

Architectural Documentation

Built Environment, Modernization, and Turkish
Nationalism

Serra Akboy-İlk

Series in Built Environment



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To Mom and all the daughters of the Republic,
for their unconditional dedication to the ideals of Atatürk and for
illuminating generations of young minds with art, culture, education,
and science.

Notes on names, pronunciation, and sources

In this book, I have followed modern Turkish orthography for words of Turkish, Arabic, or Persian origin. Some of the letters of the 29 letter Turkish alphabet are different from English letters and these, with a guide to their pronunciation, are as follows,

c pronounced as a **j** in English

ç pronounced as **ch** in English

ğ not pronounced but silent and lengthens the preceding vowel

ı pronounced as the English **i** in cousin

ö pronounced as the English **u** in fur

ş pronounced as **sh** in English

ü pronounced as the English **u** in cute

I have used modern Turkish orthography for all words that appear in Turkish, with the exception of a few words that are commonly used in English, such as pasha or madrasa. “Istanbul” is spelled with an undotted capital I in the main text, but a dotted capital I is used in the footnotes and bibliography as this refers to a place of publication. For proper names, place names, and some terms, I have used a more Ottomanized version: *Usûl-i Mi'mârî-i Osmânî*, Âli, Celâl, or Cenabî.

List of acronyms

CUP	<i>İttihad ve Terakki Cemiyeti</i> (Committee of Union and Progress)
DP	<i>Demokrat Parti</i> (Democrat Party)
GEEAYK	<i>Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu</i> (Supreme Council of Immoveable Antiquities and Monuments)
HABS	Historical American Buildings Survey
ICOMOS	The International Council on Monuments and Sites
RIBA	Royal Institute of British Architects
TDK	<i>Türk Dil Kurumu</i> (Turkish Language Society)
TTK	<i>Türk Tarih Kurumu</i> (Turkish Historical Society)
VEKAM	<i>Koç Üniversitesi Vehbi Koç Ankara Araştırmaları Uygulama ve Araştırma Merkezi</i> (Koç University, Vehbi Koç Ankara Studies Research Center)
WWI	World War I
WWII	World War II

Preface

Prof. Dr. Lucienne Thys-Şenocak

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Architectural Documentation: Built Environment, Modernization, and Turkish Nationalism is a timely and engaging study which focuses on the early years of the Turkish Republic, from 1923 to the 1960s, the role that architects, both foreign and Turkish, played in shaping the discourse about the built heritage of the Turkic and Ottoman past; and their efforts to document and preserve this heritage. Creating architecture is a political act. What to document and preserve, and what to destroy, are also politically charged decisions. This is certainly the case in present-day Turkey, and *Architectural Documentation* convincingly argues that movements such as the National Architecture Renaissance of the late Ottoman era, and the Modern architecture projects in Turkey, or the “*Yeni Mimarî*” (New Architecture) that emerged in Atatürk’s newly established nation were equally contentious.

This book explores the entanglements of modernism, orientalism, state power, and architectural practice at this vibrant time of nation-building in Turkey, and illuminates the people and documentation processes involved in architectural preservation. Sibel Bozdoğan, who has written extensively about the architecture in the late Ottoman Empire and Republican era Turkey, has noted the “profound ambiguity of the modernist projects of the 1930s”.¹ There are many reasons for this ambiguity, including the challenges that Turkish architects, in particular, faced as they negotiated their relationships with Europe, and the Ottoman, Turkic, and Islamic pasts. Equipped with an education rooted in the European traditions of the *Ecole des Beaux-Arts*, and ideologies of the Modern Movement, this first generation of Republican era architects, at times with their European mentors (e.g., Ernst A. Egli, Albert

¹ Sibel Bozdoğan, *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic* (Seattle: University of Washington Press, 2001), 10-11.

