odası'nın genel problemi şu: tüm kitlenin içinde geçmişten elde edilmiş mimar kimlikleriyle elitist ve pratikte uygulama yapan kişiler bir grup oluşturuyor; bir de yeni yetmeler var, onlar da soldan eleştiri yapan bir kitle, ama bunlar çok bina falan yapmamışlar. Bu iki grup arasındaki çatışma gizil gizil sürüyor. Ama mesela Vedat bu bakımdan fark ediyor. Çünkü Vedat eski jenerasyondan gelmiş, inşaat yapmış, uygulama yapmış, yarışma kazanmış bir mimar olarak, genç nesil mimarların fikrine sahip ve solcu söylemleri var, yeni nesil ile uyum halinde. Eski jenerasyondan da derin solcular vardı o ayrı. Mesela Maruf Önal, diğeri de Ergun

Unaran. Bunlar 60 hareketi öncesinde sola bulaşmış insanlar, 1960'tan sonra bulaşmak başka bir şey.

E.B.: O dönem mimarlar arasında bu tarz görüş ayrılıkları yaşanırken, bir yandan da solcu genç nesil diyor ki, biz böyle aramızda tartışıyoruz, konuşuyoruz ama, bunların gerçeğe dönüştürülmesi de gerekiyor. Tartışılan fikirlerin pratikte de uygulanması gerekiyor. Ben bu noktada, yeni belediyecilik hareketiyle birlikte, mimarlara belediye danışanları olma görevinin tanınmasını, mimarlık camiası içinde tartışılan sol eğilimli düşüncelerin pratik edilmesinde bir araç olarak yorumluyorum. Mimarlar yerel yönetim uygulamalarında rol aldılar, belediyeler için bir beyin gücü oluşturdular, aynı zamanda, politik bir güç de edinmiş oldular.

İ.T.: Tabii öyle bir şey var. Ama dıştan gelen danışanların etkili olması biraz da şununla ilgili. Hani az önce anlattım ya Vedat'ın dediğini, “olay sen söyledin de ben yapmadım olmasın” demişti. İşte şöyle bir durum var, çok büyük olmayan, belirli bir çevre var, Vedat da prestijini o çevreden alıyor, ben de oradan alıyorum. Onun için benim söylediğim laf önemli hale geliyor. Burada bir de daha büyük çevrenin nereye kaydığı önemli. Vedat'ın danışmanları sol görüşlü danışmanlar, öyle olunca onun hareket serbestliği de azalıyor. Kişisel olarak hareket edemiyor. Bir ara Ecevit'in ve Deniz Baykal'ın kışkırtmasıyla Türkeş ile bir konuşma yaptı Vedat, sonra geri çekildi, onlar da tutmadılar, ortada kaldı Vedat. O süreçlerin arkasında, klasik danışmanlık süreçlerinin dışında ilişki biçimleri var. O sırada ben, Amme İdaresi Enstitü Dergisi'nde, 'danışmanlık kuramı' üzerine bir yazı yazdım. Çünkü klasik danışmanlık kuramı şu: danışmana bir fikir sorulur, danışman da alternatifini üretir, siyasi otoriteye teslim eder, o da uygular. Ama bu tarz bir ilişki yok burada (yeni belediyecilik akımının etkisinde olan belediyelerde), çünkü aynı yerlere karşı alınan pozisyonlar var. Yani bu belediyelere karşı danışmanlar sıfır güçlü değil, e bu da alışılmışa göre daha karışık ilişkiler ağı yaratıyor. Mesela Erol Köse'nin danışmanlarından Atilla Alpöge, o sırada Türkiye'deki ulaşım meselelerine bakan, bu konuda uzmanlaşmış, konuya en hakim adam; gitmiş OECD'de önemli bir yer almış, sonra ayrılmış falan. Ama aslında Alpöge'nin geçmişinde, genç tiyatroculardan beri gelen bir başka kamuoyu var. Zaten Erol Köse onu bu yüzden danışmanı olarak alıyor. Onun için danışmanlık problemi, öyle çok nötr bir problem değil. Klasik danışmanlık meselesi

gibi olmuyor yani, eğer bu çeşit siyasi figürlere onların talebiyle danışman olduysan, sen iş arayıp bulmadan, onlar seni danışmanları olarak çağırdılarsa, o zaman ilişkinin biçimi farklı oluyor.

E.B.: 2015 Mimarlık Semineri'ndeki konuşmanızda, toplumsal problemlerin bir çözüm aracı olarak, ülke genelinde bir demokrasi düşüncesi yerleştirilecekse eğer, bunun temelinin güçlü bir yerel demokrasi olduğunu söylüyorsunuz. Bu ideal yerel demokrasi uygulamasını, yenilikçi belediyelerde görüyoruz aslında değil mi?

İ.T.: Tabii, şimdi bak, temelde şöyle bir şey var, merkezden demokrasi kurulamaz. Sana bir örnek vereyim. Ben geçen gün Çaycuma'ya gittim, Çaycuma'nın yakınında Çatalağzı var. Çatalağzı'nda beşinci termik santrali yapıyorlar, yerlileri kanserden kırılıyor. İzmir'de Karaburun'da, Karaburun'un enerjisinin %70'ini rüzgâr güllerine bağlamışlar. Halk bizim ise bizim yaşam alanlarımızı, standartlarımızı engelliyorsunuz diye şikâyetle bulunuyor. Bu tipik bir olay. Olayları merkezden çözersen, senin için yerelde yaşayan adam yok. Enerji planını yapan adam, şu kadar rüzgar enerjisi santrali kurulacak, şurada termik santral yapılacak, diye diye bunları dağıtıyor. Yerli halk istemiş istememiş, ölmüş ölmemiş, onun umurunda değil ki. Bu ne demek, yerelle müzakere etmeden, merkezden verilen karar, demokrasi açığı yaratır. Bunun için, demokrasi merkezden kurulamaz, yerel üstüne inşa edilir. Yerelin anlamı meselesi oldukça önemli.

E.B.: Yeni Belediyecilik Hareketi, ayrıca belediyelerin ilk kez otonom olma taleplerini yerine getirmek üzere adımlar atıyor. Üretici belediye modelini savunuyor, mali olarak da merkeze bağlı kalmamayı öneriyor, bu sayede kendi karar çerçevesini kendi belirleyebilen belediye olma niyetini taşıyor.

İ.T.: Tabii, aynen öyle.

E.B.: Bir de mesela, yine 2015 Semineri'nde yaptığınız konuşmada, diktatöryel bir rejim varsa eğer, mimarlar zaten bir bu rejimin birer aktörü oluyorlar diyorsunuz.

İ.T.: Tabii öyle. Bina yapmak durumunda kalırsan, kesin sisteme bağlısın demektir.

E.B.: Bu baskın sistemde, diktatöryel veya görünürde demokratik sistemlerde, mimara kendi sözünün peşinden gitme rolü düşmüyor mu aslında. Her ne olursa olsun kendi meslek etiğini savunarak, her zaman sisteme ayak uyduran değil de kimi zaman sisteme kendi doğruları paralelinde karşı gelen bir pozisyonda olması gerekmez mi mimarın?

İ.T.: Şöyle bir hikâye var. İdeal olarak, mimar kendisini bir kamu ajanı olarak görüyorsa, toplum yararını gözetiyorsa, o zaman direktme ahlakına sahip olması gerekir. Eğer binaların yapılmasının patronajı belirli bir şekilde kurumsallaştıysa ve mimar mimar olarak bina yapmaya devam edecekse, ya o kurumsal yapıyı kabul edecek, yani o iddiasından vazgeçecek; eğer ki o iddiasından vazgeçmiyorsa da mücadelesini siyasal alanda vermek durumunda kalacak. Başka çaresi yok çünkü bu rejim içinde.

E.B.: Peki öyleyse, mimarın elitist kimliği, kendi sosyal iddiasından vazgeçip, patronaj sistemlerinin bir parçası olması ile biçimleniyor diyebilir miyiz?

İ.T.: Elitist/elit olmayı iki türlü tanımlıyor Noam Chomsky. Birincisi, teknisyen olarak kapasitelere sahip olmak; ikincisi, esas elit olarak, değerleri sorgulayan olmak. Birinci türse, iktidara boyun eğmeye mahkumsun. Ama ikinci türse, o zaman sorguluyorsun. İki elit türünün üst üste binip binmemesi, mimarlık camiasının toplumsal dinamiğini etkiliyor bizde. Burada şöyle bir şey var: mimarlık alanında, siyasetçinin tercihi olabilir mi? Yoksa, piyasa içinde oluşanla mı olacak? Bizde şöyle oluyor: siyasetçi diyor ki Osmanlı-Selçuklu tarzı yapacaksın. “Bu denli direktif verme hakkına sahip midir siyasetçi?” diye önemli bir soru var. İkinci önemli soru da şu: bu öyle bir alan mıdır ki, piyasadaki çok sayıda insan, aktör, mimar, alıcı, satıcı çalışırlar, binaları yaparlar, sonra belirli bir süre geçer, sanat tarihçisi gelip bakar “bu bilmem ne mimarisi” der. Önceden belirlenen bir mimarlık ürünü değil, daha sonra adlandırılan bir mimarlık ürünü mü söz konusudur? Bir zaman bir dergi için, bir sanat tarihi doçenti gelip benimle bir görüşme yapmıştı. Osmanlı-Selçuklu tarzı yapıları soruyor. Diyorum ki hiçbir tarihsel anlamı, önemi yok. Bilmem kaç katlı binaya, yok Selçuklu motifli kapı yapıyorlar, yani bunun anlamı nedir ki. Felsefede, pratikte üç tane alan vardır. Birincisi bilim alanı, ikincisi ahlak alanı, üçüncüsü de estetik alanı. Şimdi bunlarla

siyasetçi arasındaki bağ nedir? Bilim alanında bilimin usulleri, metotları, araştırmaları var ona göre doğru mu yanlış mı o belirleniyor. Sen başkan olduysan da bu bilim alanında yapacak hiçbir şeyin yok senin. Ama mesela bizde daha yeni ne oldu, Pendik Belediye Meclisi fay hattının yerinin değiştirilmesi kararı alındı, yahu olur mu öyle bir şey. İşte o zaman gülünç duruma düşüyorlar. İkinci alan; iyi, doğru alanı. Ben aslında siyasetçiyi seçtiğimde, benim yerime en iyi, en doğru kararı vermesi için seçiyorum. Ben siyasetçiyi seçerken, onun estetik becerisine bakmıyorum. O bilim alanı, siyasetçinin alanı değil çünkü. Siyasetçi bu alanda yargı kullanmaya başladığı zaman, yetkisini aşmış oluyor aslında. Bunları anlattım işte o görüşme esnasında benimle röportaj yapan kişiye, o da dedi ki bana, “bir başbakanın böyle bir hakkı yok mudur?” dedi. Ben de dedim ki “haklar güçlüler için tartışılmaz, güçsüzler için tartışılır.”.

E.B.: Evet, kısaca çok güzel açıklamışsınız gerçekten de. Aslında siyasi gücü elinde bulunduranların, güç kavramlarını, sınırlarını saptamaları, ve sorgulamaları gerekiyor. Hata halkın da siyasi otoritenin güç alanına müdahale edebilmesi gerekiyor. Tabii aslında bunu belki ideal olarak ortaya koyabiliyoruz, gerçek düzen bu şekilde evirilebilir mi bilemiyoruz. Ama idealinde, her güç sahibinin kendi müdahale alanlarında yetkileri var, bilgileri var. Estetik bilim alanları ve siyasi otorite sahipleri, birbirlerinin sınırları içerisinde söz söyleme hakkına sahip olabilir, eleştirebilir, sorgulayabilir, belki sahip olunan haklar bunlar olabilir. Ancak her iki tarafta birbirlerinin yetki alanlarına müdahale edip, yetkiyi tek elinde bulunduramaz. Belki de mimarlık/tasarım/sanat/estetik bilimler meslek adamları ile siyasi egemenliğe sahip olanlar arasındaki iletişim bir güç çatışması olmaktan çıkıp, toplumun arzularına ve taleplerine cevap vermesi misyonuyla yetki alanlarının ortak paydada buluşması şeklinde yeniden düzenlenirse, belki ancak o şekilde bir toplumsal kalkınma adına önümüze bakabiliriz.

E.B.: Başlarda da bahsettik aslında ama, mimarlık eğitimi üzerine de birkaç soru daha yöneltmek istiyorum. 1969 Mimarlık Seminerindeki bildirinizde, mimar-müşteri-eğitim ilişkisinin, kapitalist sistemin piyasa mekanizması olduğunu belirtiyorsunuz. Ve diyorsunuz ki, bu üçlü ilişki, mimar-toplum-eğitim ilişkisini desteleyecek çerçevede yeniden düzenlenirse, ancak o zaman mimarın toplumla ve kişilerle iletişiminin önü açılabilir. Peki o zamanlarda getirdiğiniz öneri dahilinde, günümüz mimarlık eğitimi

göz önünde bulunduracak olursak, 1969'dan bu yana, sizin önerinizle paralel gelişmeler yaşandığını söyleyebilir miyiz?

İ.T.: Eleştiri kolay bir şey. Bakıyorsun kâğıt üstünde tutarlı mı değil mi diye. Ama pratikte bundan sonuç almak, öyle kolay olmuyor. O tamamen bir siyasal sürece bağlı hale geliyor. 1969'da benim yazdığım bir başka şey var: 'şehir ve bölge planlama eğitimi, öğrenci talepleri karşısında nasıl yeniden formüle edilir?' diye. Bu bizim alana dönük bir çalışma, onu mimarlığa da dönüştürerek yazmışım oraya.

E.B.: Mimarlık eğitiminde de bir müfredat değişimine gidiliyor zaten, değil mi?