Louis Gabriel, Cornelius Gurlitt), and other times without them, were passionate about documenting the architectural remains still standing in the lands they had inherited from Ottoman, and earlier ancestors in Anatolia and the Balkans. For many of these architects, producing measured drawings and surveys of this architectural legacy, and recording them for posterity went beyond a professional duty and became an act of faith and patriotic devotion to the nation-state.

In *Architectural Documentation*, with its extensive use of publications from early architectural journals such as *Arkitekt*, the Ottoman State Archives, and private archival collections belonging to the “hero-architects” of Turkey’s modernist era (e.g., Cahide Aksel Tamer, Ekrem Hakkı Ayverdi, Sedat Çetintaş, Sedad Hakkı Eldem, Ali Saim Ülgen), we gain a richer sense of the diverse mindsets of many of these fascinating “nation-builders” of Turkey and the challenges they faced as they struggled with questions of identity, political and economic instability, and a burgeoning state bureaucracy. With its emphasis on the goals and processes of architectural documentation and historic preservation in the young Republic, this book sheds light on the history, and architectural historiography of Turkey, as well as the more pragmatic aspects of putting pen to paper to record its historical buildings.

Serra Akboy-İlk is among the last generation of architects in Turkey whose training centered on putting pen to paper to create measured drawings of buildings. By the time Serra started her graduate education, the possibilities of documenting architecture with 3D LASER scanning and photogrammetric technology had just begun in Turkey. Serra, never putting aside her pen, enthusiastically embraced these new digital technologies and the potential they have for efficiently and accurately documenting the built environment, and particularly the architecture that is designated as cultural heritage in Turkey. Among the very few Turkish students awarded a US ICOMOS (International Council on Monuments and Sites) internship grant, Serra was tasked in the summer of 2006 with assisting a team from the US National Park Service to conduct a 3D LASER scanning of the Statue of Liberty in New York City, and producing measured drawings of that iconic symbol of the United States. It would be the first of many surveys and architectural documentation projects she would undertake in the US, a country of which she is now a citizen, along with her native Turkey.

Serra’s training in Turkey, and her passion for its architecture and architectural history, have instilled in her a deep respect for the “old masters” of Turkish architecture, those aforementioned “hero-architects” of the late Ottoman and modern eras. She has continued to ask how the methodologies

and the aesthetics of traditional architectural surveys and their measured drawings, like those produced by the architects of the late Ottoman and early Turkish republic eras, could be integrated with the newly emerging digital technologies used in the architectural and preservation professions today. *Architectural Documentation: Built Environment, Modernization, and Turkish Nationalism* is part of a process to answer those questions. It is also testimony to the steadfast belief the author has in the power of architecture to change society for the better, and the essential role that documentation plays in helping us to remember the lives of buildings and their architects.

Acknowledgements

I always drew. Thanks to my mother's early recognition of my passion for drawing, my childhood years are full of memories of making drawings. Watercolors to paint orange skies, oil pastels to draw dancing children, and messy finger paints to make animal prints. I was never out of resources either: cheerful teepees made from construction paper right in our living room, pink dinosaurs converted from rocks to be dutifully used as doorstoppers, and paper tubes painted as pencil holders that my parents had to take to the office.

When I started architecture school in Istanbul, Mimar Sinan Fine Arts University, formerly the State Academy of Fine Arts, my parents were thrilled. I was able to pursue my only passion and make it a lifelong career. Then, being an architect was associated with the craft of making good drawings. I remember the joyful day when my father handed over the rapidograph pen set he used while in engineering school. Hovering over my drafting board and looking at the forms flourishing on the tracing paper, he would proudly declare, "My daughter will be an architect." Little did we know then, I belonged to the last generation of architects who would still tape a scroll of drafting paper, stretch it flat, and draw.

I always read. Thanks to the perks of living in a household of bookworms, most of the world's classics were at my fingertips, along with native treasures of Azra Erhat, Feridun Fazıl Tülbentçi, Halikarnas Balıkcısı, Reşad Ekrem Koçu, and many more. If I could not find an engaging volume, I would always run to my great aunt Ümitçi to browse her bookshelves. During my years as a student-architect, Ümitçi developed the habit of conveniently adding a newly published volume on the history of art and architecture in her collection for her budding designer.