İ.T.: Tabii tabii, arayış vardı. Sadece Türkiye'de değil, yurtdışında da vardı. O sırada bize Harvard Üniversitesi'nden Computer Laboratory'nin başkanı William Morris geldi, benim o metnimi gördü, aldı götürdü; onu Amerika'da kendi çoğaltmış, dağıtmış.

E.B.: Tuncay Çavdar, İzmit Yeni Yerleşkeler Projesi'nin ardından, Mimarlık'ta yayınlanan bir yazısında şöyle diyor: "proje süresince, mekanla ilgili kararların belirlendiği söyleşiler düzenleniyor ve özel bir eğitimden geçmiş mimarlar grubu bunu yürütüyor." Buradaki özel eğitimden geçme durumu nedir, nasıl bir özel eğitimden geçirildi mimarlar? Mimarlar grubu diye bahsettiği, aynı zamanda belediye danışanları grubu. Katılımcı sistemin uygulanmasına dair özel bir eğitim mi verildi?

İ.T.: Yok, yok! Öyle bir şey olmadı. Hiç anımsamıyorum ben. Özel eğitimden geçmiş derken, herhalde halkın katılım fikrine ve bu projenin bu şekilde geliştirilmesine duyarlı demek istiyor, ben öyle anladım. Böyle üstünden 50 yıl geçmiş, deneyimlenmiş olayları konuşuyoruz, ne kadar güzel ki, şimdi başka jenerasyon başka bir bağlamda onu okuyor ve nasıl anlıyor, çok hoş bir deney. Benim açımdan da çok ilginç oluyor bunu gözlemlemek.

E.B.: Benim için de çok kıymetli. Öğrenmek için, üzerine onca okuma yaptığımız, araştırdığımız, sorguladığımız olayları, birebir deneyimlemiş birisinden dinlemek gerçekten çok değerli. Teşekkür ederim.

APPENDIX F

INTERVIEW WITH EROL KÖSE

(Prepared by the author, April 2019)



Figure E: The photo of Erol Köse in his house. İstanbul, Turkey, April 19, 2019 (Source: Personal archive of the author).

Erol Köse: Öncelikle böyle bir konuya başlamış olman ve bilim alanında daha geniş katılımcı belediyeciliği kavramaya ve tanıtmaya yönelik tavrını, çalışmalarını kutluyorum. Öncelikle buraya nereden geldiğimizden ve kendimden bahsedeyim. Ben 20 haneli bir köyde doğdum, tesadüfen politik bir aile vardı etrafımda, özellikle akrabalarım: Nihat Erimler, Turan Güneşler, amcam Abdullah Köseoğlu gibi.

Ben Kabataş Lisesi'nde okudum. Liseyi bitirdiğim yıllarda, son senemde, 50li yıllarda da çok partili yaşama geçildiği dönemde de ailem sebebiyle birçok irtibatım var. Aslında babam Demokrat Parti kurucularındandı ve Demokrat Parti ilk zamanlar bir halk hareketi olarak ortaya çıkmıştı. Onun etrafında ben Demokrat Parti'ye de sempati duyuyordum, bir yandan da CHP'li hısım akrabalarım vardı. O ikilem arasında politik bilgi ve birikimlerim başladı. 1952'de liseyi bitirdiğim zaman Ankara Üniversitesi Hukuk Fakültesi'ne kaydoldum ancak devam mecburiyeti yoktu. CHP ilçe yönetim

kurulu seçileceği zaman o zamanlar herkes Demokrat Parti'nin kredi vermemesinden ve baskı yapmasından korkuyordu, bu nedenle gerekli 10 kişiyi tamamlayamıyorduk. Sabi Evin isimli bir abimiz vardı, benim de meraklı olduğumu bildiği için bu görevi bana teklif etti ve ben de liseyi bitirdiğim sene CHP'nin ilçe ana kademe yönetim kuruluna girdim. Kabataş Lisesi'nde okurken Galip Vardar isimli Atatürkçü bir tarih hocamız vardı. Akraba ilişkilerimden dolayı beni alır deniz kenarında gezdirirdi ve siyaset konuşurduk. Görüşmelerimizden sonraki zamanlarda Atatürk ile ilgili bir konuşma yaparken heyecandan kalp krizi geçirdi ve maalesef hayatını kaybetti. 1952'de yönetime girdiğim zaman, aynı zamanda yönetim kurulu üyesi, futbolcu ve kulüp başkanıydım. Henüz 18 yaşındaydım, yani sosyal faaliyetlere çok küçük yaşlarda başlamıştım. Zaman içerisinde Kandıra adına CHP il yönetim kuruluna girdim. İl yönetim kurulu üyesiyken Ankara'ya da sık sık gidip gelerek hukuk fakültesine de devam ediyordum. Orada Deniz Baykal, Önder Sav, Prof. Ergun Özgün, Prof. Rüçhan Işık gibi isimlerle tanıştım ve arkadaşlığımız başladı. O zamanlarda, 1958 civarı, partileşmeler başlıyordu. Ekrem Adıcan, Çerkez kökenli bir Yeni Türkiye Partisi kurmak istiyordu. O sıralarda aramızda bir arkadaş vardı, Süreyya Çelikkan, o farklı bir tarafa götürmek istiyor, ben de CHP genel merkezi ile irtibattayım. Turhan Fevzioğlu ile Sırrı Baykam bana gençlik kollarının boşaldığını ve arkadaşlarımı organize etmemi söylediler. Ben de bütün arkadaşlarımı aldım, yanlarına gittik, Deniz Baykal'ı başkan olarak seçtik ve biz de yönetime girdik. Ancak birtakım anlaşmazlıklar oldu ve bazı arkadaşlar görevi bırakmak zorunda kaldılar. Arkadaşlarım benden 4 yaş küçüklerdi, bu vesileyle Deniz Baykal ve Önder Sav gibi isimlerin CHP'ye girmelerine ön ayak oldum. Babamın ölümü üzerine tekrar Kocaeli'ne döndüm ve yine il yönetim kurulunda devam ettim ve 1967'de il başkanı oldum. 1 yıl sonra da belediye seçimleri vardı. Seçimler öncesinde Adalet Partisi, 6-7 küçük belediye dışında bütün belediyeleri almıştı. Alamadıkları yerler arasında en büyük sayılabilecek Zonguldak vardı. Kocaeli'nde güçlü bir adayları vardı ve sorumluluk bende olduğu için ona karşı bir taktik uygulamam gerekiyordu. Ben bir kadın adayla bu işin üstesinden gelebilir miyiz diye bir deneme yapmak istedim çünkü o güne kadar sadece 1 kadın belediye başkanı vardı, o da Mersin'de Müfide Hanımdı. O da halk tarafından seçimle gelmemişti, Belediye Meclisi içinden seçilerek gelmişti. Birçok kişi kadın adayı istiyordu ama bir yandan da korkuyorlardı. Buna rağmen ben yine de Leyla Atakan Hanım'ı aday yaptım ve bir seçim taktiği uyguladım. Leyla

Hanım adına bir mektup kağıdına el yazısıyla bütün kadınlara hitaben samimi, içten bir mektup yazdım ve bunu bastırıp çoğaltarak kadın seçmenlere bu mektupları gönderdim. Ve ilk defa bir kadın aday Leyla Atakan'ın belediye başkanı olmasını sağladık. Bu olay gerek Türkiye'de gerek dünyada çok yankılandı. Belediye binası ile il başkanlığı binası yan yana ve bu sebeple ben de yakından takip ediyordum olanları bitenleri. Bu sürede tecrübem de birikti tabi 1952'den 1968'e kadar. Ancak elim bir trafik kazası sonucunda Leyla Hanım ve arkadaşları hayatlarını kaybettiler. Onlar hayatını kaybedince, şehir yine adaysız kalmıştı. Kimse cesaret edemedi. Bir gün gençler geldiler biz adayı bulduk dediler. Kimi bulduklarını sordum, "Sensin!" dediler. Yok, olmaz desem de bir şekilde ikna ettiler.

Eda Bozkurt: Neden istemediniz bu görevi?

E.K.: Yeni evlenmişim ve evi geçindirecek param yoktu. Partinin ve belediyenin de kulfeti vardı. Belediye 2000 lira maaş veriyordu, ama çay parası zaten 2000 lira ediyordu. İstemedim ama mecbur kaldım. Sonrasında yaşça büyük insanlar, patronlar benim aday olduğumu görünce karşıma aday çıkarttılar ancak seçimi ben kazandım ve 1971'de belediye başkanı oldum.

Öncelikle belediye tarafından bahsedeyim.

Belediye başkanı seçildim, kasada 2000 lira varmış. Nisan 25'te seçim oldu, 27'sinde başladım. Maaş ödenecek ancak İller Bankası'ndan para gelmemişti. Ben sanki 40 yıllık tanıyormuşum gibi, benden de yaşça büyüktür diye düşünerek "Abi bir tebrik de etmedin" diyerek İller Bankası müdürünü aradım. "Ya Erol Bey edecektim de kusura bakma" diye cevap verdiler bana ancak ben hemen asıl konuya girmek istedim. Maaş ödeyeceğim ancak kasada para yok paraya ihtiyacım var dedim. Sağ olsun Müdür Bey hemen yolladılar, maaşları hallettik. 2 saat sonra elektrik işleri muhasebe müdürü gelerek Etibank'a 800 bin lira para ödememiz gerektiğini, 1 gün geciksek dahi %10 cezaya gireceğinden bahsetti. Bankalarla konuşarak, müdürlere durumu anlatarak biraz zorlansak da ödemelerimizi yapıp ilk raundu hallettik.

Şimdi, yerleşmeye gelirsek, İzmit'te lineer bir yerleşme var. Demiryolu şehrin içinden geçiyor. Sahilinden de E5 otoyolu geçiyor. Hareket kabiliyeti pek yok. Yukarıdaki çöpleri de atlarla topluyoruz çünkü yol yok, iz yok.

Ben seçim propagandası zamanında bu işi nasıl yaparım diye düşünüyordum. Ara seçimlerde geldiğim için 11 ay zarfında kendimi göstermeliyim ki diğer seçimi de kazanayım diye düşündüm. Ne yapmam lazım, flaş ve hızlı, ses getirecek işler, hizmetler yapmalıyım. Bir de klasik belediye hizmetlerini bitirmeliyim diye düşündüm.

E.B.: Yeni Belediyecilik fikri nasıl doğdu?

E.K.: Yeni belediyecilik modeli gerek dünya görüşüm gerek arkadaş çevrem sebebiyle kafamda vardı. Arkadaşlarımdan geçmişte de beslenmişim, sadece sığ bir kasaba politikacısı olarak yetişmemişim. Ne yapmak lazım diye düşünüyordum. O zamanlar kanalizasyon sokaklardan akıyor, su yok susuzluk var. Duvar yapacaksın ki arkasını dolduracaksın yol olacak, onun altına kanalizasyonu işleyeceksin, elektrik ve suyu getirip yapacaksın. Su yetmeyince, İzmit'in karşı dağlarında, yaygınca Parsık ve Karpuz Şaplatan gibi isimlerini bildiğim kaynaklardan suları toplayıp İzmit'e getirmek istedim. 1100 litre/saniye su için, yani Kocaeli'ne ve etrafındaki sanayi kuruluşlarına yetecek kadar su için ihale yaptım. Kayalık olduğu için ilk müteahhit yapamadı ama sonunda su için altyapıyı tamamladık. Yol, kanalizasyon ve elektrik de bitti. Yol olunca otobüs işletmesini kurduk, temizlik araçlarını getirdik ve bir temel oluşturduk. Daha sonra kanalizasyon yukarılarda tamamlandı ama aşağılarda derelerde yine akıyordu, problem vardı. Bunula ilgili olarak İsveçli bir firmaya bir proje yaptırdım. Sadece İzmit belediyesini değil, Bütün körfezi dolaşan bir proje oldu çünkü çevre kirliliği bir yerde durmuyor. Benim zamanımda değil ama sonrasında bu proje tamamlandı ve kirliliği büyük oranda çözdük. Daha sonra İzmit fazla göç aldığı için gecekondulaşma da fazlaydı. Bu altyapı projelerini bitirdikten sonra artık Sosyal Demokrat Belediyecilikle ilgili çalışmalar yapmaya başladım. Kafamdaki dünya görüşüne göre yeni bir belediye modeli oluşturmam gerekiyordu. Öncelikle konut sorununu halletmem gerekiyordu, ne yapmam lazım diye düşündüm. İzmit'in kuzeyi dağlar, güneyi denizdi. Doğal olarak geriye doğu ve batı olmak üzere iki yer kalıyordu. Gecekondulaşma benden önce başlamıştı ve sanayileşme sebebiyle göç aldığı için de devam ediyordu.

E.B.: Bu sebeple mi toplu konuta girdiniz?

E.K.: Ben neden toplu konuta girdim, biraz bundan bahsedeyim. Sadece göç aldığımız için değildi. O zamanlar profesyonel kooperatifçiler türedi. Arsayı 1 birime alıp ortaklarına pahalıya pazarlıyorlar, müteahhitlere verip pay alıyorlardı. Örnek vermek gerekirse seçildiğim zamanlar ablamı bir kooperatife sokmuştum, seçim sırasında 2000 liralık 2 taksit ödemedik diye ablamı çıkartmışlardı. Ben mesela bu inşaatı hemen durdurabilirdim ama yapmadım, dedim ki bundan ders çıkarayım. Demek ki bu adamlar böyle, gözünün yaşına bakmadan çıkarıyorlardı.

Toplu konutu bir an önce hızlıca yapmak da gerektiği için, yurtdışına gitmemin de etkisiyle, prefabrikasyon yapmayı istedim. Buralarda da yeni yeni başlamıştı prefabrikasyon ancak yurtdışında özellikle Almanya ve Belgrad'da çoktan vardı ve konut problemi büyük oranda çözülmüştü.

Benim devrimin en büyük projesi de bu İzmit Konut Projesi olmuştu.

E.B.: Türkiye'de prefabrikasyon daha önce uygulanmış mıydı?