Throughout my graduate studies, the symbiotic relationship between drawing and reading proved to be highly beneficial as I have tremendously enjoyed making measured drawings of historic architecture and conducting research about its history. What sparked my interest to rethink architectural histories and to ask difficult questions, was due to my profound conversations with the chair of my master's committee, Lucienne Thys-Şenocak at Koç University. Lucienne has always given me the greatest enthusiasm and motivation to search for the overlooked yet integral elements of architectural histories. Some of the ideas in this book, such as the cross-cultural histories of artistic creativity and Turkish nationalism, were developed during those years

at Koç University. I am indebted to Lucienne, for challenging me in different points along my path and always guiding me to find the light.

When I started my doctoral degree at Texas A&M University, I was under the wings of Robert B. Warden, the chair of my doctoral committee. Then the architecture schools, both in the U.S and Turkey, were to fully embrace the visualization and simulation methodologies in the curriculum. I find myself very lucky to work with Bob, since I had the professional opportunity to work at diverse heritage recording and documentation projects around the globe and to experiment with different technologies. My deepest gratitude goes to Bob for cultivating my interest in a critical thinking of digital mediation. Making helpful suggestions on my work, and above all, encouraging me to explore the production of measured drawings through the terrain of phenomenology, Bob installed in me an interest in writing a book on drawing many years ago.

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My special thanks go to Elizabeth I. Loudon-Powell, who have crisscrossed the path of my book at different stages with her open-minded and delightful insight. Our friendship is rooted at the documentation project of the Statue of Liberty Project in New York City, when she was supervising the Texas Tech University team as I was an intern of the International Council on Monuments and Sites (ICOMOS). Over the years, Elizabeth has given me many opportunities to professionally contribute to her graduate seminar classes in the Dallas-Fort Worth metroplex. It is through these excursions to historical properties in the area, we tapped on uncharted discussions of documenting and preserving buildings with difficult pasts. In her immense generosity and patience, Elizabeth listened to my flourishing ideas on Turkish nationalism and curatorial management of historic architecture.

Among my colleagues and friends, who have been supportive on writing a book on architectural documentation, I thank Burcu Selcen Coşkun for her generosity providing me any material I needed from Turkey. I also wish to thank Selcen for sharing her own work on different but overlapping topics of early republican architectural culture. My deepest gratitude goes to Şebnem Eryavuz for kindly allowing me to use Ekrem Hakkı Ayverdi's drawings located at Kubbealtı Waqf Collection and to Edhem Eldem for the drawings of Sedad Hakkı Eldem. I would like to express my gratitude to Suha Ülgen, for his sincere encouragement and his wholehearted support for my work on the legacy of his dad, Ali Saim Ülgen. Between many emails and correspondence, Suha Ülgen provided a personal dimension of his dad, often overlooked in the monographs dedicated to one of the most prominent historical figures in Turkey. I would especially like to thank İlhan Hattatoğlu for responding to my endless questions on the identification of archival documents that I came across my research.

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As much as this book is indebted to the people with whom my path has crossed in a professional capacity over the years, the writing of the manuscript has been a lonely enterprise. I thank my brother Levent Sacit Akboy for his overseas calls and consistently checking on me, "How is the book going on, sis?" Words are insufficient to express how my mother Rengin Akboy Karaca, has been an inspirational, motivating, and supportive figure in my life. A recognized academic and an author herself, my mother believed in the significance of writing a book of this scope to guide new generations on the vitality of republican reforms.

Unfortunately, we lost my father (Ahmet Zafer Akboy) and Ümitçi (Ümit Tarakçı), who were always proud of their beloved Serra and would have loved to see the completion of this book. I cherish their memories.

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Chapter 1

Introduction: Documentation culture in republican Turkey

The foundation of the Republic of Turkey is culture... Culture amounts to reading, understanding, seeing, interpreting, observing, thinking, and nurturing intelligence.

Mustafa Kemal Atatürk¹

Where does Mustafa Kemal Atatürk's (1881-1938) definition of culture leave us? Can we state culture as the intellectual ideals of a nation? Rather, can we address culture as the collective road to the ways in which what was said and written helped to build as a nation? To be fair, revealing Atatürk's legendary authority in the formation of a modern nation is itself naive just probing a descriptive phrase, but his words depict the perception of culture in early republican Turkey. Atatürk, a modernizing revolutionary, conditioned the sovereignty of the Republic of Turkey through the commitment of the state to the economic, political, and scientific infrastructure. In this progressive plot, art, culture, and education were integral to the national movement to allow the citizens to know and appreciate their own country, history, and language. Atatürk ensured the state protection of the cultural and artistic values and dedicated resources for cultivating the culture of Turks.² The educational and cultural policy, institutionalized by state agencies, promoted a realization for the creative works of the nation and cultivated people's belonging to the national culture.

With the proclamation of the republic in 1923, the 600-year-old Ottoman Empire was abolished, including the dynastic cultural, economic, educational, and

¹ Afet İnan, *Atatürk Hakkında Hatıralar ve Belgeler*, ed. Arı İnan, (İstanbul: Türkiye İş Bankası Kültür Yayınları, 2014), 374.

² Kıymet Giray, *1920'li Yıllarda Sanat Politikası ve Yurtdışına Gönderilen Sanatçılar: 80. Yılında Cumhuriyet'in Türkiye Kültürü* (Ankara: TMMOB Mimarlar Odası ve Sanat Estetik ve Görsel Kültür Derneği ortak yayını, 2003), 12-13.

governmental institutions. The modern industrial civilization of the West became the model of progress for the newly found nation-state. Hence, the Western scientific knowledge, methods, and worldviews constituted the substance of the institutional reformation. The replacement of the Arabic script with the Latin alphabet, centralization of schools, adoption of the metric system of measurement, declaration of Sunday as the official holiday instead of “Holy Friday,” establishment of a banking system and institutionalization of state-owned factories are just few examples to portray the extent of republican reforms to bring a rational and scientific era to the country.

Led by Atatürk, the reformers projected a structured, well-articulated, unbroken path of modernization through which the entire nation was going to proceed simultaneously and with uniform experience. The cultural, educational, and institutional reforms were instrumental in molding the Turkish nation into a monolithic force. Upon the rise of the nation-state, the Turkish society and mentality would overcome the cultural gap notoriously separating the nation from the West. With the civilizing mission of the republican reforms, the Turkish nation would be free from traditional obligations and the liberated Turks would move forward. At the end, a militantly secular and ethnically homogenous nation would join the civilized nations of the West.³

To engage with the republican present and to instill a proud sense of shared history, historical events and architectural heritage became central for the new order’s durability in the long term. Atatürk and the founding leaders focused on the *Türk Tarih Tezi* (Turkish History Thesis) to advance the state agenda. The thesis was published in the book of *Türk Tarihinin Anahatları* in 1930 and introduced to a wider audience at the First History Congress in 1932. To revive the history of the nation on its own terms, the thesis proposed the existence of a pre-Ottoman ethnic group called the “Turks” who migrated from Central Asia to India, China, Mesopotamia, Anatolia, Balkans, and further onto Europe, populating almost the entire known world. The exodus from Central Asian steps sustained Anatolia, the modern borders of Turkey, as being the homeland of Turks. To authenticate this concept, the ancient Hittites and Sumerians were integrated into the ethnohistorical framework as the ancestors of Turks. In this regard, the trans-historical unity of Turkish

³ Reşat Kasaba, “Kemalist Certainties and Modern Ambiguities,” *Rethinking Modernity and National Identity in Turkey*, ed. Sibel Bozdoğan and Reşat Kasaba (Seattle: University of Washington Press, 1997), 16-17.

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