E.K.: Sanayi kuruluşları kolon giriş yaptırıyorlardı ancak konutlaşma adına bir çalışma yoktu. Neden Prefabrikasyon düşündüğümüze de gelirsek oradan da katılımcı mimarlığa da değinebiliriz.

Arsa sahiplerinden deneme yapmak için küçük bir parsel istedim ancak beni atlattılar olur da olmaz da diyerek geçiştirdiler.

Ben kendi araştırmalarımınla 2 yer buldum. Bunu kimseye söylemedim çünkü eğer söylersem ne olduğunu, hemen spekülâtörler etrafında toplanırlar, arsa kıymete binerdi ve çevresini hemen kuşatırlardı.

İzmit'in içerisinde gece 11'de tren geçer. Belediye memuruma söyledim, tren geçerken bunu okuyacaksın kimse de duymayacak hemen kabul edenler etmeyenler oylama yapacağız. Arsanın kamulaştırılması adına bir oylama olacaktı. Bir şekilde denk getirdik ve bunu belediye meclisinden geçirdik.

Bülent Ecevit'in Kıbrıs çıkarması yaptığı zaman Bakanlar Kurulu da bu kararı alabilmek için eksiksiz toplanmıştı. Kamulaştırılan araziler tarım arazisi idi ve o arazileri konutlaştırmak için kararname çıkartmam gerekiyordu. Kararnameyi bir bakana elden verdim ve Bakanlar Kurulu'nda kararname de imzalandı. Daha sonra geldim İzmit'te tapulara şerh koyarak o işi de hallettim.

İkinci defa seçildiğim dönem, Adalet Parti'nin il başkanı bile kendi adayları varken benim propagandamı yaptı. Çünkü o sırada Süleyman Demirel, Kocaeli Kongresi'ne geliyordu ve ben onu Hudut'ta karşıladım. Pek alışıldık bir şey değildi. Onu arabama aldım ve kongreye götürdüm.

Kamulaştırma Bakanı para vermiyordu, 50 milyon lira para koydurdum çünkü devletteki herkesi tanıyordum: Hikmet Çetin, iktisat planlama daire başkanıydı. Ona söyledim ve o sayede 50 milyon lira koydurdum. Başbakanlığa bir telefon ettim, özel kalem müdürü Kemal Bey yerine tesadüfen Süleyman Demirel çıktı telefona. Sesimi de tanıyınca “Hemen gel hemen Gel” dedi ve orada büyükelçiler genel müdürler beklerken beni aldı odasına. O zaman demokratik anlayışım gereği onu karşılamıştım. Bu dünya görüşüm çerçevesinde kuruyordum ilişkilerimi. Sayın Demirel, “Hemen arayın Nurettin Ok'u” dedi ve 50 milyon liranın aynı gün İzmit Belediyesi'nin kasasına girmesini istediğini belirtti.

Muhitim geniş olduğu için Mimar İskân Bakanlığında genel müdür düzeyindeki insanlar ile hep tanışıyorduk ve beni de destekliyorlardı. Süleyman Demirel'in de bana sempatisi olduğunu biliyorum. Bu sebeple kimsenin almadığı kaynakları ben İzmit için aldım. Bu parayla o duvarları ve yolları yaptırdım.

Yeni bir belediye modeli de oluşturmak lazımdı diye düşünüyordum. Arsaları alıp da bir mimari çözüm geliştirecek kadro belediye bünyesinde yoktu. Bir gün düşünürken sınıf arkadaşım Turgay Güneş, “benim arkadaşlarım var Galatasaray'dan, ücretsiz çalışacak mimarlar var” dedi. Onları soğuk bir mart günü davet ettim: Erdal ve Tuncay. Erdal bir fizibilite çalışması attı ortaya, başka bir projede yapacaktık.

Orada proje için prefabrikasyon yapacağız ama nasıl gerçekleştirebileceğimizi düşünüyorduk.

Yeni yerleşmeleri kurmuştum ben ve o zamanlar İzmit'e gelen memur ve işçiler maaşının yarısına yakını kiraya ödeyip kalanı ile geçinmeye çalışıyordu. Ben 56 lira taksitle yeni ev sahibi olunabileceğini düşünüyordum.

O zamanlar İmar-İskân Bakanlığı memurlara yıllık yüzde 5 faizle kredi veriyordu, SSK işçilere yıllık yüzde 4 faizle kredi veriyordu. O kaynakları da kullanarak en sonunda kooperatif örgütlenme modeli yaptım. Katılımcılığı daha o zamanlardan başlatmıştım.

Beklentinin çok daha üstünde insan müracaat edince, son 5 yılda İzmit'te oturmayanları kabul etmedik.

Onları kendi içerisinde anaokulu, parkları ile birlikte planlamak gerekiyordu. Daha konutlar olmadan ortak alanlarda katılımcı çözümler üretmek adına plan yaptırdım. Yeni bir şirket kurarak o konutları belediye ortaklığı ile birlikte ortak ettim.

E.B.: Örgütlenme, halk kendi arasında kooperatifleşiyordu. Kooperatifler birlikte kooperatifler birliğine bağlanıyordu. Bu birlik de kurduğunuz şirkete üye oluyor ve konut katılımcıları ile birlikte devam ediyordu. Bu sayede katılımcılığı sağladınız değil mi?

E.K.: Daha sonra benim projem, Türkiye için örnek bir proje oldu. Benim amacım katılımcılığı biraz daha ilerletip yönetimi de kooperatiflere bırakmak idi ancak bu, o dönemler için çok aşırı bir modeldi. Hatta başıma dert açtığı da oldu, komün sistemini getiriyor diye Askeri Darbe olurken beni de sorguladılar. Ancak öyle bir şey yoktu, mesele insanların kendi bölgelerine sahip çıkarak her şeyi ortaklaşma yapmalarını sağlamaktı. Kentleşen şehirlerde azalan komşuluk ilişkilerini güçlü tutmak ve birlikte zaman geçirmelerini sağlamak adına böyle bir plan yapmıştım. Konutlar için ilkokul, anaokulu, çok amaçlı salonlar gibi planlar yaptırdım.

E.B.: Sanayileşme ve hızlı kentleşme sebebi ile şehre gelen insanların bağamlarından koptukları ve dolayısıyla bireyselleşip yalnızlaştıkları hep söylenir. Fakat daha sonra kurdukları gecekondü sistemi ile de bu bireylerin tekrar toplumsallaşması konuşulur. Bu tarz kooperatifler ve örgütlenmeler hem üretimine hem sürdürülmesine ön ayak olup insanları yaşam alanlarına bağlayan çok önemli bir etken olarak dikkat çekiyor.

E.K.: İşte o amaca yönelik bir proje yaptım ve yönetimini de belediyeye değil insanlara bırakan bir öz yönetim modeli oluşturmak istedim ve kooperatifleri de öyle örgütledim. Şimdi bir taraftan bunu yaparken de İzmit Belediye Başkanı olarak Kocaeli Belediyeler Birliği'ni kurdum. Kafamdaki modeli oluşturabilmem için yapıtaşlarını koyuyordum. Amacım köylere de hizmet götürmek idi. Mesela dozer gideceği zaman kiralamak gerekiyordu ve 1 lira gibi sembolik bedellerle kiralayarak köy yollarını açtım. Aynı şekilde okulları, camileri de bu şekilde yaptırdım.

Belediyeler Birlięi’ni kurduktan sonra Marmara Adası Belediye Başkanı Ahmet Evren yanıma geldi bir gün ve “Başkan sen bu birlięi kurdun ve biliyorsun ki deniz ve hava kirlilięi de var. Bizim çöplerimiz de Körfez’in ortasında duruyor ve onları da temizlemek lazım” diyerek beni adaya davet etti. Dalgalı bir günde deniz motoru ile gittik ve görüşmenin sonunda Marmara Boęazları Belediyeler Birlięi kurma fikrimiz doğdu. Kocaeli Belediyeler Birlięi sekreteryasında ben ilk başkan oldum. Bütün Marmara Bölgesi’nin belediyelerini de kattık.

Çevre duyarlılıkları Avrupa’da bile bu kadar gelişmemişti. Reine nehri Seine nehri kirlilikten geçilmiyordu. Bizim bu birlięimizi sadece Marmara’da deęil dünya çapında büyüttük ve İç Anadolu, Doęu Anadolu, Kıbrıs, Arap Ülkeleri’ni dahil ederek Akdeniz Ülkeleri Belediyeler Birlięi’ni bizim organizasyonluęumuzda toplayarak İtalya Rimini’de kurduk.

E.B.: Bu toplantı neden Rimini’de gerçekleşmişti?

E.K: O zamanlar İtalyanlar bu konuya oldukça ilgi göstermişlerdi, o nedenle bu toplantı İtalya’da Rimini’de gerçekleşti.

Birlik sadece İzmit gibi küçük bir yerde kalmamalıydı ve ben de bunu İstanbul’a aktarmak istiyordum. O sırada ben, yabancı dil bilen, İstanbul Nazım Planda çalışan genç bir arkadaşı, Selahattin Yıldırım’ı belediyeler birlięi genel sekreteri yaptım. Daha sonralarda o Selahattin Yıldırım, Dünya Belediyeler Birlięi genel başkan yardımcılığına kadar ilerledi. Bu birlięi Rimini’de kurduktan sonra birlik daha sonra da Paris’e gitti. 1976’de ilk habitat toplantısı gerçekleşmişti, Vancouver’daydı ve biz birlik olarak ona da katıldık.

Ben trafikten arındırılmış bir kent yarattım İzmit’te ve sokaklara masalar kurdum. Otomobilden arındırdım, insanların eğlenmesi için sokaklara masalar kurdum. Bu tip şeyler gazetelerde ve dergilerde yer bulunca Vancouver’a davet edildik. Uçak korkum olduğu için ben gidemedim Vancouver’a ve yerime Mustafa Küpçü’yü gönderdim. Ben Belediye Başkanlığından ayrıldıktan sonra Dünya Belediyeler Birlięi Rodos adasında toplandı ve orada da bu çalışmalarım sebebiyle bir ödöl aldım.

Konut projeleri yapılırken mimarlar ile birlikte yüzlerce anketör ve sosyal bilimci kullandık. Birleşik mimarların Tuncer Çavdar, Turgut ve Erdal’ın birliktelięiyle bu projeleri ele almaya başladık. Anketörler ile birlikte konutlarda insanların arzu ettięi

mekân içi ayarlamaları yapabilmek için ilk önce prefabriklerin de yapılarının da ona göre olması gerekiyordu. 105 cm'lik modüler kirişler uygulayarak başlayıp projelendirdik. Anket sırasında kullanıcılar da belirli olduğu için onlarla birlikte tercihlerini belirledik. Bu sayede katılımcılığı konut üretiminde ve tasarımında uygulamak istedik.

O sırada yeni yerleşmeler ile ilgili başa kimi getirebilirim diye düşünüyordum. Bir gün Ankara'da çevre ile ilgili bir panel vardı, bu panelde de ben, Marmara Boğazları Belediye Başkanı olarak oradayım. Belediyeci olarak tek katılan bendim ve kenardan izliyordum. Konu Silifke'deki Seka'nın çevreyi kirletmesi üzerine idi ve Aydan Bulca o sırada ateşli ateşli konuşmalar yapıyordu. Ben dikkatle dinliyordum ve bu durumu görenler konuşma bittikten sonra Aydan'ın yanına gidip "Erol Köse seni dikkatle dinledi ve seni işe almayı düşünüyor" demişlerdi. Bunu duyan Aydan Bulca bana bir mektup yazdı ve bu mektupta dönemin şartları sebebiyle görevinden atıldığını söyledi. Ben hemen yanıma çağırdım ve birlikte Aydan Bulca'yı görevlendirdim. Daha sonra bu tip mağduriyetler yaşayan diğer mimarları da yanıma aldım: İlhan Tekeli, Yiğit Gül Öksüz, Ergün Özbudun gibi. Bunu yaparken çağdaş belediyecilik yaptığımız için toplu konut taşıma sistemini düşündük. O zamanlar genç bir mühendis olan Atilla Alpegen'e de toplu taşıma projesini yaptırdım ancak o proje sonralarda belediyede arsa olmadığı için devam edemedi. Atilla da daha sonra Paris'te OECD Ulaşım Baş Danışmanı oldu. Yani uluslararası düzeyde isimler yetiştirdik.

Eskişehir, Kayseri ve Bursa gibi şehirlerden bu modeli öğrenmek ve örnek almak için birçok katılımcı İzmit'e geldiler.

E.B.: O şehirlerden gelenler bu modeli mi örnek aldılar?

E.K: Evet prefabrikleşmeyi ve katılımcı bir şekilde konutlaşmayı öğrenmek için oraya birçok yetkili gönderip bizden bilgi aldılar.

E.B.: Aslında siz mimarlara vermeden önce hem örgütlenme biçimini hem de üretim biçimini kendiniz düşünüyorsunuz. Aslında bu mimarların fikri değil, sizin fikriniz. Bunun nedeni nedir?

E.K.: Devlet sektörü ve özel sektör zaten o dönemler vardı. Bülent Ecevit de ortaya halk sektörü diye bir söylem çıkarmıştı. Şimdi halk sektörü halkın katılımları ile, küçük paylar ile bir sektör oluşturmak anlamına geliyordu ve ben bunu İzmit'te denemek istedim. Konut ortakları ve kooperatif ortaklarının hepsini de Yeni-İZ Kooperatif'ine toplayarak ortağı olmak suretiyle bir halk sermayesi oluşturdum. Bir müteahhit gidip de konutu yapmasın, halkın kendi şirketleri yapsın diye bu modeli oluşturdum. Binalar yapılmadan evvel kooperatifler kurduk, binalar bittikten sonra da yönetimleri oturttuk. Türkiye'de ilk halk şirketi olan bu şirketleri kurduk.

E.B.: Bir kriter var mıydı bu konuda? Herkes bu modelde hak sahibi miydi?

E.K.: Hayır sadece kooperatif ortakları hak sahibiydi. Sosyal demokrat belediyeçiliğin kafamda oluşturduğum adımlarını atıyordum. Birlikçi bütüncü belediyeçiliği başlattım, demokratik ve katılımcı belediyeçilik modeli ile sadece kooperatif ortaklık değil üreten ve kaynak yaratan bir sistem kurmayı amaçladım. Bir de şimdilerde oldukça sıkıntı çekilen halk pazarlarını kurdum. Bu pazarlar üreticinin doğrudan getirip ürünlerini pazarladıkları halk pazarlarıydı. Burada Türkiye'de ilk defa sosyal demokrat belediyeçilik modeli ortaya çıktı.

1975'te bir gün Bülent Ecevit beni aramış ancak ulaşamamıştı çünkü ben dışarıdaydım. Daha sonra genel sekreter Orhan Eyüboğlu'nu göndermiş belediyeye. O sıralar parti genel sekreterliğini Turan Güneş yapıyordu. Orhan Eyüboğlu bana "Turan Güneş'in milletvekili olmasını istiyoruz" dedi. Ben de tesadüfen 2 gün evvel Turan Güneş'in belediyelerle temasta bulunmasına üzülmuştüm ve Turan Güneş'i milletvekili yapalım diye karar vermiştim. Karşılıklı anlaşarak Turan Güneş'in milletvekili olması gerektiği konusunda hemfikir olmuştuk.

Zaman ilerledi, 1975 Senato seçimleri vardı. Bu seçimlerde adaylardan biri de benim amcam Abdullah Köseoğlu idi. Benim de desteklerimle onu açık ara birinci seçtirip onu senatör yaptım. Bu sonuç Turan Güneş ile aramın açılmasına sebep oldu. Turan Güneş Kocaeli'nin patronu da ben olacağım diyordu, ben her ne kadar "Abi, sensin zaten" desem de dinlemiyordu.

1977 Seçimleri geldiğinde 378 partili delegelere oy verecek ve aday olunacaktı. İlk seçimi 1875 oyla almıştım, ikinci seçimi %68 oyla almıştım, üçüncü seçimde %90'a çıkaracağım neredeyse. O sırada sürekli delegeler değişiyordu beni devirebilmek için.

Bu durumları gören bana yakın bir milletvekili vardı, İbrahim Akdoğan, “bu haksızlıkları yapamazsınız” diyerek partiden istifa etti. Durum böyle olunca Bülent Ecevit bizi çağırdı. Ben de bu sıkıntıyı çözmek için istifa edip aday olmamayı önerdim. Ecevit ise bana güvendi ve “seninle yüzde 90 oy alacağız” dedi. İbrahim’e de partiyi zor durumda bırakmamasını söyleyip istifasını geri çevirdim.

2 Ekim 1977 tarihinde Milliyet Gazetesi’nin ikinci sayfasında sosyal demokrat belediyeçilik modelini makale olarak kaleme aldım. Fakat benim böyle parlamam ve yoktan var etmem başta parti genel merkezini rahatsız etti. Parti il teşkilatı da benim aleyhime çalışmaya başladılar çünkü komplekse girdiler. O zamanlar beni sadece partidekiler veya belediye başkanları değil halk da tanımaya başlamıştı. Sık sık televizyon programlarına çıkar projelerimi anlatırdım. İnsanlar beni kravatımdan tanırdı, sokağa çıktığımda kravatımı gören Erol Köse bu diye yanıma gelirdi. Bu makale hem CHP’nin programı hem İşçi Partisi’nin programı oldu.

Seçimler sırasında, il yönetim kurulunda Turan Güneş’in getirdiği Eskişehirli bir milletvekili sandıkları kontrol için geldi ve sandığı alıp odaya kapattılar. İçindeki oyları alıp kendi oylarını atarak beni 17 oyla kaybettirdiler, halkın gözü önünde. Partililer partiyi taşıladı, evim demiryolunun yakınındaydı, evin önünde biriken kalabalık yüzünden demiryolları 2-3 gün çalışamaz hale geldi.

Daha sonra seçim yapıldı, çeşitli usulsüzlükler sebebiyle ben aday olamadım. Bunda tabi arsa spekülörlerinin, konut yapımcılarının(müteahhitlerin) de payları vardı, benim aleyhimde konuşuyorlardı. Ön seçimler zamanı Ecevit Kartal’a geldi; hem beni yediklerinden bahsediyor hem de beni methediyordu. Herkes şaşırmıştı. Daha sonra seçimlerde katılım %35’e düştü, CHP oyları da %15’e düştü. Halk küsmüştü o sebeple de sandığa gitmedi.

Belediyeçilik kısmı bu şekilde sona erdi, devamında 1979’da il başkanlığı seçiminde aday olup 378’e 12 oyla seçimi kazandım. Daha sonra Büyük Kurultay vardı ve oy birliğiyle Kurultay Başkanı oldum. O sıralar partiler kapatılınca il başkanlarıyla toplandık ve bütün Türkiye’de belediyeleri, illeri, sosyal demokrat sendikacıları, yazarları, çizerleri örgütleyerek SODEP’i kurdum. SODEP’i kurunca genel başkan arayışları vardı. Beni aday göstermek isteseler de daha sonra Uşak’ta bir düğünde tartışırken Erdal İnönü’nün ismi geçti. O vakitlerde gazeteci Teoman Erel bu durumu gazetede yazınca Erdal İnönü geldi ama ben çağırmamıştım. Hala beni aday göstermek isteseler de “İsmet Paşa’nın oğlu varken benim adım geçmez” diyerek onları

reddettim. Erdal İnönü beş kişilik bir çekirdek kadro kurdu ve daha sonra benimle görüşmek istedi. Komite arkadaşlarım ve Selahattin Yıldırım ile birlikte Erdal İnönü'nün yanına gittik ve yapılanları ona anlattık. Orada bir alınganlık gösterse de onun çatıyı tamamladığından bahsederek konuyu kapattık.

E.B.: 1973 seçimlerinden önce gecekonduların sola eğilimi aslında pek görünmüyor, çünkü yönetimde bulunan politikacılar gecekondular üzerine seçim propagandaları yapıyorlardı. Fakat darbeden sonra belediye güzelleştirme, mahalle güzelleştirme dernekleri gibi gecekonduların çok önem verdiği dernekler yıkılınca bu sebeplerden ötürü halkın 1973 seçimlerinde sola yöneldiği doğru mu?

E.K.: Sol laf yapar, iş üretmez mantığı vardır. İzmit örneği bütün şehirlerin çeperlerine gecekondular bölgeleri ile örnek oldu. Yani yaparsan oluyor. Ben gecekondular bölgelerine önem verdim ve bu meseleleri hallettim ve İzmit Belediyesi'nin örnek olmasını sağladım. Belediyecilik açısından 1973'te İzmit ve ben varım sadece, daha sonrasında Zonguldak olsa da onlar da zaten bana danışarak bu tip bir modele geçtiler. Bana karşı öfke ve haset doğarken bir yandan hizmet ettiğim için insanlar takdir ediyordu. Her halimizle model olduk İzmit olarak. Zamanında olaylı kavgalı şekilde belediye başkanlığından ayrılınca geçim sıkıntısı yaşadık, yani halk kaynaklarını halk için kullanıp kendi cebimiz için bir kuruş bile almadık. Böylesine bir çalışma olunca insanlar da gördüler ki biz onlara önem veriyoruz, halka değer veriyoruz. Bu yüzden beni örnek alan belediyeler de aynı politikaları uygulayınca insanlar da bu yaklaşımda olan belediyelere ilgi ve sempati duydular.

E.B.: Bazı kaynaklarda yeni toplumcu belediyecilik akımının doğuşunda etkisi olan olaylar anlatılırken dünyada var olan çevre hakları konusu, insanların kent üstünde hak arayışları ve 68 olaylarından bahsediliyor. Siz ne düşünüyorsunuz bu konu hakkında?

E.K.: Şimdi biz dünyadan değil, dünya bizden etkilendi aslında. Söylediğim gibi Reine ve Seine nehri çok kötü durumdaydı ve biz Rimini'de birlik kurarak bu tip sorunlara değindik. Avrupa genel olarak bizden iyi durumdaydı ve birçok konuda da Avrupa'yı örnek aldık. Ben de kanalizasyon projesini Avrupa'dan örnek olarak İzmit'e

getirmiştim. Belediye başkanlarını geziye götürdüğümde herkes eğlenceye ve gezmeye giderdi; ama ben kanalizasyon çevrelerinde şehir genelinde araştırmalar yapardım. Çevre duyarlılıkları bizde geç başlamadı aslında. Ben hiç yetkim olmadığı halde iki tane fabrika kapattım, bunun sebebi de çevreye verdikleri rahatsızlıklardan dolayıldı. Petkim'i 2 günlüğüne atık kaçağı sebebiyle kapattım. Bandırma'da Bagfaş atıkları denize döküyordu ve deniz kıpkırmızı durumdaydı, orayı da durdurdum. Biz değişiklikler yapmaya tabandan başladık, tepeden aşağıya değil de aşağıdan yukarıya doğru bir değişim yaptık.

E.B.: Mimarlar Odası'nın yerel yönetimler ve güç dengesi üzerine seminerleri oluyor o dönemlerde. Mimarların da böyle bir sürece dahil olmaları onları bu tip etkinlikler düzenlemeye iten sebeplerden birisi oluyor. Siz ne düşünüyorsunuz mimarların bu denli aktif olmaları hakkında?

E.K.: Ben projeler Mimarlar Odası'ndan geçmeden tasdik etmedim hiçbir zaman. Belediyeye gelmeden önce Mimarlar Odası, Kimya Mühendisleri Odası gibi odaların katılımcılığıyla projeler uygulanırdı. Şimdi böyle bir durum maalesef yok. Ben halk meclisleri kurup sendikacıları ve mahallelileri toplamaya özen gösterirdim. Yani gerek siyasi olarak gerek mimari olarak gerek inşaat faaliyetlerinde, süreçte herkesin dahil olması gerektiğini düşünüyordum.

E.B.: Proje sürecinde sizin mimarlar ile fikir alışverişiniz hep devam ediyor muydu? Yoksa siz projeyi birleşmiş mimarlara verip sorumluluğu onlara mı bırakıyordunuz? Çünkü şöyle bir durum var, aslında bu kurulan modelin belediye yönetimi ile halk arasında bir bağlantı olduğu da söyleniyor. Mesela siz, bu konut projesine dair halkın taleplerini ve isteklerini doğrudan aldınız mı?

E.K.: Mimarlar ile daima iç içeydik. Oradaki klasik mimarlar ve mühendisler biraz daha dar görüşlü bir şekilde yaklaşıyorlardı projelere. Benim ise dünyam büyüktü ve ben bu yüzden birleşmiş mimarları tercih ettim. Birleşmiş mimarlarda konut konusunda bir ışık gördüm çünkü onlarla devamlı bir fikir alışverişi içerisindeydim. Ofislerine giderdim, onlar belediyeye gelirlerdi. En başlarda bu esnek planlamayı halk anlayamamıştı. Şehir merkezinde, halk anlasın diye, kalıplar getirtip bir model kurup

göstererek onlara anlatmak istedim. Konuştukça halk da bu durumu anladı ve hoşlarına gitti. Modüler bir sistem kurma fikrini halk da beğenmişti.

E.B.: İzmit Projesi’ni gerçekleştirilmemiş olsa dahi çok önemli bir pilot proje olarak görüyorsunuz. Aslında önemli olan fikir olarak bunun düşünülmesi ve uygulanabilirliğinin sunulması mıydı?

E.K.: Ben Türkiye’deki çağdaş belediyeçiliğin ve toplumcu belediyeçiliğin temellerinin İzmit’te atıldığını düşünüyorum. Çünkü bu tip bir belediyeçilik 1970lerde yok, bir rol model oluşturduk. Deniz Baykal’ın da belirttiği gibi o günün koşullarında çok zor tercihler yapmak zorunda kaldık. Partiler üstü bir belediyeçilik anlayışı ile doğru tercihi yapmaya çalışmak en önemli hedefimiz oldu.

E.B.: Katılımcılığı nasıl tanımlarsınız?

E.K.: Katılımcılık, insanı megalomaniden ve tepeden bakmaktan da kurtaran bir fikirdir. ‘Ben bilirim, ben her şeyi yaparım’ değil; karşılıklı etkileşim sağlayarak herkesin fikrine saygı gösteren ve bu etkileşimlerden bir sonuç çıkararak onu projeye aktarmak katılımcılıktır. Bu nedenle ben hayatımın her alanında, belediyeçilikte de siyasette de katılımcı oldum ve kendimden makamca üstün olan kişilere karşı dik durarak, kendimden daha mütevazı kesimlere karşı da himayeci oldum.

Mesela, TÜPRAŞ direnişinde 120 tane değerli mühendis atıldı, hepsini aynı gün işe aldım. Sendikaların grevlerinde grev gözlüğü giydim. Oturdum sendikaları çökerttim ve karşımda Genel-İş sendikasını, bana karşı koyacak sendikayı kurdurdum ve bana karşı grev de yaptılar. Toplu sözleşme yaparken karşı karşıya geldik ve ben bir model önerdim. Herkese rol tanımına göre ücret vermeyi önerdim, aylık 100 lira zam beklerlerken ben 300 lira zam yaptım. Benden sonra yine düzen değişti eskiye döndü. Amacım bunun sürdürülebilir olmasını sağlamak ve suyu getirenle testi kırmanın farkını belirlemektir. Çünkü o zamanlar mühendisler ve mimarlara kadro yoktu belediyede, ben onları işçi statüsünde aldım işe. Belki de hala seviliyor olmam yaptığım hizmetlerden çok insani taraflarda yaptığım iyiliklerden ötürüdür.